

TONY WHITFIELD related work samples

Collaborations between Tony Whitfield and Andrew Alden



This Dancerie: Paris, 1938 (NUIT BLANCHE 2017)

Tony Whitfield

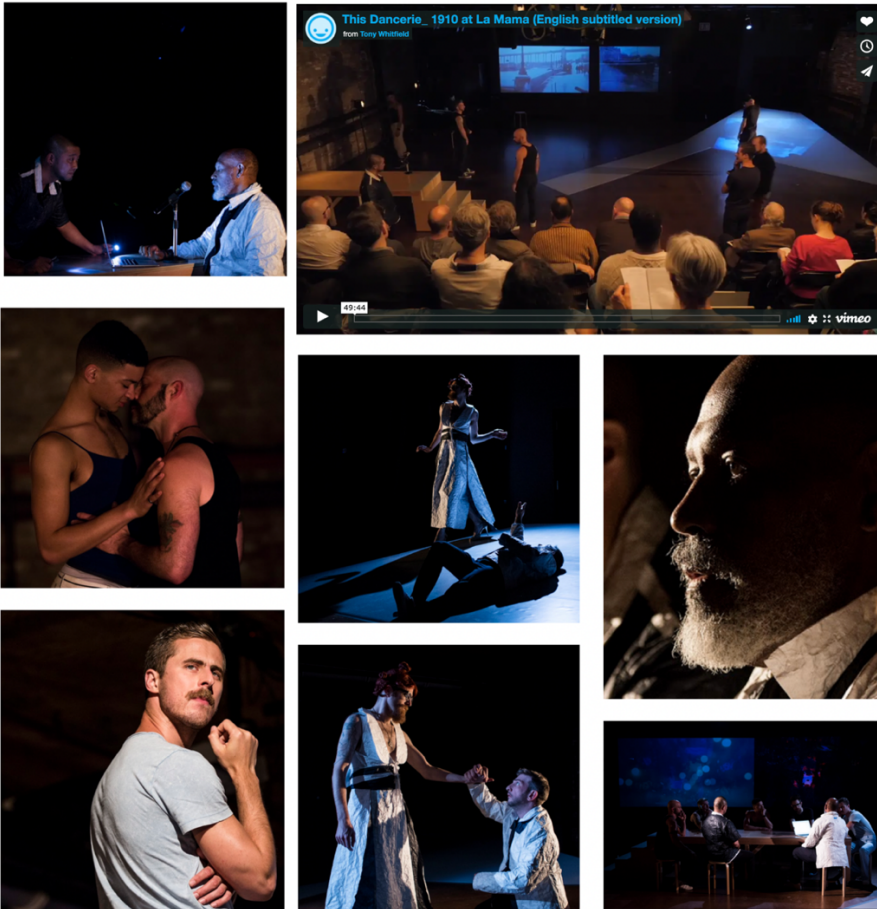
Video projection with temporary installation of related objects on Île de la Cité, Paris

2017

Variable size

Paris, 1938 is short video work that was debuted as an event conceived for installation on Île de la Cité, a site known for gay cruising between the World Wars, and during the Nazi occupation of Paris, was also the location from which Jews were deported to concentration camps. The subject of the video is the nature of the suspected same-sex relationship between a Nazi dignitary and the young Polish Jewish man who became his assassin. This murder resulted in the launching of Kristallnacht. By the Nazis, igniting the Holocaust and foreshadowing lone wolf terrorist attacks that have punctuated the last five decades. *Paris, 1938* premiered as an OFF event of Paris' NUIT BLANCHE 2017, the dusk to dawn annual festival launching the city's 2017-18 art season. A project of Whitfield CoLabs, Tony Whitfield conceived, wrote, directed and produced; Sebastiano de Ayala Valva was the project's cinematographer; Andrew Alden composed the score and served as audio and video editor.

This project relates to *SHOTGUN! PUT ON YOUR RED RESS!* as an exploration of an intimate relationship that is amplified and contextualized by historic events and attains added poignancy a narrative about individuals whose humanity is frequently ignored or presented with details that are selective homophobic acts of omission.

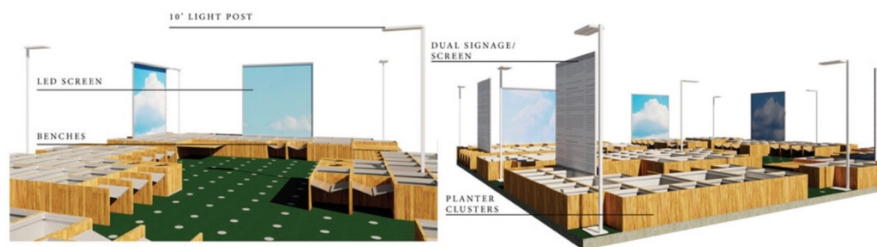


New Love: 1910: World Out of Kilter
Tony Whitfield
An evening-length theaterwork
2018

New Love: 1910: World Out of Kilter, an evening-length theaterwork, was developed and realized in collaboration with composers, musicians, live performers, technicians, craftspeople theater professionals videographers and editors as the second work in *This Dancerie*, Whitfield's cycle of multimedia works exploring the **his** relationship to a queer century of experience as it has manifested in cities the artist has inhabited in the US and abroad. Inspired by the 3-minute film, *Tom Pouce Suit Une Femme*, directed by Adrien Barrère and produced by the Paté Brothers in 1910, about unlikely romance and the persistence, courage and danger of pursuing one's desire. Contextualized by the destabilizing reality of the Great Flood of 1910 that submerged Paris for several weeks, this work is the context for reverie about coming into sexual consciousness, recognizing difference and vulnerability, expressing desire and self-love. This evening-length work debuted as a featured work in La MaMa Moves Festival at La MaMa ETC in

New York City. A project of Whitfield CoLabs, Tony Whitfield conceived, wrote, produced and performed in. Andrew Alden composed the score and served as audio and video director; Oisin Stack was the performance director and choreography was provided by Yoshiko Chuma in New York and Alexandre Bado in Paris.

New Love... informs the development of the **SHOTGUN! PUT ON YOUR RED RESS!** project in that it is another example of an historically contextualized, collaboratively developed multimedia work that Whitfield understand as an act of autobiography. Specifically, this project also explores issue of marginalization, adolescent character development, sexual violence and survival.



