



Queer Community &

Kindred Solidarities

Chosen Families



Andrea Geyer, *Constellations (Jessie Redmon Fauset)*, 2018. Hand-cut archival print on rag paper. Courtesy of the artist and Hales Gallery, London and New York. © Andrea Geyer.

Andrea Geyer's *Constellations* series activates similar dynamics in approaching photographs of others. These are not images of people who the artist knows—they are early 20th century figures in queer cultural and activist circles, but they are connected to Geyer in their politics and affinity for collectivity. This form of affective proximity and historical distance is cemented aesthetically by her personalization of archival photographs, with complex geometric cuts and rearrangements to announce a kinship beneath the surface. *Constellations (Jessie Redmon Fauset)*, 2018, for example, transforms Fauset's seated body through the addition of vertical

cuts, so that part of a pearl necklace interrupts legs and a watch appears twice. The effect underscores the multiple dimensions of her life, so as to hail the different ways that she emphasized the heterogeneity of the Black



Carlos Motta, *Narrative Shifter: A Portrait of Julio Salgado from We Got Each Other's Back*, 2020. Four-channel video, sound. 50 min. (approx.). Courtesy of P.P.O.W. Gallery, New York. Installation view from *Soft Power* at SFMOMA, 2019-2020. Photograph courtesy of SFMOMA.

community—in her position as editor of *The Crisis* and in her own writings on race and gender. In Geyer's emphasis on a fractured and multiple gaze, we feel Fauset's affective labor of assembling heterogeneous ideas and people as well as the artist's connection to these projects of producing solidarity.

Likewise, Carlos Motta and Julio Salgado's installation *We Got Each Other's Back* (2020) presents three video portraits of queer undocumented artists/

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Kindred Solidarities: Queer Community and Chosen Families is curated by George Bolster and Anjuli Nanda Diamond. October 21, 2021–January 22, 2022. *Kindred Solidarities* features works by Jamie Diamond, Andrea Geyer, Nan Goldin, Larry Krone, Kalup Linzy, Carlos Motta, Parallel Lines (David Kelley, Jeannine Tang, Mike Cataldi, Hans Kuzmich, and Jens Maier-Rothe) and FIERCE, and Christopher Udemezue.

Endnotes

¹ Audre Lorde, "Learning from the 60s," in *Sister Outsider: Essays and Speeches by Audre Lorde* (New York: Crossing Press Feminist Series, 2007), 134-144; 137.

² Steve Paulson, "Making Kin: An Interview with Donna Haraway," *LA Review of Books*, December 6, 2019. <https://lareviewofbooks.org/article/making-kin-an-interview-with-donna-haraway>

³ Ibid.

Image Credits

Inside Cover: Larry Krone, *Then and Now* (Cape Collaboration), 2012, (Reverse). Found embroidered fabric, sequins, beads, yarn, fabric, embroidery floss. Courtesy of the artist. Photograph by Adam Reich.

THE 8TH FLOOR

The 8th Floor is an exhibition and events space established in 2010 by Shelley and Donald Rubin, dedicated to promoting cultural and philanthropic initiatives and to expanding artistic and cultural accessibility in New York City.

⁴ Jennifer Nash, "Practicing love: Black feminism, love-politics, and post-intersectionality." *Meridians* 11.2 (2013): 1-24; 10

⁵ Ibid.

⁶ Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House," in *Sister Outsider: Essays and Speeches by Audre Lorde* (New York: Crossing Press Feminist Series, 2007) 110-113;111.

Back Cover: Larry Krone. *Then and Now* (Cape Collaboration), 2012, (Detail) Found embroidered fabric, sequins, beads, yarn, fabric, embroidery floss. Courtesy of the artist.

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