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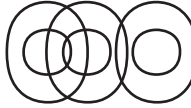
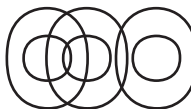
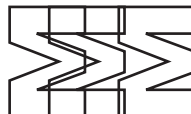
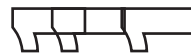
UNTITLED (12 STALLS, 1 LEATHER BUNK BED, OUTDOOR GARDEN, 1 WATER FOUNTAIN, 1 BARBER'S CHAIR, GLORY-HOLE PLATFORM, CHINESE DÉCOR, 1995), 1995
 C-print
 Edition of 3 + 2 AP
 Courtesy of Peres Project, Berlin

UNTITLED (CLOSED 1995), 1995
 C-print
 Edition of 3 + 2 AP
 Courtesy of Peres Project, Berlin

UNTITLED (GRIFFITH PARK), 1996/7
 C-print
 Courtesy the artist

UNTITLED (GRIFFITH PARK), 1996/7
 C-print
 Courtesy the artist

In the mid-1990s Sameshima began photographing the cruising grounds that he covered as a teenager and a young man in and around Los Angeles. Initially conceived as three separate bodies of work and subsequently gathered under a single series title, “Wonderland” explores these various spaces for cruising. Photographs of hidey-holes in Griffith Park, recently closed bathhouses and sex clubs, and the scratchy graffiti on the stalls of tearooms/public restrooms (see the photographic proof sheets in display case) are each carefully framed and documented. These photographs of places without people lay out one of core concerns of Sameshima’s artistic career: the politics of identification as evidenced through the tension between surveillance and concealment—especially concerning sex in public and semi-public spaces.



1 **HOMOSEXUALITY AND CITIZENSHIP IN FLORIDA, “PURPLE PAMPHLET”, JANUARY 1964**

2 **BARAZOKU, NO. 19, 1970S**

3 **ARTIST’S PROOF SHEET, C. 1994**

4 **ARTIST’S PROOF SHEET, C. 1990S**

5 **STEAM, A JOURNAL FOR MEN, VOL. 3, NO. 4, 1995/6**

6 **ARTIST’S PROOF SHEET, C. 1990S**

7 **DING DONGS, VINTAGE, N.D.**

8 **HEAVY EQUIPMENT, VINTAGE, N.D.**

**IN DISPLAY CASE;
 TOP TO BOTTOM
 FROM LEFT:**

9 **647(A), ARTIST BOOK, 2009, PUBLISHED BY DYNASTY ZINE**

10 **YOUNG, HUNG & READY, VINTAGE, N.D.**

11 **COCKSURE, VINTAGE, N.D.**

12 **YOUNG MEN AT PLAY, ARTIST BOOK, 2005**

13 **YOUNG MEN AT PLAY VOL. 2, ARTIST BOOK, 2005**

14 **ARTIST’S PROOF SHEET, C. 1990S**

15 **S.T.H. (STRAIGHT TO HELL), NO. 46, N.D.**

16 **CITY OF NIGHT BY JOHN RECHY, 1963**

The array of items in this display case, selected and arranged by Dean Sameshima, are a mix of primary source materials as well as artist’s books and proofs. Some of the publications in this case were produced out of concerted surveillance and legal programs leveled against homosexuals (HOMOSEXUALITY AND CITIZENSHIP IN FLORIDA...), while others are gleeful in their embrace of pornographic aesthetics (DING DONGS). You can find many of the appropriated images in the exhibition in these books and magazines.

Some of these items have personal significance to Sameshima—the public toilets pictured in the issue of Scott O’Hara’s forward-looking STEAM magazine, for example, were located in the same park where Sameshima was arrested in 1992. Sameshima’s arrest record, reproduced here in a large-format zine, is a keystone for this exhibition, and for Sameshima’s work in general.

