

| DAVIS | ORTON | GALLERY |

photography — mixed media — photobooks

114 Warren St. Hudson NY 12534(518) 697-0266 karen@davisortongallery.com http://davisortongallery.com

Plural “I”

A group exhibition that explores diverse visions about queerness through photo-based works & video that question the binary, resists the prescribed gender norms & challenges assumptions about the ways things are placed within neat boundaries. Thirty-two works by sixteen artists selected through international competition

Conceived & Curated by Nandita Raman.

Jurors Nandita Raman & Karen Davis.

Anna Brody



Modern Ceremony 2, 2014



Modern Ceremony 4, 2014

Prints: Chromogenic (C) Prints,

Framed 10.25 x 13.25”

#2: 3.57”x5.26”

#4, 3.41”x4.19”

Other sizes available.

BIO Anna Brody has exhibited her work at Clamp Light Studios, San Antonio TX and Sulfur Studios and the Non-Fiction Gallery, Savannah GA. She is an editorial assistant for *Ain't-Bad Magazine*. Anna resides in Savannah, where she is pursuing a BFA in Photography at the Savannah College of Art and Design.

STATEMENT: *Modern Ceremony* is an exploration of the ritual of self-decoration. For thousands of years, humans have adorned themselves - altering the physical self - in all kinds of ceremonies. Perhaps nowhere has this adornment played such a vital role as in the LGBTQ community, where one's identity is often painfully different to the reality of the physical self into which one was born. To alter this outer shell in such a way as to finally be perceived in harmony with the inner self can bring exultant freedom and self-acceptance, and I wish to honor this beautiful freedom as we exercise it today.

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Ashlie DaCosta



Whiskey, 2015

Metal print, 20"x24", \$300. Other sizes and price on request

BIO Ashlie DaCosta is a Dallas based photographer working towards her Bachelor in Fine Arts at the Art Institute of Dallas. Her love of National Geographic led her to pursue her dreams of being a traveling photographer. Over the years she's done a variety of work ranging from event photography, weddings, and boudoir. Although she personally favors portrait photography, she constantly seeks new perspectives that inspire images and expand her knowledge of photography.

STATEMENT

"For, indeed, in the social jungle of human existence, there is no feeling of being alive without a sense of identity."

-Erik Erikson

Self-identity refers to the global understanding people have of themselves. It includes our past and future selves as well as both personality and physical attributes, self-assessments, skills and abilities. Our future or "possible selves" represent one's ideas of who they might become, who they would like to become, and who they are afraid of becoming. My photographic series, *Color & Character*, portrays a variety of personalities set against colored backdrops utilizing props to enhance the subject's individuality. Each person was chosen for his or her style and quiriness. The photographs investigate visual personas; every individual creates and represents their own identity.

Chris Maliga



Entwined, 2013

Gelatin Silver Contact Print, \$700.

BIO Chris Maliga is a photographer currently based in Boston MA. His work has been featured in exhibitions nationally, most recently at Piano Craft Gallery in Boston, Aviary Gallery in Jamaica Plain, MA, and PhotoPlace Gallery in Middlebury, Vermont, VT. He serves as the Studio Manager for Photography at School of the Museum of Fine Arts, Boston and has taught courses and workshops in photography throughout New England; he has also printed fine art, black and white prints for artists Barbara Bosworth and Mike Mandel. Maliga holds a BFA in Photography from Massachusetts College of Art and Design and an AA in Photography from the University of Maine at Augusta.

STATEMENT As an asexual man, I feel little to no desire at the sight of a human body. Moreover, the relationship I have with the physical form that I occupy has more often than not been a troubled one. Photography allows me to see my own body in a way that I cannot with my eyes alone. I can trace its existence across time, among the natural elements from which it evolved. I can see the evidence of past violence, but also feel the tremendous, paradoxical relief that comes from allowing myself such vulnerability in the act of photographing. I search for beauty in the struggle and survival of a living being, rather than an idealized object. In the process of searching, I often find a certain freedom, a place where my mind and body can be at peace. This body of work serves as an ongoing process of personal exploration.