Garden Under Bluer Skies

renderings: December 2019

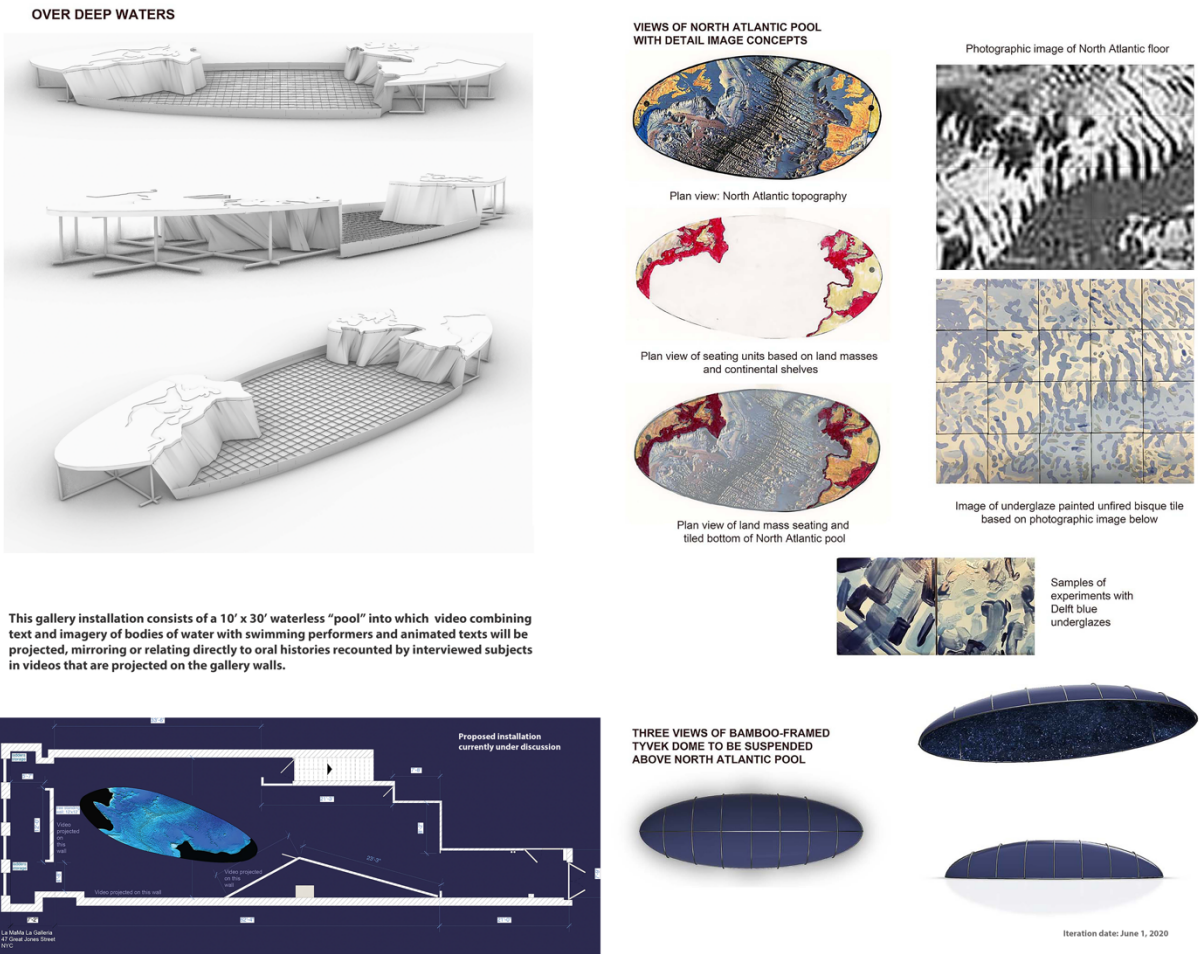
This Dancerie: Garden Under Bluer Skies (design of work-in-progress)

Tony Whitfield
Digital rendering
2019
Variable size

Garden Under Bluer Skies is a work in development in *This Dancerie*, Whitfield's cycle of multimedia works exploring his relationship to a queer century of experience as it has manifested in cities the artist has inhabited in the US and abroad. In this installation he will create a learning garden that will function as a metaphor for survival, hopeful care and the cultivation of well-being. The artist will establish a garden planted with vegetation that have: 1. through history been used to and/or explored for the use in treatment of symptoms associated AIDS/HIV; 2. have

properties that promote romance, affection and human attachments; and 3. are believed to enable elevated mental/spiritual states. Audio/visual components will be integral to this garden providing vehicles for both didactic information as well as oral histories of individuals who experienced “The Lazarus Effect” of three drug therapies that transformed AIDS/HIV from a death sentence into a manageable, chronic condition. The target dates for the installation of *Garden Under Bluer Skies* are 2021-22 in conjunction with the 25th anniversary of the release of three-drug therapies that transformed HIV into manageable condition. To date the development of this project has received support from The Jerome Foundation and through grants from The New School. As will be the case for the development of ***SHOTGUN! PUT ON YOUR RED DRESS!*** gathering, editing and weaving together oral histories are central to the research and development of this project. In addition, this project reflects the artist’s experience as a product and interior designer as it applies to the design and planning of installations.

Video and other audio/visual components of this project will be developed and produced by Whitfield in collaboration with Andrew Alden.

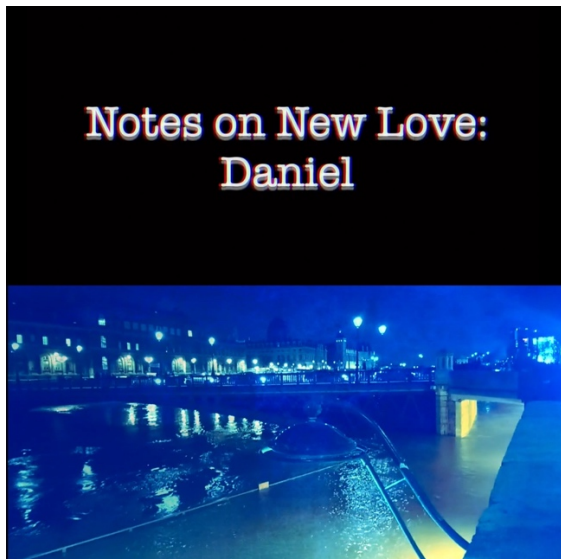


This Dancerie: Over Deep Waters (design of work-in-progress)

