



# TEMPERAMENTAL

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# TEMPERAMENTAL

## WORK BY

Mark Clintberg

Brendan Fernandes

Kim Kielhofner

Hazel Meyer

Will Munro

taisha paggett & Yann Novak

Elizabeth Price

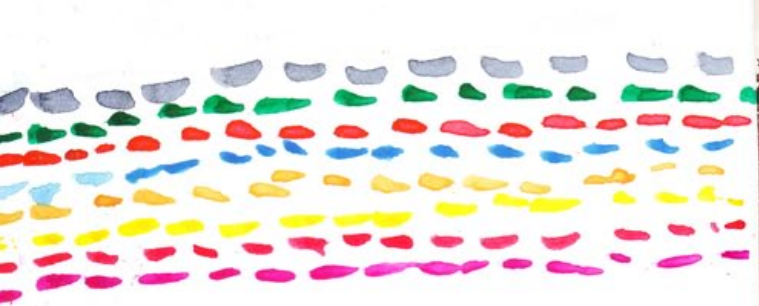
Emily Roysdon

Alexandro Segade & Mateo Segade

## CURATED BY

Erin Silver

JANUARY 5 - FEBRUARY 14, 2015



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A Conspicuous Twist of the Right  
Wrist: Gestures of Queerness in  
Contemporary Intermedia Art  
ERIN SILVER

*The greatest expression/is precisely confined/to a conspicuous twist/of the right wrist/a twist of the right wrist.*

– Elizabeth Price, *The Woolworths Choir of 1979* (2012)

*He don't comb his hair like he did before  
And he don't wear those dirty old black boots no more  
But he's not the same, somethin' about his kissin'  
That tells me he's changed, know that somethin's missin' inside  
(Somethin's gone)  
Somethin' died  
(It's still in the streets)  
His heart is out in the streets.*  
– The Shangri-Las, *Out in the Streets* (1965)

About six and a half minutes into Elizabeth Price's eighteen-minute HD video *The Woolworths Choir of 1979* (2012), the detailed still images of the architectural features of a church choir – illustrated with what look like encyclopedia pages and detailed with architectural diagrams, the images occasionally punctuated by a sharp snap like a camera (more likely a thumb and a finger) or brief monochromatic colour washes – are invaded by the choral chants of the Shangri-Las' 1965 hit single "Out in the Streets," chants soon accompanied by a series of distorted videos of singers and backup dancers videotaped from a computer screen. Two separate texts flash across the screen, in which the "choir" of the Gothic church is textually transformed into the "chorus" of the girl band. With heightened emotional tenor, this juxtaposition produces a rupture, the solemn spaces in the still images punctuated by a contemporary pop ballad about a boy who can't be tamed.

*The greatest expression/is precisely confined/to a conspicuous twist/of the right wrist/a twist of the right wrist.* This phrase is part of a longer passage that, through flashes on the screen, is gradually composed. I am thinking about the twist of the

wrist, here intended to describe the synchronized gestures of the backup dancers, and how it also carries queer connotations: the limp wrist as cultural signifier of effeminacy, when the wrist falls limp and forms a ninety-degree angle; the twists of the wrists in the genre of dance known as voguing, with its rigid, angular, model-like poses.<sup>1</sup> *The Woolworths Choir of 1979* can also be plotted along a trajectory of experimental film and video, notably Kenneth Anger's experimental short film *Scorpio Rising* (1963), the first to incorporate a pop-music soundtrack, filled with similarly syrupy sweet songs in heavy contrast with the slow pans of leather-clad bikers. Price, the former vocalist for the 1980s pop band Talulah Gosh, has been quoted elsewhere as saying that she was "interested in pop music because it's utterly irresponsible ... it's loud, it's hot, you can smell other people's bodies, if you're at a gig, you feel the bass in an embodied way ..."<sup>2</sup>

The conspicuous twist of the right wrist seems an apt metaphor for the tension between the subtle and overt gestures that play out in the works in *TEMPERAMENTAL*. Before even entering the gallery, the viewer is confronted with Mark Clintberg's *Hair* (2012–ongoing), inkjet prints on newsprint of pre-existing posters of youthful hair models as they would have appeared in barbershop windows. The prints are responsive to light, and fade and discolour when exhibited, as have the original posters in their respective barbershop windows when exposed to the sun. The models in *Hair* could be actors in the 1960s and 1970s experimental and homoerotic films of Paul Morrissey and Andy Warhol – films with similarly terse titles (as is the case with the title of this exhibition) like *Flesh* (1968), *Trash* (1970), and *Heat* (1972) (the image of a young Joe Dallesandro on the poster for *Trash* serving as early inspiration for the show).

*TEMPERAMENTAL* imagines a genealogy between contemporary intermedia practices and post-war avant-garde experiments with sound, music, dance, movement, textiles, film, video, and collage, such as those undertaken at Black Mountain College,

within Fluxus, and in the meeting of Minimalism and dance. As the above examples suggest, the exhibition nods not only to this earlier period of radical emancipation from governing forms of artistic expression, but also to the complex “open secret”<sup>3</sup> of queer life and non-normative sexualities, as well as socialities and expressions of affect during the pre-gay liberation era. While artists like John Cage, Robert Rauschenberg, and Jasper Johns explicitly subverted the artistic standards of the time, they simultaneously resisted the inscription of their work with personal (read: queer) meaning, articulating new ways of enacting, as well as expressing, refusal; regarding Cage’s “queer silence” as a potentially political act, art historian Jonathan D. Katz has written, “Silence made a statement through the absence of a statement. It constituted an appeal to the listener for a new relationship to authority and authoritative forms in music and – this is very much the point – surely in other arenas, too.”<sup>4</sup> According to Katz, queer silence, in Cage’s work, was to be read not as a form of passivity, but as a strategy for “resisting the status quo without opposing it.”<sup>5</sup>

The point here is not to attempt to draw direct parallels between the old and the new but to consider ways in which contemporary art might be organized in relation or resistance to the formal, social, and political strategies of the post-war avant-garde (figures like Anni Albers, Joe Brainard, John Cage, Merce Cunningham, Simone Forti, Ray Johnson, Yayoi Kusama, Robert Morris, Yoko Ono, Yvonne Rainer, Robert Rauschenberg, and Dieter Roth, to name a few), works in which the employment of sound, collage, textile, movement, and dance produce a radical update of an art of the everyday. However, in maintaining the exhibition’s conceptual tension, the term “temperamental” is also invoked for its historical usage as a euphemism for homosexual, conjuring the more brashly defiant practices of artists like Kenneth Anger, Charles Ludlam, Paul Morrissey, Jack Smith, Andy Warhol, and John Waters, whose works more explicitly referenced the bodily, homoeroticism, sexuality, and emotions. Employing the metaphor of musical temperament, in

particular, the dissonance created by compromising pure intervals of just intonation, *TEMPERAMENTAL* plays with aural and perceptual dissonance, both repeating and queering histories of exhibition practices in its experiments with the blend of sculpture, theatricality, phenomenology, and movement.

A work like Clintberg’s *Quiet Disco* (2013), a thirty-minute sound piece that replicates the experience of listening to a house (or apartment, more accurately) party from next door, is an example of how the work in *TEMPERAMENTAL* bridges these two poles. Installed in the glass vestibule opening onto the gallery, the work, with all parts – including record player, record, and speakers – visible, takes on the form of a listening booth. Depending on the level of traffic and attending noise in the gallery, *Quiet Disco* might, at any moment, be at perceptual odds with the environment that surrounds it. The work looks out onto the 2005 mirror works by the late Will Munro, which feature the names, screen-printed in neon pink, of various legendary punk and queer clubs and dance parties from the 1970s to the 2000s, such as Max’s Kansas City and Danceteria, not to mention Munro’s own dance party creation, Vaseline/Vazaleen. The space between the muffled sound of Clintberg’s *Quiet Disco* and the brash silence of Munro’s mirrors opens up like a dance floor, with an air of queer musicality, as well as theatricality, only heightened as spectators are invited to pull open thick brown-and-orange tie-dyed drapes that comprise Hazel Meyer’s installation *diarrhea* (2015), which runs the length of a small alcove space. Tugging on an intricately braided black curtain rod shaped like a whip that hangs in the gap between the drapes, the viewer is invited into a pink space that is like a body turned inside out, a body that doesn’t occupy, but forms, the stage, introducing concerns for the public and private processes of the body and calling to mind the Postminimalist abject.

