

DRIVING
PILTON,

NEW
York

CRUISING PAVILION,
NEW YORK

LUDLOW 38

DRINKS AND POPPERS
WILL BE SERVED

49

IMPRINT

75

ARTISTS

77

CRUISING PAVILION

7

INTRODUCTION

CONFLICTUAL ARCHITECTURES

INTRODUCTION

Cruising Pavilion, New York inaugurates this year's program at Ludlow 38, dedicated to spectral presences. It borrows the conceptual metaphor of the ghost from "hauntology", a presence of absence, first brought forth by Jacques Derrida in relation to the defeat of communism, its afterlife, and its effect on the here and now of capitalist realism.

The ghost for Derrida, and later Mark Fisher, has the potential to fracture concepts of temporality, history and ontology, to retrieve lost futures and to create space for micro-utopias and alternatives. At Ludlow, art and curation look at the formation of knowledge within late-capitalist cultural logic to invoke what is placed outside of it and which concepts, subjectivities, and experiences are excluded from the archive as a depository of the sanctioned, acknowledged past and politics, and the (re)-imagined present and future.

Cruising Pavilion, New York maps both lost and potential cruising cultures and locations of the city, and looks specifically into the relationships between non-normative productions of space, sexuality and architecture. In the fissures of a fatal AIDS crisis and ensuing moral campaigns of sanitation and safety, sexist and racist state oppression, police raids and urban development, different spaces of, and attempts at, sexual dissidence have flourished and disappeared in the landscape of the city, with an ebb and flow. 50 years after the Stonewall riots, which to many marked the spark of LGBTQ political movement in the US, lost spaces and lost culture of sexual possibility and further

4

queer relationality have seen the ossifying effects of commodification of LGBTQ cultures and neoliberal (sexual) identity politics in sexless pharmaco-pornographic capitalism.

There is a curious relation between the disjunctional non-linear temporality of the ghost and concepts of queer versus straight time experienced in subcultures and lifestyles that are marked by risk and instability and stand in opposition to institutions of marriage, family, and reproduction (particularly by people affected by AIDS, queer people, and specifically queer people of color). *Cruising Pavilion, New York* gathers haunting past and potential histories, stories, memories, desires, and utopias of cruising, which offer alternative relations to time and space and harbor the potential to challenge normative logics of embodiment and alliance by means of sexual encounters.

10 They do so, in this exhibition, specifically, with a focus on the sexual spaces of video games, utopian architecture, and queer parties. Ludlow 38 itself stages and performs the pleasure and predicament of art institution-turned-dark room, as the works gathered invoke moments of immersive entanglement and disruptions, lustful participation and critical distance, and articulation and withdrawal to potentially trouble linear capitalist temporality, social-as-sexual barriers, and individualism anchored deeply within the psyche of the space of art and society.

Franziska Sophie Wildförster

RE-DEPLOY IMAGINATIONS OF DESIRE!

CRUISING PAVILION

The first chapter of *Cruising Pavilion* opened in parallel to the 2018 Venice Architecture Biennale. The exhibition presented different understandings of cruising by looking at the various spaces and architectures that are either appropriated, like public sites, or designed, like sex clubs and dating apps. 'Cruising' usually describes the quest for sexual encounters between homosexual men in public or dedicated spaces, but it cannot be reduced to either men or gays. From this intricate and changing relationship between cruising, sexuality and space, *Cruising Pavilion, Venice* investigated the different directions in which cruising practices have evolved.

Cruising Pavilion, New York looks at the city's conflictual architectures of cruising, both lost, living and potential. Has New York become the puritan heaven described by some? While the Venetian version of the project connected minimal art with BDSM and architecture, this chapter is rooted in the libidinal history of club culture. The de-sexualization of disco and house music and their mutations into the official anthem of 'happy globalization' have obscured their origins, which were notably embodied by the Continental Baths in the basement of The Ansonia Hotel in New York City. Founded in 1968 by Steve Orlow, it comprised of a dancefloor, a cabaret lounge, sauna rooms, steam rooms, a roman swimming pool, an upscale restaurant, a hair salon, 400 individual rooms, two large orgy rooms, and an STD clinic. This sexual power plant hybridized the French discothèque model with the social ambitions of Soviet workers' clubs breaking social hierarchies in order to generate unplanned bodily collisions and release a critical dose of sweat, sperm, and saliva. Since then, New York has been the

RE-OCCUPY PUBLIC SPACES!

'Teatro Olimpico' of architecture's sexual experiments—from Fire Island's woodclad sex havens of the '60s to *The Saint's* kinetic pleasure dome of the '80s and the *Lesbian Xanadu* manifesto of the '90s, the metropolis applied the culture of congestion to dissident bodies, and injected poppers and LSD directly into the sensual production of space.

Cruising is the thermometer of metropolitan health. Following Charles Jencks' definition of postmodern cities as machines for sustaining difference, it appears that the relation between the metropolis and cruising is crucial for measuring its capacity to host and generate new ways of thinking, loving, living, belonging and allying. Eat, pray, love like Henri Lefebvre! Sadly, the recent hygienization of New York's sex culture has reached an urbanistic climax that has led the city to metabolize its own sexual monuments to AIDS and cruising, like the piers. Moreover the privatization of its sexual future is delegating cruising to corporations—homogenizing sexual fantasies, fetishes and practices. It is urgent for architects, artists, programmers, game designers, and activists to invent new sexual strategies for continuing New York's cruising experiments. To think along the lines of Paul B. Preciado, it seems vital to perform increasingly intricate gender cut-ups, build sexual constructivist montages and appropriate body normative dating apps to create new forms of queer situationist *dérives*. Re-deploy imaginations of desire! Re-occupy public spaces! Re-engage radical hospitality! *Cruising Pavilion, New York* believes that cruising is not obsolete and that public sex remains a laboratory for political futures and spaces.

