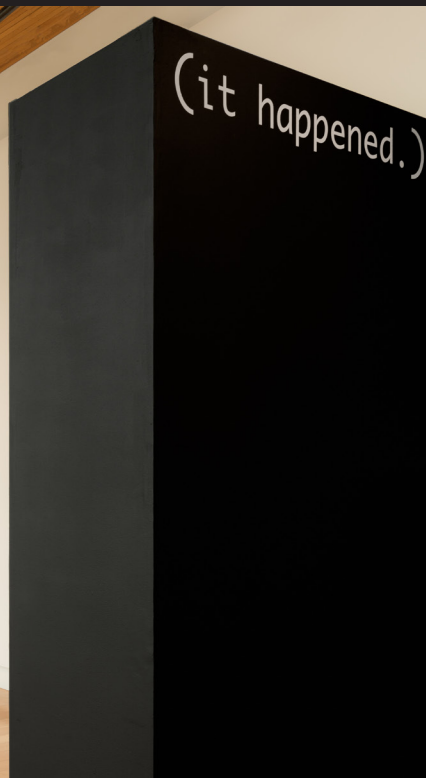


in a split second...



in a split second (it happened.)

Hedreen Gallery | Seattle University

May 31- August 11, 2018

Artists Danny Jauregui, Dan Paz and Elise Rasmussen produce original research in forms of video, photography, print and sculpture. In this exhibition, each artist shares a distinct suite of artworks that simultaneously excavates, acknowledges and memorializes a site of invisibilized historical trauma and collective loss.

The scales of loss and mechanisms of erasure each artist addresses differ significantly. Rather than flattening this difference, this exhibition presents the work as three autonomous investigations and highlights each artist's subjective, and often conflicted, research methodology: digital archives meet material experiments; facts meet feelings; dreams meet documents; images meet identities.

Yes, (it happened.), and here there is proof in geometric canvases, covered with intricate patterns of tiles, all marbled by human hair reminiscent of hair left on a bathhouse floor. Here there is proof in a contemporary photograph of the remains of site-specific artworks that the Guggenheim Museum claims are long destroyed. Here there is truth in a series of bright yellow beach towels monogrammed with a seemingly endless string of prepositional phrases-phases: about, per, off, minus, following, regarding, despite, except...

By bringing these three bodies of work together in one space at Hedreen Gallery, in a split second (it happened.) not only offers a platform to encounter and experience the intricate tensions in these memorials in simultaneity, it also offers an opportunity to analyze appreciate artist research processes where more traditional preoccupations with efficient, objective evidence (legal documents, dates, times, and facts) give way to elevate forms of subjective, embodied evidence derived from the artist-researchers' sustained acts of witness, complicity, mourning and making.

-Molly Mac, Exhibition Curator

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Danny Jauregui on his web-based archive www.disguisedruins.com

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+ + +

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Disguised Ruins & Piss Elegant/Some Motorcycle Danny Jauregui

Works from two interconnected series trace the psycho-geograph(ies) of Bob Damron's *Address Book*, a coded list of queer meeting places in and around Los Angeles that began annual publication in 1965. Jauregui's digital video, sculpture, works on paper and works on canvas focus specifically on the erasure of queer bathhouses (and the erasure of the queer communities these bathhouses brought together) in Los Angeles from the late 1960s to present.

Works on view at Hedreen Gallery: (L to R)

