

## *queer timēs school prints*

### **Background:**

*queer timēs school prints* is an art and citizenship project commissioned and acquired for Glasgow Museums' collection by Katie Bruce at the Gallery of Modern Art on behalf of Glasgow Museums from Jason E. Bowman, who is an artist with a curatorial practice. Bowman's work is punctuated by modes of dispersal; whereby other people are invited to interrupt the privileges proffered to him by the institutions he is commissioned by. Through reinterpretation and repurposing others provide alternative understandings and perspectives to his own. *queer timēs school prints* advances this practice. The initial project received funding from the Heritage Lottery Fund, Glasgow Museums, Valand Academy at the University of Gothenburg; and the Swedish Research Council. This commission is funded by Glasgow Museums.

Building on the history of GoMA's commitment to art and social justice, Jason was commissioned in 2017 by GoMA to develop a project that would interrogate the legacies and heritages of LGBTPQI+ A\* lives, in the present, amidst a set of key anniversaries. These include the 50<sup>th</sup> anniversary of the 1967 partial decriminalisation of homosexuality in England and Wales (Scotland repealed 13 years later); and the 30<sup>th</sup> anniversary, in 2018, of the introduction of Section 2A (otherwise known as Clause 28 and repealed in Scotland in 2000). The duration of 1967 to the present also cusps a significant period of numerous contestations and accomplishments, at formal and

grassroots levels, such as: key legal battles; the introduction of the Equalities Act (2010); the advent of HIV and AIDS and bans on blood donorship by men who have sex with men; the beginnings of Queer Theory; marriage equality; adoption rights; and greater recognition – and resistance to – increased diversification of identities and constructions of genders and sexualities beyond traditional binaries etc. It is also a period of struggle, campaigning, resistance, organising and protest against continued oppression and subjugation and infringement of rights.

To explore this, Bowman, along with GoMA, initiated the *queer times school* – a week-long intensive in summer 2018. Voluntary, state and charity workers; social and art historians; academics and researchers; politicians; community activists, organisers and campaigners; archivists, art historians, curators, creative producers, poets, teachers and artists contributed presentations that addressed their own understandings of important circumstances or factors in Scotland's LGBTPQI+ A<sup>1</sup> history of the past 50 years. These assemblies took place in multiple sites across Glasgow, especially in museums and their facilities.

In attendance was a diverse but self-elected *class* of people over the age of 16. Combined with their own far-reaching experiences, they daily questioned those giving presentations and then deliberated on their findings. Their deliberations sought to identify a set of key

---

<sup>1</sup> LGBTPQI+ A here means: Lesbian, Gay, Bisexual, Transgender, Polysexual, Queer, Intersex and Allies – but to be read as inclusive of people who identify as Non-Binary, Gender Neutral, Gender Fluid, Gender Queer etc and was requested by Bowman to align with his intentions for the project. He understood this may be questioned by future citizens involved in further commissions.

thematics that may then inform how artists may approach the production of a series of prints that take account of legacies and heritages of the lived experiences of LGBTPQI+A peoples in Scotland, over approximately the past 50 years. Following *queer times school*, came the first iteration of *queer times school prints*.

Initial information on *queer times school* and the subsequent exhibition can be found here: <https://galleryofmodernart.wordpress.com/2018/11/30/queer-tim%c9%98s-school-prints-gallery-3-1-december-10-march/>

**Intention:**

*queer times school prints* is propositional. It firstly proposes that GoMA now has a foundational mechanism through which to invite artists to produce prints for a series that may continue, across time, to address shifts in LGBTPQI+A lives and cultures, and continue to chronicle histories and legacies. Secondly, it suggests that *queer times school prints* operates across two primary contexts, Glasgow Museums Collections and secondary schools in Glasgow.

There is a significant history of prints being circulated and distributed to schools, (but also to other environments including factories and hospitals). A key historic principle of these initiatives has been providing access to contemporary art to those who many not otherwise encounter contemporary art. Simultaneously, there is a history of prints which seek to be educational

and thus address particular themes or support curriculum.

At a moment when key changes in law, policy and practice are in development towards greater inclusivity within schools in Scotland - the intention is to riff and potentially queer (subvert) the edifying intention of many 'school/educational prints', such as Pictures in Schools: <https://picturesforschools.wordpress.com/about/> (now Goodwill Art) and pay attention also to the more radical potential of prints such as those the Artists International Association's *Everyman Prints*, <http://blog.twmuseums.org.uk/the-a-i-a-and-art-for-everyman/>; See Red Women's Workshop, <https://seeredwomensworkshop.wordpress.com/>; queer political cartooning; and activist zines etc.

