

Reenactment has long been a theme in my practice. My current body of work includes video, installation and paintings that envision fantasy histories of age, race and trans-inclusive lesbian spaces by reimagining "aspirational lifestyle imagery" from the 1960s. To make this work I've assembled a cast of women, ages 55-92, including my mother, grandmother, their life-long friends, and elders of the queer community. Currently my work has two main points of reference; the musical Scopitone films from the 1960s and Slim Aarons' photographs from the same era.

Scopitone films are now considered precursors to the contemporary music video. In 1960 these films were watched in nightclubs on machines that were part jukebox, part television. In the video series *Visual Pleasure / Jukebox Cinema* I reimagine these films with the aforementioned cast and commission queer musicians to cover the original Scopitone songs. My current painting project, *Attractive People Doing Attractive Things in Attractive Places*, draws from a quote Slim Aarons once said about his photographs. I make paintings that revise Aaron's work by re-populating his poolsides with queered visions of 'attractive people' and subvert the 'attractive things' they might do. Slim Aarons' oeuvre and Scopitone films share preoccupation with youth, leisure and white, bikini-clad woman. These pop cultural references are chosen as symbols of the sexual consciousness of my mother's and my own adolescence. With this, my reenactments aim to examine and retroactively influence the literal and conceptual models of sexuality that influenced the generations of women before me, from whom I inherited notions of gender, sexuality and methods of seduction.

What started as queer "role play" amongst extended family has grown to include queer elders, bound by the concept of chosen family. Both my paintings and videos are meant as love letters to queer spaces past and present, the thriving and the abandoned. In my attempt to image queer kinship I acknowledge the beautiful parts, the prickly parts, the radical parts and the parts that have long needed fixing. With celebration and criticality I pull references from lesbian legacies and failures. These works envision a fantasy history of both age and trans-inclusive lesbian spaces and mash-up incongruent queer references from such as Slim Aarons photographs of the 1960s, lesbian separatist spaces of the 1970s, Bat mitzvah parties from 1990s, and the Miami club scene of the early 2000's .