Untitled #6 (2015) | Acrylic, enamel, and human hair on folded paper

Misremembered Structure #9 (2016) | Enamel and human hair on canvas

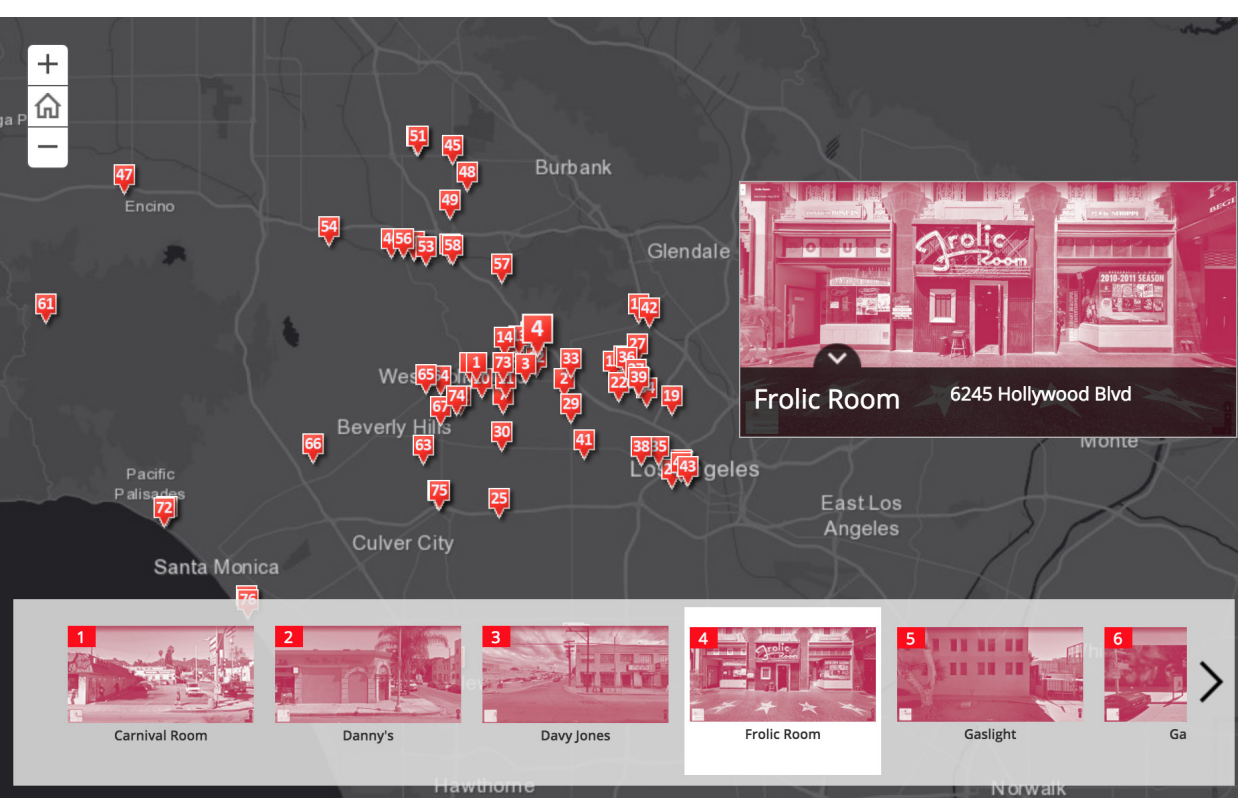
Tangle (2016) | Human hair, yarn, and chain

Misremembered Structure #11 (2016) | Enamel and human hair on canvas

Disguised Ruins | HD Video

***Hyperion Baths** (not pictured) | HD Video





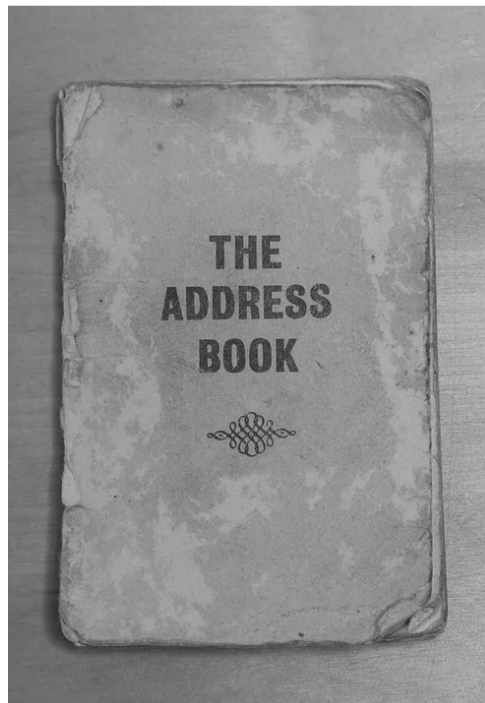
DISGUISED RUINS | Essay by Danny Jauregui

My husband once told me a story from the late 90s about a group of male, foreign tourists who showed up at his local coffee house in Silver Lake one morning. The group of three men were in their late 40s, sharply dressed, and each carried a duffel bag. I remember him telling me that the group of men spent a lot of time outside, huddled together around a small rectangular book. He said the men were visibly confused at the sight of the coffee, muffins, and book-reading patrons and methodically buried their head into the little book, whispering to one another as they pointed at something on the weathered page. After emerging from their huddle, they ventured inside, and one of the tourists cautiously approached the barista and discreetly presented the book and asked him a question. The barista shook his head as if to say “no”, and crestfallen, the man returned to his group to deliver the bad news. The men quickly shuffled out of the coffee shop, gym bags in hand, forsaking the little book (or so I imagine) that lead them there in the first place.

Later, my husband would find out that the group of tourists were looking for a bathhouse and ended up in that coffee shop because of an old travel guide. The tourists were likely using an outdated copy of the Damron Guide--a gay travel-guide familiar to gay men traveling in the US during the 80s and 90s--and in the process inadvertently revealed the controversial history of the coffee shop (not entirely uncommon for the neighborhood given that at one

point Silver Lake boasted more than ten exclusively gay bathhouses). In the early 2000s, I myself was familiar with the commercially published version of the book after running across it in the “Gay and Lesbian” section of Barnes & Noble, but I didn’t realize then that this now glossy and gleaming travel guide started as a secret collection of addresses, passed from one man to another during the 1960s.

