

Daniel Sander Report

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Immediately upon arriving at the Conference, I started running into friends and colleagues whom I rarely get to see, let alone in the same place -- among them, the inimitable artists Roey Victoria Heifetz and Virgil Benjamin Goodman Taylor, as well as institutional luminaries Victoria Munro of the Alice Austen House and Birgit Bosold of the Schwules Museum (whom I had just met the week prior in New York City at the *Queer as German Folk* exhibition). Over the course of the Conference, such queer congregations of people took us on tours of the spaces important to them and their work, from drag bars in Pittsburgh to gay websites in Taiwan to queer home libraries across the globe. Equal parts celebratory and critical, we traversed conceptual territory that considered the ethics of digital research, the recuperation of histories that were never recorded or that never existed, and the deconstruction of the binarism between art and pornography. Though a privilege, working at a queer institution can also sometimes feel isolating. While the spaces for queers to intersect after dark are notorious (and their continued importance cannot be understated), we have less opportunities to meet and share on a professional level, especially with those from other industries and on other continents; for this, the Conference proved invaluable.

TGIF!

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