Thinking about theatricality and the inherent queerness of these objects is inspired by moments in a now-fifty-year-old art history, in particular American



Minimalist artist and theorist Robert Morris's *The Plywood Show*, his 1964 installation at New York's Green Gallery, which consisted of polyhedron forms made of grey-painted plywood, structures that were in dialogue with the dance experiments of Simone Forti, Yvonne Rainer and other dancers whose work emphasized the body as a means of self-expression, and on pedestrian and everyday movements (structures that, in inviting phenomenological encounter, resulted in charges of "theatricality" by Michael Fried).<sup>6</sup> *TEMPERAMENTAL* engages and re-articulates histories of movement/movements and the necessarily political dimensions of an art of the everyday. The spatial interruptions in *TEMPERAMENTAL* – works that force the viewer to sensorily experience the gallery in seemingly counterintuitive ways – are proposed as ways to queer histories of Minimalism through the literal application of the body onto the surfaces of structures.

Emily Roysdon's *Sense and Sense* (2010) is a two-channel video installation made in collaboration with the performance artist MPA, who is shown both close up and at a distance as she "walks" on her side across a pavement made of interlocking duotone triangles. This is Sergels torg, Stockholm's central public square, the site of all political demonstrations in the city. While the installation reflects Roysdon's ongoing interest in the dynamic space between movement and movements (political and social), as well as the politics of public space, the work's phenomenological dimensions, I would argue, introduce a compelling tension in thinking, as well, about a queer relationship to Minimalism.

Kim Kielhofner's *Black Book Project* (2004–ongoing) is a series of notebooks that both chronicle, in collage form, the artist's life over the course of a decade (the different brands of notebooks reflecting the artist's geographic crossings over that period). But in addition to the ephemera of the everyday – the ticket stubs and museum pamphlets, collages of film stills and photobooth portraits – the thousands of pages that comprise the ever-expanding series double as sculptural objects, reminiscent

of the obsessive accumulation and repetition of Yayoi Kusama; the immensity of the work derives in equal part from the sheer number of objects and the intricate construction of each page. Kielhofner's *foursquare* (2011), a four-channel video installation, pushes and blends the boundaries of narrative film and video genres through the frenetic pacing of film and video fragments set to a collage of musical scores and dialogue. But just as notable is the work's structural support, a four-foot-wide, six-foot-tall plywood cube that seems to directly mimic the structural aspirations of Minimalism, but here boldly applying the deeply cavernous worlds of the videos onto the surfaces of the otherwise Minimalist cube.

Just as Clintberg's *Hair* satirically calls to mind the beautiful beefcakes of 1960s experimental film, Brendan Fernandes's *The Call* (2014), a vinyl wall work mimicking a call for dancers, challenges the ideals of beauty as they coalesce on and around the dancer's body. Further fragmenting the conventions of the strength and beauty of the classically trained body held in tension, Fernandes's *Still Move* (2014), a set of six C-prints, transforms the beautiful muscularity of the dancer's body into something of a formalist grotesque. taisha paggett and Yann Novak's collaborative three-channel installation *A Composite Field* (2014) engages a similar desire to engage and amplify the politics of historically formalist mediums and the ways in which the employment of the body in modern and experimental dance might respond and mould itself to and against political and social realities. Combining concerns for presence, movement, documentation, and witnessing with the historically fraught position of the queer black body in the gallery space, paggett dances the same dance three times, with slight variations that become visible when the three videos are watched simultaneously. Novak's ambient score (originally field recordings of the MAK Center's Mackey Garage Top in Los Angeles), played at conversation level, and his manual manipulation of the lighting in each interaction, further sculpts paggett's dramatic movements as she performs for an audience in the room with

her, tangling and untangling from a man's blazer, which, in many moments, envelopes her completely. The three screens are subtly washed with high-tone colours that call to mind both the West Coast engagement with Minimalism through the Light and Space movement (fitting, given that both paggett and Novak reside in Los Angeles) and the effect of these colour transformations as they wash over paggett's clothing and skin.

Alexandro Segade's off-site performance *Boy Band Audition*, which leads the viewer into the loud, hot space of the dance club, where, in the words of Price, you can "smell other people's bodies" and enter into social communion in a deeply embodied way, is inspired in part by 1990s boy bands, but also by Segade's interest in queer science fictions. With his brother Mateo performing DJ duties, Alexandro takes on the role of a choreographer, directing the audience through a series of actions in order to form a boy band that will inspire people to change the past and, subsequently, the future. But like the conspicuous twist of the right wrist, Segade's call to social communion has broader implications for notions of queer futurity and alternate realities; it might be argued that all of the artists in *TEMPERAMENTAL* show a comparable engagement with a radical politics of form, both adhering to and deviating from their predecessors in the pursuit of both implicit and explicit performances and constructions, both material and conceptual, of alternative processes of world-making. Engaging histories of both intermedia art practices and contemporary queer aesthetics is intended to prompt a radical perceptual rearticulation of each via their proximity. *TEMPERAMENTAL* works to tease out the implicit and potential loudness of earlier histories and the deep and lasting influences of these practices on contemporary art. The tension between the implicit and explicit enactments of queerness – that conspicuous twist of the right wrist – is intended to prompt thinking about where the queerness of contemporary art resides.

## NOTES

1. From a queer perspective, there are many points of entry to thinking about the historical and cultural significance of voguing, from its origins in the Harlem ballroom scene of the 1980s and the development of the style by African Americans and Latino/a Americans, to the appropriation of the style by mainstream gay icons like Madonna. Jennie Livingston's 1990 documentary *Paris is Burning* examines the ball culture of New York City and its African American, Latino/a American, and transgender participants at the end of the 1980s (the period that is considered to mark the end of an era in New York City's drag balls) and, beyond consideration of the dance genre in and of itself, the experiences of its non-normatively gendered subjects. For readings of *Paris is Burning* that complicate the racial and gender dynamics at play see bell hooks, "Is Paris Burning?," in *Black Looks: Race and Representation* (Boston: South End Press, 1992): 145-56, and Judith Butler, "Gender is Burning: Questions of Appropriation and Subversion," in *Bodies that Matter: On the Discursive Limits of Sex* (New York & London: Routledge, 1993): 81-97.
2. Nathan Budzinski, "Pop music's unruly emotions power the videos of Elizabeth Price freeing her from the polite confines of conceptual art," *The Wire* (April 2012), 18.
3. In *The Novel and the Police*, D.A. Miller introduces the notion of the "open secret," stating that, "the fact that the secret is always known – and, in some obscure sense, known to be known – never interferes with the incessant activity of keeping it." See Miller, *The Novel and the Police* (Berkeley: University of California Press, 1988), 206.
4. Jonathan D. Katz, "John Cage's Queer Silence or How to Avoid Making Matters Worse," *GLQ: A Journal of Gay and Lesbian Studies*, 5(2) (1999), 231-52.
5. Ibid.
6. For a thorough examination of Morris's explorations of the relationships between Minimalism and dance, see Virginia B. Spivey, "Sites of Subjectivity: Robert Morris, Minimalism, and Dance," *Dance Research Journal* 35/2 and 36/2 (Winter 2003 and Summer 2004): 113-30. Regarding the threat posed to Fried by Minimalist sculpture, Spivey writes, "Fried [...] perceived a distinct threat in the Minimalist object's 'presence' that implies a weakened, or less authoritative position, than typically afforded the (male) critic." Fried articulates his resistance to Minimalist sculpture and its theatrical nature in his famous "Art and Objecthood," originally published in *Artforum* 5 (June 1967): 12-23.



# Thinking Feeling: Art and Queer Affect

AMELIA JONES

Being queer (particularly for men aligning with gay culture) is often associated with excessive affect, either hyperbolic expressions of feelings or hypersensitivity. It is not surprising, then, that theorizing queer has evolved into thinking about feelings – particularly in the work of Eve Kosofsky Sedgwick and her followers, such as former students José Esteban Muñoz and Jennifer Doyle, and in that of other key theorists, such as Heather Love, Sara Ahmed, Lauren Berlant, and Ann Cvetkovich.<sup>1</sup> How and why this is the case would take a lifetime to explore.