IN BETWEEN DAYS
(WITHOUT YOU), 1998
C-Print
Courtesy of Michael Chesser

IN BETWEEN DAYS
(WITHOUT YOU), 1998
C-Print
Courtesy of Michael Chesser

YOUNG MEN AT PLAY #6, 2004
Lightjet Print
Edition of 2 + 1 AP
Courtesy of Peres Project,
Berlin

YMAP (NATURE #2), 2005
Photograph - Lightjet print in
white frame
Courtesy of Peres Project,
Berlin

IN BETWEEN DAYS
(WITHOUT YOU), 1998
C-Print
Courtesy of Michael Chesser

Depopulating the scene of sexual activity is a primary visual strategy of Sameshima's. In his best-known series "In Between Days (Without You)" from 1998, Sameshima spent two weeks after a break-up visiting a local bathhouse, renting a room there each night. At the end of each stay Sameshima took a photograph of the room's bed. What happened during his frequent visits is therefore never directly depicted, but left to inference. Sometimes the bed is wet and messy; sometimes it's nearly perfectly made, the pillow resting upright against the wall... a perfect place to perch. Grieving the end of a relationship by having many sexual encounters in quick succession is a narrative echo of John Rechy's premise in **NUMBERS** (one of the recurrent source-texts in Sameshima's work); Sameshima's photographs are scaled small, mirroring the intimacy found in the bathhouse.

In these early photographic works Sameshima performs his own autobiography to investigate the many affective lineaments that sex pulls forth and is simultaneously constituted by. Of course, depopulating the scene of sex is both a pragmatic and conceptual move in the "In Between Days (Without You)" series: pragmatic because the reality of taking pictures of people in the middle of cruising (whether in a park, tearoom, or bathhouse) is a transgression against the mutually understood anonymity amongst the players. These are spaces that are notoriously allergic to photo-documentation. Sameshima's decision to leave the figure out of the picture (without evacuating its presence entirely), is also tied to an artistic strategy used by queer artists of Sameshima's generation—who came of age during the onset of the AIDS pandemic. Sameshima's works, read in this light, take on a melancholic cast—a mourning for possibilities foreclosed, lives lost, and the shuttering of places like bathhouses and sex clubs. Indeed a work from this series graces the cover of David L. Eng and David Kazanjian's edited volume **LOSS: THE POLITICS OF MOURNING** which continues to be a key collection for those interested in affect theory.

ROOM 1

PHYSIQUE PICTORIAL, **VIM**, **GRECIAN QUARTERLY**, and nearly a dozen other magazines introduced a generation of gay photographers and illustrators to national and international audiences—Tom of Finland, Quantaince, Bob Mizer, Etienne, Bruce of L.A., and Kris Studios, and many others. Stemming from the 19th century notions of "physical culture" (whose legacy is the instatement of physical education as a compulsory component of grammar-school education), these magazines and artists used the cultural conventions of straight body-building magazines to telegraph desire and to sometimes campily riff off of masculinist tropes.

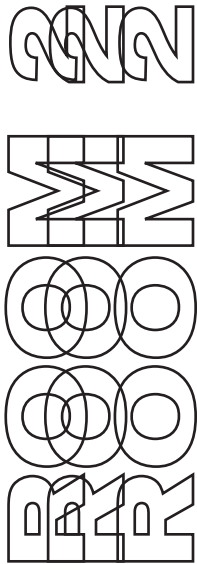
For many years this content remained mostly latent, quietly passing or not passing the muster of censors in the United States postal office, which held itself responsible for filtering out content it deemed of "prurient interest." As gay physical culture magazines began to eliminate articles concerning exercise regimens and healthy eating, they came under vigorous attack, landing in the docket of the supreme court in the 1962 case **MANual Enterprises v. Day**. This proved to be a landmark decision; writing for the majority, Justice John Marshall Harlan II asserted that the court "hold[s] that the magazines in question, taken as a whole, cannot, under any permissible constitutional standard, be deemed to be beyond the pale of contemporary notions of rudimentary decency." Opening the door for magazines such as **PHYSIQUE PICTORIAL** to be much more blatant with its homosexual content, this decision helped eliminate the until-then requisite posing strap.

In these two photographs Sameshima appropriates images from more established, as well as one-off, magazines. One of which—titled **Young Men at Play**, and presented in the display case—was the inspiration for the series, with its tinted pink photographs. Presenting idealized visions of nature, the two images here.

I don't think I ever thought much about sadness as a theme or something that propelled me... maybe more fear than sadness. Maybe they are linked? Like the sex clubs. I photographed them while they were still opened for business, they just happened to close down few years after my series was complete. but I feared this might happen and what would happen once they closed? What safe place would we have then? Back to the streets? The parks? Tea rooms? All these uncontrolled and potentially violent spaces. So the fear of losing something (I found lots of value in), was perhaps a strong emotion for me. I am not a naturally optimistic person at all.

