

## **Xavier Schipani (He/him)**

*The Chapel of Acceptance* 2019

Installation

Courtesy of the artist

- Xavier Schipani's restroom installation transforms a utilitarian space into a place of tranquility, meditation, and personal reflection. Referencing his own experiences as a transman in public restrooms, Schipani hopes that all visitors to feel welcomed and affirmed here.
- The artist has employed the room's central text, "I see you always in all ways." The eye above emphasizes the value of seeing and being seen.



"I invite those who enter the space to quietly reflect on the power of their own identity and all that they have to offer."

— Xavier Schipani

## **Jacolby Satterwhite (He/him)**

*How Lovly Is Me Being As I Am* 2014

Neon

Courtesy of the artist and Morán Morán, Los Angeles

- The phrase "How lovly is me being as I am" first accompanied a self-portrait sketched by Jacolby Satterwhite's mother.
- Replicating his mother's writing in neon, Satterwhite connects her words to his own experiences as a queer man and offers self-affirmation to all.



"I owned my past and I owned my mythology. You can't apologize for your past, because you are your past."

— Jacolby Satterwhite

*Beyond 15 Minutes: Andy Warhol And His Legacy*

## Andy Warhol (He/him)

*Ladies and Gentlemen* 1975

Screenprints

Collection of the Jordan Schnitzer Family

Foundation

- In 1975, *Interview* magazine editor Bob Colacello approached a group of New York drag queens and asked them if they would model for “a friend” for \$50. That friend turned out to be Warhol, who photographed the performers in the same manner as his iconic, celebrity muses.
- Warhol had a longstanding interest in artifice, role-playing, and the construction of identity.



“I know that people who think they’re working the hardest are the men who are trying to be a woman. They do double-time. They do all the things.”

— Andy Warhol

## Richard Duardo (He/him)

*Blue Warhol* 2012

*Blonde Warhol* 2013

Screenprint with hand-coloring

Collection of the McNay Art Museum, Gift of Harriett and Ricardo Romo

- Richard Duardo, known as “The West Coast Warhol,” took inspiration from a series of Polaroid photographs Warhol took of himself in drag in the early 1980s.
- Warhol never adapted the Polaroids of himself in drag into screenprints. Here, Duardo has done so on Warhol’s behalf.



“It’s all about whatever you appropriate and change, the context and the presentation, it reanimates itself as an entirely new thing, an object or a statement.”

— Richard Duardo

## Deborah Kass (She/her)

*Single Red Yentl (My Elvis)* 1993  
Silkscreen and acrylic on canvas  
Courtesy of the artist

- Inspired by Andy Warhol's Elvis paintings, Deborah Kass substituted Elvis with the image of Barbara Streisand playing a young male Talmudic scholar from the 1983 movie *Yentl*.
- Kass saw herself in Streisand, embodying Judaism publicly and challenging popular pictures of idealized beauty.



“Appropriation  
was the  
language of  
my generation  
in many ways.  
It came out  
of Duchamp,  
Warhol, Johns,  
Lichtenstein.”  
— Deborah Kass

## Lynn Hershman Leeson (She/her)

*Bowie/Hepburn* 1987  
Hand-painted gelatin silver print  
Courtesy of the artist and Anglim Gilbert Gallery,  
San Francisco

- Lynn Hershman Leeson fused publicity photographs of male and female celebrities by printing layered negatives and applying paint to the surface.
- This hand-painted print merges photographs of the English singer-songwriter David Bowie with the American actress Katharine Hepburn.



“Gender equality  
and freedom are  
key elements  
in a liberated  
society, and I  
always knew it  
was necessary to  
fight for these.”  
— Lynn  
Hershman  
Leeson

# *The Performance of Dress*

## Yasumasa Morimura (He/him)

*Dedicated to La Duquesa de Alba/Black Alba* 2004

Chromogenic print mounted on canvas

Collection of the McNay Art Museum, Museum  
purchase with funds from the McNay  
Contemporary Collectors Forum

- Through his use of costumes, makeup, and digital manipulation, Yasumasa Morimura transforms himself into subjects from the Western art historical canon.
- This photograph is based on Francisco de Goya's painting of María Cayetana de Silva, the 13th Duchess of Alba.



“I was trying  
to leap across  
binaries of  
categorization  
—masculine  
and feminine,  
East and West—  
as well as ideas  
such as the  
feminization of  
the East.”

— Yasumasa  
Morimura

## Yasumasa Morimura (He/him)

*Daughter of Art History (Princess A)* 1990

Ilfochrome print mounted on acrylic

Courtesy of the artist and Luhring Augustine,  
New York

- Primarily depicting himself as female characters, Yasumasa Morimura challenges the authority of identity and overturns the traditional scope of self-portraiture.
- This photograph is based on Diego Velázquez's painting *Las Meninas*. In the iconic painting, Velázquez depicts the young Infanta Margaret Theresa surrounded by an entourage of attendants. Morimura, however, depicts her alone.