At the same time, one conventional view of artistic creation has been that it is produced through the artist's expression of feelings. The nexus of inter-related terms – queer, feelings, art – thus begs for analysis and understanding, given their interrelation in queer theory and in art practice and art history (particularly in romanticism and high modernism). At the very least, for an exhibition intriguingly entitled *TEMPERAMENTAL*, it is worth exploring the contours of these associations – queer, emotions (or emotionality), art – to ask why excessive feeling is associated with queer experiences of the world and at the same time with art. What happens when all three come together? And, in relation to *TEMPERAMENTAL*, how does the direct expression or navigation of feelings provide a creative means to explore questions of marginalization by particular kinds of subjects working in the visual arts?

The emphasis on emotional excess or sensitivity as being linked in a politically radical way to queer sensibility or gay subjectivity begins at least as far back as the early 1960s, with Susan Sontag's 1964 "Notes on Camp" (probably further, but Sontag crystallized a mode of thinking about urban white gay male experience that had been knocking about in Europe since the late nineteenth century and in post-WWII U.S.A.). Also during this period and also in New York, the emotionally and sexually extravagant performance and film work of Jack Smith and Barbara Rubin and others provided queer alternatives to mainstream art practices being celebrated

by dominant institutions at the time. While Smith and Rubin created communities of characters interacting in overtly excessive ways in performance and on film (viz. Smith's hilariously camp film *Flaming Creatures* and Rubin's queer sexual tableaux in *Christmas on Earth*, both 1963), Sontag famously explored camp as not an idea but a "sensibility," or mode of feeling and experience. In the end, she argues, camp comes down to "sincerity," which in its primary sense indicates the alignment of feelings and intentions as manifested in one's expressions or creative productions.<sup>2</sup>

As suggested, Sedgwick's work consistently argued and enacted the links (malleable but tenacious) between queer and excessive feelings or sensitivities – revaluing these as positive ways of being with others in the world. Her 2003 book *Touching Feeling: Affect, Pedagogy, Performativity* definitively sutures together the confluence of queer and the "temperamental" or acutely feeling subject. If queer is linked to performativity through the latter's "tenuous ... ontological ground," then it is the performative putting-into-juxtaposition (putting "beside") that promises to evoke queer relationalities in space that might address the "texture" or "touch" of feeling. By touching feeling we might in turn evoke a kind of middle-range affect as offering "space for effectual creativity and change."<sup>3</sup>

José Esteban Muñoz argues in a 2006 article, "Feeling Brown, Feeling Down," that a particular kind of feeling characterizes the experience of the subaltern – in the case of his analysis, the queer "brown" North American. As such, minoritarian subjects occupy a depressive position wherein they are forced to tend to others, modelling relationality and care. The minoritarian subject is quintessentially caring, enacting what he calls a kind of "brown feeling" that "chronicles a certain ethics of the self" and learning to stage a kind of "reparative" relation touted by Sedgwick in her work as radical and transformative in its refusal of oppositional antagonisms.<sup>4</sup> Heather Love's 2007 *Feeling Backward* argues that a queer politics might involve embrac-

ing the “backward feelings” that being queer entails, looking backward to historicize “earlier forms of feeling, imagination, and community.”<sup>5</sup>

Finally, among many other examples connecting queer and feeling or affect, Jennifer Doyle explores a particular kind of “difficult” art that pricks or disturbs us, specifically in relation to how it creates emotionally charged relational bonds with spectators, often through sexually charged means. Doyle explores controversial art practices as “unnerving, depressing, or upsetting,” but as specifically *not* offering “a representation of how the artist feels” or “the positive message one associates with political art.” Doyle notes that this kind of “difficult” art work “turns to the viewer, in some cases making him or her into a witness, or even a participant,” concluding that this “can make people uncomfortable in ways that feel distinctly personal.”<sup>6</sup> It is this *solicitation of us as the work’s (or the artist’s) “other”* that interests me here in thinking about the works in *TEMPERAMENTAL*.

All of the works in *TEMPERAMENTAL* explore this confluence of queer, emotionality, and art in one way or another. The show displays the way in which art practices of a performative and immersive type are particularly suited to purveying and engaging feelings in ways that make us think hard about how we negotiate and interact with the others around us. This kind of practice – as artists long ago figured out – directly stages an embodied relationality, positioning us phenomenologically within a field of objects and/or bodies so as to point to our psychic and physical contingency on the materialities around us, both subjects and objects, and the stuff in between. As such, the works play on or solicit particular kinds of emotional bonds in order to make us “think” through “feeling.”

Exploring how this strategy works and has worked historically will enable me to connect it to queer modes of being and politics. To this end, let’s go back to an early moment that seems directly related to an earlier work by taisha paggett – one of

the artists whose work is exhibited in *TEMPERAMENTAL: Decomposition of a Continuous Whole* (2009-2012).<sup>7</sup> The moment I have in mind is that of Carolee Schneemann’s *Up to and Including Her Limits* (1973), a premier example of the messy, often hypersexualized, excessive practices of what I have historicized as body art – practices in which the artist enacts her body as the work itself (differentiated from performance art, which includes body art but also much more narrative and theatre-based performances).<sup>8</sup> As Schneemann has described the work, where she hangs in a harness that dangles and twirls her body through space and extends her arms to draw on sheets of paper hung on the surrounding walls, it phenomenologically extends her body into “literal time and literal space” to compose the work. *Up to and Including Her Limits* had nothing to do with personal expression in the conventional sense, as attached to abstract painting practices celebrated at the time, but puts the body in motion to cover the space around it, creating a “residue” of embodied action that becomes a monumental drawing.<sup>9</sup>

Schneemann noted in 1980 her motivation to perform the body as and with the art in order to “see better”:

Early on I felt that the mind was subject to the dynamics of its body. The body activating pulse of eye and stroke, the mark signifying event transferred from “actual” space to constructed space. And that it was essential to dance, to exercise before going to paint in order to see better: to bring the mind’s-eye alert and clear as the muscular relay of eye/hand would be.<sup>10</sup>

In relation to Schneemann as producer, a work such as *Up to and Including Her Limits* thus provides both a mode of performative expression and a strategy for engaging others in the processes of creation – a means of “transfer” from eye to hand, and from making to receiving bodies, both at the

time through the live experience of the work and later through the huge abstract drawings and the videos acting as the residue of the creative actions.

The context of Schneemann's radical dance through space has been made clear by the artist in her writings and in interviews. By the early 1970s, Schneemann, who identified as a painter, had spent over a decade addressing directly and indirectly the New York art world's unmitigated celebration of the male abstract expressionist painter with his occupation of large spaces and planes, with his body and its expressions – the body necessarily male but veiled as “only in an anonymous heroic structure.”<sup>11</sup> If Jackson Pollock could be celebrated still fifteen years after his death for his “action painting” and the resulting wall-sized canvases, then a feminist artist could – through an explicitly performative activation of the making body – produce equally vast “images,” which nonetheless were rendered clearly inextricable from the labouring and markedly *female* body.

Inspired by feminist rage, Schneemann's active bodily practice was fuelled by the awareness of how the art world excluded women as artists. As she noted to the feminist body artist Barbara Smith, “There is a deep uneasiness about the female as a castrating form of male especially when she enters into the arena of creative arts. If she's [castrating] ... she's probably going to try to get your art power or your cock power.”<sup>12</sup> Clearly feminist, *Up to and Including Her Limits* is nonetheless not overtly queer – Schneemann's project has been to interrogate heteronormative binaries of gender, not to explore alternative modes of sexuality or other aspects of identification.

Turning to paggett's *Decomposition of a Continuous Whole*, we find a similar set of actions and residues, varying only slightly in each version of the work. In one videotaped version, we see her moving in a deliberate, choreographed fashion through-out what looks to be a room in a house, her arm extended with what appears to be a crayon in hand,

her eyes blindfolded.<sup>13</sup> She cannot see, but allows her body to see/feel the contours of the space. In another version documented photographically, she stands, dressed in black and with arm extended (again with what seems to be a crayon or stick of pastel), or lies blindfolded on the floor, arm crooked awkwardly, drawing on a white wall. paggett's action reads even more explicitly than Schneemann's as a space-claiming act of phenomenological exploration. What can happen when a black female body claims the creative space of the gallery for herself, choreographing a performative act of expression not for the content of what ends up on the wall – which is not visible and so not visual for her – but for the process of space-claiming itself? The remaining marks, which we can see in the videotape documenting the piece, are surprisingly consistent, given that she cannot see where she is drawing, confirming the discipline necessary to her choreography of moves.