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David Lykes Keenan



stills from video

It's Hard Being A Faggot (2014) 3:30 time



BIO David Lykes Keenan's photographs have been exhibited through the United States. Recent shows include *Fair Witness* (solo) at Umbrella Arts Gallery, NYC; *Fair Witness* (solo) Camerawork Gallery, Portland OR, and group shows at Houston Center for Photography, Houston TX and PhotoNW Center, Seattle WA. The maquettes for his book, *Fair Witness*, are in the collections of the Harry Ransom Center, Austin TX and Indie Photobook Library. His prints are in the collections of Austin Museum of Art and Silhouette Gallery, Austin TX and the Shepherd Center, Atlanta GA.

STATEMENT This video, *It's Hard Being a Faggot*, was first created during a workshop with David Alan Harvey in 2009. The initial idea, to explore my homosexuality, was dismal and a complete failure in just about every way, What came next was created from the depths of despair both from cratering the workshop and, more deeply, from that of my life as an extremely unfulfilled gay man. When David called me after I'd disappeared from the workshop to find out where I was, I told him that I had had a breakdown -- but that I had been photographing myself all the while. His instant response was, "Then you have it! Bring it in!!"

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Ellen Feldman



There were my own worries when I was a child, one was that I was not [my parents'] true daughter, and would be sent away. The other was that I was their one daughter and would never, ever manage to escape to the outside world.
Earlyly Promises, Anne Tyler

Mom & Dad in the 60's in Me in the Zeroes, 2008



The photograph of her son
highly through the window
The photograph of her son
highly through the window
The photograph of her son
highly through the window
As in What, Stephen Sondheim

Dad's Surprise 60th Birthday party and Me at 60, 2015



[Dad] found himself drinking to soothe [the sadness, accomplish-
ments, aspirations of children, himself], and in memory such was that
he'd seemed instead as a child. I should like actually to be so!
[Dad] seemed to [cannot, more than once, to see other members of
his family] live upon empty the light...
Portrait of a Lady, Henry James

Mom in her 70's at Paris Café and me in my 50's, 2010



A child of seven or eight and a young, dark-haired, wild-haired girl, named
Franny and the Park and son of Zooey's right. Zooey reflexively put
his hand on a complete because piece of glass, as if he had a word to say
the window and lost out of it to watch the sun disappear.
Franny and Zooey, J.D. Salinger

Me at 20 and Me at 60 Reading Franny and Zooey, 2010

Prints: Digital C print, 11x14, matted 16x20", all in editions of 10, 1/10, \$500

BIO Ellen Feldman is a fine arts photographer whose work reflects her film studies background—in the primacy of physical gesture and frozen motion, movement cut by the frame, and, often, bold color.

Feldman's photographs have appeared in solo exhibits at the Griffin Museum of Photography, Winchester, MA and the Davis Orton Gallery, Hudson, NY; were featured in *Women 360*, South Shore Art Center, Cohasset, MA; and have been shown in many juried exhibits. She has self-published a photo/comic book, *The Dancer as the Invisible Girl*, and two books of street photos: *Les Mystères de Paris/Paris Mysteries* and *A Week in Prague: Wall People/Street People*.

Feldman is Photography Editor of the *Women's Review of Books*, published by Wellesley College. She holds a Ph.D. in Cinema Studies from New York University.

STATEMENT *Time Recovered* Sometimes I throw my arms above my head in abandon, reaching for the sky, just as my mother often did. It is a conscious act to keep alive that gesture that I loved so much, now that she has passed. In *Time Recovered*, I happily take on the poses and gestures of my immediate family, whose behaviors are as known to me as my own. This subset of the series is of my parents and me; my father died decades ago and my mother recently.

Each composition consists of two or three photos and a quotation: 1) a photo I took of my mom, dad, or myself in the near or distant past; 2) a photo in which I assume the approximate pose of the earlier self; and 3) a quotation that obliquely refers to the scene, to our mortality, or to my role as the photographer.