Secretly published in 1965 by a man named Bob Damron, the discreet book listed every gay bar, restaurant, bathhouse and eventually sex clubs and cruising spots in every major US city. Published yearly and sold by Bob Damron himself, the address book became the easiest and safest way for gay men to find welcoming spaces to meet at a time when moral decency laws made gay associated spaces prime targets for police raids, harassment, and arrests. A member of the Matta-



chine Society, Damron was one of a few early pioneers in publishing gay listings. A San Francisco bar owner, Damron collaborated with fellow Mattachine Society member, Hal Call, to publish what was then known simply as “The Address Book”. First published by Call’s own Pan-Graphic Press, and later published and distributed by Damron’s own Calafra Enterprises (a discreet mail order enterprise primarily specializing in gay erotica), the addresses and listings published in the book were gathered by Damron during several months of exploration where he wandered through US cities building relationships with patrons and bar owners (Meeker 2006). Like the infamous wanderings of the French Situationists International (SI), Damron undertook a *dérive* throughout the US, losing himself in the burgeoning gay landscape of the late 1960s.

First designed as a small, wallet-sized book, the early editions of the Address Book contained no single mention of the word “gay” or “homosexual”. If a stranger were to get a hold of the book there would be no discernable way to identify it as listing gay establishments. This of course was done on purpose—a safety measure against the threat posed from the straight world, yet to a gay man in the know, the book was full of clues and lingo accessible only to those in the “lifestyle”.

The codes in the guidebooks were legible only to a distinct and specific community, making them a clear example of what José Esteban Muñoz calls “Queer Ephemera”. In “Ephemera as Evidence: Introductory Notes to Queer Acts”, Muñoz describes the survival of queerness this way:

"Queerness is often transmitted covertly. This has everything to do with the fact that leaving too much of a trace has often meant that the queer subject has left herself open for attack. Instead of being clearly available as visible evidence, queerness has instead existed as innuendo, gossip, fleeting moments, and performances that are meant to be interacted with by those within its epistemological sphere---while evaporating at the touch of those who would eliminate queer possibility."

-José Esteban Muñoz

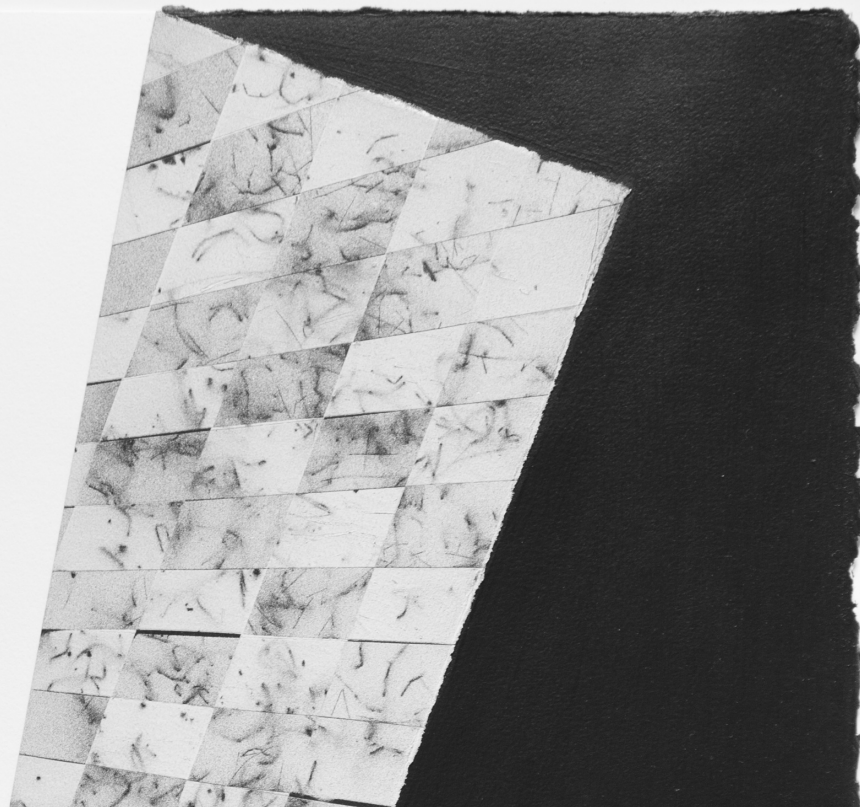
EXPLANATION OF LISTINGS

(The notation "Contd" is used only when the listings in any one city are carried over to a following page)

- * Very popular
- C Coffee, sometimes food too, usually open late when bars are closed
- D Dancing
- G Girls, but rarely exclusively
- H Hotel, motel, lodgings or other overnight accommodations
- M Mixed crowd and/or tourists
- P Private club policy, make local inquiry as to admission
- PE Pretty Elegant, usually jacket and tie advised if not required
- R Restaurant, although not all places serving food are so indicated. A * after this symbol doesn't indicate quality of the food served, but the popularity of the bar
- RT "Raunchy Types," often commercial
- S Shows, often impersonators and record pantomime acts
- SM Some Motorcycle. Don't confuse it with "M-S" which means mixed crowd/show.