“I’m  
re-scripting  
and  
re-embodying  
history through  
my cast of  
characters.”

— Yasumasa  
Morimura

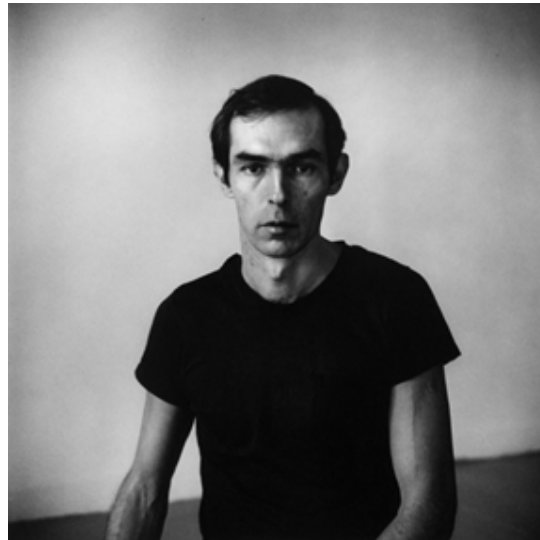
## Peter Hujar (He/him)

*Ethyl Eichelberger as Medea* 1979

Gelatin silver print

Courtesy of the Peter Hujar Archive and  
PACE/MACGILL GALLERY, New York

- Ethyl Eichelberger, a drag performer, was one of Peter Hujar's favored muses.
- Eichelberger wrote, produced, staged, and starred in a series of thirty-two plays based on the lives of great women of history, literature, and myth. Here, Eichelberger wears the costume of Medea from the ancient Greek tragedy.



"I photograph those who push themselves to any extreme. That's what interests me, and people who cling to the freedom to be themselves."

— Peter Hujar

## Robert Mapplethorpe (He/him)

*Self Portrait* 1982

Gelatin silver print

Gift of The Robert Mapplethorpe Foundation to  
the J. Paul Getty Trust and the Los Angeles County  
Museum of Art

- In these two images, Robert Mapplethorpe contrasts conventional outward signs for man and woman.
- Mapplethorpe questions established notions of "male" and "female," revealing the terms as socially constructed.



"The whole point of being an artist is to learn about yourself. The photographs, I think, are less important than the life that one is leading."

— Robert Mapplethorpe



## JJ Levine (He/him, They/them)

*Switch 3* 2009

*Switch 1* 2009

C-prints

Courtesy of the artist

- JJ Levine presents two pairs of classic studio portraits of what appear to be cisgender couples.
- Upon closer inspection, however, each pair of couples is comprised of two models, not four. Every model is portrayed as a man in one image and a woman in the adjacent one.



“I want to make visually convincing and complex images that playfully encourage the viewer to question their own assumptions regarding bodies and attraction.”

— JJ Levine

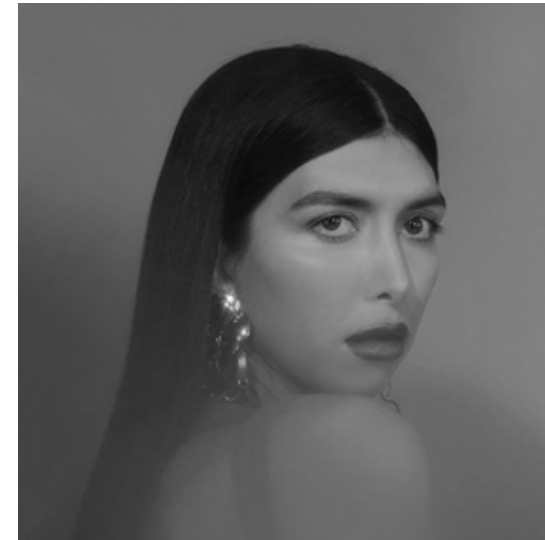
## Martine Gutierrez (She/her)

*Body En Thrall, p112* from *Indigenous Woman* 2018

C-print

Courtesy of the artist and RYAN LEE Gallery,  
New York

- These photographs are large-scale prints from Martine Gutierrez’s self-published magazine, *Indigenous Woman*.
- In the magazine, Gutierrez presents a series of self-portraits, articles, interviews, and advertisements that celebrate her Mayan Indian heritage and her ever-evolving self-image.



“By digging my pretty, painted nails deeply into the dirt of my own image, I am also probing the depths for some understanding of identity as a social construction.”