If Schneemann's work, explored in the larger context of the artist's career as a whole, speaks directly to the feminist need to establish creative gestures, actions, and spaces for women artists, paggett's work establishes a queer time and space in the terms outlined by Sedgwick. If Schneemann unsutured “art” from “male artist,” “agency” from “veiled male body,” paggett detaches “art” from “invisible white male subject expressing his emotions” and “black woman” from “object of white male desire.” Both artists disconnect “art work” from “passive object.” Art is action. Art is empowering and performative space-making: art becomes the very means through which paggett enunciates her agency as artist. In her 1993 book *Tendencies*, Sedgwick defines queer as that which challenges the normative suturing of values and identities with particular spaces, occupations, things:

What if instead of [the pairing of families/Christmas] there were a practice of valuing the way in which meanings and institutions can be at loose ends with each other? What if the richest junctures weren't the ones where every-

*thing means the same thing?* ... That's one of the things that "queer" can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically....<sup>14</sup>

paggett's action seems to ask, "What if instead of the pairing of 'white male' with 'artist' there were a practice of valuing black women's creativity as 'art'?" Regardless of the sexual orientation of Schneemann, her work is feminist; regardless of the sexual object choice of paggett, I'd like to suggest her work is *queer* (per Sedgwick's compelling description) in its bodily enactment, gender-critical and anti-racist agency, and claiming of space.

Where does this leave us with the so-called "temperamental" qualities of the work? Returning to Doyle's observations, and in relation to Schneemann's similar earlier piece, I would argue that paggett's performative dance/art work – which mobilizes her own body as highly trained and expressive within the spaces of art – moves us through its graceful and quiet insistence of the right of this body to create in this way in this place at this time. This is not overtly "difficult" art in the sense Doyle identifies, but subtly complex "difficult" art that challenges us to rethink which bodies we expect to be acting in which spaces. Moving with the grace and purposiveness of the professionally trained dancer, paggett enacts an emotionally expressive body as a creatively expressive body, one that taps into cultural memory (triggering memories of Schneemann's actions) and with the agency to *mark space*. The "temperamental" body artist can be overtly expressive, like Karen Finley (screaming her rage against racism, homophobia, and misogyny), or she can be quiet, deliberate, sublimating excessive emotion into elegant bodily "speech," such that the very act of making is parsed out as a singular gesture into and onto cultural space.

The evocation of a live expressive body can solicit our participation as emotive reminding us that all feeling is relational, between and among subjects—reminding us that all feeling is fundamentally *social*. Both Schneemann and paggett, at particular moments and in particular spaces, performed elegiac creative gestures, drawing us into the act of art-making as a potentially social (rather than secret, veiled, and privileged) practice that compels an act of interpretation in return. Such is the power of the "temperamental" gesture and its implicit politics: it insistently positions us as sharing in the production of meaning and value that allows or refuses this particular artist cultural space. In this way, these practices mark a particular kind of creativity as a queer space where (in Sedgwick's words above) not everything (an artist's body in an art space) means the same thing (a hidden source of creative genius, always implicitly white and masculine, regardless of the actual identifications of the body in question), and, in acts of generosity, allow us to feel we are ourselves "creating" the range of feelings and values associated with this gesturing body.

## NOTES

1. My title, "thinking feeling," refers both to Sedgwick's 2003 book *Touching Feeling: Affect, Pedagogy, Performativity* and to Doyle's chapter "Thinking Feeling: Criticism and Emotion" in her book on "Difficulty and Emotion in Contemporary Art," *Hold It Against Me*. I self-consciously channel both scholars here with my title as an overt homage to those who have fully understood how feeling, queerness, and art come together and what it means when they do. Notably, aside from Muñoz, whose work I cite below, this field of inquiry is dominated by women queer theorists. Muñoz; Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge, MA: Harvard University Press, 2009); Sara Ahmed, *The Cultural Politics of Emotion* (New York and London: Routledge, 2004); Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011); Ann Cvetkovich, *Depression: A Public Feeling* (Durham, NC: Duke University Press, 2012).
2. Susan Sontag, "Notes on 'Camp'" (1964), in *Against Interpretation and Other Essays* (New York: Farrar, Straus & Giroux, 1966).
3. Sedgwick, *Touching Feeling*, 3, 14, 13. Sedgwick actually uses the term "texture," from the work of Renu Bora, rather than "texture." For Bora, texture goes beyond mere tactile sensation; it is "a kind of texture that is dense with offered information about how, substantively, historically, materially, it came into being." From Renu Bora, "Outing Texture," *Novel Gazing: Queer Readings in Fiction*, ed. Eve Kosofsky Sedgwick (Durham, NC: Duke University Press, 1997), paraphrased by Sedgwick on 14.