—DS, 2011

UNTITLED (GROUPING #1), 2007
Acrylic and silkscreen on canvas
Work in 5 parts
Courtesy of Peres Project, Berlin



Images of gay pride parades and rallies, the lineup of an International Mr. Leather contest, and a company in military formal dress comprise this group of five inter-dependent canvases. Grouping the informality of a gay pride rally in a park or on the street with the rigid formalities of military and leather cultures, *Sameshima* explores the ways that publicity can be related to queer communal identities.

“Heterosexual bigots be damned!” and “We love you Rock” are public exclamations of, on the one hand, a radical disregard for the norms and values of a heterocentric culture that systemically denies homosexuals humanity, as well as a posthumous embrace of movie star Rock Hudson, whose sexuality only came out after he died from AIDS-related causes in 1985.

FUCKERCUM, 2012/3
Acrylic and silkscreen on canvas
Courtesy the artist and GAVLAK

**UNTITLED (NUMBERS, ODE TO
JOHNNY RIO), 2008**
Acrylic and silkscreen on canvas
Courtesy of Peres Project, Berlin

**UNTITLED (NUMBERS, ODE TO
JOHNNY RIO), 2008**
Acrylic and silkscreen on canvas
Courtesy of Peres Project, Berlin

**UNTITLED (NUMBERS, ODE TO
JOHNNY RIO), 2008**
Acrylic and silkscreen on canvas
Courtesy of Peres Project, Berlin

ROOM 2

Sameshima's work explores the idea of sex as arena, field, and a scene of disorganization in relationality. Perhaps none of Sameshima's series are better at thinking through these ideas than his series entitled "Numbers." Begun in 2007 and still ongoing, these paintings are silk-screened photo-appropriations of the seven or so erotic connect-the-dots activities that appeared throughout the first two dozen issues of DRUMMER magazine in the late 1970s, a magazine pitched towards a readership of gay leathermen. Initially created by the artist known as Sean (many gay and leather artists in the 1960s and 1970s worked under mononymic pseudonyms), these "Erotic Dots" activities, when completed, revealed a range of familiar and esoteric sexual activities: fisting, auto-fellatio or self-suck, blow jobs through glory holes, and masturbating in front of a mirror. Activity renders activity, and drawing is positioned as a form of sexual excitation (albeit in a high camp tone) in its own right.

By leaving the dots unconnected Sameshima points to desire's latency, and the role projection plays in erotic fantasy. Laid one atop the other, the two connect-the-dots activities (actually the same activity rotated 180°), function simultaneously as two, and many, bodies. The color of the ground on which the figures/numbers appear is coordinated with the hanky code, a system of proclaiming specific sexual desires through a color-coded system of handkerchiefs. Sameshima's titles are often coordinated with the corresponding color.

The novelist John Rechy functions as a recurring touchstone in Sameshima's work. Instantly famous for the publication of CITY OF NIGHT (1963), which followed a hustler (Rechy dubs him "youngman") as he moves from city to city, seeking pleasure in parks and public spaces. Rechy's follow-up, NUMBERS (1967), also featured a male hustler protagonist, this time named Johnny Rio. In interviews Rechy positions Johnny Rio as an analogue for himself. In NUMBERS, Rio sets a goal to acquire thirty tricks within ten days.

Riffing off of the structure of the novel, Sameshima created thirty paintings in this series, each an image of John Rechy—including one of Rechy as a young child. While the move to collapse protagonist and author is one proposed by Rechy, Sameshima suggests that all of Rio's tricks are somehow also versions of the author.

**PLEASURE DOESN'T REALLY
MAKE YOU HAPPY, 2011**
Silkscreen ink, artist's piss and
anonymous cum on canvas
Courtesy of Peres Project, Berlin

UNTITLED NEW WORK (647(D)), 2016
Acrylic on canvas
Courtesy the artist

ROOM 2

In 1964 Andy Warhol was one of several artists (including Robert Rauschenberg, Roy Lichtenstein, and John Chamberlain) tapped to design mural works for the outside of Philip Johnson's state pavilion at the New York World's Fair. Warhol fabricated a grid of frontal and profile mugshots of the FBI's most wanted men – calling the work **13 MOST WANTED MEN**. Although accounts vary, the World's Fair organizer Robert Moses and perhaps then-Governor Nelson Rockefeller thought the mural would be bad for Italian-American / police relations – as many of the thirteen most wanted men were members of the Costa Nostra. Some historians have surmised that the works' oblique reference to homosexual desire (the linkage in legal and popular imagination between homosexuality and criminality was sustained and overt) played a part in what happened next: only days after its installation, Warhol's mural was covered in silver, aluminum house paint.