Tony Whitfield
Digital rendering
2019
Variable size

Over Deep Waters is a work in development that will be the next project realized in *This Dancerie*, Whitfield's cycle of multimedia works exploring his relationship to a queer century of experience as it has manifested in cities the artist has inhabited in the US and abroad. In this installation the artist will create a context for meditations on love, need, desperation, exile, endings, new relationships, pain. Lost capacity, caring and hope. Building narratives that incorporate recollections of caregivers and long-term AIDS survivors on both sides of the Atlantic when Paris and New York were major sites of research and profound human tragedy. In light of the current pandemic, this project has been recently revised to focus on the experience of caregivers who have experienced both the AIDS/HIV epidemic and COVID-19. The target dates for the installation of *Over Deep Waters* are 2021-22 in conjunction with the 25th anniversary of the release of three-drug therapies that transformed HIV into manageable condition. To date the development of this project has received support from The Jerome Foundation and through grants from The New School. *Over Deep Waters* is currently a finalist for a production residency at the John Michael Kohler Arts Center in the winter of 2021. As will be the case for the development of ***SHOTGUN! PUT ON YOUR RED RESS!***, gathering, editing and weaving together oral histories are central to the research and development of this project. In addition, this project reflects the artist's experience as a product and interior designer as it applies to the design and planning of installations.

Video and other audio/visual components of this project will be developed and produced by Whitfield in collaboration with Andrew Alden.



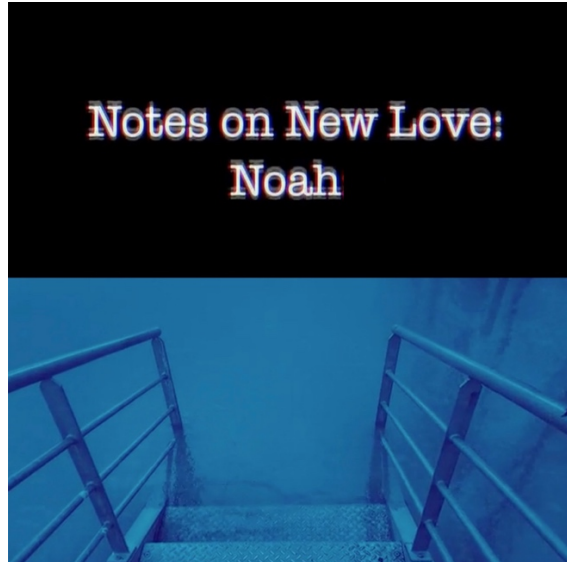
Notes on New Love: Daniel

Tony Whitfield

Video <https://vimeo.com/425906239>

2018

1 min 32 secs



Notes on New Love: Noah: 1

Tony Whitfield

Video <https://vimeo.com/350283407>

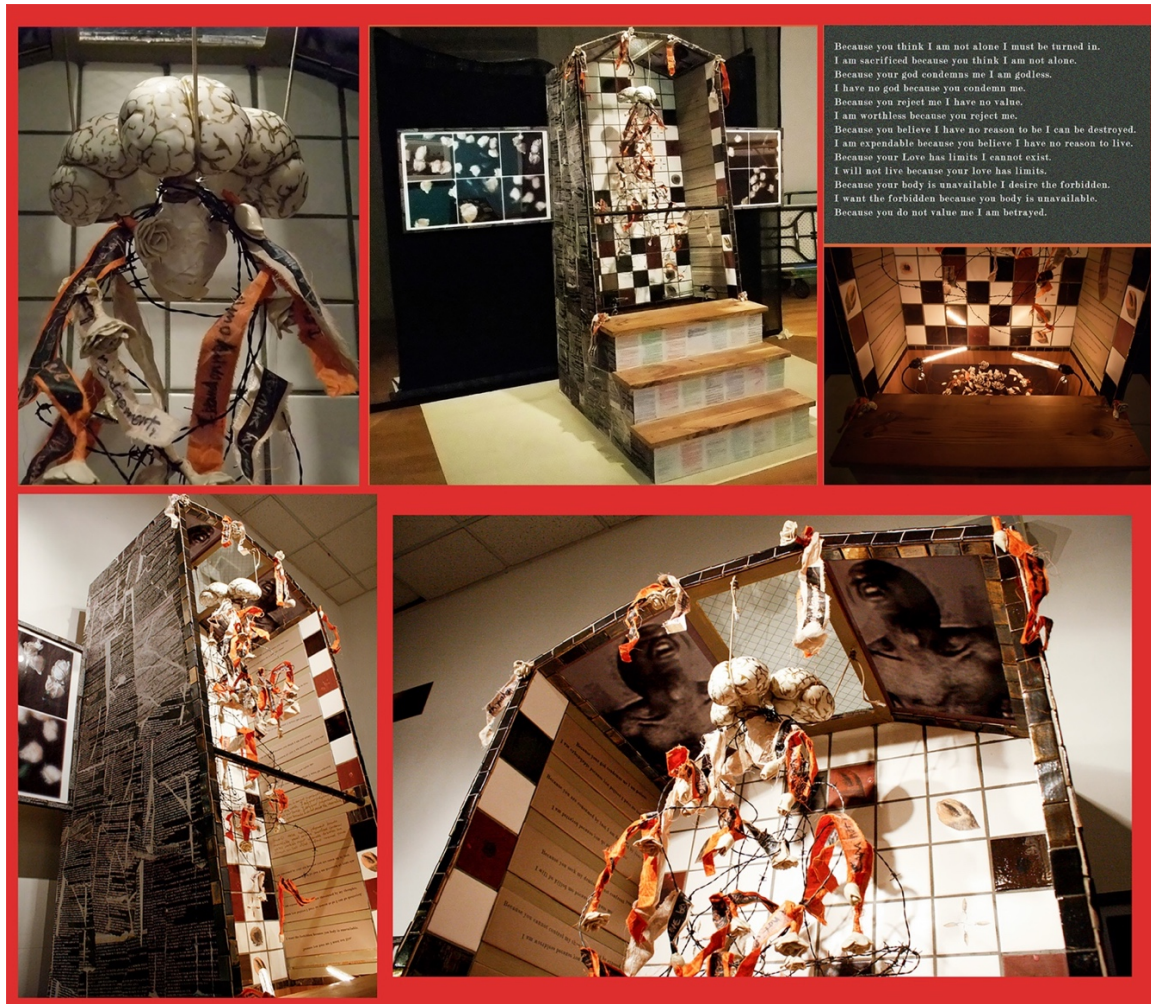
2018

1 min 14 secs

These works are excerpted from *Notes on New Love*, (<https://vimeo.com/292574283>) a video work of roughly 32 minutes that explores the evolution of queer sexual desire, agency and vulnerability. This video is a companion piece to the evening length theater work resulting from interviews that were integral to the development process of *NEW LOVE: 1910: WORLD OUT OF KILTER*. As such it is a model for the ways in which interviews/oral histories, gathered in the process of researching and developing *SHOTGUN! PUT ON YOUR RED DRESS!* could be woven into the **new** installation.

