



**MEDIA CONTACT**

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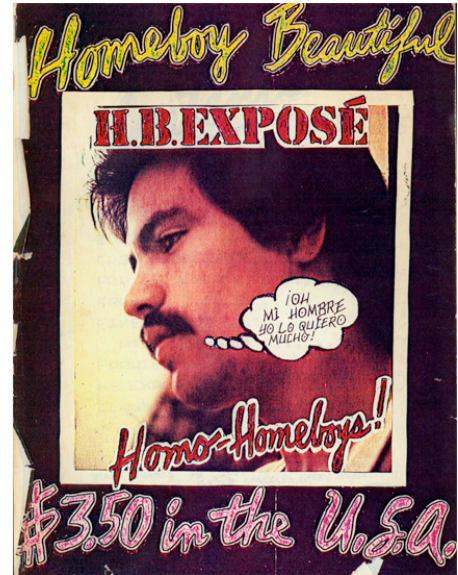
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**FOR IMMEDIATE RELEASE**

**ONE ARCHIVES PRESENTS A RETROSPECTIVE EXHIBITION OF WORK BY  
QUEER CHICANO ARTIST JOEY TERRILL**



***Joey Terrill: Just What Is It About Today's  
Homos That Makes Them So Different, So Appealing?***

**May 18 – August 25, 2013**

ONE Archives Gallery & Museum  
626 North Robertson Boulevard  
West Hollywood, CA 90069

**Opening Reception: Saturday, May 18, 2013, 5-8pm**

Los Angeles — May 13, 2013 — ONE National Gay & Lesbian Archives presents *Joey Terrill: Just What Is It About Today's Homos That Makes Them So Different, So Appealing?*, a retrospective exhibition of work by Los Angeles-based queer Chicano artist Joey Terrill covering five decades of the artist's work including paintings, drawings and artist publications. Rooted in a commitment to social justice issues, Terrill's work contests categories of Chicano and queer art and identity, consistently blurring the line between art, life, archive and activism. The works assembled in this exhibition point to multiple concerns in the artist's work such as raising queer and Chicana/o consciousness, complicating forms of representation and identity, and exploring personal histories.

The exhibition includes Terrill's seminal mail-art magazine *Homeboy Beautiful* (1978-79). Manipulating tropes of lifestyle magazines such as *Ladies' Home Journal* and *House Beautiful*, *Homeboy Beautiful* satirized the straight, predominately white demographic of such publications, while using a queer sensibility to critique machismo in barrio culture. As Terrill explains the magazine's premise:

*In both issues I played an undercover reporter named Santos who featured "exposes" of made up societal problems. In the first issue I exposed a secret underground network of 'Homo-Homeboy' parties where vato locos congregate late at night to drink, get high, and listen to Judy Garland records ending in a drunken orgy of sex and violence. The homeboys would remove their bandanas from their heads and strategically place them in either their 'left' or 'right' back pocket following the gay hanky codes of the 1970s. The sensibility [of Homeboy Beautiful] was more Dada and Mad Magazine in its approach then politically correct of strident.*

The second issue saw the Homo-Homeboys, disgruntled over their exploitation in the first issue, hijack the "office" of *Homeboy Beautiful*. While it predates the explosion of zine culture in the 1980s, *Homeboy Beautiful* shares many of the movement's key concerns, chiefly an antagonism for mainstream media representations as well as a sensibility for the humorous and satirical. Full copies of *Homeboy Beautiful* are displayed alongside original preparatory sketches and paste-ups used to produce the magazine.

Also on display is a selection of paintings from Terrill's "Still Life" series that explores the artists' ambivalence toward the pharmaceutical industry and the normalization of living with HIV/AIDS. Utilizing the language of 1960s pop art, Terrill's studies place HIV drugs alongside mainstream consumer products depicted within a domestic space that hints at both Chicana/o and queer culture. Terrill's paintings question the rapid cultural change found in both the LGBTQ community and wider public regarding HIV/AIDS. Today, life-saving pharmaceuticals are marketed like everyday consumer products, while the traumas and struggles of the early AIDS crisis are little acknowledged and public discourse around HIV/AIDS has largely decreased. Terrill's paintings, rooted in autobiography, complicate our understanding of living with HIV.

Additionally, the exhibition includes recent photorealistic paintings that replicate images from the artist's personal archive and community-based projects such as Terrill's illustrations in *Chicos Modernos*, a Spanish-language comic about safe-sex that was geared for toward young men and produced by the CORE Program in 1989.

