

CHECKLIST for Participant Inc.  
February 14-April 4, 2021

# Queer Communion

Ron Athey

Curated by Amelia Jones

Archival and research assistance by Ana Briz, David Frantz, Hannah Grossman, Dominic Johnson,  
Maddie Phinney

**\*\*\* UNLESS OTHERWISE NOTED ALL ITEMS ARE FROM THE RON ATHEY ARCHIVE\*\*\***

**\*\*\*NOTE: photographs are credited where authorship is known\*\*\***

## FAÇADE:

Rear projection of “Esoterrorist” text by Genesis P’Orridge, edited and video mapped as a word virus, as projected in the final scene of Ron Athey’s *Acephalous Monster*, “Cephalophore: Entering the Forest,” 2018-19. Video graphics work by Studio Ouroboros, Berlin.

## ZONE A:

### Religion/Family

This section of the exhibition features a key work expanding on Ron Athey’s family and religious upbringing as a would-be Pentacostal minister: his 2002 live multimedia performance installation *Joyce*, which is named after Athey’s mother. It also includes elements from Athey’s archive relating to *Joyce*—including two costumes from the live performance—and his life within and beyond his fundamentalist origin family (such as unpublished writings from his period of recovery in the 1980s, and the numerous flyers advertising fundamentalist revivals he attended). The section is organized around materials that evoke the mix of religiosity and dysfunctional (sexualized and incestuous) family dynamics Athey experienced as a child and wrote about in some of his autobiographical writings that are included in the catalogue, including *Mary Magdalene Footwashing Set* (1996), which was included in a group show at Western Project in Los Angeles in 2006 and in the Invisible Exports Gallery “Displaced Person” show in 2012, a former gallery just around the corner from Participant Inc.’s location. Athey has noted that he has long mined this family material and explored his interest in excavating and using his past as a “Grapes of Wrath darkness that was fatherless, an institutionalized schizophrenic mother, a fundamentalist Pentecostal upbringing by relatives, a decade of drug addiction followed by 15 years [plus] of HIV infection” (Athey from *Exposures*, ed. Lois Keidan and Manuel Vason, 2002).

### LEFT SIDE

1. Ron Athey, *Joyce*, 2002-3, video documentation of London, Stratford Theater version July 2002, footage taken by Cyril Kuhn; multimedia installation and performance with Athey and collaborators Sheree Rose, Patty Powers, Hannah Sim, Lisa Teasley, Gene Grigorits, and Rosina Kuhn

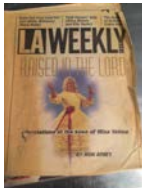
(screenshot of overall view of performance event)



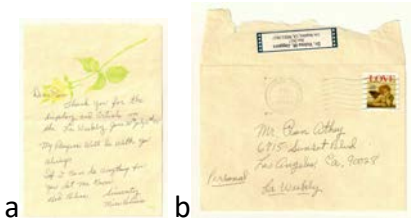
### RIGHT SIDE

VITRINE (left to right)

2. Ron Athey, “Raised in the Lord,” story on Miss Velma published in *LA Weekly* 17, n. 31 (June 30-July 6, 1995), cover and pages 20-21ff (original)



3. letter from Miss Velma Jagers to Ron Athey, with envelope, 1995



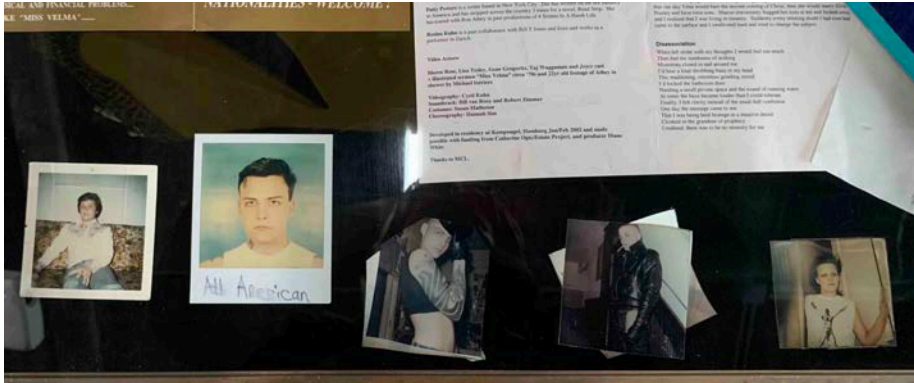
4. Flyers for Velma Jagers events in Los Angeles, 1990s