— Martine Gutierrez



## Ernesto Pujol (He/him)

*Shrouded Novice* 1999

Photograph

Courtesy of the artist

- Ernesto Pujol explores issues of memory, politics, spirituality, and gender, often using the human body as his subject.
- Pujol's experience as a Catholic monk often informs his imagery. These photographs explore the skin of biblical faith on the body, shrouding and transforming it into a genderless state.



"My strength  
is my  
vulnerability.  
It is the key  
with which I  
open and close  
space. It is my  
map through  
space."

— Ernesto  
Pujol

## Lesley Dill (She/her)

*Poem Dress for a Hermaphrodite* 1995

Vellum, ribbon, Emily Dickinson's Poem #125

"For Each Ecstatic Instant"

Courtesy of the artist and Nohra Haime Gallery,  
New York

- This vellum dress was designed for Sur Rodney Sur—a writer, artist, and AIDS activist—who wore it in an art and fashion show at Dieu Donn  Papermill, a collaborative contemporary art space in New York.
- The poetry of Emily Dickinson is a constant source of inspiration for Lesley Dill.



"Over the years  
I've made dress  
forms in various  
materials—paper,  
fabric, metal. I  
don't think of  
the dress image  
as sentimental  
or pretty. It is a  
shape."

— Lesley Dill

## Jose Villalobos (He/him)

*Almas Frágiles/Fragile Soles* 2019

Performance video

Courtesy of the artist

- Jose Villalobos was born in El Paso, along the U.S.-Mexico border. He was—and remains—largely influenced by the merging of Mexican and American culture.
- Using a combination of hand-crafted and found objects, Villalobos's performance explores self-identity, gender norms particular in Mexican culture, and the effects of an overbearing patriarchal society.



“I protest the toxicity of machismo through the use of objects that carry a history, specifically within the Norteño culture, by deconstructing and altering them.”

— Jose Villalobos

## Mari Hernandez (She/her)

*Los Hermanos* 2019

Inkjet prints on photo rag

Courtesy of the artist

- As the principal subject of her own photographs, Mari Hernandez uses make-up, prosthetics, wigs, costumes, and props to alter her identity and physical appearance. She also draws on elements of performance to highlight the artificial staging of identity and gender.
- Hernandez's upbringing in San Antonio informs her approach the canon of history and art history.



“In addition to referencing the fluidity of identity in my work, I also reference the fluidity of gender. I am interested in challenging the roles that gender dictates in our society.”

— Mari Hernandez

## Lissa Rivera (She/her)

Selections from *Beautiful Boy* 2014-2018  
Digital photographs  
Courtesy of the artist

- *Beautiful Boy* is an ongoing series of photographs that feature BJ Lillis, Lissa Rivera's muse and partner. The series began after Lillis revealed that he sometimes prefers to present himself in a feminine way, wearing women's clothing.
- Rivera finds inspiration in cinema and fashion magazines to explore depictions of femininity. She believes that feminine expression should be normalized and accessible to all genders.



“Words like ‘beautiful’ and ‘pretty’ are often not used to describe men. Most of the time they’re connected with women and femininity. However, I think anyone can be beautiful.”

— Lissa Rivera

## Nelson Morales (He/him)

Selections from *Fantastic Woman*, *Fluid Gender*, *Muxes*, and *Transamazonicas* 2010-2018  
Digital photographs  
Courtesy of the artist

- In Oaxaca, Muxes (pronounced MOO-shays) are regarded as a third gender, considered neither male nor female.
- Nelson Morales began photographing Muxes to capture the complexity of their lives as well as to help discover his own identity and sense of belonging as a Muxe.
- Throughout his body of work, Morales explores gender identity and sexuality.



“In the cities in Mexico, I would be regarded as homosexual, but in the Isthmus of Oaxaca, where I am originally from, I am a Muxe.”

— Nelson Morales

*Home And Community*

## **Zackary Drucker (She/her)**

### **Rhys Ernst (He/him)**

Selections from *Relationship* 2008-2013

C-prints

Courtesy of the artists and Luis De Jesus, Los Angeles

- *Relationship* is an intimate documentation of two lovers who underwent their transitions simultaneously and remained together throughout.
- While the subject of a couple transitioning to opposite genders could have been sensationalized, *Relationship* depicts the day-to-day private moments between two people in a relationship like any other.



“I suppose it’s about a sense of vulnerability, the way we would never be seen in public. It’s a private, privileged view that only each of us has with each other.”

— Rhys Ernst

## **Beth van Hoesen (She/her)**

*Checked Suit* 1968-1970

Etching and drypoint with roulette and aquatint, handcolored with watercolor and gouache

Collection of the McNay Art Museum, Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Lyle W. Williams

- Beth van Hoesen and her husband—fellow artist and photographer Mark Adams, shown here—met while enrolled at the California School of Fine Arts; they married in 1953.
- From 1956 onward, van Hoesen worked exclusively in printmaking. She frequently depicts her husband in her prints.