### **queer times school prints 2019**

In partnership with Queen Jesus Productions UK, GoMA invited the cast of *Untitled 2009* and representatives from Queen Jesus Productions UK and Brazil to determine the perimeters of the 2019 print to respond to [\*\*The Gospel According To Jesus, Queen of Heaven\*\*](#) – 10th Anniversary mini-season. There were four post show discussions that formed the school – Censorship, art and activism: Wednesday 30th October; Reflecting on a decade: 2009-2019: Thursday 31st October; Trans-theology: Friday 1st November and Queer freedom & the future: Saturday 2nd November.

It is agreed is that this print will enter the collection of Glasgow Museums. The invited artist is also required to

provide a digital version of their print, in an unlimited edition, for which they will provide agreement that these may be issued, on demand, for circulation and display in secondary schools in Glasgow, and possibly beyond. The print that enters the collection of Glasgow Museums is unable to be loaned to schools due to sensitivities of preservation of the collection.

### **Schools Curriculum and Distribution:**

In terms of school distribution, the intention is the print will be added to *the queer times school prints* already in the collection (ICE.2018.2.1-9) and will be offered to secondary schools with pupils of 12 years-old plus. The print that enters the collection of Glasgow Museums is unable to be loaned to schools due to sensitivities of preservation of the collection. Therefore, there is an agreement in place that schools will access the print via a print on demand service offered – at cost – by Glasgow Museums. This allows also for digital files to be secured and quality assured.

School curriculum in Scotland is known as the Curriculum for Excellence. It is based on Experiences and Outcomes related to the following areas: expressive arts, health and wellbeing, languages, mathematics, religious and moral education, sciences, social studies and technologies. Further information can be found at the following:

<https://education.gov.scot/parentzone/learning-in-scotland/About%20the%203-18%20curriculum>

<https://education.gov.scot/parentzone/Documents/CfEbriefingforparents.pdf>

## **The Artists Brief:**

### **Aims and Principles:**

GoMA will be warranted to continue to add to the series over time as a means to further its own educational objectives as a gallery within the structure of Glasgow Museums and in society at large. This will happen through inviting other artists to produce prints that will join the *queer timēs school prints* series. A caveat for future iterations is that the process of doing so must be undertaken with decision-making that is informed by diverse representation from the LGBTPQI+A communities; through engagement with formal and informal organisations and services engaged in working with LGBTPQI+A peoples including at grass-roots level and with consultation from representatives of other arts organisations in Scotland than just Glasgow Museums.

Informed by the process of deliberation at The Gospel According To Jesus, Queen of Heaven deliberation event by participants with the commissioner a series of aims and principles have been identified that have informed an approach to this *queer timēs school print*.

### **Aims:**

The aims of the *queer timēs school prints* are to:

- Inform young people in secondary schools of LGBTPQI+ A histories and chronicle changes in legislation, social mores and cultures of LGBTPQI+ peoples.

- Provide a resource that may support those working in secondary schools and complementary services to address equality and inclusivity for young LGBTPQI+ people.
- Acknowledge the diversity of desires, pleasures and ways of living established by LGBTPQI+A peoples that are counter to hetero-normative bias and privilege.
- Increase the representation of artworks addressing LGBTPQI+ lives in Glasgow Museums Collections; and of print art produced by artists identifying as LGBTPQI+.
- That the project recognises the concept of queer time\*.

### **Principles:**

For this iteration the following principles were formed during and subsequent to the meeting on 3 November 2019.

- The artist will be selected by Open Call, and a panel/ group from the people gathered for the discussion on 3 November 2019 will agree to meet to decide the artist from the applications.
- The commissioned artist should identify as a Trans/ non binary artist of colour and working with the dissident body in their practice.
- The artist should have a significant connection to Scotland; whether through birth, family, current or previous residency and/ or citizenship.
- Works in print by the artist should not already be in the Glasgow Museums Collection.

- The project should seek an intersectional approach recognising interfaces of gender, age, sexuality, race, ethnicity, cultural heritage, socio-economic and class backgrounds, disability etc.
- Alongside the artists' own perspectives, the 'thematics' of the prints and the situations and circumstances represented within them should generally take account of those identified by the participants in queer times school.

The project should recognise the concept of Queer Time, its potentials and problematics<sup>2</sup>.

Matters of contract are to be dealt with by Glasgow Museums, allowing for the concept and acquisition/s of queer times school prints to be addressed within its structures.

### **Approach:**

- Artists are invited to take a critical and informed position via the production of their print and its content whilst acknowledging that it will be offered to schools for pupils of 12+.