This work was produced as a collaboration between Tony Whitfield, Whitfield CoLabs and Andrew Alden of Obscura Broadcasting Company. Whitfield conceived, wrote, directed and produced the project. Alden composed the score and served as audio and video editor.

The following works by Tony Whitfield provide conceptual underpinnings for ***SHOTGUN! PUT ON YOUR RED DRESS!***



Chapel for the Betrayed

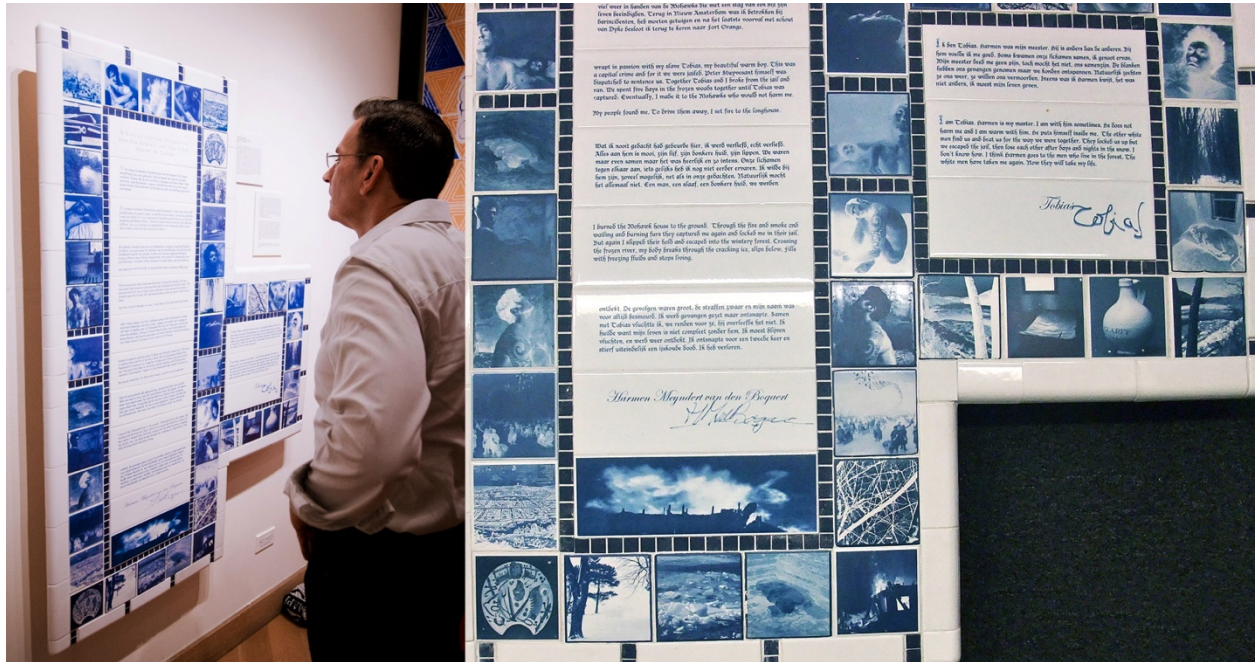
Tony Whitfield

Wood, glazed ceramic tiles, wrought iron, glass, glazed porcelain, barbed wire, dried blood, incandescent bulbs and wiring, cotton fabric, paper, metal hardware, plexiglass
2010

112" wide x 96" high x 52" deep

Chapel for the Betrayed was an installation developed for the Museum of Art and Design's landmark exhibition, *The Global Africa Project*. It was created as both a protest and a memorial for the proposed victims of the "Kill The Gays" penal code that was being developed in Uganda, with the assistance of American Fundamentalist Christians. This work was also shown as part of an exhibition curated by the Pop-Up Museum of Queer History at the William Way LGBTQ community Center in Philadelphia in 2012.

The creation of a metaphorical space, in some ways, that builds upon the strategies used in the construction of *Chapel for the Betrayed* is the artist's intention in the "design" of ***SHOTGUN! PUT ON YOUR RED DRESS!***



Tale of Harmen Meyndertsz van den Bogaert and His Slave, Tobias

Tony Whitfield

Glazed ceramic tiles mounted on wood

2012

43.5" wide x 65" high x 3" deep

This work recounts the story of the relationship between what is believed to be the first consensual, interracial, same-sex couple recorded in colonial North America. By creating Delft blue photographic images, fired onto porcelain tiles, reference colonial Dutch appropriation of cultural traditions while using current production techniques for recording a hypothesized narrative as a means of interrogating and reclaiming the complexity of his intersectional ancestry. To further underscore the contradictions of human interactions that demand interpretations as amalgams of issues of domination, desire, repression, secrecy, publicity, legality and self-possession, the artist chose to make this work a composite piece consisting of carefully created images, each specifically constructed to represent an aspect of a narrative that remains, to a certain extent, in dispute. To further underscore that complexity, the texts included give voice to the differing experiences of Harmen and Tobias, and they exist in two distinctly different versions: one, in English, from Whitfield's perspective as a middle aged Civil-Rights-era gay African American and the other from the point of view of a Millennial gay man from the Netherlands, recording both subjects' stories in Dutch.

The complexity of the act of interpretation that is inherent in this work will be present in the approach to the narrative content of *SHOTGUN! PUT ON YOUR RED DRESS!*



ST. CLARE TAKES POSSESSION OF TOM

Said Augustine St. Clare, "My brother and I were twins; and they say, you know, that twins ought to resemble each other; but we were in all points a contrast. He had black fiery eyes, coal black hair, a strong Roman profile, and a rich brown complexion. I had blue eyes, golden hair, a Greek outline, and fair complexion. He was active and observing, I dreamy and inactive....[H]e was my father's pet, and I my mother's.... [My brother] told me that I was a womanish sentimentalist, and would never do for business life; and advised me to...go to poetry, and let him manage the plantation."