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Eva Weiss



The Kiss / Butch-Femme, 1984 #3/100



Lois Weaver Rollers 1 / Beauty and the Beast, 1984
#2/100

Giclée /Pigment prints 11"x11", \$500. Both images are available 8"x8": \$300

BIO Eva Weiss is an internationally exhibited and published fine art photographer. She has been photographing the Gay and Lesbian community for over thirty years, creating a body of work that focuses on performance artists on the Lower East Side of Manhattan. Her photograph, *The Kiss*, has appeared on three bookcovers: *Butch/Femme* 1995, *Intimate Acts* 1999 and *Must* 2008. It will soon appear on the cover of the definitive book on Guggenheim Fellow Lois Weaver's performance work: *The Only Way Home Is Through The Show*. Eva's original work has also appeared in the *Philadelphia Photo Review*, *Women See Men*, *Ms. Magazine*, *Vogue Pelle*, *Vogue Sposa*, and *Vogue Bambini*. She received her BFA from Rochester Institute of Technology.

STATEMENT My work has focused on the gay and lesbian community for over thirty years. These images are of the performance group, Split Britches: Peggy Shaw and Lois Weaver.

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Gary Beeber



Mona in her Room NYC, 2015



Mona's Sink NYC, 2015

Prints: 20"x13.33", digital color print, mounted and framed (gallery plexi, white wood frame, 1/5: \$1600.
Other sizes are available: 20x30": \$3500, 27"40": \$7500

BIO Photographer and film maker, Gary Beeber, has exhibited widely including solo shows in Coney Island Museum; a recent solo online exhibition at the Houston Center for Photography; and group shows at Newspace Center for Photography, Portland OR; Peter Miller Gallery, Providence RI; Limner Gallery, Hudson NY; Axis Gallery, Sacramento CA and Punch Gallery, Seattle WA. His work is in the corporate collections of Goldman Sachs, Pfizer Pharmaceutical, and Chase Bank, among others.

Beeber also produced and directed award-winning documentary films about people living on the fringe of society. From 2011-2014 I produced *Gotham Burlesque*, an off-Broadway burlesque/variety show. According to *Time Out New York*, *Gotham Burlesque* was one of the top nightlife shows in NYC.

STATEMENT *MONA SERIES* Mona Marlowe, the New York City transgender/nightlife personality, is far along in the process of transformation. Like her idol Marilyn Monroe, she is very complex, striking and vulnerable. When photographing her in her single occupancy room located in Manhattan's Theater District, it became evident how her entire existence is shaped by her need to express the woman she had always felt she was born to be. Great financial sacrifices and physical pain were and are being made to change genders. The photos were taken over several months.

Holly Lay



I'll Play, 2014

Pigment print from scanned negative. 11x14", ed 1
\$300

BIO Photographer Holly Lay lives and works in Indiana. She received her BFA in photography and intermedia arts from Ball State University in 2013. She uses film, alternative processes, video and collage in her work. She has exhibited at Texax Women's University, Antenna Gallery Reading Room, New Orleans; 111 Arts Gallery, Muncie, IN; and Anderson Fine Arts Center, Anderson IN. Lay is co-founder of CritChat, a critique group that unites local artists of different art mediums and projects. She is currently a barista and working artist buying up all the film she can develop.

STATEMENT:

For a little over a year I lived with this gay couple. Most of the time it was fun, we threw parties and always had exciting things happening in our home but every once in awhile discrimination would happen, particularly when they dressed in drag.

One of the men is a factory worker who has to hide his sexuality at work in fear of being harassed. The other is working his way through beauty school. They appear to most people as straight except for when they dress in drag. Dressing in drag isn't sexual for them, but a release. It is a way for them to express their beauty by what is typically reserved for the other gender.

Although Indiana is a conservative mid-west state there is still a very large LGBT community. These images mean even more to me now after the passing of the RFRA (religious freedom restoration act) in Indiana.