Cruising Pavilion, New York is produced in collaboration with Ludlow 38's curator-in-residence Franziska Sophie Wildförster. It is the second chapter of the curatorial project on gay sex, architecture and cruising cultures by Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault and Charles Teyssou. The third and last edition will take place in the Autumn of 2019 at ArkDes in Stockholm, Sweden.

ANN KRISUL

AMY CAPPELLAZZO

ALEXIS ROWORTH

SARAH DRAKE

77

The Dyke Pleasure Palace was a collective project proposal for OUT Magazine in the summer of 1992 by Alexis Roworth, Amy Cappellazzo, Ann Krsul and Sarah Drake. Coming from an architectural and artistic background their ambition was to build a "Lesbian Xanadu", a place not constructed to contain lesbian culture but designed for lesbian pleasure. The projects were intended to challenge conventional architectural constructs, which are informed by prevailing political, class, and sexual norms.



CARLOS
REYES

79

Carlos Reyes lives and works in New York, where he received his MFA from New York University in 2011. He often evokes blendings and disruptions of multiple locations and temporalities and the relationships between environments, objects and bodies that derive from both mental and physical conditions. This becomes evident, for example, in using original found materials and objects embroidered with histories of specifically queer and gay sex bars and clubs, such as reclaimed cedar planks from the West Side Club's old sauna. The works evoke emotive memories and future dreams of queer social spaces beyond controlled digital surfaces. He has held solo and two-person exhibitions at Bodega (New York), White Flag Projects (St. Louis), Galerie Joseph Tang (Paris), Jan Kaps (Cologne), Arcadia Missa (London) and Tomorrow (New York), among others. His work has been shown in group exhibitions at venues including Luxembourg & Daya (New York), Futura Center for Contemporary Art (Prague), Bortolami (New York), Croy Nielsen (Berlin), What Pipeline (Detroit), and Tanya Leighton (Berlin).

CHARLES TERRELL

Architect Charles Terrell was born in 1944 and died in 1989 in New York, and played an important role in Manhattan's gay nightlife as the architect who planned and co-owned the legendary gay club "The Saint." The lavish club, which opened in 1980 and was a zenith of gay nightlife for mostly young, mostly white, mostly middle-class men for eight years, was located in a three-level former Theatre between the East Village and Bowery. First only accessible by membership, it later opened up towards a broader public. The club closed in 1988 because of the economic situation which to a large part was caused by the AIDS epidemic.





DeSE
ESCOBAR

23

DeSe Escobar, born in Pasadena, California, in 1989 and lives and works in New York. Her multidisciplinary practice spans across fashion, art, social media and nightlife with drawings, performances, videos, installations, D.J. sets, and parties. Her work has been shown at MoMa PS1 and Artists Space amongst other, and she has been featured on the New York Times for her monthly party Club Glam, which she refers to as “a safe space for sisters to come together.”