BOB DAMRON

August 1966
San Francisco, Calif.



In the years before the Black Cat and Stonewall protests, this level of covert secrecy and innuendo was necessary, but as the rise of the gay rights movement gained momentum in the early 1970s, Damron shed the coded nature of the books and began a remarkable transformation of the guidebooks that in many ways mirrors the transformation of the gay community in the US taking place at the time. This transformation is most clearly visible by the abrupt and sudden appearance of advertisements in the 1974 edition of the guidebook. Every year Damron published a new and updated version of the book, and as the gay rights movement progressed, so did the overt nature of the advertisements. By 1977, advertisements featured fully nude men and by 1979 the advertisements openly courted gay men.

In addition to the growing number of advertisements in the books, the number of listings also dramatically swelled, peaking in the 1982 edition. By 1984 however, the Los Angeles section of the guidebook saw a 60% drop in listings--a fact that can easily be attributed to the start of the decimation of the AIDS epidemic during those early years of the crisis. On the one hand, the advertisements and growing number of listings act as evidence of the success of the gay rights movement, yet the decline in listings that begin in the editions published in the early 80s also speak to the devastation of a disease--one whose destruction was aided by government inaction rooted in animus.



This remarkable rise and fall is what this web-project visualizes and maps. "Disguised Ruins" approaches the address books, not as historical relics, but rather utilizes them as potent archives of queer spaces. The addresses found in these archives tell a story of the psychogeography of queer Los Angeles--a liminal space whose history and presence is continually threatened. This threat is what prompted me to undertake this project--to visualize and record the history of these spaces so that the next time I walk past the former site of Cypress Baths or The Pleasure Chest, I can connect the past with the present. This project insists on marking the existence of queer people and the spaces they created--a map-based resistance that refuses to see the cleaned up and renovated buildings of a newly gentrified gayborhood as just another disguised ruin from a forgotten and unreachable past.

www.disguisedruins.com

Variations & Finding Ana | Elise Rasmussen

Research in forms of photography, filmed performance and letterpress prints honor the life, the loss and the troubling public/institutional legac(ies) of Ana Mendieta, a prolific interdisciplinary artist born in Cuba in 1948 and sent to the United States as part of Operation Pedro Pan in 1961. Rasmussen addresses two conflicted sites and two conflicted public imaginations: photographs in Finding Ana document a journey to a park outside Havana, Cuba, where the unacknowledged remains of Mendieta's 1981 Esculturas Rupestres (Rupestrian Sculptures) are still located. Variations takes place in a studio replica of the 34th floor, New York City apartment where Mendieta argued with her husband (and acquitted murderer) Carl Andre before she "went out the window", falling to her death, in 1985.

Works on view at Hedreen Gallery: (L to R)

Variations (2014) | HD video

Variations Letterpress (2014) | 14 of ed. 20, silver ink on watercolor paper

Rupestrian Sculptures (2012-13) | C-print





"In 1981, Ana Mendieta returned to her native Cuba where she created the Rupestrian Sculptures, a series of carvings in the caves of Jaruco State Park, near Havana. These works confronted her anxieties of separation from her culture of origin and concluded the series of identity-based works for which she is best known. According to the Guggenheim Museum in New York and the Ludwig Foundation in Havana, Ana's sculptures were destroyed. In 2012 I traveled to Cuba and located these works, weathered but not dismantled. "

-Elise Rasmussen on making ***Finding Ana***



"Sometime between 3:30am and 5:30am on the morning of September 8, 1985, the artist Ana Mendieta 'went out the window' of her 34th floor New York City apartment. She died on impact. Mendieta was 36 years old at the time of her death. Her husband, minimalist sculptor Carl Andre, was tried and acquitted of murder. Andre remains the sole witness to the events of that night.

Variations is a video and performance re-enacting the night of Ana Mendieta's death. Playing the role of the director, I work with method trained actors to workshop three scenes based on conflicting statements made by Carl Andre as to the events that led to Mendieta's death. Through improvisation and discussion, we attempt to recreate possibilities of what happened this fateful night. Audience members participate by offering opinions and suggestions for the actors and director. The piece is both an earnest attempt to find a plausible scenario for Mendieta's death and a critical attempt to investigate general notions of revisionist history. Variations was performed live at Pioneer Works, where it was filmed for a video piece. A series of handset letterpresses transcribed from audience responses accompanies the work."

-Elise Rasmussen on making **Variations**

I was wondering if the energy of the audience would change the way they are approaching each scene and maybe another crowd might come in and it might go in a different direction.