[St. Clare said] "suddenly resuming his gay tone, 'all I want is that different things be kept in different boxes. The whole frame-work of society, both in Europe and America, is made up of various things which will not stand the scrutiny of any very ideal standard of morality.'"

On taking possession of Tom, St. Clare, "...stepped across the boat, and carelessly putting the tip of his finger under Tom's chin, said, good-humoredly, 'Look up Tom, and see how you like your new master.'"

St. Clare Takes Possession of Tom

Tony Whitfield

Silkscreen on archival rag paper

2014

22" wide x 28" high

This work is based upon a passage in Harriet Beecher Stowe's abolitionist novel, *Uncle Tom's Cabin*, published in 1852, that, to the contemporary reader, describe a homosexual character and his latent desire. The collaged image visualizes what that relationship might have "looked like" by bringing together vintage photographs of slaves and images taken from contemporary interracial porn wrestling videos. The goal was to bring into focus a reality of homosexuality in American history that is rarely discussed or visualized. This project relates to ***SHOTGUN! PUT ON YOUR RED DRESS!*** to the extent that the artist wants to surface the possibility of gender and sexuality in relation to violence and power as a complex reality in Black life during the 1960's by questioning Jr. Walker's lyrics that implore "Put on your dress...buy yourself a shotgun... Shoot 'fore he run's now!...." Who are those lyrics addressing? A woman? Another man? Who is being shot and why?...



Considering Heirlooms: Shackles #3

Considering Heirlooms: Shackles #3

Tony Whitfield

Digital photograph on archival luster paper of glazed porcelain in woven plastic basket

2014

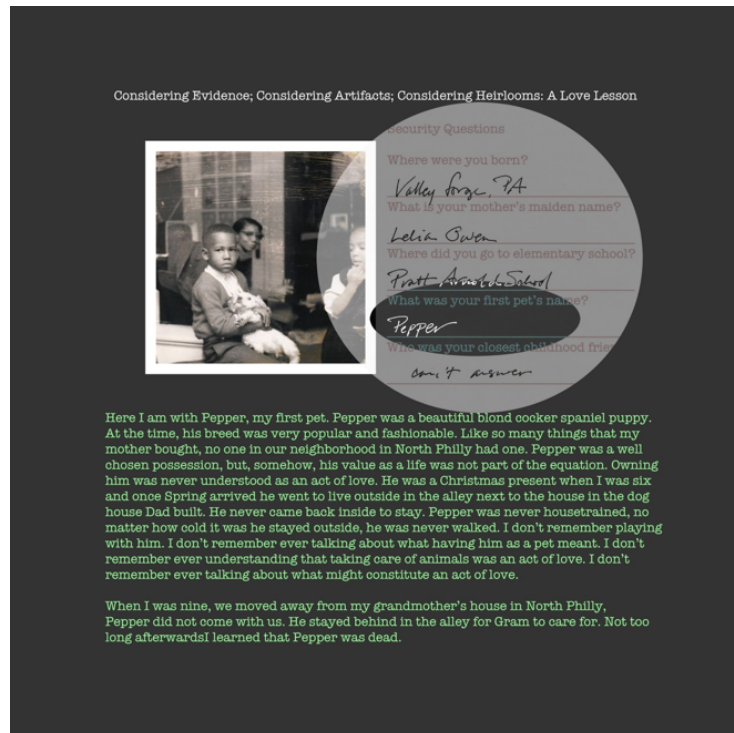
12" x 12"

This work is from an ongoing still life project the imbues objects the artist has made with emotional content and proposes them as repositories of the legacy as a queer Black man whose life began in the year of Brown v. Board of Education but has been inextricably bound to the 400 year history of Black queer people in North America. Undoubtedly, the acts of reconciliation and reclamation of Whitfield's history in the creation and recording of these "heirlooms" will be expanded in the research and development process and final products of **SHOTGUN! PUT ON YOUR RED DRESS!** As a project that reflects the artist's understanding and experience of poverty and his aspirations, this work will serve as a catalyst for discussions of love, desire, sexuality, emotional and physical abuse and their effect on the formation of the relationships and notions of masculinity in Whitfield's life and the lives of his cousins, Wink and Pete.



Inquiries, Statement, Listings (window installation at Printed Matter, Inc.)
Digital printing on archival luster paper and adhesive-backed vellum
2016
78" wide x 78" high, double sided

Based upon *Inquiries & Statement*, Whitfield's video work and artist book that were designed as meditations on violence in the lives of queer people, *Inquiries, Statement, Listings* was a window installation at Printed Matter, Inc in NYC during LGBTQ Pride Month 2012. When the Pulse Massacre in Orlando, FL occurred in the second week of that month, the artist revised the project with additional bars of texts as a memorial and an act of resistance toward survival. This project relates to the pivotal event in the ***SHOTGUN! PUT ON YOUR RED DRESS!*** narrative, the uprising in response to police violence, that destroyed the economic base of North Philadelphia in August 1964. For Whitfield this event underscores the challenge that he as a queer black man has had as a defining framework throughout the life he has lived: "How do I go forward, how do I thrive as my best self in the context of oppressive, often violent circumstances?"



Considering Evidence; Considering Artifacts; Considering Heirlooms: A Love Lesson

Tony Whitfield

Digital photograph on archival luster paper mounted on wood panel

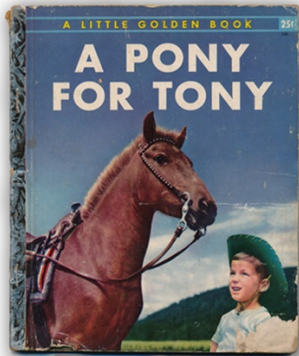
2016

Two panels 12" wide x 12" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with **SHOTGUN! PUT ON YOUR RED DRESS!** and works in *This Dancerie*. For Whitfield, it is critical that **he** maintains a dialogue with **himself** about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell **his** own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of **SHOTGUN! PUT ON YOUR RED DRESS!** Specifically, this work refers to Whitfield's childhood at the site that is at the center of the project. The experience above is background for a discussion he wants to have with his cousins about love in **their** lives. Below are question/thoughts that will begin the explorations:

- In our childhoods, what did we understand that love was? What were we taught it meant? How were we taught that? How did that teaching line up with we experienced? What did it look/feel like in our lives? My cousins, do you remember recognizing that something you were witnessing was or was not love? What was that like to watch/see/observe? Who was involved in that love scene?
- What does love look like in your life now? What do you do to bring love into your life?
- To whom are you most likely to make that love available? Female? Male? Friends? Lovers? The young? Your peers? Your elders? Others? Are there people with whom you are unlikely to share love? Why?
- When how do you think you have failed at love? How has that contributed to the man you have become?
- If you were to trace the course of the evolution of love in your life are there events that are emblematic of that change in your understanding of love.