“As you grow older, it dawns on you that you are yourself—that your job is not to force yourself into a style but to do what you want”

— Beth van Hoesen

## Catherine Opie (She/her)

*Melissa and Lake, Durham, North Carolina* 1998  
C-print

Courtesy of the artist; Lehmann Maupin, New York,  
Hong Kong, and Seoul; and Regen Projects, Los  
Angeles

- In 1998, Catherine Opie traveled across the United States in her motor home to photograph lesbian couples and families in private interiors.
- The resulting series, titled *Domestic*, speaks to Opie's identification with her subjects as well as to the overwhelming absence of such images in mainstream representations.



“The discourse  
with family  
is usually  
heterosexual,  
and I wanted to  
create another  
context to begin  
to think about  
family...”

— Catherine  
Opie

## Nan Goldin (She/her)

*Marlene modeling in the Beauty Parade, Boston*  
1972

Archival pigment print

Courtesy of the artist and Marian Goodman Gallery,  
New York

- Nan Goldin emerged as an artist in the 1970s in Boston, photographing her friends at the drag bar *The Other Side*.
- Her photographs from this period document the lives of those closest to Goldin and establish an exploration of gender identity on film.



“My desire is to  
preserve the  
sense of people’s  
lives, to endow  
them with the  
strength and  
beauty I see in  
them. I want the  
people in my  
pictures to stare  
back.”

— Nan Goldin



## Zoe Leonard (She/her)

*Iolo Carew Wearing my Slip* 1981

Gelatin silver print

Collection of the McNay Art Museum, Gift of John M. Parker

- Historically, artworks were often the result of a male artist gazing at a female subject. Here, Zoe Leonard and her camera challenge tradition and direct the gaze at a male subject dressed in female attire.
- In this photograph, Leonard's friend Iolo Carew is depicted wearing a woman's slip. The scene poses a number of questions about male and female power dynamics that surface when one is looked at and photographed.



"I wasn't really thinking about the politics in my work and the queer political potential..., I think some of it was there just because it was part of my gaze."

— Zoe Leonard

## Mark Seliger (He/him)

*Adrian Torres and Carmen Carrera* 2015

Gelatin silver print

Courtesy of Seliger Studio, Inc., New York

- These photographs are part of Mark Seliger's *Christopher Street* series. Home to the Stonewall Inn, Christopher Street is heralded as the birthplace of the modern LGBTQ+ rights movement.
- Seliger's portraits of transgender people on Christopher Street embrace notions of home, community, and ownership.



"The portraits are really done from the street. One of the alluring aspects for me was just go on the street and meet people and take their picture."

— Mark Seliger



## Lezley Saar (She/her)

*A Night at the Uranian* 2015

Acrylic on fabric on panel

Courtesy of the artist and Walter Maciel Gallery,  
Los Angeles

- Lezley Saar's work reflects both her biracial identity and her experience as mother to a transman.
- Stylistically, Saar's paintings reference Surrealism and Casta paintings, which illustrated racial mixing in Latin America during Spanish Colonial rule.



"My own experiences of not fitting in being black, but looking white, led me to question what is truth."

— Lezley Saar

## Graciela Iturbide (She/her)

*Magnolia (2)*, Juchitán, Oaxaca, México

Gelatin silver print

Courtesy of the artist and Ruiz-Healy Art, San Antonio

- Graciela Iturbide lived and worked in the small town of Juchitán in Oaxaca for ten years while working on this photographic series.
- In the matriarchal town, the Muxe (pronounced MOO-shay), represent a third gender, neither male nor female, and are widely accepted and respected.



"Wherever we go we want to find the theme we carry inside ourselves."

— Graciela Iturbide

## Amos Mac (He/him)

*Original Plumbing* Issues #1-4, 6-16, and 18-20

2009-2019

Periodicals

*Translady Fanzine* 2011

Fine Art Periodical

- *Original Plumbing*, also known as *OP*, focuses on the lifestyle of transmen. As founding editor and creative director, Amos Mac has personally photographed the majority of the magazine's content.
- *OP* is the first magazine for transmen made by transmen, aiming to represent true diversity in the trans community—in terms of size, age, surgery, hormone use, and non-use.



“I’m documenting a culture and a group of men who have not been visible for very long. I’m trying to change that.”

— Amos Mac

# *The Authentic Body*

## Luis Arturo Aguirre (He/him)

*Phoebe*

Digital print

Courtesy of the artist

- These photographs show a range of individuals of varying age and ability addressing the complexities of identity.
- This photograph is part of a series titled *Desvestidas*, or “Undressed.” The title is a play on words since the word “Vestidas” is slang in Mexico for men who dress as women.



“This project stems from my amazement at drag queens. The ability to become such incredibly beautiful ‘women’ amazes me.”