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Julian Grey



Days of Ether, 2015 from series *Voyeurisme*

Pigment print

12" x 18", 14" x 20" (framed)

1 of ed 25

print: \$300, framed: \$400

Other print sizes available from 8x12" to 30x45"

BIO *I was born. I ate until I was big and then I started taking photos.* Julian Grey's recent exhibitions include Stockbridge Coffee and Tea and Church Street Center on the MCLA campus, North Adams, MA.

STATEMENT "You are witness to my being." - Julian Grey

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Laurie Blakeslee

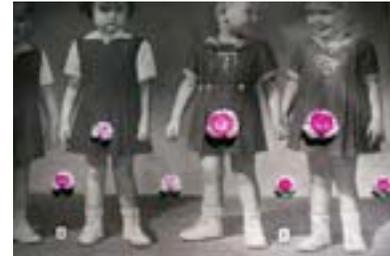


Dress Alike Daughters,
2010, ed 2/10



Smaller Minded, 2010 ed 2/10

All Prints: 12" x 18", framed 12" x 18"
pigment print from scanned negatives
\$400



Pink Petals, 2010, ed 2/10

All prints:

BIO Laurie Blakeslee is an Associate Professor of Art at Boise State University (BSU), where she teaches photography and coordinates the undergraduate Art Foundations program. She has worked in photo-based media for over 20 years and has exhibited nationally and internationally.

Blakeslee was born in Renton, Washington, but has lived most of her adult life in Idaho. She received a BFA from BSU with an emphasis in painting and an MFA in photography from the University of Arizona in Tucson.

STATEMENT As a child, I recall endless hours thumbing through colorful catalogs, making up stories about the people, picking out my wardrobe and furnishing my fantasy home. Through these images of beautiful people and merchandise, I was also learning the values and behaviors that I would need to become a desirable and feminine woman. But like the material goods that my parents could never afford, I soon found this lesson in identity impossible to obtain.

These photographs present small figurines (plastic animals, toys, flowers, etc.) that are staged in a tableau of printed ephemera — post-WWII Montgomery Ward catalogs. Together the figurines and backdrops create a narrative of ambiguous familial memory. By re-photographing and altering images, I am re-cataloging and referencing the original purpose these images present — the myth that consumer goods hold the promise of happiness, self-worth, and most importantly, social status.

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Linda Troeller

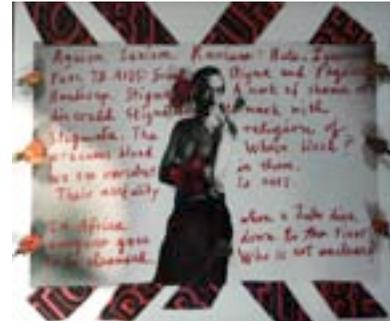


Dany, 2012

Digital C-Print 11x14" ed 6, \$450



TB-AIDS Diary 1, 1989



TB D-AIDS Diary 2, 1989

Each: Cibacopy Print, 11x14" Ed 2, prints: \$500.

Other sizes available including full set of 19 prints, full set of 19 Polaroids, other 20x24 Polaroids from sessions

BIO Linda Troeller has published many books and her photographs are in major collections such as Museum of Fine Arts, Houston and University of Texas, Austin. Among other awards, she won the Ferguson Award for the *TB-AIDS Diary*; Women of Achievement Award, Douglass College and Pictures of the Year. Troeller has two new books, "*Orgasm Photographs and Interviews*, Daylight, 2014 and *Living Inside the Chelsea Hotel – Linda Troeller*, Schiffer Publishing, November 2015. A new film about her career, *Inside the Frame*, by Jeff McKay just won Honorable Mention, NJ International Film Festival.

Troeller was an assistant at the Ansel Adams Workshops and has been a lecturer at Yale University and professor at Parson's, NY and Stockton University, N. J. She has her MFA from the School of Art, Syracuse University and BS in Journalism from West Virginia University.

STATEMENT In my artistic practice I work with themes on healing. In my project, *Orgasm*, I explored taboos with interviewer, Marion Schneider. Dany has contributed to the commune F*uck For Forest in Berlin to raise awareness of fluid gender roles and sexual freedom. The image is of him restaging his first orgasm experience. He defines orgasm as a prayer.