What I saw
in you



was dangerous.



Considering Evidence; Considering Artifacts;
Considering Heirlooms: Red Boots

Unlike a lot of my friends, I don't have a very large television and I tend to watch with divided attention. So when, I looked up to see Abigail Breslin in *Little Miss Sunshine* coming down a hill wearing a pair of red cowboy boots, I was startled and suddenly thrown back into my mother's bedroom, standing next to my crib, pushing a book under the covers, hiding the evidence of something I was doing. Abigail Breslin's boots had kicked up my first memory of guilt combined with shame combined with desire. The thing I was hiding was a book called *A Pony for Tony*. More specifically what I remember hiding was my fixation on the man-boy--I say man-boy because I was a toddler and the person I kept looking at was much older in my mind, more like the other people I regularly saw in size than like me. His name was Tony, like me, but he was different in other ways too. And what I was feeling about him was different from anything else I had felt and for some reason I felt like it needed to be hidden like the fact of my need to look at him.

Recently, I learned that *A Pony for Tony* was also different from other books I saw. Like so many things that my mother gave me, it was new and the cutting edge. *A Pony for Tony* was one of a series published by Golden Books that were the first children's books that told their stories with photographs. Somehow, through the difference of these images, doors opened to a part of me that was alive and in some way irresistible and sweet and dangerous. In retrospect it was not like sex, but the seed of sex.

Considering Evidence; Considering Artifacts; Considering Heirlooms: Red Boots

Tony Whitfield

Digital photograph on archival luster paper mounted on wood panel

2016

26" wide x 18" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with *SHOTGUN! PUT ON YOUR RED DRESS!* and works in *This Dancerie*. For Whitfield, it is critical that he maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell his own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of *SHOTGUN! PUT ON YOUR RED DRESS!* Specifically, this work refers to Whitfield's childhood at the site that is at the center of the project. As a project that reflects Whitfield's experience as child of the earliest recollections/indications of his sexuality and desires, and the role of secrecy and shame in his character formation, this work will serve as a catalyst for discussions of parallel experiences of Whitfield's cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.



Considering Evidence; Considering Artifacts; Considering Heirlooms: Orthopedic Shoes.
These photos were taken during consecutive summers in Philadelphia and Atlantic City.
While the circumstances in which I am seated reflect the differences in the economic realities
of my mother's family (on the left) and my father's family (on the right,) my clothing and
my expensive orthopedic shoes reveal a high level of care for my wellbeing.

Considering Evidence; Considering Artifacts; Considering Heirlooms: Orthopedic Shoes

Digital photograph on archival luster paper mounted on wood panel

2016

Two panels 12" wide x 12" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with ***SHOTGUN! PUT ON YOUR RED DRESS!*** and works in *This Dancerie*. For Whitfield, it is critical that he maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell his own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of ***SHOTGUN! PUT ON YOUR RED DRESS!*** Specifically, this work refers to Whitfield's childhood at the site that is at the center of the project. As a project that reflects the artist's understanding and experience of poverty, family, care and experience beyond the home, this work will serve as a catalyst for discussions of parallel experiences of Whitfield's cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.



Considering Evidence; Considering Artifacts; Considering Heirlooms: Diamonds!

When we lived in Gram's house on 22nd Street, we were not poor. By the time I was eight, Uncle Hunky had gotten married and moved into his own place so I had a bedroom to myself with twin beds and stacking walnut tables and a portable Panasonic television. I remember its glow on the dark blue semi-gloss paint my mother had painted on the walls and the way that glow flickered when I turned the television on in the middle of the night. I knew it was one of the first portables and that it came from Japan and that Japan was on the other side of the world. I knew it was special and it was bought for me like everything else in that room. It was my space and in that space I had a secret. It was under the bed, in a shoebox. It was my glorious future. It was my treasure and for months, whenever I played in front of the

house with Junior Stamper, I added to my wealth. Somehow, it seemed that no one had noticed the jewels that magically appeared in the gutter. The diamonds! Yes, the diamonds that somehow miraculously appeared and now they were mine! I had collected hundreds of them! They were all mine until we were getting ready to move away from 22nd Street. As we were packing, I realized my diamonds were gone. Finding me in a panicked state my mother pulled me out from under the bed. "Are you looking for that box?" she said. "I threw it out. What were you doing with all that glass? Those broken windshields, there are so many accidents out there. What were you doing? Stay out of the street! And leave that glass in the street! You could get really hurt!"

Considering Evidence; Considering Artifacts; Considering Heirlooms: Diamonds!

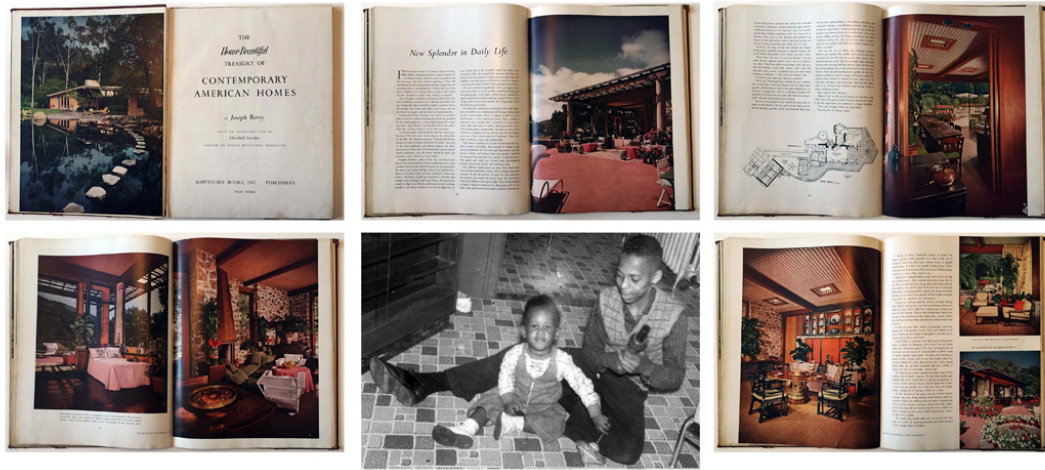
Tony Whitfield

Digital photograph on archival luster paper

2016

20" wide x 28" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with **SHOTGUN! PUT ON YOUR RED DRESS!** and works in *This Dancerie*. For Whitfield, it is critical that he maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell his own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of **SHOTGUN! PUT ON YOUR RED DRESS!** Specifically, this work refers to Whitfield's childhood at the site that is at the center of the project. As a project that reflects the artist's understanding and experience of poverty and his aspirations, this work will serve as a catalyst for discussions of parallel experiences of Whitfield's cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.