— Luis Arturo Aguirre

## James Gobel (He/him)

*Robert* 2007

Felt, yarn, and acrylic on canvas

Collection of the McNay Art Museum, Museum purchase with funds from the McNay Contemporary Collectors Forum

- Using highly tactile materials, James Gobel’s portrait evokes traditionally feminine pursuits such as quilting; yet, the imagery would most readily be called masculine.
- In his artwork, Gobel celebrates the heavyset male figure. His subjects are inspired by portraits of art history, gay culture, and the people he knows.



“By replacing paint with felt, the image became softer, humorous, and able to solicit empathy.”

— James Gobel

## Frank Benson (He/him)

*Juliana* 2014-2015

Painted Accura Xtreme Plastic rapid prototype

Rubell Family Collection, Miami

- This hyper-realistic, 3D printed sculpture was made in the likeness of Juliana Huxtable—a New York-based writer, performer, DJ, and artist.
- Frank Benson's sculpture is a response to the Louvre's classical Grecian sculpture *Sleeping Hermaphroditus*.

Unknown  
*Sleeping Hermaphroditus*  
2nd century CE  
Louvre Museum, Paris, France



"I want the sculpture to exist as a completely finished entity inside the computer. The 3D model is its ultimate version and the print is the real-world manifestation of it."

— Frank Benson

## Jon O'Neal (He/him)

*Venus Butterfly* 2019

Digital print on fabric

Courtesy of the artist

- Jon O'Neal is a physician. He was trained to be analytic observer of the human body. In this photograph, O'Neal captures a physiological moment in Venus's transition from male to female.
- *Venus Butterfly* is about metamorphosis. Printed on a silk-like fabric that mimics the protein fiber made by larvae for cocoons, O'Neal compares Venus's personal transformation to that of a butterfly.



"The final image was created so the viewer can not only look through the clothes to see the torso, but can also look through and see beyond the silky fabric."

— Jon O'Neal

## Andrés Juárez (He/him)

*Axel* from *Transmasculine* 2018

Digital print

Courtesy of the artist

- Andrés Juárez's series *Transmasculine* features the everyday lives—indoors and out— of transmen in Mexico.
- In *Axel*, Juárez blends elements of femininity and masculinity in an odalisque-like portrait. The photograph conveys the uniqueness and complexities of individual identity.



“That's what you  
work for, for your  
work to be seen.  
And that your  
work gets to be  
seen outside  
of Mexico is  
important for us,  
and always gives  
you courage to  
keep moving  
forward.”

— Andrés Juárez

*It's My Life: Conversations With Myself*



## Nicki Lucio (She/her)

*Hello World* 2019

In-gallery, live-stream performance

Courtesy of the artist

- Lucio's self-portraits are an intimate exploration of the artist's own identity, navigating self-esteem issues and, at times, self-loathing.
- Throughout the run of the exhibition, Nicki Lucio will paint self-portraits in the gallery and live-stream her process on the website Twitch. The live-stream performance can be accessed at: [www.transamerican.mcnayart.org](http://www.transamerican.mcnayart.org)



"It makes me feel incredibly honored, very lucky, fortunate, and very validated that someone is listening, I'm not just shouting into the ether."

— Nicki Lucio

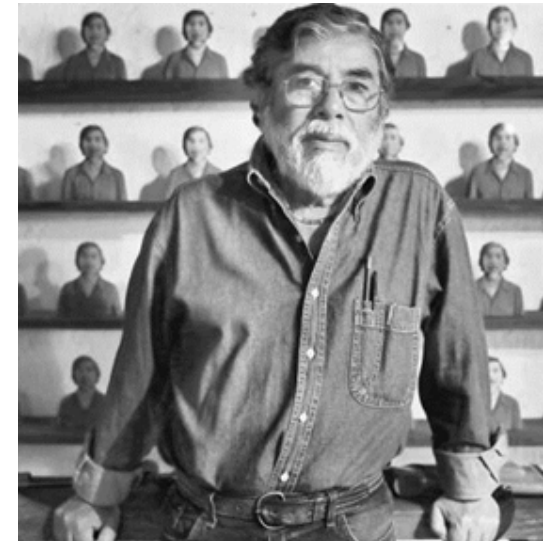
## Nahum B. Zenil (He/him)

*Retrato de boda* 1992

Lithograph

Courtesy of the artist and José Gerardo Vilchis Durán

- Art critics have often noted similarities between the self-portraits of Nahum B. Zenil and Frida Kahlo.
- In his body of work, Zenil employs his self-image to confront the dilemma of how to define his position as a gay man in contemporary Mexican society.



"I have always felt the need for self-analysis in my work in order to accept myself and the way I live. I have always felt marginalized in my life and have experienced a great sense of solitude."