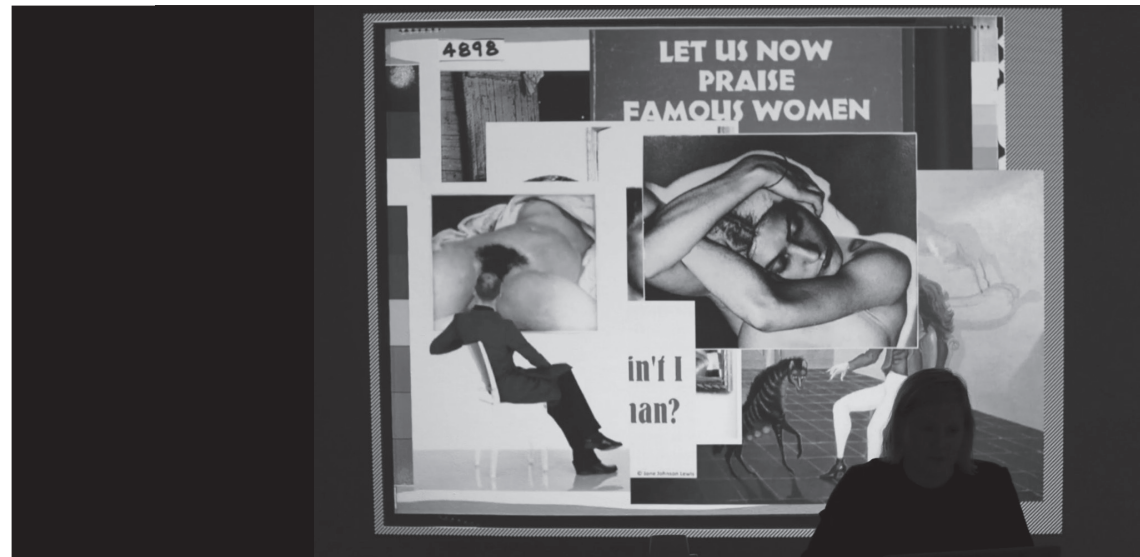
I was wonderi ng. . .

4 Questions for Elise Rasmussen

July 2018

Molly Mac: As with many works in your practice, *Finding Ana* and *Variations* critique power in the art world, power in art historical narratives and power in society at large. Can you contextualize your critiques of power in these works as it relates to the scope of your larger art practice?

Elise Rasmussen: I have always been interested in history, specifically how personal histories can have a impact or



exemplify larger, systemic power dynamics that shape the world. As I developed as an artist, I began to reflect more on art historical moments and how women have been grossly under-represented and overlooked by traditional historical records. *Variations* and *Finding Ana* were definitely part of that process.

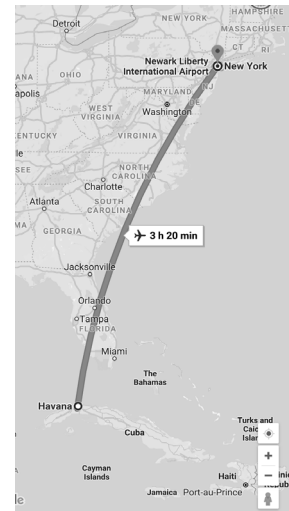
MM (2) : In this exhibition each artist's research practice has a different relationship with using quantifiable facts as primary evidence that **(it happened.)**. I am interested in the way you negotiate art world "facts", legal documents and the rigor of art historical discipline as a jumping off point for your research. There is a simultaneous earnestness (or a performance of earnestness) and skepticism in your critical approach. For example- in *Finding Ana* you very literally follow what could be a Guggenheim wall text placard or textbook footnote to go to the Jaruco Park site. In *Variations* you hire actors to inhabit the "facts" of the various public statements made by Carl Andre about Mendieta's death. Can you tell me a bit more about how facts operate in these works and in your larger practice?



ER: The answer is different for each project. With ***Variations***, I created this work as a way to sort through the evidence and "facts" I had amassed through my investigations into Mendieta's death. Everything was sitting in my head but it didn't make sense. I thought that if I was able to see the actors physically embody the motions (and emotions) of Andre and Mendieta I might be able to begin to reflect on the plausibility of what happened September 8, 1985. However,

through the actual process of performance and re-enactment the concept of trying to get to the root of the truth of what happened that night shows its impossibility. Impossibility because we (the actors, the audience and myself) are bringing our own experiences to the table... our own biases, our own will for the dramatics and some form of narrative resolution makes it impossible to ever really know if the truth is revealed.

With ***Finding Ana***, the "truth" reveals itself in a different manner. I never expected to actually find the remains of Mendieta's sculptures. I believed the Guggenheim's report of that they were destroyed. My intention in traveling to Cuba from New York was to locate the site where she created the work, documenting this as a reflection of the loss of the actual works and considering the loss of her and ephemeral nature of her work. However, in finding the remains of these works it calls into question how an institution with such authority came to this conclusion. It allows for one to pause to consider who's word we believe and how something that is improperly cited once can be carried down the chain (like a game of telephone). The discovery of Mendieta's sculptures reinforced the necessity in my work to have a first-hand encounter with a site, object, person, etc. of that which I am researching, not just take for face value what has been reported.