Considering Evidence; Considering Artifacts; Considering Heirlooms:
2342 North 22nd Street, Philadelphia, PA.

Here I am with my mother's youngest brother, Artu, on the floor of my mother's beauty parlor. It was on the second floor of my grandmother's house where we all lived. I was told that Artu chose my name. He was studying architectural rendering at Dobbins Vocational High School. When he joined the Navy, he left all of his blueprints, modelmaking and drafting tools behind, as well as beautiful wooden models and this book that he had borrowed from the Philadelphia Free Library. I was very attached to all of those things. So was my mother, so we brought this book with us when we moved to West Oak Lane. I learned to read the drawings as I learned to read books. They opened doors for me into abstract worlds of space and luxury. Through them I imagined places in great detail.

Considering Evidence; Considering Artifacts; Considering Heirlooms: 2342 N. 22nd Street

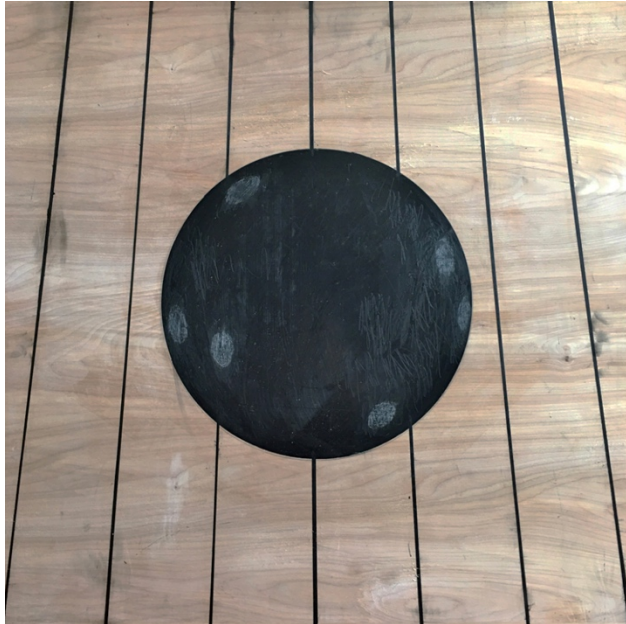
Tony Whitfield

Digital photograph on archival luster paper mounted on wood panel

2016

18" wide x 12" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with **SHOTGUN! PUT ON YOUR RED DRESS!** and works in *This Dancerie*. For Whitfield, it is critical that **he** maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell **his** own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of **SHOTGUN! PUT ON YOUR RED DRESS!** Specifically, this work refers to Whitfield's childhood at the site that is at the center of the project. As a project that reflects the artist's understandings of **his** talents, skills and the seeds of **his** creativity as a child, this work will serve as a catalyst for discussions of parallel experiences of Whitfield's cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.



Considering Evidence; Considering Artifacts; Considering Heirlooms: The Bowling Ball

Mom and Dad got married when I was four years old. When I went to kindergarten that fall, Mom was encouraged to enroll me using Dad's last name. From that time on, my last name was Whitfield, not Chambers. I was Harry Whitfield's son. After Bill Chambers lost his attempt to get custody of me, he moved to Cleveland and I did not see him again until I got a scholarship to Germantown Friends School, which gave him opportunities to play proud father. Harry Whitfield, however, was my father despite the fact that he struggled to figure out what activities that might include. For many men of his generation, that was a challenge. The fact that he was my step-father, really, made it that much more difficult and the harshly articulated assessments of his shortcomings in that role by my mother made it that much harder.

The Christmas after I turned ten, I received a gift that was the result of Mom's notion that dad and I should go bowling since neither of us had any real interest in other sports and Dad did go bowling from time to time. On paper it was a fine idea but it never happened. In retrospect, I understand that the idea of being alone and talking with one another seemed terrifying to both of us and the potential for our time together to become fodder for accusations of conspiracy was even more fraught with dangers. The bowling ball Dad bought for me was never used.

Considering Evidence; Considering Artifacts; Considering Heirlooms: The Bowling Ball

Tony Whitfield

Oilstick on plywood panel; Digital photograph on archival luster paper mounted on wood panel

2016

24" x 24"; 24" x 24" x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with *SHOTGUN! PUT ON YOUR RED DRESS!* and works in *This Dancerie*. For Whitfield, it is critical that he maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell his own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of *SHOTGUN! PUT ON YOUR RED DRESS!* Specifically, this work refers to Whitfield's childhood at the site that is at the center of the project. As a project that reflects the artist's experience as an adolescent with his parents, this work will serve as a catalyst for discussions of parallel experiences of Whitfield's cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.

Considering Evidence; Considering Artifacts;
Considering Heirloom: The Price of the Ticket

Dad was a small man. If asked, he was five six but, in fact, he was no taller than my mother who was five four. He was small and strong but not bulky, with medium brown skin and brown eyes. He was a small man with a handsome face. By the time I was fourteen, I was at least as tall as he was and pudgy. I still wore huskie sizes and was prone to acne and distinctly bookish. My dark brown skin and smallish features were not like Dad's. We had different biology, that was clear. I bring this up because I wonder what thoughts crossed the mind of the person who sold Dad the tickets to seats in an empty theater, in the middle of the afternoon, for *Midnight Cowboy*. In retrospect, I find the imagined image of us arresting.

Dad had never taken me to a movie alone before, in fact, beyond going to the supermarket, I don't remember anything else we did alone together. I knew about *Midnight Cowboy*; I knew that it was rated X. I knew about the male nudity and scenes of homosexuality; I watched the Dick Cavett Show, I know, however, I never talked about those things with Dad. We never really talked about anything. I remember several scenes from the film very, very clearly. I remember Jon Voight taking a shower and Jon Voight with the kid in the darkened theater and the scene in the bathroom that followed. I remember the feeling in my stomach and below that. I remember not talking about that afternoon then or ever. For me, however, it joined a number of events that happened in limbo in 1969.



