



Press Release
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neoqueer: new visual art by lesbian, gay, bisexual, and transgender artists

February 18-March 31, 2004

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The Center on Contemporary Art (CoCA), Seattle, is pleased to announce **neoqueer: new visual art by lesbian, gay, bisexual, and transgender artists**, the 2004 annual exhibition of the Queer Caucus for Art (QCA).

Neoqueer focuses on current trends in queer artistic production, featuring photographs, paintings, sculptures, performance, web-based work, videos, and works in other media made by 43 emerging and mid-career artists. The exhibiting artists include: aA, Ron Athey, Robert Beck, Nayland Blake, Kaucyila Brooke, Tania Bruguera, Julie Burleigh, Loren Cameron, Tee A. Corinne, E. G. Crichton, Alejandro Diaz, Laurie Toby Edison, Daphne Fitzpatrick, K Goodburn, John Groo, Barbara Hammer, Harmony Hammond, Lyle Ashton Harris, Karen Heagle, Bruce La Bruce, Glenn Ligon, Karin Luner, Sallie McCorkle, Ann P. Meredith, Carrie Moyer, James Nadeau, Alexandra Opie, Uzi Parnes, Mary Patten, Sheila Pepe, Danica Phelps, Ernesto Pujol, Adam Putnam, Robert Repinski, David Addison Small, Mary Ellen Strom, Toxic Titties, Carmelita Tropicana, Ela Troyano, Del LaGrace Volcano, John Waters, Patrick Webb, and Jonathan Weinberg.

Building on the foundations laid by important exhibitions like *In a Different Light* (University Art Museum, Berkeley, 1995) and *Gender Fucked* (CoCA, Seattle, 1996), **neoqueer** explores the complexities of contemporary queer art production by offering a broad sampling of work made by queer artists, be they gay, lesbian, bisexual, transgender, or queer-identified heterosexuals. **Neoqueer** also begs a series of questions that pertain to queer artistic production at this specific historical moment: What does it mean to produce queer art today? Does the phrase “queer art” necessitate queer content? If so, who defines what constitutes queer content? If an artist identifies as queer, is his, her, or its work inherently queer? Must queer art production be blatantly political, as was often argued in the 1980s and 1990s? Or can and should we be satisfied with literal, metaphoric, or symbolic queer content? How does a queer transgendered body further the issues raised by artists who explored gender deconstruction that was so prevalent in 1980s and 1990s artistic production? What sort of commonality, if any, might exist among the diverse group of artists featured in the show? If all these artists are queer-identified, but their priorities, agendas, hopes and despairs differ radically, then what does this do to definitions of “queerness”?

Neoqueer will open to the Seattle public on February 18, 2004. This exhibition coincides with the 92nd annual conference of the College Art Association, which will be held Feb 18-21, 2004, at the Washington State Convention and Trade Center in Seattle. There will be a special reception for School of The Art Institute of Chicago Friends and Alumni Feb. 19th from 6 – 8 PM and a special reception for School of the Museum of Fine Arts, Boston Alumni, Friday Feb. 20th from 7 – 8 PM, followed by a special opening from 8:00 PM until midnight for the members of the Queer Caucus for Art and the College Art Association. Special performances by Carmelita Tropicana and the Toxic Titties will take place during the latter opening.

Queer Caucus for Art

The Queer Caucus for Art, which is an affiliated society of the College Art Association (CAA), is designed to nurture and encourage the study of lesbian, gay, bisexual, transgender, and queer history, theory, criticism, and art production. For 15 years The Queer Caucus for Art has sponsored events, exhibitions, and panels to provide a strong means of communication not only within LGBTQ communities, but also in the realms of academia and the public at large.

Curators

The exhibition has been curated by David Lloyd Brown, Maura Reilly, and Craig Houser. David Lloyd Brown is a visual artist, educator, and Coordinator for Graduate and Academic Programs at the School of the Museum of Fine Arts, Boston. He has exhibited widely and serves on the Advisory Board of the Artists Foundation, Boston. He was the former art editor for the *Gay and Lesbian Review*. Maura Reilly is the Elizabeth A. Sackler Curator for Feminist Art at the Brooklyn Museum of Art. She is the author of numerous essays on contemporary art. She is also the Co-Chair (with Jim Saslow) of the Queer Caucus for Art. Craig Houser, a Collaborative Programs Research Fellow at the City University of New York, is a freelance critic and curator. He was formerly an Assistant Curator at the Guggenheim Museum, where he organized exhibitions on the work of Rachel Whiteread and Jeff Koons, and served as Editor in the Publications Department of College Art Association.

Center on Contemporary Art CoCA serves the Pacific Northwest as a catalyst and forum for the advancement, development, and understanding of contemporary art. CoCA provides opportunities for the art audience in the region to view new and experimental artwork firsthand in exhibitions that show the work of international, national, and local artists.