### **Limitations:**

*queer times school prints* cannot be comprehensive or conclusive and account for all lives lived, campaigns lost or won, changes in legislation or social mores and their impact, or forms of organising. The prints are, therefore, complementary to many other initiatives that provide legacies of LGBTPQI+A lives and experiences.

---

<sup>2</sup> Queer time may be broadly considered as ways of being outside of the conventional constructs of familial institutions and biological reproduction. It opens out to a recognition for the concept of family to be expanded; and a progressive notion of kinship. Queer time is also cultivated through political, social, cultural and economic struggles; and the resistance they meet and the non-normative strategies applied.

## **Themes for *The Gospel According to Jesus, Queen of Heaven* 10 Anniversary print:**

The artist is not expected to cover everything detailed below. A recording of all the discussions at the 10 anniversary mini-season is available to the selected artist as research for the print.

### **1: Inclusion / Exclusion of dissident bodies**

#### *Inclusion*

How do we find ways for a queer utopia where all bodies are celebrated without a need to conform?

All bodies are natural, are born and our world is intersectional - immigrant bodies, black bodies, fat bodies, disabled bodies. Where is the space to see safety and freedom for all of these bodies.

Bodies are like fingerprints - they are unique they belong to each of us.

When a black woman moves all the structures of society move with her - Angela Davis

#### *Exclusion*

“We all have to fight for everything”

Rise of the Anti-trans lobby and the current transphobic debate around the GRA in Scotland.

The impact of the state control of bodies - especially in Brazil with the high level of Trans community deaths at the hands of the State/society.

Exclusion from families

## **2: Histories of trans/ dissident bodies erased by colonialism**

Gender fluid, trans and non - normative bodies have existed globally throughout time & throughout history. How do we dismantle the idea that queerness is a new construction?

The Global North erased dissident bodies in the Global South through Empire and colonial expansion. It then returns to 'educate' on LGBTQ+ lives – imposing a 2nd form of colonialism

The use of cuir to reclaim histories - Cuir Américas Working Group | Grupo de Trabajo Feminista/Queer/Cuir

There are records of Travesti during the time of slavery with a story of a transwoman who was whipped because she was not wanting to dress as a man.

“erasure” is a very weak / feeble word to describe the impact of transphobia and trans lives lives - the impact has been felt for years.

How do we look at reparation through the prism of The Gospel According to Jesus Queen of Heaven? Can we teach people about their own privilege and how they

need to recognise this? Can we teach then to understand they may sometimes need to give up to ensure that society can move forward positively?

**3: How there is joy in the queer family and dissident bodies but pain as well. Can we acknowledge how modes of care, healing and survival are part of everything.**

It is important to see the diversity in queer bodies and how everyone can see themselves in a positive way.

Ongoing fight both personal and in solidarity to stop hatred against dissident bodies

How the pain is often intersectional, but also speaks about class.

There often has to be a difficult beginning / radical start in order to achieve change.

**4: Remarkable journey of words of love, care and compassion though the 10 years of the play.**

The joy of the Tron in 2019 as 'a building as queer as heck' with its own 'Church' its own community.

What does a congregation feel like?

A reconciliation of queerness and faith.

**Fees:**

The successful artist will be paid a total of 1000 GBP to cover the full costs of producing their original print and the costs of delivering the print to GoMA. 500 GBP can be paid in advance to support the artist to make the print, with the final 500 GBP paid following the delivery of the collection print and digital file.

**Application process**

Please send applications by 24 January 2020 12pm to [katie.bruce@glasgowlife.org.uk](mailto:katie.bruce@glasgowlife.org.uk) with a cover letter (or video link) detailing why you would like to be considered for this commission; a copy of your CV (if you have one); and up to 6 examples of your previous work. Applicants may submit up to 6 digital images or 2 video files.

(Images should be no larger than 2MB, with a resolution of 72dpi – Images should be JPEG files, please note you may need to send images over 2 emails as the glasgowlife server accepts a maximum of 10 MB). Video files should be no more than one minute long. Please upload these to YouTube or Vimeo and paste links into the cover letter or email.

**Deadlines:**

Application deadline: 24 January 2020 12pm

Selected artist contacted by: 4 February 2020

The print for the collection and the digital file should be delivered to GoMA by: 20 March 2019 or at an agreed date with GoMA, alongside a 50-80 word bio and a 50-80 word description of the theme of the print.

**Any questions:**

Contact:

Katie Bruce: [katie.bruce@glasgowlife.org.uk](mailto:katie.bruce@glasgowlife.org.uk)