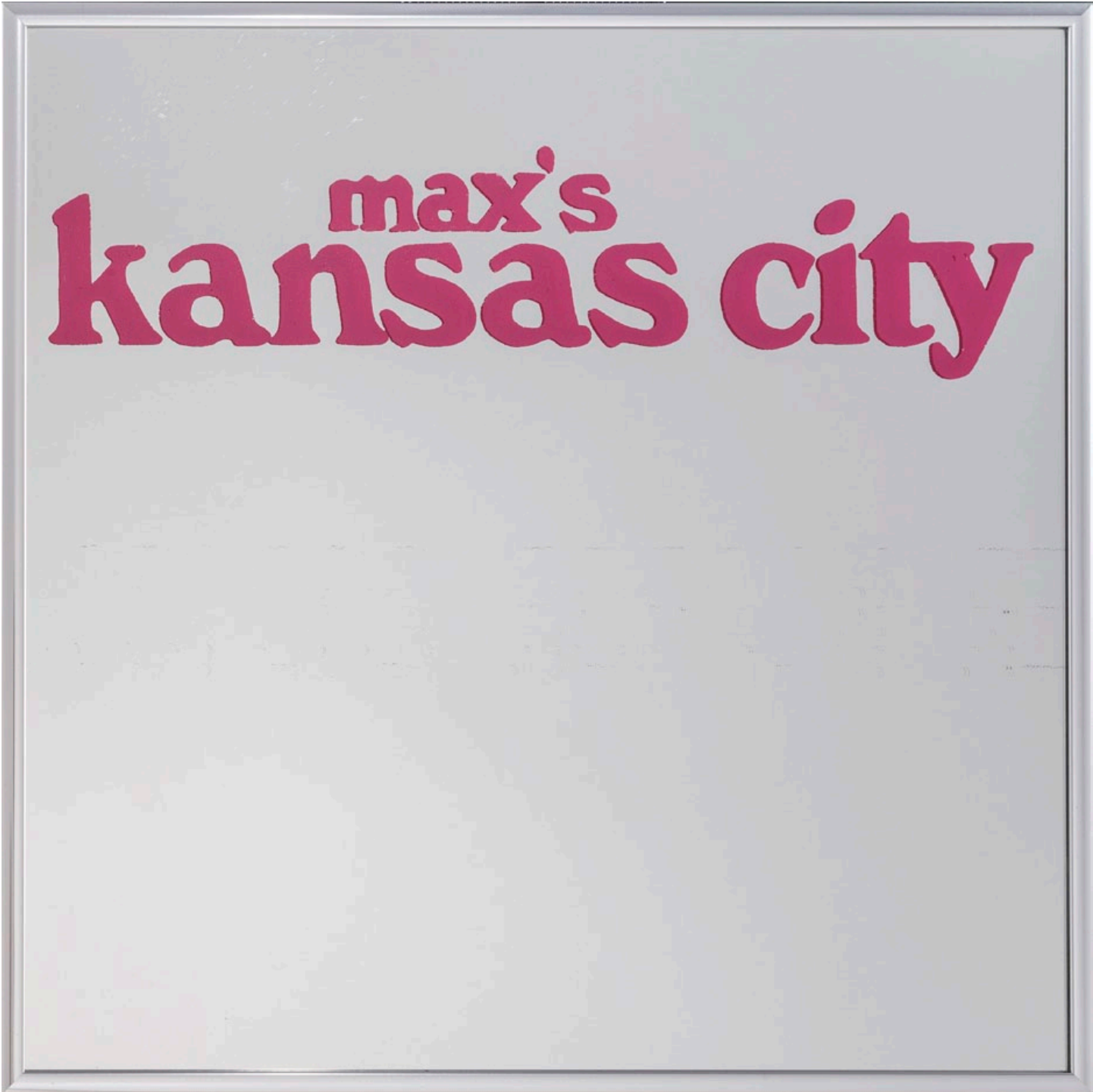


4. José Esteban Muñoz, "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position," *Signs* 31:3 (2006), 675-88, quote from 676.
5. Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge: Harvard University Press, 2007), 30.
6. Doyle, *Hold It Against Me*, xi, xvii.
7. Documentary information on this performative dance/art piece can be found at: [http://taishapaggett.net/Taisha\\_Paggett/works/Pages/Decomposition\\_of\\_a\\_Continuous\\_Whole.html](http://taishapaggett.net/Taisha_Paggett/works/Pages/Decomposition_of_a_Continuous_Whole.html); accessed 30 December 2014.
8. See my book *Body Art/ Performing the Subject* (Minneapolis: University of Minnesota Press, 1998).
9. See Carolee Schneemann's description of the work in the video "Behind the Scenes: On Line: Carolee Schneemann," and Connie Butler's description of the drawing as a "residue" in the Museum of Modern Art archives; both available online at: [http://www.moma.org/learn/moma\\_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76](http://www.moma.org/learn/moma_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76); accessed 30 December 2014. On the version of *Up to and Including Its Limits* performed at the Kitchen in New York, see Madeline Burnside, "Carolee Schneemann," *Arts* (Feb. 1980), 24.
10. Schneemann, "Fresh Blood" (1980), cited in Ted Castle, "Carolee Schneemann: The Woman Who Uses Her Body As Her Art," *Artforum* (Nov. 1980), 70. In my photocopy of this article, which I obtained from Schneemann, she has crossed out "As" and written over it "WITH" (her body thus functions *with* not "as" or in place of the work of art).
11. Schneemann has noted, "I will die saying I'm a painter, but I don't use paint. My whole work has been finding ways to enlarge and transgress those principles [of painting]." Cited in Heather Mackey, "Body Language," *The San Francisco Bay Guardian* 25, n. 20 (February 20, 1991), 19. Schneemann on male artists "working with the body only in an anonymous heroic structure," in Barbara Smith, "On the Body as Material," interview with Carolee Schneemann, *Artweek* 21 n. 32 (Oct. 4, 1990), no pages visible.
12. Smith, "On the Body as Material," interview with Carolee Schneemann, no pages visible.
13. See the video at: [http://taishapaggett.net/Taisha\\_Paggett/works/Pages/Decomposition\\_of\\_a\\_Continuous\\_Whole.html](http://taishapaggett.net/Taisha_Paggett/works/Pages/Decomposition_of_a_Continuous_Whole.html); accessed 30 December 2014.
14. Sedgwick, *Tendencies* (Durham, NC: Duke University Press, 1993), 6, 8.

# Works



MARK CLINTBERG *Quiet Disco*, 2013, installation detail



WILL MUNRO *Max's Kansas City*, 2005



WILL MUNRO *Vaseline*, 2005



TAISHA PAGGETT & YANN NOVAK *A Composite Field*, 2014, video stills





EMILY ROYSDON *Sense and Sense*, 2010, video stills



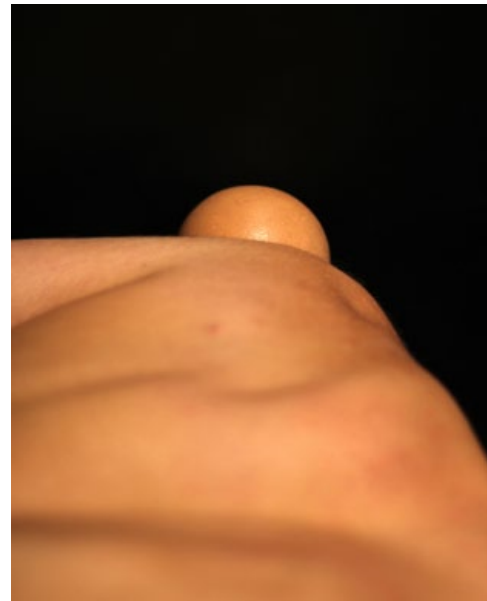
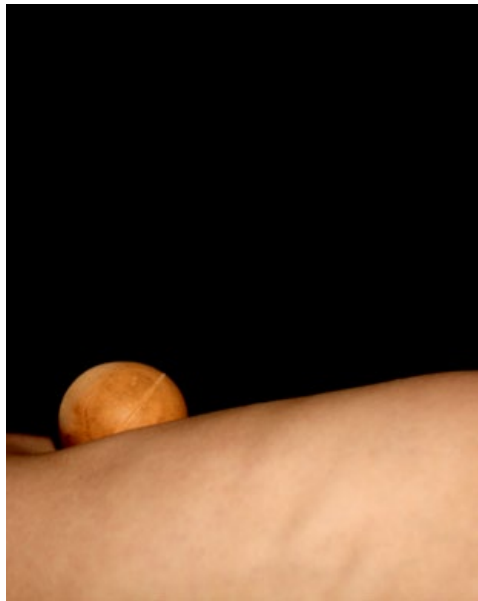
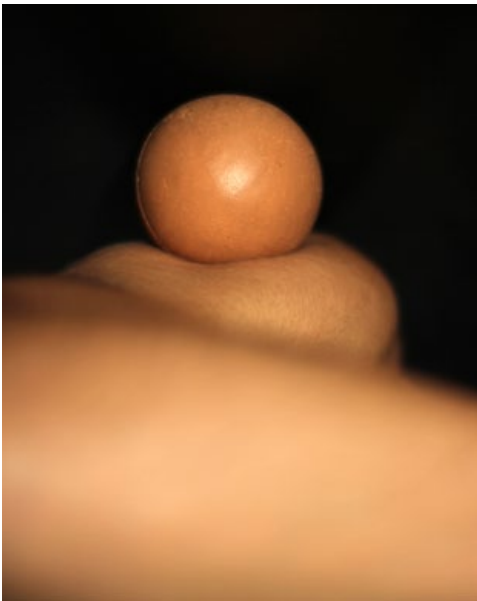


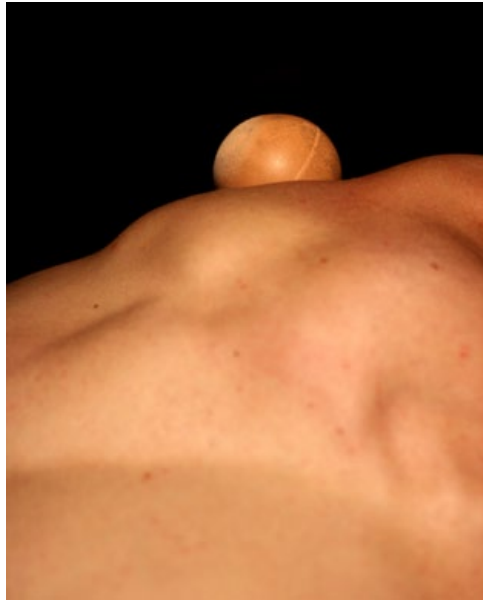
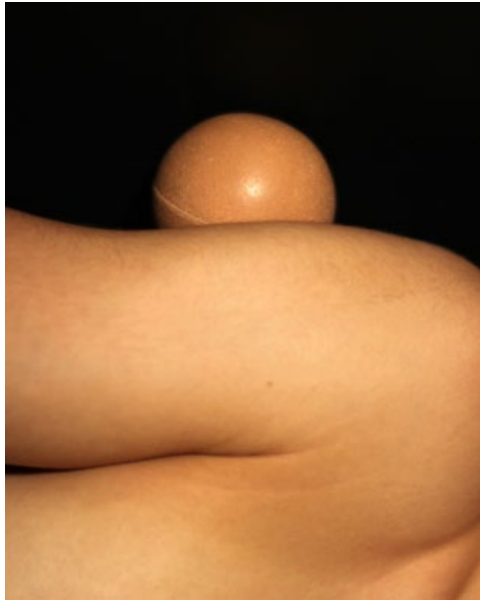