HORACE Gifford

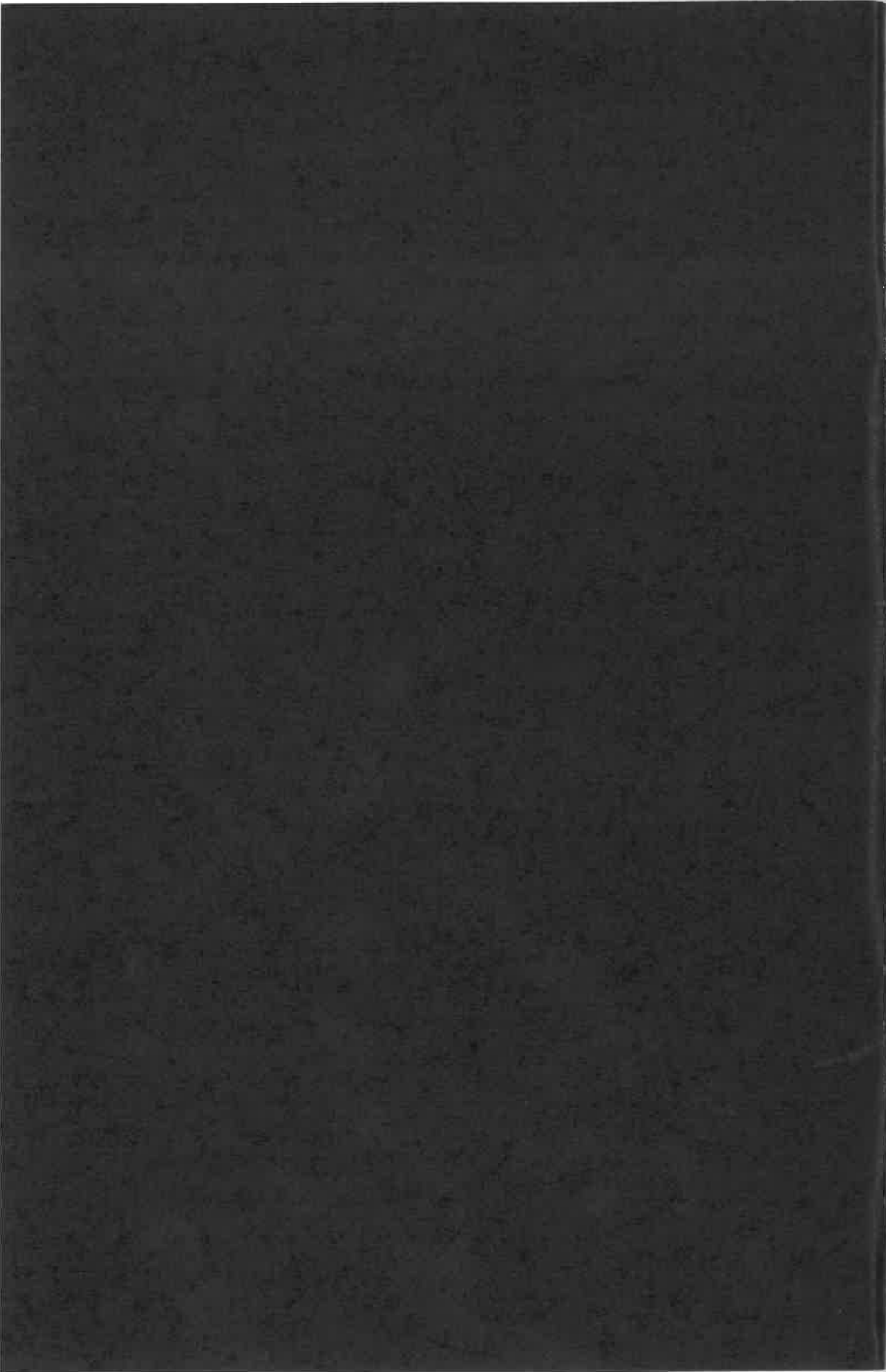
24

Horace Gifford, born in 1932 and died in 1992, is an architect who is best remembered for his house designs on Fire Island, the notorious car-free gay sandy enclave located on the Atlantic shore of Long Island, one hour away from New York City. His home designs deployed modernist principles to answer to the summery lifestyle of his mostly gay clients, who often recall Horace's signature speedo & attaché case look during their meetings. His houses celebrate sensuality and intimacy, and put the body on display through an open architecture featuring glass walls and outside showers. If seduction was at the heart of his architecture as Chris Rawlins puts it, Gifford was also a pioneer of sustainable design. He died in 1992 as a result of HIV-related complications.



RE-ENGAGE

RADICAL HOSPITALITY!



John
Lindell

29

Artist and architect John Lindell, born in Pasadena, California, received his B.A. from the University of California, Berkeley and now lives and works in New York. He has held solo and group shows at numerous venues such as Museum Ludwig (Cologne), Grey Art Gallery (New York), The Museum of Contemporary Art (London), Stedelijk Museum (Amsterdam), The Swiss Institute (New York), Neue Gesellschaft für bildende Kunst (Berlin), and Dia: Art Foundation (New York). His work in the exhibition includes sketches of cruising space fragments called "Areas" and several prints of models of cruising supports from a series called "Social Structures." In his practice and research he tries to find a language for sex resisting a heteronormative biopower, beyond pornography and romanticism, as evident in his diagrammatic installations reminiscent of Alan Turing's circuit diagrams and representing the male erogenous zones and other body parts interacting.

JÜRGEN
MAYER
H.

30

Jürgen Mayer H., born in 1965, is a Berlin-based German architect and founder of J.MAYER.H und Partner who studied at Universität Stuttgart, The Cooper Union in New York, and Princeton University. In 1994 he participated in the exhibition "Queer Space" at Storefront for Art and Architecture which was curated by Beatriz Colomina, Dennis Dollens, Cindi Patton, Eve Kosofsky Sedgwick, Henry Urbach and Mark Wigley, and provided a re-reading of the architectural history of New York via a queer lens and politics of space. Mayer H.'s architecture work involves the body, communication and collectivity, and has been published and exhibited worldwide and is part of numerous collections including MoMA (New York), SFMOMA (San Francisco), Architekturmuseum Munich and Kunstbibliothek (Berlin), as well as numerous private collections.