MM (3): The first time I watched the almost 20 minutes of the *Variations* video loop, I was impressed by the way that my understanding of the “antagonist” shifted as my experience of the performance accumulated. It went from (1) Carl’s “character” being the antagonist (or perhaps the focus of my scrutiny/disgust as a viewer), to (2) you as “director” being the antagonist, to (3) the audience and their responses being a sort of collective antagonist. One of the reasons I was interested to bring *Variations* into the conversation of this exhibition is the way in which the audience, particularly the violent participation/intervention of the audience commentary, becomes implicated as the subject of the work. What does it mean to you make this work in 2013-14 (after almost 30 years of art world audience interventions and speculations in Mendieta’s legacy and memory)? Is the meaning of the work shifting with current events?

ER: For me the audience was the most fascinating part of *Variations*, as it reveals not so much about the dynamic between Carl and Ana, but the audience members’ own experiences, gender stereotypes and in a sense how reality tv and other forms of spectatorship have influenced or shaped mass consciousness. Ana Mendieta has had a bit of a resurgence since 2013 when I first did the performance. Her work has been part of a number of retrospectives and perhaps with the #metoo movement and even in the art world’s trend in reexamining the work of female artists, Mendieta’s work and biography embody current concerns. *Variations* is not only a re-enactment of the circumstances of Mendieta’s death, it is also a commentary on power dynamics of the art world and world at large. Ana Mendieta is a POC, female artist without sup-



port from the institution vs. Carl Andre who literally IS the white, male establishment.

MM (4): I'm interested in the tension(s) between the various roles you play in your creative practice. One thing that has come up in conversations about your work in the context of this exhibition at Hedreen Gallery is that it seems clear that your role as director and your role as artist researcher/traveller are in fact "roles". You jump from one authoritative voice to another- which keeps the audience active (and skeptical). As your ongoing practice has a firm commitment to critique systems of power how do you negotiate the context of your own performance(s) of power, agency (and privilege)- both in making your work and in your role as artist exhibiting the work?

ER: I am incredibly aware of my subject position(s) and sometimes struggle with this in making work. I am interested in approaching a project with the idea of wanting to tease out more questions or spark a conversation versus having a direct point of view that I am trying to make a claim to. I am interested in the conversation that my work brings up and analyzing aspects of how we arrive at our opinions. I am interested in the journey my work takes and through the journey I am positioned in different roles in order to (in some cases) gain access to a site, location or to make the work. With "Variations" the role of me playing director came more out of necessity than anything, in that I was sitting on so much research and had to work with the actors and become a bridge to mediate the audience. Instead of hiding the role, I decided to

enhance it instead - and have the apparatus of the performance be apparent to the viewer in a way addressing the notion of attempting to find truth through the action of re-enactment. With "Finding Ana" I took on a bit of the role of archaeologist in locating and discovering that Mendieta's works were still standing in the caves of Jaruco Park. In both cases, my position as an artist allows me flexibility to adapt to these different roles. I am not bound to play by the same rules and I get to exhibit my findings in a way that is not dictated by a particular institution, however, I do recognize the limitations of creating work that primarily serves an art-going-audience and I wonder what other avenues can I use to reach beyond this tiny group.

(1) see José Esteban Muñoz. challenge to rigor in "Introductory Notes to Queer Acts," *Women & Performance, A Journal of Feminist Theory* 8, no. 2 (1996): 10.



Monument a Surface | Dan Paz

Dan Paz employs photography, sculpture, video and print as evidence to interrogate a constellation of memorials and monuments along a tourist beach in Key West, Florida- The African Cemetery, The Key West AIDS Memorial and a sculptural lectern in dedication to a local philanthropist at the former White Pier. This stretch of beach becomes a center point for Paz's multifaceted and multisensory investigation of shifting attitudes toward memory, monument and philanthropy in Florida— a critical analysis charged by the context(s) of centuries of enslavement and forced migration in south Florida, catastrophic losses of life to the AIDS epidemic and the mass shooting on June 12, 2016 at Pulse Nightclub in Orlando.

Works on view at Hedreen Gallery: (L to R)

Prepositional Phases (2018) | 10/30 Monogrammed Yellow Towels

The African Cemetery, Key West, FL (2018) | Photo printed on vinyl banner

Lectern at the former White Pier (2018) | White Oak, Coral Auto Paint

Towards the Mangroves (2018) | HD Video





In Silence Back | Leslie Wilson on *Monument a Surface*

A tanned, bikini-clad woman walks across a newly raked beach, a surface more scrubbed up than Zen. With its blue sky, bluer water, palm trees, and pristine sand, Higgs Beach is the stuff of tourist posters, and through *Monument a Surface*, viewers encounter Dan Paz's saturated color photograph at the scale of a large wall mural. Yet, what might advertise a dreamy tropical destination is instead offered up—as the photograph's title indicates—for its historical imbrication as the site of *The African Cemetery in Key West, Florida* (2018), a burial site for enslaved Africans who died in transport and after their arrival to the Key in the late spring of 1860. A trio of slave ships intercepted on their way to Cuba¹—the *Wildfire*, the *William*, and the *Bogotá*—brought close to 1,500 West and Central Africans to the region. Those who did not survive transport or died after arrival were buried below the sands at Higgs Beach and largely forgotten until work spearheaded by local researchers in the 1990s revived the story.² An official memorial is now located near this site.