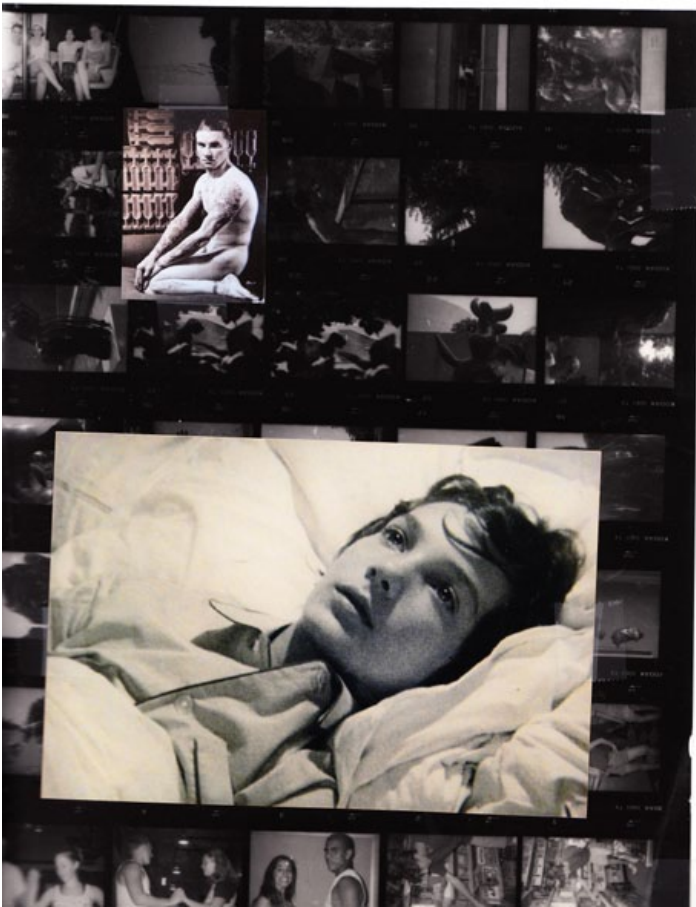
MARK CLINTBERG *Hair (Matthew)*, 2012, installation view



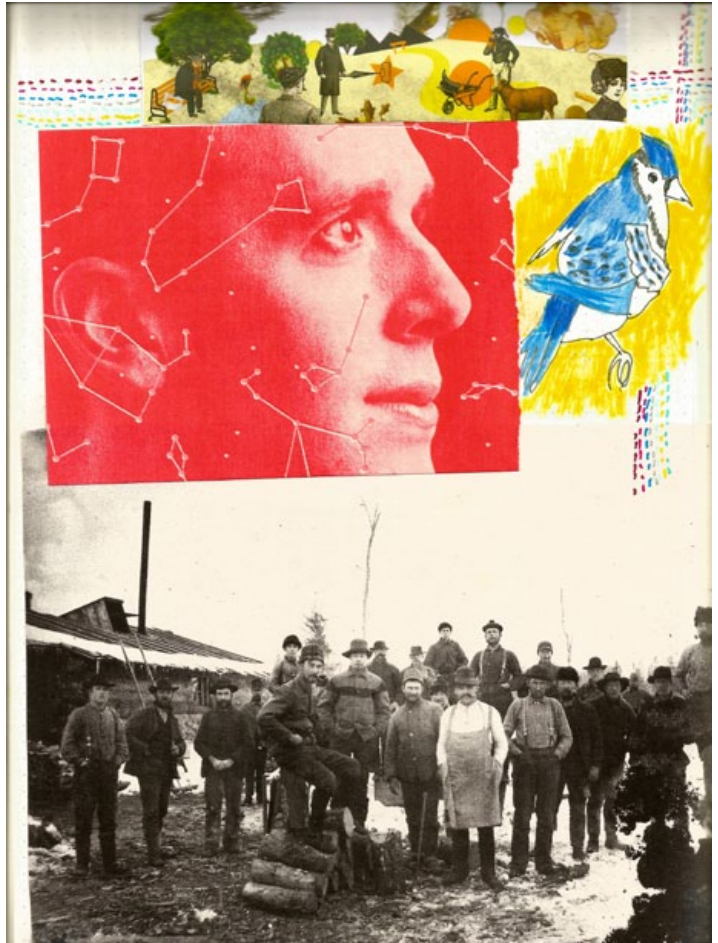
MARK CLINTBERG *Hair (Justin)*, 2012

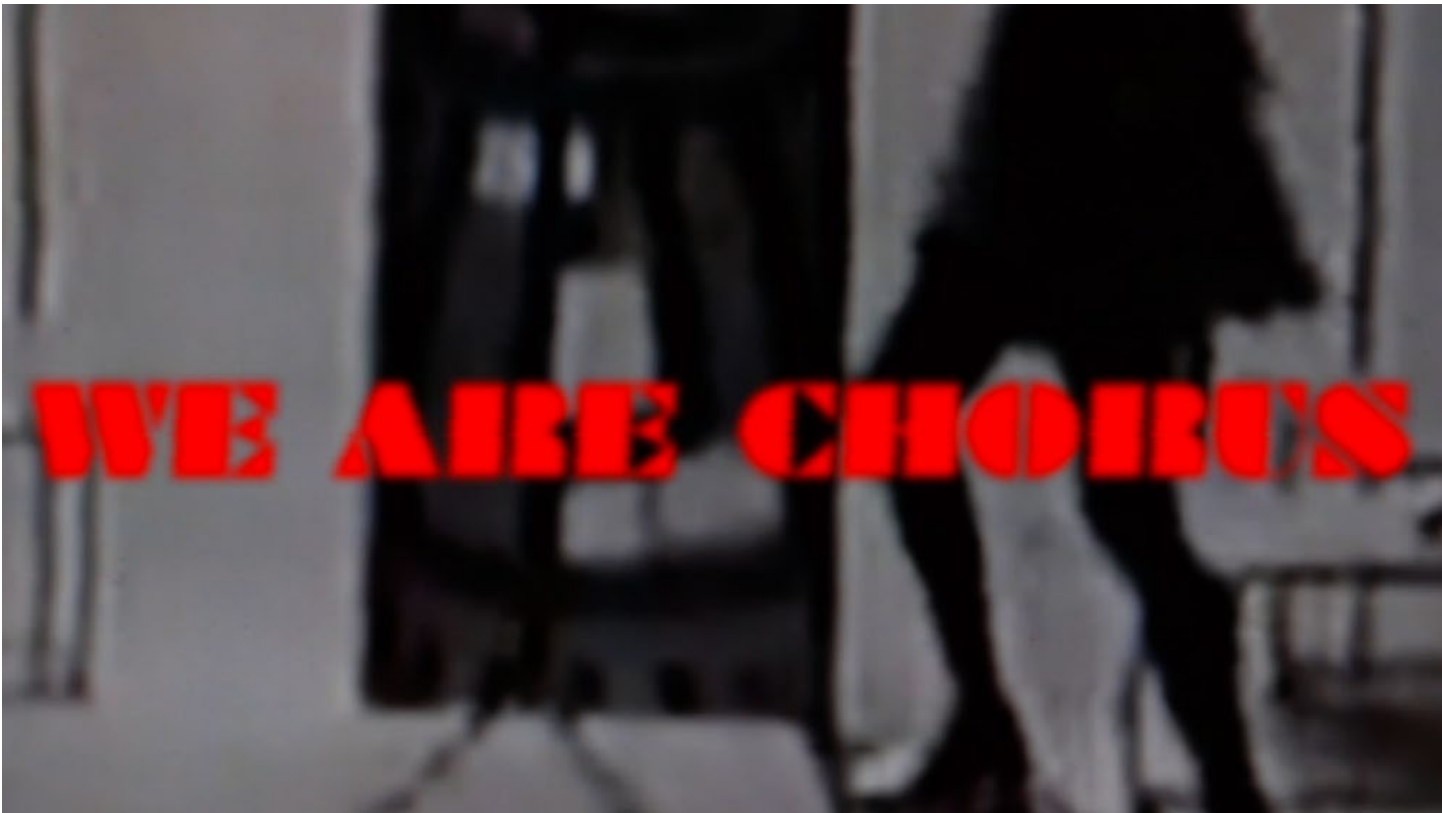






KIM KIELHOFNER *Black Book Project*, 2005-ongoing





ELIZABETH PRICE *The Woolworths Choir of 1979*, 2012, video stills





**this is the choir**



KIM KIELHOFNER *Foursquare*, 2011, video still and installation view





HAZEL MEYER *diarrhea*, 2014, installation view



# LIST OF WORKS

## MARK CLINTBERG

*Hair series*, 2012-ongoing  
Inkjet print on newsprint, dimensions variable  
Courtesy of the artist