KAYODE
OJO

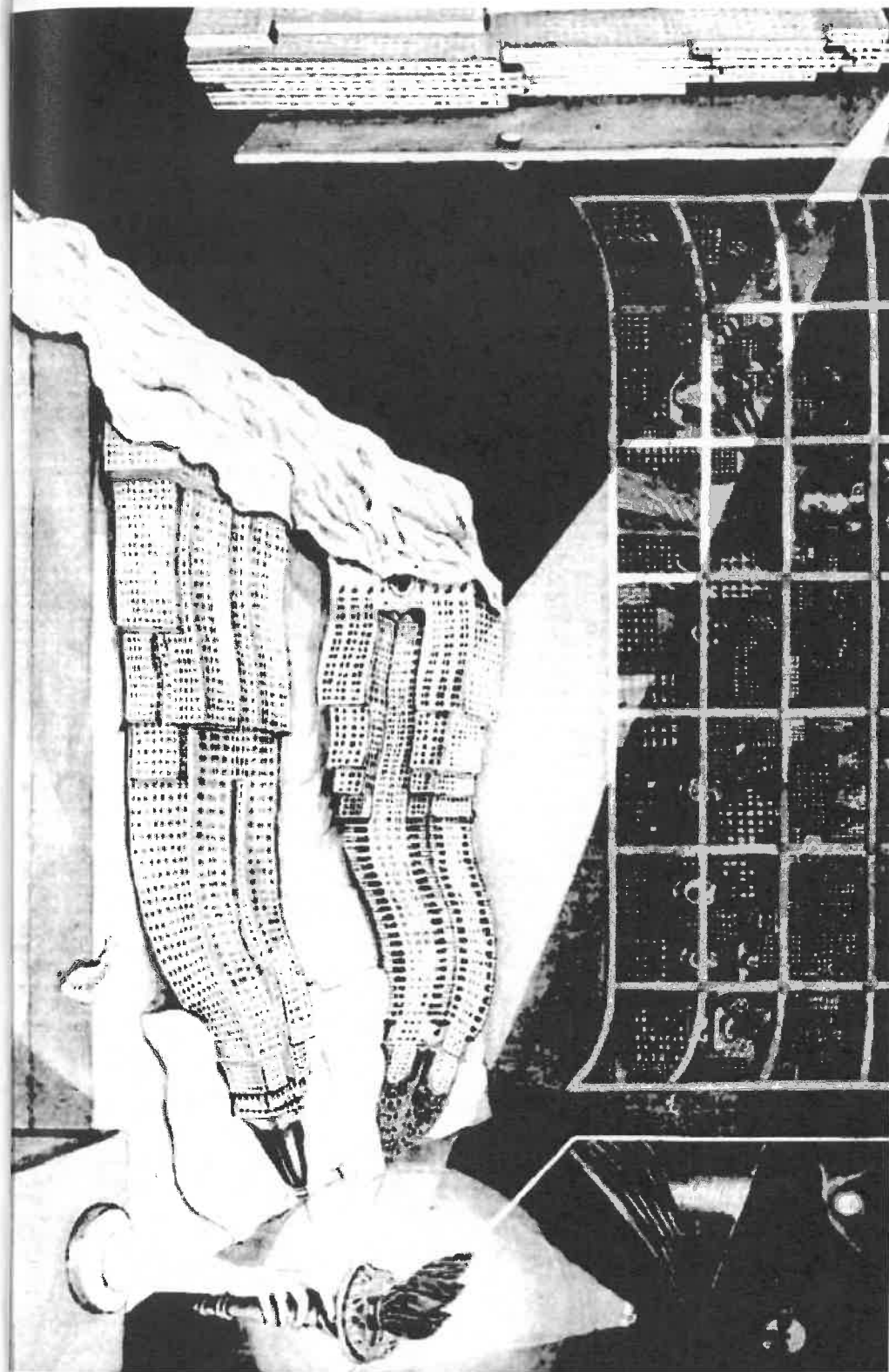
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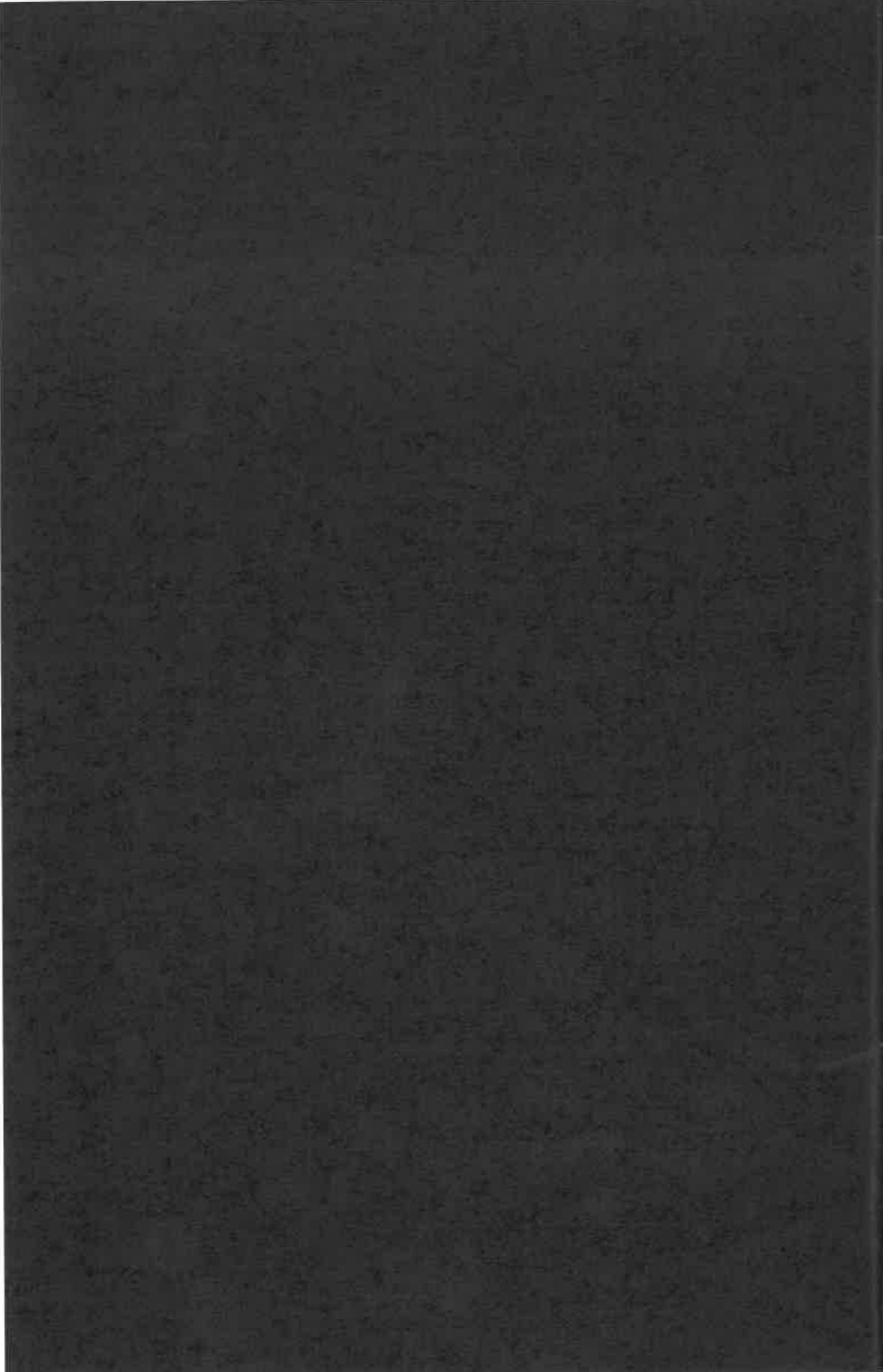
New-York-based artist Kayode Ojo, born 1990 in Cookeville, Tennessee, studied at New York School of Visual Arts, where he received his bachelor's degree in 2012. Ojo's practice includes photography as well as sculpture. His works often consist of using ready-made materials such as furniture, clothes and other often luxury goods with a certain, almost fetishized cultural value to open up discussions about gender, race, class and sexuality. "Wassily interrupted" (2018), made of a Wassily Chair designed by Marcel Breuer hovering bottom-down and furnished with a dress above a mirror placed on the floor, can be read as humorous drag and sex club aesthetic as much as a subtle punch-line on the inherent illusion of upward mobility and simultaneous social and financial constraint. Ojo exhibited at Sweetwater (Berlin), Paula Cooper Gallery (New York), Martos Gallery (New York), and Ceysson & Bénétière (New York) among others.