Relaying details from a Floridian newspaper, a New York Times article from June 2, 1860 reported “affecting scenes among the negroes” rescued from the slave ships, including joyous reunions, delight and awkwardness in new encounters, and painful realities of death and grief. Addressing the “*Wildfire's* cargo,” the article describes a particular “object of interest,” a mother tending to an infant upon arrival but whose child died soon after at a mere six weeks old. Recounting the scenes of mourning, the author writes:

...as we saw the mother bending and weeping, and kissing its inanimate form—wailing in plaintive song, and responded to by numerous mourners around the corpse—we felt that love was beyond all conditions of pride or place, and that many might rejoice and be flattered in their self-love, if they would be missed as much as the dead babe was by its mother. It was laid in a handsome coffin, and a procession of seventeen went with it to its last abode. Low chauntings [sic] and loud wails of grief would break forth, and when at last the spot was reached, they became as silent as the narrow house which would contain all the heart prized so much. The little coffin was placed in the grave, each threw in its handful of earth, and amid the deepest sorrow they returned in silence back.³

* * *

130 years later.

A photograph accompanying a New York Times article from September 3, 1990 titled “Hard-Hit Key West Combats AIDS with Community Effort”⁴, shows three men embracing at a memorial service for a local businessman who died of AIDS. Against a backdrop punctuated by palm fronds, the men—one of whom wears a dark floral shirt—lean against one another. The flora in this image marks it as a Florida scene for a Florida story about how and why Key West, a place best known as a popular tourist destination, became an epicenter for the AIDS epidemic in the late 1980s and the unusually forceful local response to provide healthcare, support, and education that followed. As one local hospice director declared: “AIDS is a test of community. It’s a test of how we respond to this terrible thing.” And by all accounts, Key West responded with care and compassion to local residents and those who came from afar in need of refuge. Built in 1997 to commemorate those lost to HIV/AIDS, the Key West AIDS Memorial features elegiac quotes and inscriptions of the names of those who have died from the illness in the region. Constructed from granite, it extends down the walkway lined by palm trees at White Street Pier.

The Key West AIDS Memorial is located less than a minute’s walk from the African Cemetery.

Haunted by the proximity of the Key West AIDS and African Cemetery memorials to the beachfront, Dan Paz began to explore the histories of both sites. Paz walked the pier, photographed the memorials, and examined related materials at the Monroe County Library and The Mel Fisher Maritime Museum. An issue of Harper's Weekly Illustrated that featured etchings after daguerreotypes—now lost—shows the transported of the Wildfire and stereoscopic views of the Africans at their temporary lodgings. Ledgers list names of the Africans who made a journey of return to the continent, to a new African life in Liberia. In the accumulation of things found and lost, it was this “ephemera”—what José Esteban Muñoz characterized as “traces, glimmers, residues, and specks of things”⁵—that became a place for Paz to turn.

* * *

Towards the Mangroves (2018) opens to darkness as music, muffled and deep, plays. Slowly, a dark view of an undulating surface of water appears, murky and slick. It fades back to darkness until the sound of a motor joins the music. Then two frames move towards one another across a black expanse. Anticipation of the frames meeting builds, but is ultimately stymied, as they come together but never quite align. Against that frustrated center, the sound of the motor of the boat joins with the strains of the submerged cantata. It is as if we are listening from above and beneath the water simultaneously—or from that black space between the frames—to sounds guttural, rhythmic, and plaintive. Presented with a single frame, moving along the water, only the sound of the motor remains as a boat skims the surface.



Returned to darkness, we might think of “low chauntings [sic] and loud wails of grief” breaking forth and handfuls of earth thrown “amid the deepest sorrow” and figures turned “**in silence back.**”

* * *

It was during the time of Paz's exploration of the contemporary spatial entanglements of local history through beachside memorials that the attack at the Pulse Nightclub in Orlando took place. Pulse's owner Barbara Poma opened the club to honor her brother John who died of AIDS in 1991, as a place to keep the (heart)beat going in the wake of loss wrought by the epidemic. In its own way, Pulse was already a memorial in its role as a venue for celebration and community. But on June 12, 2016, the club became the site of the deadliest mass shooting in the United States history (up to that point), a devastating act of terror in a place long-championed as safe. Images of the makeshift memorials erected around the club's perimeter frequently accompany articles about life in the aftermath's attack. A sea of flowers, garlands, cards, rainbow flags, stars and stripes, and banners surround the club's sign and a large palm tree.

Plans are now underway to create a permanent memorial and museum at the site with Poma seeking out input from survivors, families of victims, and the larger Orlando community about what shape that should take.