Most recently, Terrill's work was included in *ASCO: Elite of the Obscure, A Retrospective, 1972–1987* at the Los Angeles County Museum of Art as a part of the Pacific Standard Time initiative. This retrospective of Terrill's work underscores ONE's commitment to exploring histories of queer art in Los Angeles.

*Joey Terrill: Just What Is It About Today's Homos That Makes Them So Different, So Appealing?* will be on view at the ONE Archives Gallery & Museum from May 18 through August 25, 2013. An opening reception will be held on Saturday, May 18 from 5 to 8pm. See below for additional programs at the ONE Gallery.

**For more information on this exhibition, please visit [onearchives.org/joeyterrill](http://onearchives.org/joeyterrill).**

*Joey Terrill* is organized by David Frantz, Curator at ONE National Gay & Lesbian Archives. Special thanks to scholar Robb Hernandez, USC Libraries, the City of West Hollywood, and especially the artist for his generosity and support of ONE.

## **Upcoming Programs**

### **Opening Reception for *Joey Terrill***

**Saturday, May 18, 2013, 5-8pm**

ONE Archives Gallery & Museum  
626 North Robertson Boulevard, West Hollywood, CA 90069

Please join us for the opening of *Joey Terrill* at the ONE Gallery in West Hollywood.

### **INSTALL:WeHo**

**Sunday, June 2, 2013, 12-8pm**

El Tovar Parking Lot across from the ONE Archives Gallery & Museum  
8752 El Tovar Place, West Hollywood, CA 90069

ONE Archives is excited to sponsor the second installment of the pop-up arts festival INSTALL:WeHo. This year's program will present a series of installations and performances that explore the idea of "Good Queer." Participating artists include: Apt 3F, Sarah Barnard, Beloved Spritis (Jas Wade & Three Breazell), Patrisse Cullors, Brian Getnick, Onya Hogan-Finlay & Kim Kelly, Jason Jenn, Shelia Malone & Gwynn Shanks, Thinh Nguyen, REACH LA, Liz Toonkel, Julie Tolentino, Amy Von Harrington, and Suzanne Wright.

Learn more about INSTALL:WeHo at [installweho.com](http://installweho.com).

## **Exhibition Location**

ONE Archives Gallery & Museum  
[626 North Robertson Boulevard](#)  
[West Hollywood, CA 90069](#)

Enter the gallery on El Tovar Place. Parking is free for the first hour before 6pm at the parking garage located at the end of El Tovar Place.

**ONE Archives:** (213) 741-0094

**ONE Gallery:** (323) 546-9299

**Email:** [askone@onearchives.org](mailto:askone@onearchives.org)

**Hours:** Thursday, 4:00pm – 8:00pm; Friday, Saturday & Sunday, 1:00 – 5:00pm; Closed Monday – Wednesday

Admission is free – suggested donation of \$5

## **About the Artist**

**Joey Terrill** is a formative figure in the Chicano art movement and AIDS cultural activism and is a former board member of VIVA!, the first gay and lesbian Latino art organization in Los Angeles. Born in 1955 and raised in Highland Park, Terrill has been influenced by sources as diverse as pop art, Mexican *retablos*, twentieth-century painters ranging from Romaine Brooks to Frida Kahlo, and the energy, politics and creative synergy of Chicano and queer art circles in Los Angeles. Over the last 30 years, Terrill has created seminal portraits of everyday queer life in the barrios. His work has been included in such exhibitions as *Gronk and Joey* at Score Bar (1984), *Alex Donis/Joey Terrill: Two Points of View* at Echo Park Gallery (1991) and, most recently, *ASCO: Elite of the Obscure, A Retrospective, 1972–1987* at the Los Angeles County Museum of Art (2011).

### **About ONE National Gay & Lesbian Archives**

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 over two million archival items including periodicals, books, film, video and audio recordings, photographs, artworks, organizational records and personal papers. The collections at ONE Archives are a part of the University of Southern California Libraries.

For more information, please visit [onearchives.org](http://onearchives.org).

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*Images: (left) Joey Terrill, Still Life With Sustivia, 2000-2001. Acrylic and mixed media on canvas, 36 x 48 inches; (right) Joey Terrill, Homeboy Beautiful, 1978. Bound color magazine. Both courtesy of the artist*