MADÉLON VRIESENDORP

34

Madelon Vriesendorp, born 1945 lives and works in London. She studied at the Rietveld Academy in Amsterdam and at Central St. Martins School of Art in London. After her move to New York in 1972, Vriesendorp co-founded OMA (Office for Metropolitan Architecture) with Rem Koolhaas, Zoe Zenghelis and Elia Zenghelis. Her images most notoriously illustrated Koolhaas' *Delirious New York: a Retroactive Manifesto for Manhattan*. Her work has been exhibited at the Guggenheim (New York), the Centre Pompidou (Paris), the Stedelijk (Amsterdam), Gallery Ma (Tokyo), the Venice Architectural & Art Biennale, MoMA PSi (New York), and Istanbul Design Biennale, among others.





MAUD
ESCUDIÉ

37

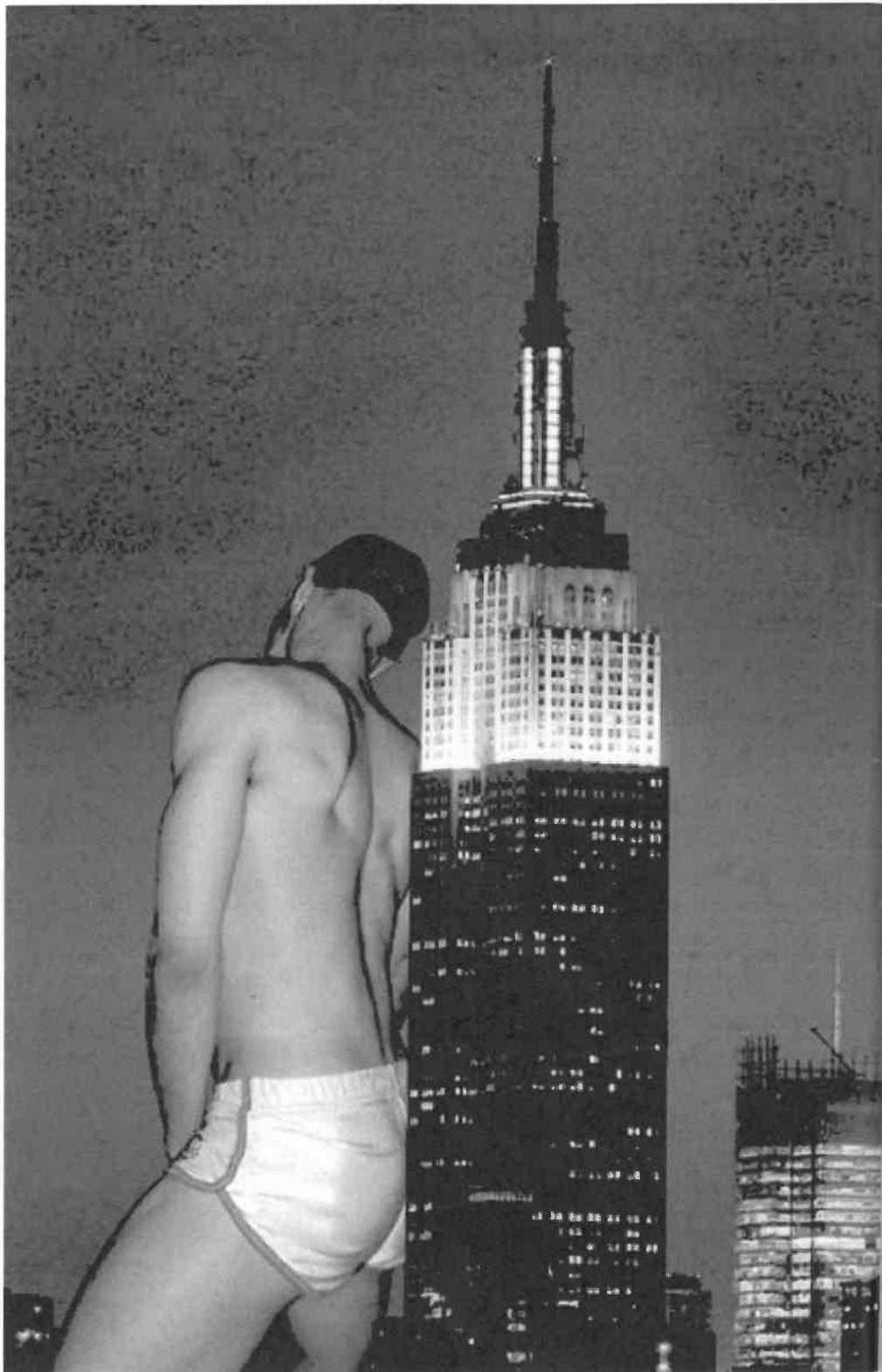
Maud Escudié lives and works in Paris. She is an active member of the collective DYKE_ON and the figure behind a new women-only party series of the same name that will be launched in Paris in March. This ex-tattoo artist turned fit model for both Balenciaga and Vetements is the protégée of fashion designer Demna Gvasalia.