*Quiet Disco*, 2013  
Sound installation, custom-pressed 150g record  
Courtesy of the artist

## BRENDAN FERNANDES

*The Call*, 2014  
Vinyl on wall, dimensions variable  
Courtesy of the artist

*Still Move: I, II, III, IV, V, VI*, 2014  
Six C-prints, each 40.6 x 50.8 cm  
Courtesy of the artist

*Still Move*, 2014  
Three-hour durational performance  
Dancers: Sky Fairchild-Waller, Jolyane Langlois,  
Damian Norman  
Courtesy of the artist

## KIM KIELHOFNER

*Black Book Project*, 2005-ongoing  
32 notebooks, collage, dimensions variable  
Courtesy of the artist

*Foursquare*, 2011  
4-channel video installation, dimensions variable  
Courtesy of the artist

## HAZEL MEYER

*diarrhea*, 2014  
Installation: cotton, fabric, dye, thread, drapery  
5.2 x 2.3 m  
Courtesy of the artist

## WILL MUNRO

*Mirror series*, 2005  
Silkscreen on mirror, each 30.5 x 30.5 cm

*Danceteria, Max's Kansas City, Jackie 60, Vaseline* / Collection of the University of Toronto  
Scarborough, Gift of Janusz Duksza, 2013

*Disco 2000, Glamour Girl, Max's Kansas City, Mudd Club, Paradise Garage, The Pyramid, Squeeze Box* / Collection of Art Metropole

*Vaseline* / Collection of Paul Petro

## TAISHA PAGGETT & YANN NOVAK

*A Composite Field*, 2014  
3-channel HD video, 23:24  
Courtesy of the artists

## ELIZABETH PRICE

*The Woolworths Choir of 1979*, 2012  
HD video, 18:00  
Courtesy of the artist and MOT International

## EMILY ROYSDON

*Sense and Sense*, 2010  
2-channel video installation, dimensions variable  
Courtesy of the artist

## ALEXANDRO SEGADE & MATEO SEGADE

*Boy Band Audition*, 2013  
Performance  
Courtesy of the artists

# BIOGRAPHIES

**MARK CLINTBERG** is an artist who works in the field of art history, and curates exhibitions. He is based in Montreal, Canada.

**BRENDAN FERNANDES** is a Canadian artist of Kenyan and Indian descent. He completed the Independent Study Program of the Whitney Museum of American Art (2007) and earned his MFA (2005) from the University of Western Ontario and his BFA (2002) from York University in Canada. He has exhibited internationally and nationally including exhibitions at the Solomon R. Guggenheim Museum, Museum of Art and Design New York, Art in General, Musée d'art contemporain de Montréal, National Gallery of Canada, Art Gallery of Hamilton, Brooklyn Museum, Studio Museum in Harlem, Mass MoCA, Andy Warhol Museum, Art Gallery of York University, Deutsche Guggenheim, Bergen Kunsthall, Manif d'Art: Quebec City Biennial, Third Guangzhou Triennial and the Western New York Biennial through the Albright-Knox Art Gallery. Fernandes has participated in numerous residency programs including the Canada Council for the Arts International Residency in Trinidad and Tobago (2006), the Lower Manhattan Cultural Council's Work Space (2008), Swing Space (2009) and Process Space (2014) programs, and invitations to the Gyeonggi Creation Center at the Gyeonggi Museum of Modern Art, Korea (2009) and ZKM, Karlsruhe, Germany (2011). He was a finalist for the Sobey Art Award (2010), and was on the longlist for the 2013 prize. He recently debuted performed at the Sculpture Center, Long Island City, NY and the Stedelijk Museum, Amsterdam. A national tour of his work organized by the Kitchener-Waterloo Art Gallery continues to travel into 2015, including exhibitions at Rodman Hall / Brock University, Varley Art Gallery, Southern Alberta Art Gallery and Contemporary Art Gallery. He will participate and create a new commission for "Disguises: Masks and Global African Art" organized by Seattle Art Museum in 2015 that will tour to the Fowler Museum of Cultural History, LA and Brooklyn Museum, NY. He is a 2014 recipient of a Robert Rauschenberg Residency Fellowship.

**KIM KIELHOFNER** lives in Montréal, and makes videos, drawings, and artist books. Her work has been featured in exhibitions, festivals, and other events in the United States, Europe, South America, and Asia. She received a BFA from Concordia (Montreal) in 2007, and an MA in Fine Art from Central Saint Martins (London, UK) in 2010. She recently participated in an artist-in-residency program in Wales to develop new work.

From the monumental to the modest, **HAZEL MEYER** creates projects that range from large installations, to small woven tags meant for an audience of one. She explores seemingly disparate yet overlapping preoccupations — intestines and athletics, feminism and the absurd, anxiety and textiles— using scale, language, play, repetition, gentle confrontation and ecstatic immersion. She has collaborated with teens, badminton players, composers, her mother, and artists for projects that are devoted to a forever shifting ratio of endurance, transgression, and laughs, as ways of being in one's body and the world. Meyer holds an MFA from OCAD University, Toronto, a BFA from Concordia University, Montréal and has recently had her work included in *Separation Penetrates*, Dutch Art Institute, Netherlands; *More Than Two (Let It Make Itself)*, curated by Micah Lexier, Power Plant, Toronto; *Schlaegermusik* with Annesley Black, Zukunftsmusik, Stuttgart; *Walls to the Ball*, La Centrale, Montréal; *All Hands on the Archive: An Audience of Enablers Cannot Fail*, with Logan MacDonald, F.A.G., Toronto; and *Muscle Panic* at the Cow Palace in Warkworth, Ontario.

**WILL MUNRO** was a Toronto-based artist and cultural activist, born in Sydney, Australia and a graduate of the Ontario College of Art and Design (2000). Influenced by artists including General Idea and the queercore movement, he received critical attention for his work with men's underwear, a medium he used to create collages of performers including Klaus Nomi and Leigh Bowery. Galleries that have exhibited his work include Art in General (New York), Confederation Centre Art Gallery (Char-

lottetown), and Toronto galleries Zsa Zsa, Mercer Union, YYZ Artists' Outlet, Paul Petro Contemporary Art, and the Art Gallery of York University. Posthumous exhibitions include those held at the Art Gallery of Ontario in 2010, La Centrale Galerie Powerhouse (Montreal) in 2011, and a major retrospective at the Art Gallery of York University in 2012. He was longlisted for the Sobey Art Award in 2010.

**YANN NOVAK** is a multi-disciplinary artist living and working in Los Angeles. Through the use of sound, light and space, he explores how these intangible materials can act as catalysts to focus our awareness on the present moment and alter our perception of time. Novak's work, whether conceptual or rooted in phenomenon, is informed by his investigations of presence, stillness and mindfulness. His works can be experienced as architectural interventions, sound diffusions, audiovisual installations and performances, durational performances, concerts and recorded soundworks. Novak has presented his installation work through solo exhibitions at 323 Projects (US), Armory Center for the Arts (US), Jack Straw New Media Gallery (US), Las Cienegas Projects (US), Lawrimore Project (US), Soundfjord (UK) and in two person exhibitions at the Henry Art Gallery (US), Pøst (US) and Soil Art Gallery (US). His soundworks and scores have been presented internationally as part of multiple group exhibitions and diffusions at venues and events including the American Academy in Rome (IT), Aqua Art Miami (US), California Museum of Photography (US), File Hipersonica (BR), Gift\_Lab (JP), London International Festival of Exploratory Music (UK), San Francisco Museum of Modern Art (US), Suyama Space (US), Tanya Bonakdar Gallery (US), TBA Festival (US), Western Bridge (US) and others. In 2015, Novak attended The Mountain School of Arts and was invited to be part of in the Touch Mentorship Programme.