The TB-AIDS Diary explores the similarity between my mother's stigma experiences with TB in the 30's and disruptive reactions to people with AIDS and their families in the late 80's. The work addresses the emotional impact of illnesses and society's struggle with empathy.

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Lucas Andahl



Untitled 6, 2014



Untitled 8, 2014

Silver gelatin prints, 10"x13" editions of 1: 1/1 \$1000 (no other sizes available)

BIO Lucas Andahl holds a BFA from Florida Atlantic University. Recent group exhibitions include Centro Studi, Oviato, Italy; Ritter Art Gallery, Boca Raton FL; Bob Rauschenberg Gallery, Fort Myers FL. He has worked as an events photographer in The Bronx NY and Boca Raton FL.

STATEMENT *Metamorphosis*

My concept for this work is to represent a time where an individual maybe undergoing an impactful change in their identity. I am inspired to make this series to express the internal battle that I dealt with while coming to terms with my sexuality in my transition from adolescence to young adulthood. It was the greatest contrast in my lifetime. The scared, stomach turning, constraint of internally realizing I was gay to the uplifting, liberating rebirth I felt once I was out.

I photograph my own body in nature stripped of clothing to represent this sense of rebirth. I use this work as a stage for discussion. Self-awareness can be a scary and difficult thing to accept. Speaking about it and hearing the stories of others can help. I use a medium format film camera and print on fiber-based paper in the darkroom to create my photographs. I want not only my content to be about process but my form as well.

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Natalie Kirk



Qiang, 2014



David, 2015

Each:
Color Negative, Pigment Print
16"x20"
1 of ed 3
\$325

BIO As a visual artist, Natalie is devoted to photography as a persuasive visual language and a process medium. She is from a conservative Mormon family in Salt Lake City, Utah—the youngest of four children raised by a single mom and influenced by a nearby aunt. Surrounded by educated, self-sustaining, female role models, Kirk gives credit to these influences for her successes in school and in her developing career. It was in this environment that she learned to make communicative art about the controversial topics prominent in her area.

Kirk is studying for an MFA at University of Wisconsin, Madison. As an undergrad at BYU, she showed her work at Alvin Gittins Gallery, UT; also Springville Museum of Fine Art, UT; Brass and Bellows Gallery, MN; Photoplace Gallery, VT. She recently exhibited at Gallery 7, UW Madison.

STATEMENT *Clothing the Gender Gap*

The lines between society's defined roles for men and women are blurring more everyday. But, if who wears the 'pants' in the family is now shared and gender neutral, why are they still the men's pants?

Current marketing inhibits women from dressing in comfortable, neutral clothing. Women were already taking to the men's section for better fitting pants and tops; this is an outcry and criticism of women's clothing construction and design, not a desire to look like our male counterparts. This same marketing is enforcing the isolation of men who desire to dress in a more feminine style.

The photographs in this series have been made with two intentions in mind, reversing the female in male clothing gives both genders an opportunity to see this sexism reversed and the skin/body as an identity that defines our societal role. The purpose of these two intentions is to neutralize and find the common ground.

Patricia Silva



still 1



still 2

Fragments of Self and Others, 4:45. USA, 2015. Digital video.

BIO Patricia Silva is a Lisbon-born, New York-based photo & video artist, writer, and collaborator. Patricia received a MFA in Advanced Photographic Studies from Bard College (2013), where she was ICP Director's Fellow (2011-2013), and earned a BFA in Photography from the School of Visual Arts. Patricia has been writing cultural criticism about and around photography since 2010.

STATEMENT A queer reordering of cinematic gestures, *Self and Others* is a study of sexual fluidity as captured through the lens of film history. Comprised of clips from five films bracketed by the Golden Age of Hollywood, *Self and Others* is a formal experiment with queer visual language. On the tenth anniversary of the publication of the inflammatory and phobic editorial "Gay, Straight, or Lying?" in *The New York Times* in 2005, *Self and Others* is formal study of some of the earliest modern visual signs of sexually fluid cultures, and its complex structure for recognition.

