

**Pride Writing Club: On Queer Intimacies with
Amber Jamilla Musser
July 2024**



Installation view of the gallery "History into Being" in the exhibition "Collection 1970s–Present" November 12, 2022–ongoing. Photographed in June 2024. IN2510.208.31. Photograph by Jonathan Dorado.

Queer Intimacies

How can we locate ourselves in works of art? How does this process of bringing our personal stories to works of art spark new imaginaries, connections, and politics?

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Photo: On White Wall. © 2024 The Museum of Modern Art, New York

Where You Begin

Let us begin by locating ourselves in this space. Think about how you got here. *What do you notice? What do you smell? How do your feet feel on the ground? What do you feel? Where in your body are you feeling these things?*

Prompt One: Write down 5 adjectives to describe your current state

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[Artwork One: Kerry James Marshall. Study for Blue Water, Silver Moon. 1991](#)

Let us look closely at this drawing. *What is it depicting? What are the senses and feelings in your body that it activates? Experiment with standing further away or closer, to the right or to the left? Are there specific details that you are drawn to?*

Prompt Two: Using free association, write down the thoughts and feelings that are surfacing in connection to this artwork.

Prompt Three: *Are there new stories or ideas that you feel in your body? What does the drawing feel like it might be in conversation with? How has studying this art work shifted the way that you feel in your body?*

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[Artwork Two: Nari Ward. *Vertical Hold*. 1996](#)

Now, let us consider Nari Ward's *Vertical Hold*. We're going to ask similar questions here as we write about this work of art. Remember that we are not trying to "explain" this art, but to illuminate some of the stories that it might hold, by reflecting on our specific connections to it.

What do you notice? How might you connect what you are noticing to your own history, your own specific experiences in the world? Think about why you are noticing it and which senses are being stimulated—what are the connections that unfurl inside of you and how do they help you make sense of the art work?

Prompt Four: Integrate your own situatedness (where you come from and your own experiences) into a description of the art work.

Prompt Five: *Does this work of art help you make sense of the world in a different way or allow you to approach other works of art with a different framework? In other words, have these exercises allowed you to see differently?*

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(Spanish Translation)



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Intimidades queer

¿Cómo podemos encontrarnos en las obras de arte? ¿De qué manera este proceso de llevar historias personales a las obras de arte desencadena nuevos imaginarios, conexiones y políticas?

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Donde comienzas

Comencemos por ubicarnos en este espacio. Piensa en cómo llegaste aquí. *¿Qué te llama la atención? ¿Qué hueles? ¿Cómo sientes los pies en el suelo? ¿Qué sientes? ¿En qué lugar de tu cuerpo sientes estas cosas?*

Consigna 1: Escribe 5 adjetivos que describan tu estado actual.

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Primera obra: Kerry James Marshall. Study for Blue Water, Silver Moon (Estudio para Agua azul, luna plateada). 1991

Observemos este dibujo con detenimiento. *¿Qué representa? ¿Qué sentidos y sentimientos de tu cuerpo activa este dibujo? Experimenta ubicándote más lejos o más cerca, más a la derecha o a la izquierda. ¿Llama tu atención algún detalle en particular?*

Consigna 2: Escribe los pensamientos y sentimientos por asociación libre que te surgen en relación con esta obra.

Consigna 3: *¿Sientes en tu cuerpo alguna historia o idea nuevas? ¿Con qué crees que podría dialogar este dibujo? ¿De qué manera estudiar este dibujo ha cambiado cómo te sientes en tu cuerpo?*

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Segunda obra: Nari Ward. *Vertical Hold (Trampa vertical)*. 1996

Consideremos ahora *Vertical Hold (Trampa vertical)*, de Nari Ward. Aquí, vamos a hacer preguntas similares para escribir sobre esta obra de arte. Recuerda que no estamos intentando «explicar» la obra, sino echar luz sobre algunas de las historias que puede contener, reflexionando sobre nuestras conexiones particulares con ella.

¿Qué te llama la atención? ¿Cómo puedes vincular lo que ves con tu propia historia, tus propias experiencias particulares en el mundo? Considera por qué notas eso y qué sentidos estimula. ¿Qué asociaciones te sugiere y de qué modo ellas hacen que la obra de arte cobre sentido para ti?

Consigna 4: Integra tu propio contexto (de dónde provienes y tus propias experiencias) en una descripción de la obra de arte.

Consigna 5: *¿Esta obra de arte te ayuda a darle sentido al mundo de una manera diferente o te permite abordar otras obras de arte con un marco distinto? En otras palabras, ¿estos ejercicios te permiten cambiar tu mirada?*