



FOR IMMEDIATE RELEASE
Monday, September 26, 2011

ONE NATIONAL GAY & LESBIAN ARCHIVES PRESENTS

TO WHOM IT MAY CONCERN

A photograph of a book's endpaper or flyleaf. The paper is a light brown, textured color. The text is printed in a dark, serif font, centered on the page. It reads: "This book is dedicated to Anne, to Mary and to the other one and three-quarters billions of us."

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AN INSTALLATION BY CATHERINE LORD

October 1, 2011 – March 3, 2012

Los Angeles — A queer library is as much a matter of desire as it is of paper, as much a matter of fantasy as it is of shelving. *To Whom It May Concern*, an installation at ONE National Gay & Lesbian Archive by Catherine Lord, borrows its title from the dedication of John Cage's book *Silence*, published in 1961. *To Whom It May Concern* explores a network of generosity. Photographs of several hundred book dedications, considerably enlarged, will encircle the mezzanine, above the closed stacks of the library from which they were culled. Some are made to the famous, others to the unknown. Some are made to parents, others to hopes, to tricks and to initials.

Just as saying the words, "I do thee wed," causes a marriage to come into being, putting into print, inside a book, the words, "I make you a gift of the words I have written," causes that statement to be true. It tenders to another, in advance, the very object that the reader holds in her hands. It makes the gift upon the material that makes writing, and the gift itself, possible. Book dedications are gifts of labor and love. To dedicate a book is to hide the private in plain view, to splay intimacy upon a sheet of paper for any and all to see. This status, somewhere between public

and private, is perfectly suited to the creation and transmission of “queer” culture.” Coded, sly, witty, and polemical, these gifts turn queer into a verb. They queer “culture.”

No database indexes the dedications in the library of ONE Archive. The dedications used in *To Whom It May Concern* were found by a manual search. The books that contain the dedications have been returned to their shelves without recording bibliographic details. Information about authors, book titles and dates can be retrieved only by chance, or by another laborious search.

For more information on *To Whom It May Concern*, please visit cruisingthearchive.org/towhomitmayconcern.

In addition to this installation, Catherine Lord is also a contributor to the exhibition catalogue for *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*, ONE Archives’ Pacific Standard Time exhibition. *Cruising the Archive* will be on view simultaneously with *To Whom It May Concern* at ONE National Gay & Lesbian Archives.

For more information on *Cruising the Archive*, please visit cruisingthearchive.org.

To Whom It May Concern is presented by University of Southern California Libraries.

USC LIBRARIES

The artist is grateful to Mia Locks, David Frantz, Bud Thomas, Joseph Hawkins, ONE National Gay & Lesbian Archives and University of Southern California Libraries.

To Whom It May Concern is on view **October 1, 2011 – March 3, 2012**

ONE National Gay & Lesbian Archives

909 West Adams Boulevard
Los Angeles, CA 90007

Parking is free. Enter parking lot off of Scarff Street.

Hours: Tuesday & Friday, 1:30 – 5:30pm; Wednesday & Thursday 3:30 – 9:00pm; Saturday, 11:00am - 5:00pm;
Closed Sunday & Monday

Admission is free – suggested donation of \$5

Opening reception for *To Whom It May Concern*, as well as *Cruising the Archive: Rare Looks*, on Saturday, October 22, 2011, 5-8pm.

Catherine Lord is Professor of Studio Art at the University of California, Irvine. She is a writer, artist, and curator whose work addresses issues of feminism, cultural politics, and colonialism. She is the author of two text/image experimental narratives, *The Summer of Her Baldness: A Cancer Improvisation* (University of Texas Press, 2004), recently translated into French as *L’Ete de Sa Calvitie*, and *Son Colibri, Sa Calvitie, Miss Translation* (L’une bevue, Paris). Her critical essays and her fiction have been published in *Afterimage*, *Art & Text*, *Artcoast*, *New Art Examiner*, *Whitewalls*, *Framework*, *Documents*, *Art Journal*, *GLQ*, *X-tra* and *Art Paper*, as well as the collections *The Contest of Meaning*, *Reframings: New American Feminisms in Photography*, *The Passionate Camera*, *Hers 3 Space*, *Site and Intervention: Issues in Installation and Site-Specific Art*, *Decomposing*, *The Art of Queering in Art*, *WACK! Art and the Feminist Revolution*, and *En Todas Partes: Politicas de la Diversidad en El Arte*. Her work as a visual artist was included in the 1995 inaugural of Site Santa Fe, and has been shown at the New York Gay and

Lesbian Film Festival, Post Gallery and the Thomas Jancar Gallery (Los Angeles), the Los Angeles Gay and Lesbian Center, among other venues. She is currently collaborating with Richard Meyer on a book titled *Art and Queer Culture, 1885–2005* (Phaidon Press) and a text/image project titled, *The Effect of Tropical Light on White Men*.

ONE National Gay & Lesbian Archives is the oldest active LGBTQ organization in the United States and the largest repository of LGBTQ materials in the world. Founded in 1952, ONE Archives currently houses more than two million archival items including periodicals, books, films, video and audio recordings, photographs, artworks, organizational records and personal papers.

For more information, please visit onearchives.org.

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IMAGE ABOVE (left and right): Catherine Lord, from *To Whom It May Concern*, 2011