— Nahum B. Zenil

## Antonia Padilla (She/her)

*Becoming Antonia* 1985-2015

Polaroids

Courtesy of the artist

- Taken over a 30-year-period, this series documents Antonia Padilla's transition as a transwoman, revealing intimate moments as the artist poses for the camera at home in San Antonio.
- Here, the promise of privacy and instant gratification afforded by the Polaroid camera provides an outlet for Padilla's personal exploration of gender, identity, and appearance.



"The work I have here on the wall was my means of discovering myself and validating myself."

— Antonia Padilla

## Greer Lankton (She/her)

*Trolls* 1983

Clay, synthetic hair, and acrylic

Collection of Francine Hunter McGivern: The Frank Institute @ CR10

- Greer Lankton represented her fraught relationship with her body through sculpted and hand-sewn dolls.
- At 21, she transitioned from male to female; however, despite gender affirmation surgery, she continued to struggle with eating disorders and body dysmorphia.
- As a child, Lankton was only allowed to have a troll doll. (It inspired this pair.) She would write notes to herself from the troll doll—a stand in for the real friendships she lacked.



"The most tasteful doll I've made is a real pretty one, but I don't like him too much because the pretty ones aren't very interesting. It's like with people. The prettiest people are the blandest."

— Greer Lankton

## Roey Victoria Heiftez (She/her)

*Anxiety, my love!* 2018

Graphite, charcoal, and ink on paper

Courtesy of the artist and Israeli Art in Los Angeles

- Roey Victoria Heiftez's larger-than-life drawings are obsessively detailed and passionate portraits. Through her artwork, Heiftez contends with her fears and anxieties in pursuit of self-discovery and acceptance.
- The woman's face in this portrait is lined with wrinkles and pocked with age marks. In drawing portraits of older women, Heiftez is able to confront her own feelings about aging as a transwoman.



"I'm stressed by the fact that I'm undergoing an accelerated maturation process. I actually never had my youth as a girl. I started my femininity at the age of 38."

— Roey Victoria Heiftez

## Anel I. Flores (She/her)

*Pintada de Rojo* 2019

Broadside print on paper

Courtesy of the artist

- *Pintada de Rojo* is a pictorial memoir of Anel I. Flores's childhood. It is informed by the complexities of gender and identity in a devoutly Catholic household.
- Through her drawings and first-person narrative, Flores uses humor and trauma to discuss how she learned to define herself in spite of feeling that her existence defied convention and social expectations.



"The events illustrate how those influences affected me and my seemingly easy coming out process to the world, but dramatically slow coming out process to myself."

— Anel I. Flores

*Agents of Change*

## Keith Haring (He/him)

*Ignorance=Fear/Silence=Death* 1989

Lithograph

Collection of the McNay Art Museum, Gift of M. Mary Flanagan and Michael J. Lichtenstein

- Keith Haring was a New York street artist and activist in the 1980s who used his artwork to address social issues.
- Diagnosed with HIV in 1987—a time when the disease was still a source of fear, apprehension, and stigmatization—Haring was candid about his status. Haring created artwork specifically for National Coming Out Day, World AIDS Day, and ACT UP.



"My contribution to the world is my ability to draw. I will draw as much as I can for as many people as I can for as long as I can."

— Keith Haring

## Hunter Reynolds (He/him)

*Survival AIDS ACT UP Chicago – A Revolution* 2015

C-prints and thread

Courtesy of the artist and P.P.O.W., New York

- This newspaper-based artwork positions Hunter Reynolds in the role of self-historian. Combining collage, photography, and elements from past performances, Reynolds addresses issues of gender, identity, survival, hope, and healing.
- Reynolds was diagnosed with HIV in 1984. He is a long-term survivor, a member of the New York-based AIDS advocacy group ACT UP, and co-founder of the group Art Positive.



"It was around the time I tested positive in 1989 that I began clipping newspapers... when I returned to New York, I knew it was all about tracking my history."

— Hunter Reynolds



## Chuck Ramirez (He/him)

*Long Term Survivor Series: Chaps* 1999

Pigment inkjet prints

Courtesy of Ruiz-Healy Art, San Antonio

- Influenced by his experiences as an HIV-positive man, Chuck Ramirez transformed the language of advertising into a call for action, compassion, and expression.
- Part of Ramirez's *Long-Term Survivor* series, these photographs show a black leather chap, doubled and reversed. Here, the function of chaps—to conceal and protect—takes on a symbolic meaning.



“I started  
to live after  
I found  
out that  
I was HIV  
positive.”

— Chuck  
Ramirez

## Cassils (They/them)

*Becoming an Image Performance Still #1-4* 2013

National Theater Studio, SPILL Festival, London

C-prints

Courtesy of the artist and Ronald Feldman Gallery,  
New York

- Cassils often pushes their body to its limit through physically demanding performances that require intensive training.
- In *Becoming an Image*, Cassils delivers a series of blows to a 2,000-pound block of clay—representing frequent acts of violence enacted against trans and queer bodies.