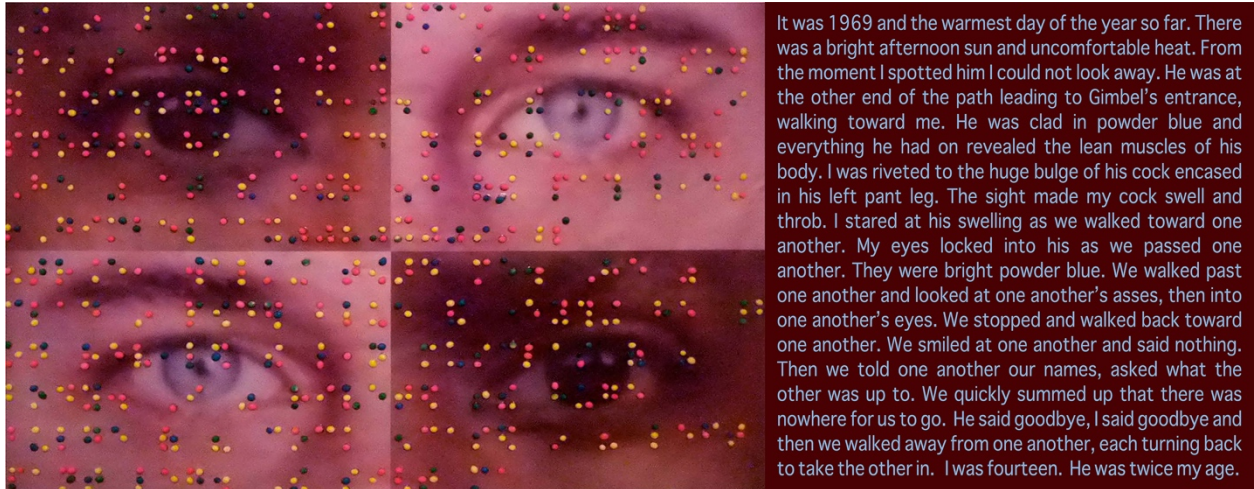
Considering Evidence; Considering Artifacts; Considering Heirlooms: The Price of the Ticket
Tony Whitfield

Digital photograph on archival luster paper mounted on wood panel

2016

12" wide x 18" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with ***SHOTGUN! PUT ON YOUR RED DRESS!*** and works in *This Dancerie*. For Whitfield, it is critical that **he** maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting “histories” by remaining engaged in a personal process/struggle to tell **his** own story. Given that the project focuses on the artist’s life as a young man, the works in the series are tangential to the narrative at the center of ***SHOTGUN! PUT ON YOUR RED DRESS!*** Specifically, this work refers to Whitfield’s childhood at the site that is at the center of the project. As a project that reflects the artist’s experience as an adolescent with his father and enacting, embracing his sexuality and desires, and the role of secrecy in **his** family life, this work will serve as a catalyst for discussions of parallel experiences of **Whitfield’s** cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.



Considering Evidence; Considering Artifacts; Considering Heirlooms: Eye Candy

Tony Whitfield

Digital photograph on archival luster paper mounted on wood panel with candy dots

2016

54" wide x 23" high x 1.75" deep

This work is an example of the biographical narratives that the artist is pursuing in tandem with ***SHOTGUN! PUT ON YOUR RED DRESS!*** and works in *This Dancerie*. For Whitfield, it is critical that he maintains a dialogue with himself about the broad-based contradictions and vulnerabilities of his lived experience in recounting "histories" by remaining engaged in a personal process/struggle to tell his own story. Given that the project focuses on the artist's life as a young man, the works in the series are tangential to the narrative at the center of ***SHOTGUN! PUT ON YOUR RED DRESS!***

Specifically, this work was a study for *The Man In Powder Blue* in "***New Love: 1910: World Out of Kilter,***" an evening length theater piece in *This Dancerie* cycle. As a project that reflects the artist's experience as an adolescent enacting and embracing his sexuality and desire, this work will serve as a catalyst for discussions of parallel experiences of Whitfield's cousins, Wink and Pete. These discussions will form the basis of the oral histories that will be a part of the new installation.



TW & BW

Tony Whitfield

Digital photograph on archival luster paper

2016

22" wide x 22" high

This work is an example of Whitfield's ongoing series of collaged nude portraits that are a record of the way the artist has seen a subject and seeks to convey the way **he** intimately embraces, understands and internalizes desire for another person. By including images of himself in this work, the artist has endeavored to foreground the relationship between the two bodies. Given the fact that ***SHOTGUN! PUT ON YOUR RED RESS!*** will explore the way a group of men who share family, childhood context and social history have evolved into distinctly different, yet psychologically connected people, the collaged portrait method of representing intimate connection/the desiring eye will be among the vehicles that Whitfield will consider using.



Bill Arning & Tony Whitfield, *Lessons Learned*

Tony Whitfield

Digital photograph on archival luster paper mounted on wood panels

2018

72" wide x 48" high

This work is one of a series of "joint self-portraits" consisting of texts summarizing the artist's life lessons in a catalog of roughly 120 entries. Each "portrait" is a selection of lessons that are resonant to another male subject and constitute a shared record of male experience at a moment in time. Given the fact that *SHOTGUN! PUT ON YOUR RED DRESS!* will explore the way a group of men who share family, childhood context and social history have evolved into distinctly different, yet psychologically connected people, this text-based method of representing intimate connection and shared experience will be among the vehicles that Whitfield will consider using to develop the project's narrative.



Infatuations: Deep Water Chronicles (a 50-year history)

Tony Whitfield

Digital photograph on archival matte paper mounted on Tyvek

2018

175" wide x 63" high x 2" deep

This work is a record of 50 years of infatuations the artist has had on men from adolescence onward and was an outgrowth of his meditations on immersions into states of desire as an integral part of our lives, an essential aspect for **his** explorations of "queerness." In the development of the narratives that will be woven together in **SHOTGUN! PUT ON YOUR RED DRESS!** Whitfield will seek ways to represent time and metaphorical contexts that allow him to "chronicle" the lives of the project's subjects. The work above is an example of such a chronicle.