PHILIPP
TIMISCHL

38

Philipp Timischl was born in Graz, Austria in 1989 and lives and works in Vienna. His multimedia installations balance between documentary and fictional narratives, between private, everyday intimacy and public sphere and often deal with rules of conduct and exclusion in society vis-à-vis the art institution in relation to social class and queerness. Large prints in Ludlow 38's narrow hallway have to be passed by the viewer and show Timischl in drag, resembling a bouncer and posing in public places around Paris. Timischl uses exaggeration and humor to trouble normativity with insecurity stemming out of conflicting identifications with various milieus, sexuality and classes. Timischl studied at Akademie der Bildenden Künste in Vienna and Städelschule, Frankfurt and presented solo exhibitions at venues such as Secession (Vienna), Galerie Emanuel Layr (Vienna), Vilma Gold (London), Neue Alte Brücke (Frankfurt), Halle für Kunst (Lüneburg) and KM - Künstlerhaus (Graz).





ROBERT
GETSO

41

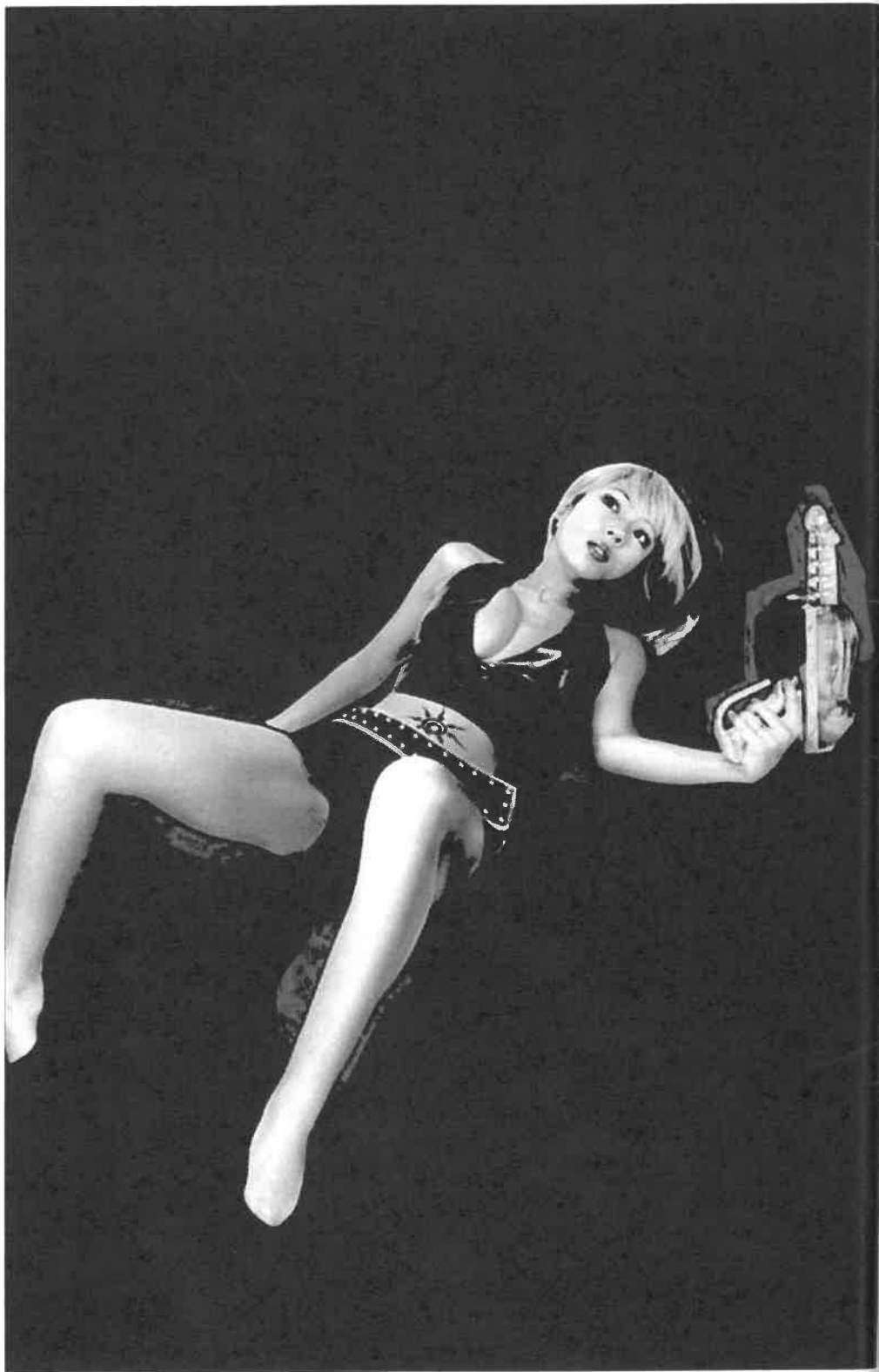
Robert Getso, born in 1962 and died in 2014, was an artist, educator and activist whose interest in the politics of urban gay male desire is evident in "NYC Go-Go" (Postcards from the Edge), a takeover of the metropolis' high-rise buildings by male strippers from marginalized gay sex and club scenes. His unique perspective was formed by time spent working in drag clubs and hustler bars in Texas before the AIDS epidemic and, during the epidemic, as a member of ACT UP New York, a direct action advocacy group, from 1987 through the early 1990s.