Tragedy and heartache in Florida possesses a particularly acute sting precisely because of the state's promise of paradise. Monument a Surface places viewers in the perverse confrontation between unspeakable loss and idyllic tropical destination. This may be most keenly felt in the space between the artworks.

A total of 10 *Prepositional Phases* (2018) of an edition of 30 hang over a railing **appearing as black monograms emblazoned on bright yellow beach towels**. Considering. Since. Behind. Inside. With. Suspended words in need of syntax come one after the other after the other and then stop. The standard beachside accessory waits to make meaning, and we,

than

concerning

despite

as viewers, try to come to terms.

In our “Sunshine State,” as one event, one memorial, became another and another, Paz engaged accumulation and layering in image, sound, texture, and surface as formal strategies for thinking critically about the memorials that we already have and those yet to be made. Monument a Surface reflects Paz’s ongoing investigations into the representational challenges of incommensurability.

(1) The United States officially banned the maritime slave trade—in concert with Great Britain, France, Portugal, and Spain—in 1820.

(2) Key West historian Gail Swanson initiated identification and recognition of the Slave Cemetery in 1990. In the early 2000s, under the auspices of the Mel Fisher Maritime Museum, local archaeologists led by Corey Malcolm (with whom Paz talked at length) worked to pinpoint the exact location of the burials. “Story of Discovery,” African Cemetery at Higgs Beach (2013). <https://www.africanburialgroundathiggsbeach.org/discovery>

(3) “The Africans at Key West.” New York Times. June 2, 1860. ProQuest Historical Newspapers.

(4) James LeMoyné. “Hard-Hit Key West Combats AIDS with Community Effort.” New York Times. September 3, 1990. ProQuest.

(5) José Esteban Muñoz. “Introductory Notes to Queer Acts,” *Women & Performance, A Journal of Feminist Theory* 8, no. 2 (1996): 10.



Images & Acknowledgements

(1)

BIOS

Danny Jauregui is a Los Angeles based artist working in a variety of media including painting, drawing, photography and sculpture. Jauregui received his BFA from the Maryland Institute College of Art in 2002 and his MFA from the University of California, San Diego in 2006. In the summer of 2005 he attended the Skowhegan School of Painting and Sculpture residency in Maine. His work has been exhibited nationally and internationally in such venues as The Museum of Contemporary Art, San Diego, Estacion Tijuana, The Los Angeles County Museum of Art (LACMA), Bowdoin Museum, The Museo Rufino Tamayo, and more recently The Power Plant in Toronto Canada and the Samuel Freeman Gallery in Los Angeles. His work is in numerous private and public collections including the Sprint Collection, The Long Beach Museum Of Art, and Bowdoin Museum. Jauregui is Associate Professor of Art at Whitier College where he teaches photography, drawing, and theory. www.dannyjauregui.com

Dan Paz is an interdisciplinary artist and educator working between Seattle, WA and Chicago, IL whose practice explores the labor of lens-based production as a collaborative site where the intersections of the image-idea and lived experience are produced and contested. Dan received their BFA from The Atlanta College of Art and MFA from The University of Chicago. Dan has exhibited internationally and nationally with Hayward Gallery (London, UK); the 12th Havana Biennial at Fábrica de Arte Cubano (Havana, CU); The Media lab (NYC); the Museum of Contemporary Art, Gene Siskel Film Center, and The Reva and David Logan Center for the Arts (Chicago, IL). Dan's exhibitions have been generated out of residencies with El Centro Desarrollo de Artes (CU); The Studios of Key West (FL); Chicago Artist Coalitions' Hatch Residency (IL); The Luminary (MO); ACRE (WI). Selected awards include: The John D.

and Catherine T. MacArthur's Connection Fund, The Ann Metzger National Award for Prints, The Links Hall LinkUP Grant & Residency, The Open Practice Committee Grant, UofC Arts Council funding, The Claire Kantor Foundation Grant, and The Wyckoff Milliman Endowment for Faculty Excellence Grant. Paz is a full-time lecturer in the IVA Program in The School of Art, Art History, and Design, and is affiliate faculty in The Contemporary History of Ideas Program at University of Washington. A publication on Paz's 10-year collaborative project Arte No Es Facil/ Art Present is forthcoming. Dan is currently a co-curator of the Seattle-based collective gallery, The Alice. www.danpaz.com

Elise Rasmussen (born 1977, Edmonton, Canada; resides in Brooklyn, NY) is a research-based artist working in photography, video and performance. Her work has been exhibited, performed and screened at international venues including the Brooklyn Museum (NY), the Irish Museum of Modern Art (Dublin), CCS Bard Hessel Museum (Annandale-on-Hudson), Night Gallery (LA), Pioneer Works (NY), and Erin Stump Projects (Toronto). Elise received her MFA from the School of the Art Institute of Chicago on a Merit Scholarship (2007) and is a 2017-2018 artist in residence at LMCC's Workspace program in Manhattan. She gratefully acknowledges support and assistance from the Canada Council for the Arts for works in this exhibition. www.eliserasmussen.com

Leslie Wilson