**TAISHA PAGGETT**'s work for the stage, gallery and public space include individual and collaborative investigations into questions of the body, agency,

and the phenomenology of race and gender, along with an interest in expanding the languages and frames of contemporary dance. Her work has been presented by The Studio Museum in Harlem, Dan-space at St Mark's Church (New York), Defibrillator (Chicago), The Off Center (San Francisco), Public Fiction (Los Angeles), Commonwealth & Council (Los Angeles), BAK Basis Voor Actuele Kunst (Utrecht, NL), and the Whitney Museum of American Art amongst others. Over the years as a dancer and collaborator she's worked extensively with David Roussève, Stanley Love Performance Group, Fiona Dolenga-Marcotty, Vic Marks, Kelly Nipper, Meg Wolfe, Ultra-red, and with Ashley Hunt in their ongoing collaborative project, *On movement, thought and politics*. Her work has most recently been supported by the generosity of programs such as CHIME, UCIRA, the Headlands Center for the Arts and the MAP fund (in conjunction with LACE gallery.) paggett is a member of the full-time faculty of UC Riverside's Department of Dance. She holds an MFA from UCLA's Department of World Arts and Cultures/Dance and is co-instigator of the LA-based dance journal project, itch.

**ELIZABETH PRICE** predominantly works in moving image. She uses high-definition digital video, with live action, motion graphics, 3D computer animation and sound. Her work is informed by histories of narrative cinema and experimental film, but more precisely concerned with digital video, and in particular its contemporary heterogeneity as a medium used for navigation, advertising, knowledge organisation as well as cinematic special effects. Price uses these attributes to explore and dramatically map the value and meaning of cultural artefacts, collections and archives. As such her work can be related to conceptual art and institutional critique. But, whilst she takes up certain formal attributes, and political concerns of those movements, she does not employ their documentary tendencies to narrate artefacts. Instead she uses modes of fiction and fantasy, drawing on artistic and literary surrealism, horror cinema and science fiction. In 2012 Price was awarded the Turner Prize for her



solo exhibition *HERE* at the Baltic Centre for Contemporary Art, Gateshead. She was featured in the British Art Show 2011, with *USER GROUP DISCO* (2009, HD video 15 minutes), and has recently had solo presentations at Bloomberg International and Chisenhale Gallery London; The Stedelijk, Amsterdam, The New Museum, New York; Julia Stoschek Collection, Düsseldorf; The Swedish Contemporary Art Foundation, Stockholm; Kunsthalle Winterthur, Switzerland and the Musée d'art Contemporain de Montréal. Price lives and works in London.

**EMILY ROYSDON** is a New York and Stockholm-based artist and writer. Her working method is interdisciplinary and recent projects take the form of performance, photographic installations, print making, text, video, curating and collaborating. Roysdon developed the concept “ecstatic resistance” to talk about the impossible and imaginary in politics. The concept debuted with simultaneous shows at Grand Arts in Kansas City, and X Initiative in New York. She is editor and co-founder of the queer feminist journal and artist collective, LTTR. Her many collaborations include costume design for choreographers Levi Gonzalez, Vannesa Anspaugh and Faye Driscoll, as well as lyric writing for The Knife, and Brooklyn based JD Samson & MEN. Recent solo projects include new commissions from Performance Room, Tate Modern, London; If I Can't Dance, Amsterdam; Portland Institute of Contemporary Art, Visual Art Center, Austin; Art in General, New York; The Kitchen, New York; Konsthall C, Stockholm; and a Matrix commission from the Berkeley Art Museum, Berkeley. Roysdon's work has been exhibited at the Museum of Modern Art, New York; the 2010 Whitney Biennial, New York; Greater New York at MoMA PS1; The Generational, New Museum, New York; Manifesta 8, Murcia and Cartagena, Spain; Museo Tamayo, Mexico City; Power Plant, Toronto; and Museo Nacional Centro de Arte Reina Sofia, Madrid. In 2012 Roysdon was a finalist for the Future Generation Art Prize, exhibiting in Kiev and the Venice Biennale. Roysdon's work is in the public collection of the Museum of Modern Art, New York; Moderna Museet, Stock-

holm; and The New York Public Library's Miriam and Ira D. Wallach Division of Art, Prints and Photographs, New York. Roysdon completed the Whitney Museum Independent Study Program in 2001 and an Interdisciplinary MFA at UCLA in 2006. She is a Professor of Art at Konstfack in Stockholm, Sweden.

**ALEXANDRO SEGADE** is a video and performance artist whose collaborative works use theatre, genre, play and spectacle to confront conditions of mediation, alienation, identification and difference. Founder of the collective My Barbarian, which received the 2013 Foundation For Contemporary Art award for performance and had video and performance included in the 2014 Whitney Biennial, Segade has co-directed the group since 2000. Segade leads classes on performance art internationally, most recently on a pedagogical workshop project in Jerusalem funded by Creative Capital. Segade's solo works includes *Boy Band Audition (The Series)*, a sci-fi performance cycle presented at venues including the Yerba Buena Center, San Francisco; REDCAT, Human Resources, Pieter Performance Arts Space, The Armory Center for the Arts, Los Angeles; Time-Based Arts Festival, Portland; Judson Church / Movement Research, New York; and the 2013 Eaton Science Fiction Conference at UC Riverside. Segade's performance / video collaboration with Wu Tsang, *Mishima in Mexico* (2012), was recently included in the exhibition *Blues for Smoke* at the Whitney Museum, while their play *Guilt 4 Shame* was presented at Artist's Space, New York. Segade holds a 1996 BA in English from UCLA; his honors thesis was on Elizabethan theater and the anti-theatricalist movement; he also holds a 2009 MFA in Interdisciplinary Studio Art from the same institution, where he studied with Mary Kelly and Andrea Fraser. He currently teaches part-time at Parsons the New School and Columbia University, and serves as faculty for Film/Video MFA program at the Milton Avery School of the Arts, Bard College.

**ERIN SILVER** completed a PhD in Art History and Gender & Women's Studies at McGill University in 2013. She has curated exhibitions at the FOFA Gallery and the Canadian Lesbian and Gay Archives, and is working on an exhibition on critical pedagogies in artistic practices, opening at Galerie Les Territoires in 2015. Silver currently teaches at the University of Guelph. Her writing has appeared in C Magazine, Ciel Variable, Fuse Magazine, and No More Potlucks. She is the co-editor (with Amelia Jones) of a forthcoming volume entitled *Otherwise: Imagining Queer Feminist Art Histories* (Manchester University Press, 2015).

**AMELIA JONES**, Robert A. Day Professor of Art and Design and Vice Dean of Critical Studies, is known as a feminist art historian, a scholar of performance studies, and a curator. Dr. Jones previously taught at McGill University (Montreal), University of Manchester (UK) and University of California, Riverside. Her recent publications include major essays on Marina Abramović (in TDR), books and essays on feminist art and curating (including the edited volume *Feminism and Visual Culture Reader* (new edition 2010)), and on performance art histories. Her book, *Self Image: Technology, Representation, and the Contemporary Subject* (2006) was followed in 2012 by *Seeing Differently: A History and Theory of Identification and the Visual Arts* and her major volume, *Perform Repeat Record: Live Art in History*, co-edited with Adrian Heathfield. Her exhibition *Material Traces: Time and the Gesture in Contemporary Art* took place in 2013 in Montreal and her edited volume *Sexuality* was released in 2014 in the Whitechapel "Documents" series. Her new projects address the confluence of "queer," "feminist," and "performance" in relation to the visual arts.

# ACKNOWLEDGMENTS

## DESIGN

Erin Peck

## INSTALLATION PHOTOGRAPHY

Toni Hafkenscheid

## COVER IMAGE

Mark Clintberg, *Hair (Daniel)*, 2012

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