This short video magnifies the grammar of fluid visual language—the ambiguity, hesitation, psychic tensions—present in a selection of films made with and by sexually fluid individuals—those of us who do not identify as lesbian, gay, or straight. The history of queer cinema has focused exclusively on gay and lesbian content, leaving fluid and trans identities on the margin. Bisexual books on cinema usually focus on the personal behaviors of actors and directors, not necessarily on the on-screen language of gesture. Just like some subcultures depend on a hanky code to both hide and reveal, fluid sexualities present a more complex mapping of the hidden and the visual. The video opens with a magnification of the classic transformative act of having another queer cut one's hair, and ends with an unsolvable attraction between two genderqueers in a doorway, exiting the readymade closet society creates for fluid sexuality. Activating a context of relating that challenges not just queer desire but also the complexity of sexual fluidity and its visibility, *Self and Others* is a visual study of some embedded vocabularies identifiable as a markers of an evolving literacy of fluid desire and attraction.

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Phaedra Call



Body Issue #4



Body Issues #5



Body Issue #3



Body Issues #7

Each piece is: 11in. x 16.75 in.,
original collage, fluorescent paper, magazines, tape.
framed in a white wood 13 x 18 frame
\$1250

BIO Phaedra Call is a would-be athlete living and working as an artist in Philadelphia. In May, she graduated with her MFA in Photography from Columbia College Chicago. Most recently, her work has been included in shows at Woman Made Gallery and the Printers Ball in Chicago, IL. Her work will also be shown at the Annual at the Chicago Artist Coalition in September 2015. She is currently pursuing a project for which she will be training to play a tennis match against the greatest of all time, Serena Williams.

STATEMENT *Body Issue* My work stems from a personal compulsion to correlate female athleticism to female queerness. Participation in sport, as an athlete and a spectator, played a crucial role in the development of my identity as gay woman from adolescence to adulthood. Sports provided the sole context in which I felt able to fully embody aspects of my gender and sexual identity that elsewhere were seen as inappropriate or deviant. Sites of sport then became sites of revelation. It is precisely this revelation that I am visualizing through the process of collage, piecing together symbols of sport and symbols of sexual identity as a means of illuminating a sexual questioning answered by the sporting female body.

I aim to represent a female form that stands in opposition to culturally standard representations of femininity as passivity and create instead a female-identified form that is defiantly queer and athletic.

Preston Gannaway



Teddy & Chris With Airbed #1



Teddy & Chris #1

(Exhibit prints are C-prints, matted to 16x20)

Limited Edition archival pigment prints for sale:

24"x36", Edition of 8, \$1400

16"x20", Edition of 8, \$850

11"x17", Edition of 15, \$600



Untitled, 2012

BIO Preston Gannaway is an independent documentary photographer known for her intimate stories about families and subcultures. Her story on the St. Pierre family, *Remember Me*, was awarded the 2008 Pulitzer Prize for feature photography. Her work has been honored in numerous other national and international competitions, including Pictures of the Year International, NPPA's Best of Photojournalism, Critical Mass, American Photography and Communication Arts. Most recently, she was a grant recipient

for the 2014 Getty Images and Chris Hondros Fund Award and the Documentary Project Fund. Preston's photographs have been exhibited both in the United States and abroad. She is a regular lecturer and has served as guest faculty in a variety of educational workshops. A native of North Carolina, she is based in Oakland, California, accepting editorial and commercial work while pursuing long-term projects. Her first book, *Between the Devil and the Deep Blue Sea*, was just released.

STATEMENT *Out in the Hood* documents the lives of young, black gay men in the South. Here in this predominantly conservative area of Virginia, they are part of a vibrant community that often goes unnoticed. For some of them, the added minority of their sexuality doesn't compare to the challenges they face brought on by race and economics. I spent more than a year documenting Tavaris "Teddy Ebony" Edwards. His individual experience leaves us with a broader reflection of society: the narrow divide between working-class and poverty, the search for love and belonging, the plight of many young black men in America. Also exhibited: image from *Queens of the Ballroom*