“Our bodies  
are sculptures  
formed by  
society’s  
expectations.  
I am a visual  
artist, and my  
body is my  
medium.”

— Cassils

## Cassils (They/them)

*Monument Push* 2017

Performance Document (Omaha, Nebraska)

Video; Runtime, 8:48 minutes

Courtesy of the artist and Ronald Feldman Gallery,  
New York

- The sculpture in this video is cast from the remnants of Cassils's performance *Becoming an Image*, and acts as a monument to the resilience of queer communities.
- In the video, members of Omaha, Nebraska's LGBTQ+ community united to push the 2,000-pound monument to local sites of trauma, resilience, and survival.



"I wanted to draw attention to the fact that our genderqueer and trans brothers and sisters are so much more likely to experience physical violence."

— Cassils

## Sarah Hill (They/them)

*Doc in a Box* 2015

Video; Runtime, 12 minutes

Courtesy of the artist

- Sarah Hill uses humor and puppetry to recreate traumatic real-life experiences in an attempt to reclaim psychological space as a trans individual.
- *Doc in a Box* recounts a visit to the doctor's office while *Step This Way* explores the difficulties faced by trans individuals navigating through TSA at the airport.



"To those of you who are artists or want to be artists, my best advice is to let your art save you. When you are feeling down or like you do not know where to turn, turn to your work."

— Sarah Hill



## David Antonio Cruz (He/him)

*inmysleeplesssolitudetonight, portrait of the florida girls* 2019

Oil and enamel on wood

Courtesy of the artist

- This painting memorializes five black transwomen who were brutally murdered in Florida in 2018. The artist addresses issues of racial inequality, economic disparity, and homophobia.
- Through his paintings, David Antonio Cruz draws attention to the systemic violence against the trans community while reviving the individuality, beauty, and humanity of each victim.



“In my work  
I’ve played  
with gender  
and sexuality  
throughout the  
years. Constantly  
questioning how  
we identify a  
queer body.”

— David  
Antonio Cruz

## Michael Martinez (They/them)

*Pride Is Not Enough* 2019

Bricks, metal, and mirrors

Courtesy of the artist

- *Pride Is Not Enough* features 72 bricks, accounting for the 49 victims of the Pulse nightclub massacre and the 23 victims of anti-transgender violence in America in 2018.
- Honoring the original architects of the LGBTQ+ rights movement, the 72 bricks celebrate the endurance of transwomen of color, beginning with transgender pioneer and activist Marsha P. Johnson.



“The first Pride  
was a riot and  
the embers  
continue to rise  
50 years later,  
seeking peace  
among the  
stars above.”

— Michael  
Martinez

## David Zamora Casas (He/him)

*El Arcoíris* 2019

Found objects

Courtesy of the artist

- David Zamora Casas is an installation and performance artist, painter, and community activist. *El Arcoíris* or “The Rainbow” is inspired by the Day of the Dead cultural tradition in Mexico.
- The altar features portraits of individuals from across the gender spectrum as well as writers, activists, and cancer survivors. These portraits create a visual narrative, affirming individual and collective identity.



“I live my life as  
a performance.  
That allows me  
to be free, to  
do those things  
that are denied  
to me.”

— David  
Zamora Casas

## Claudia Zapata (She/her)

*Excuse Me Sir?* 2019

Fine art zine

Courtesy of the artist

- Claudia Zapata is co-founder of the Latinx art group Puro Chingón Collective. Her informational zine *Excuse Me Sir?* addresses queer history and gender identity.
- Zines are small-circulation, self-published books that combine text and art. They have served as a significant medium of communication in various subcultures, and frequently draw inspiration from a “do-it-yourself” philosophy.



# *The Pursuit of Happiness: Celebration and Reflection*

## Carlos Betancourt (He/him)

*Totem for Light I, (Carlos)* 2009

Digital print

Collection of the McNay Art Museum, Museum  
purchase with funds from Barbara and Harvey  
Goldstein

- Carlos Betancourt's artwork explores the ways people maintain their identity when they move to a new country and attempt to blend in with their adopted culture.
- Betancourt uses digital photography and computer manipulation techniques to create opulent images of identity through place in rich, jewel-like tones.



"The overall culture of Puerto Rico shaped my early ideas of blending, layering, and mixing, as well as my profound love for nature."