ROBERT
YANG

42

Robert Yang is an artist based in Brooklyn, where he works as an arts professor at NYU Game Center, and makes video games about gay subculture and intimacy. He is known for his historical bathroom sex simulator *The Tearoom*, his male shower simulator “Rinse and Repeat”, and his gay sex triptych “Radiator 2.” “Cobra Club” (2017) involves the player taking pictures of their character’s penis and trading dick pics with others. The game was banned from different game platforms and sites (like Twitch.TV) for its sexual content. “The Tearoom” (2017) draws heavily from *Tearoom Trade* (1970) by Laud Humphreys, an influential sociological study of cruising. Players must stand at a urinal and make eye contact with a neighbor until a power bar fills up and oral sex begins, with penises being visualized as guns, while also avoiding undercover police. His games allude to different aspects of today’s media culture: selfies, prohibition of public sex, and sex in the media, in contrast to the omnipresence of both policing and violence.





SHU LEA
CHEANG

45

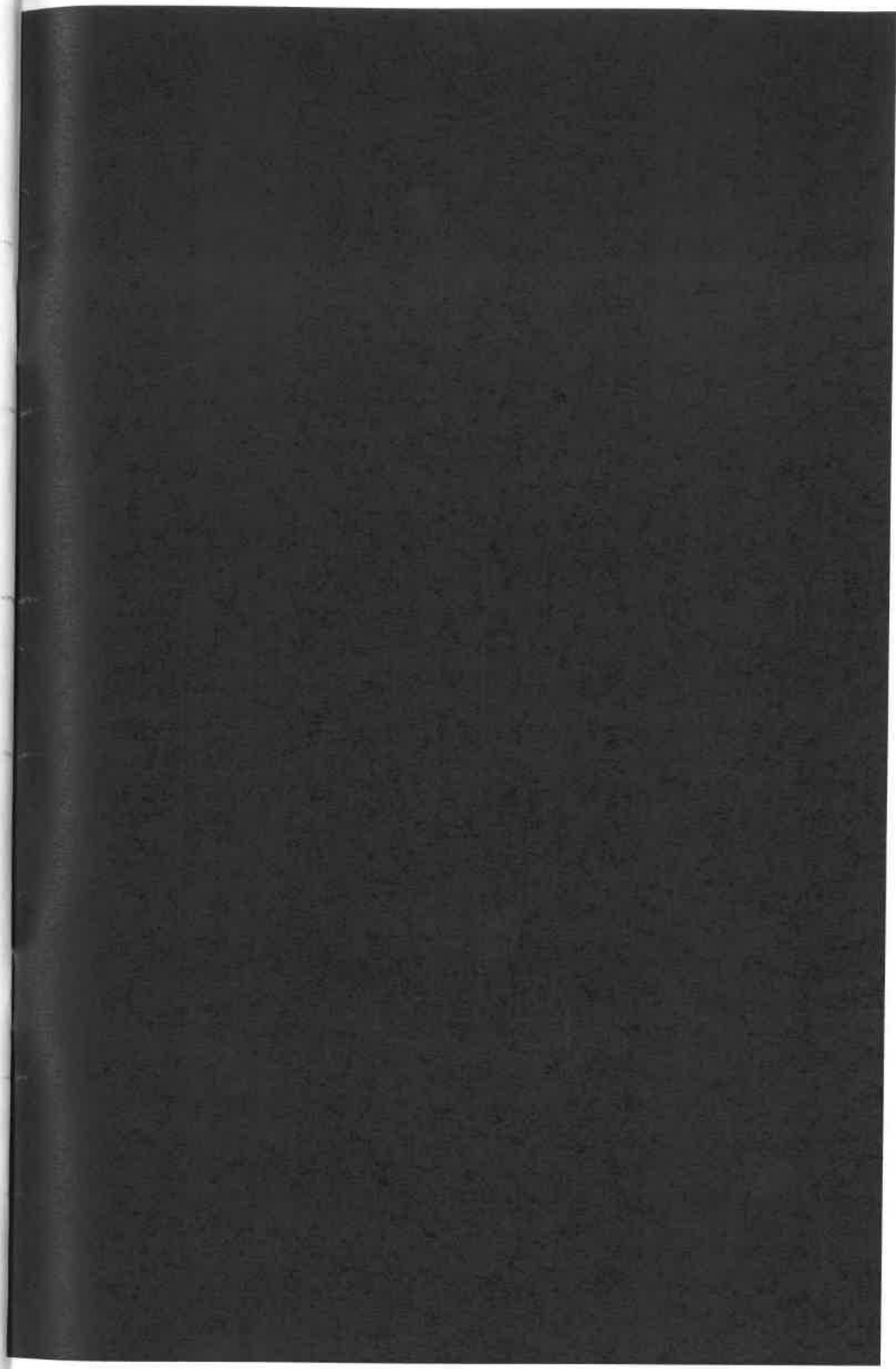
Born in Taiwan, artist and filmmaker Shu Lea Cheang lived in New York for two decades in the 1980s and 90s, and now takes residence in Paris. Some of Cheang's main concerns are feminist and queer politics, the body and sex in the technological age. Her classic cyberporn film "I.K.U." (2000) premiered at Sundance Film Festival and, merging science-fiction and pornography, can be described as trans-genre as much as transgender. Technological invention has historically been in the service of pornography or the military as well as for male users. I.K.U. frees the body from gender restrictions, empowers the object of fantasy, and merges the user and the used into a cyber-satyricon of impulses, stimulants, and gratifications. I.K.U. follows Cheang's Guggenheim Museum New York commission "BRANDON" (1998-1999), a one year web narrative project. Her third feature film "FLUIDØ" was premiered in Berlinale Berlin Film Festival 2017. She is currently at work on 3x3x6, a brand new solo exhibition representing Taiwan at Venice Biennale 2019.

NGUYEN

TAN HOANG

46

Nguyen Tan Hoang, born 1971 in Saigon, Vietnam, is Associate Professor of Literature and Cultural Studies at the University of San Diego. His research interests include Asian American visual culture, Southeast Asian cinema, queer cinema, experimental film, ethnic studies and pornography, and film programming. His book *A View from the Bottom: Asian American Masculinity and Sexual Representation* (Duke UP, 2014) begins with an observation that Asian American male users of Grindr were at the receiving end of most rejections, illustrating a perfect example of how Asian masculinity is perceived as a “problem” in the everyday American/Western national imagination. He argues for the subversive potential of such “bottomhood” vis-à-vis Western ideals of heteronormative masculinity. His experimental videos have been screened at the Museum of Modern Art (New York), the Getty Center (Los Angeles), and the Pompidou Center (Paris). He has programmed film, video, and performance for MIX NYC: New York Queer Experimental Film Festival and the San Francisco International Asian American Film Festival.



VICTORIA
COLMEGNA

Victoria Colmegna was born in Buenos Aires, and she lives and works between her hometown and Paris. Her artworks often study norms and protocols observed by specific social groups and focus on institutional spaces designed for nurturing, educating, training, and controlling humans, such as schools, churches, clubs, and cocktail parties. Her series "Estado Real" consists of architectural scale models (done in collaboration with architect Pablo Castoldi) of her family's 130-year-old former business in central Buenos Aires, the Colmegna Spa. The building is a landmark of the city and its current owners are selling it. The artist is looking for investors to regain ownership of the property and transform Colmegna into a utopian place in which art and spa coexist. Her project contemplates keeping the employees, unionising the female sex-workers and expanding Colmegna so that it features a private art collection and becomes a club. Colmegna graduated from Städelschule, Frankfurt, in 2015. She has shown at different galleries, such as Park View (L.A.), Bonny Poon (Paris), and Freedman Fitzpatrick (L.A.).

Exhibition

Cruising Pavilion, New York

Feb 22—Apr 07, 2019

Curated by Cruising Pavilion

Pierre-Alexandre Mateos, Charles
Teysou, Rasmus Myrup and Octave
Perrault

Invited by and produced in collabora-
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Ludlow 38

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Paula Vogt, Asta von Mandelsloh

Artists:

Amy Cappellazzo
Shu Lea Cheang
Victoria Colmegna
Sarah Drake
DeSe Escobar
Maud Escudié
Robert Getso
Horace Gifford
Ann Krsul
John Lindell
Jürgen Mayer H.
Nguyen Tan Hoang
Kayode Ojo
Carlos Reyes
Alexis Roworth
Charles Terrell
Philipp Timischl
Madelon Vriesendorp
Robert Yang

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