Sameshima appropriates a photograph from this moment of public censorship, and treats the canvas to some other Warholian practices. Employing both urine and semen, Sameshima builds a connection to Warhol's **OXIDATION Paintings** from the late 1970s and his small **CUM PAINTING** (c. 1978). By referencing both the social history of reception of Warhol's public work as well as the artist's private practice made public, Sameshima unearths a history of raunchy material and unruly subjects.

For his newest series of work, debuting here and at GAVLAK Gallery in Los Angeles, Sameshima returns to his arrest in 1992, for cruising in a public restroom. Sameshima was arrested under California Penal Code 647 (d) which states that, "...every person who commits any of the following acts is guilty of disorderly conduct, a misdemeanor: [...] (d) Who loiters in or about any toilet open to the public for the purpose of engaging in or soliciting any lewd or lascivious or any unlawful act." Represented by the first page of the undercover officer's report, this work (and the rest of the report which debuts at GAVLAK later this month), narrates Sameshima's arrest and entrapment, a powerful reminder that cruising is subject to surveillance and state control. This painting also represents a significant break from the other works in this room—though it looks to be silkscreened, it is, in fact, hand-painted. By giving care and attention to a bureaucratic document that profoundly changed the artist's life, Sameshima monumentalizes it.

[...]As a teenager I was always collecting things, I was a huge collector of stuff. Japanese robot toys, punk flyers, stamps, clothes, records, fanzines, vintage gay publications.... I always wanted to amass a cool archive of stuff. These days not so much, other than images from my decades of shooting/photographing. And a small archive, a sort of “best of” from my past interests into one big mixed collection.

—DS, 2011

ROOM ROOM 3

BOYS IN MY BEDROOM II, 1995
VHS transferred to DVD
RT: approx. 2:00:00

MODERN BOYS (ANDREW), 1999
Fuji-Flex Print
Private Collection

Although rarely exhibited, **BOYS IN MY BEDROOM II** is a compendium (initially shown on VHS, but transferred to DVD here) of men—stars, athletes, sitcom characters, and early reality show contestants—that Sameshima found appealing. Many of these people have now gone on to have profoundly public careers (for example, Aaron Paul, best known now for his work in *Breaking Bad*, is represented here in an early sitcom appearance). Structurally, the work functions in a the space between the activities of channel-surfing and cruising. Oftentimes the TV clip will be edited so that only the person Sameshima desires is ever onscreen.

BOYS IN MY BEDROOM II is paired with an image from an early photographic series of men posing against a bright blue sky backdrop. These were people who Sameshima met out at clubs and bars, as he was photographing bands for magazines and punk zines.

ROOM 3

T-SHIRTS
VARIOUS DESIGNS
2016

**UNTITLED #10 (LOUISVUITTON.
TRUNK), 2013/4**
Laserjet Print
Edition of 30
Courtesy the artist

In 2011 Sameshima began to sell artist's proofs, limited editions, source material, and silkscreened t-shirts through his Etsy store (/cruiseorbecruised). Negotiating the economics of precarity that structure the lives and incomes of many cultural workers, Sameshima's store quickly became a way to connect with a community that found the same set of source material valuable—many of whom might not have the money to spend on a large painting. In building connections to a shared set of documents, Sameshima extends his practice while also enacting a self-sustaining economic model that diverges from the traditional gallery/artist relationship. That Sameshima sells his work online, as well as in traditional galleries, also separates him from the vast majority of Etsy users.

This pop-up version of Cruiseorbecruised takes that conceptual structure a step further, illustrative of, but extricated from Etsy. All profits from the sale of these editions/shirts will go directly to the artist.

RELAT- ED PRO- GRAM- MING:

**SCREENING:
TAXI ZUM KLO
5.3.2016 / 8pm**

**RYAN HAWK:
PERFORMATIVE
RESPONSE
5.13.2016 / 7pm**

ON
VIEW
MAY
5-
JUNE
3

DEAN SAMESHIMA: PUBLIC SEX is curated by
Andy Campbell and being presented by the
Core Residency Program, Glassell School of Art
in partnership with Lynne McCabe and She
Works Flexible, and Dan Fergus, Brasil Cafe.

DESIGN BY AMANDA THOMAS