— Carlos Betancourt

## Athi-Patra Ruga (He/him)

*The Harlequin* 2010

Wool and tapestry thread on tapestry canvas

Collection of Laura Lee Brown and Steve Wilson,  
21c Museum Hotel, Louisville, Kentucky

- The concept of utopia has been central to Athi-Patra Ruga's artistic practice. In his work, the artist constructs a mythical metaverse populated by characters or avatars of his own creation—frequently depicting himself in the role of a clown or jester.
- Through his art, Ruga hopes to create a space in which political, cultural, and social systems can be critiqued and parodied.



"I use history to objectively go to issues that are still affecting us today and I tackle them by using fantasy, humor, utopia, and imagination."

— Athi-Patra Ruga

## EVA & ADELE (They/them)

*WINGS I-III* 1997/1998

Video; Runtime, 62:14, 62:15, and 62:32 minutes

Courtesy of the artists and Nicole Gnesa Galerie,  
Berlin

- EVA & ADELE always appear together in public, always dressed the same, and always smiling. EVA & ADELE's shared existence questions preconceived ideas about gender roles.
- The couple claim to have landed in a spaceship from the future during the fall of the Berlin Wall and refuse to disclose their real names or origins.



"We became  
a symbol  
of bringing  
gender  
into the  
future, we  
are a new  
gender."

— ADELE

## Julio Galán (He/him)

*Donde ya no hay sexo* 1985

Oil and acrylic on canvas

Collection of Diane and Bruce Halle

- An androgynous self-portrait of the artist dominates this painting, challenging traditional signifiers of male and female gender. Another self-portrait, now upside-down and of the artist as a young boy, appears at the left.
- Galán frequently includes himself in his paintings, addressing his Catholic upbringing as well as issues relating to his identity as an openly gay man.



A two-part  
inscription  
in Spanish—  
upright and  
inverted—unites  
the composition  
with the  
following words:

"If there is no  
sex, then see  
what happens."

— Julio Galán

## Jayne County (She/her)

*Mer Creatures* 2017

Acrylic and marker on canvas

Courtesy of the artist and Michael Fox

- Jayne County was punk rock's first openly transgender performer. She performed in Wayne County and the Backstreet Boys, was featured in Warhol's videos, and participated in the Stonewall Riots of 1969.
- A self-taught artist, County categorizes herself as an outsider. Her ambiguous figures were inspired by ancient Egyptian art and mythology.



“I’ve always been fascinated with creatures that don’t fit into society, or are mysterious, non-human, half-human. If the creature is unexplainable, it makes it more interesting.”

— Jayne County

## niv Acosta (He/him)

### Fannie Sosa (She/her)

*Oxygenation Swings, 1/7 Black Power Naps* 2018

Tie-dye hammocks and 45-minute ASMR

soundscape

Courtesy of the artists

- Reclaiming idleness and play as sources of power and strength, this installation invites people to slow down and rest.
- The artist duo encourages individuals to pay attention and have empathy for human life—acknowledging that people are affected by structures designed to disable some and enable others.
- “Exhaustion is due to all of the structural difficulties that arise from you being seen as a non-viable reality.” — niv Acosta





## Saakred (They/them, He/him)

*Reimagining Aztlan: Lowrider Carhood 1a*  
(La Reina del Valle) 2019

Vinyl on Oldsmobile Cutlass lowrider hood  
Courtesy of the artist

- Saakred, also known as Miguel Rodriguez, is a native of San Antonio's Westside. They explore the role of masculinity and manhood in Latino culture through lowrider aesthetics.
- *Reimagining Aztlan: Lowrider Carhood 1a (La Reina del Valle)* celebrates the beauty and strength of the model as a transwoman of color while commenting on and subverting heterosexual narratives.



“For me, this work is the crowning of royalty, a declaration of transpeople as royalty, for the battle scars we have endured and the power we embody for still being here.”

— Saakred

## Chris Castillo (He/him)

*Brugmansia suaveolens* 2019  
Cyanotype on watercolor paper  
Courtesy of the artist

- In these cyanotype prints, Chris Castillo explores the variety and complexity of sex expressions in flowering plants. The plants represented here have regional, cultural, and medicinal uses.
- Plant types are classified as male, female, or hermaphrodite on the basis of whether they possess anthers, ovaries, or both. Scholars have identified the primitive type of floral condition found in these plants as hermaphroditism.





## Kalup Linzy (He/him)

*Keys To Our Heart* 2008

Video; Runtime, 24:06 minutes

Courtesy of the artist and David Castillo Gallery,  
Miami

- Kalup Linzy counts among his influences daytime soap operas, black-and-white Hollywood movies, the Harlem Renaissance, *Def Comedy Jam*, and the TV sitcoms of his childhood.
- The characters in this video— all dubbed by Linzy— are presented in an exaggerated, comic style. Linzy draws from stereotypes to humorously explore sexuality, gender, and cultural identity.



“There are many layers to a man putting on a dress. We’re all drag queens and drag kings, anybody who’s performing to create an identity.”

— Kalup Linzy