5. “Lamb of God” set up for *Deliverance*, 1996 (Divinity Fudge (Darryl Carlton) in “Velma” dress, and Pigen (Stosh Fila)); Polaroid photograph by Catherine Opie



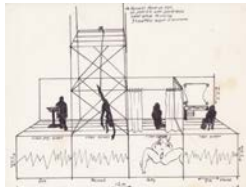
6. Snapshots of Athey as a youth, c. 1977-1985 (clockwise starting bottom left):
  - a “Ready for Church,” Athey c. 1975 (about 14 years old); Polaroid
  - b Athey “All American” Polaroid, c. 1980
  - c Athey c. 1980s; cut Polaroid, back loose
  - d Athey black leather jacket, c. early 1980s; cut Polaroid, back loose
  - e Athey c. 1980; cut Polaroid, back missing



- f Athey skull shirt, c. early 1980s; cut Polaroid, back loose
  - g Athey c. late 1980s; snapshot



7. Sketch of Joyce layout by Karen Lofgren, c. 2002



8. Notebook showing sketches of Joyce planning by Ron Athey, c. 2002; 8 ½ X 11 inch spiral notebook, and facsimile of second page of notebook



9. *Joyce* program, June 12-13, 2002, Center for Contemporary Art, Glasgow (facsimile of second side)



HANGING

10. Dress from *Joyce*, designed and made by Susan Matheson



11. Dress from *Joyce*, designed and made by Susan Matheson



12. Ron Athey, *Mary Magdalene Foot Washing Set with Auburn Hair Towel*, 1996; wig hair, burlap, metal pipe, stone bowl, wood, crystals, cactus spines; Collection of Shirley Morales



**ZONE B:**

**Music/Clubs**

Ron Athey has been a central player in queer undergrounds in Los Angeles since 1980. His participation in the punk, death rock, and industrial music scenes in his late teens and early 20s and then his reemergence into the city's queer BDSM club and performance scenes in the early 1990s—which he played a major role in consolidating—are featured in this section. Imagery and publications show a trajectory from Athey's activities on the punk music scene (where he produced performances with Rozz Williams and others), to his withdrawal from this scene as he got clean from drugs in the 1980s, to his active participation in queer clubs around 1990 and following, showing his shift from go go dancing (spontaneous erotic dances) to his increasingly carefully choreographed art performances by 1992.

**LEFT WALL: PUNK MUSIC SCENE c. 1980-82**

**PHOTOS ON WALL OVER VITRINE**

13. Two photos of Athey and Rozz Williams performing in *Premature Ejaculation*, 1981-82; photograph by Edward Colver (photo blow ups)

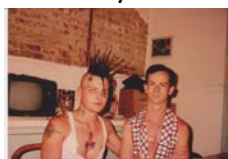


**VITRINE** (left to right)

14. Ron Athey "goth" self portrait, c. 1980; original drawing



16. Athey with boyfriend Edward Stapleton of Nervous Gender, c. 1980



17. Athey with Edward Stapleton of Nervous Gender at loft in downtown Los Angeles, c. 1980;  
Polaroid



18. Athey performing in Christian Death show on Easter Sunday, 1982; photograph by Tom Trainer



19. Athey performance in Premature Ejaculation, 1981-2



20. Athey with mohawk, c. 1980



21. Flyer for a performance by Premature Ejaculation, Arts Building, Pomona, California, October 18, 1981



22. two-page spread, issue of Ewa Wojciak's *No Mag* 3 (1982) featuring Rozz Williams and Athey, performances for photographs by Karen Filter (actual magazine and facsimile of cover)



23. Ron Athey in Nervous Gender video *Cardinal Newman*, 1980; video stills



24. Ron Athey Performance Artist, 1982; photograph by Peggy Photo



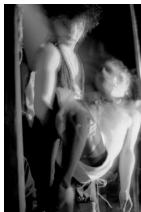
25. Ron Athey working on Christian Death stage show, 1980



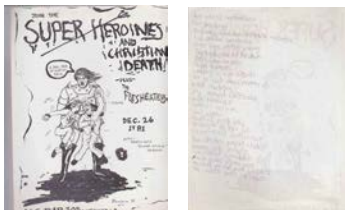
26. Athey and Rozz Williams, Christian Death (Whiskey a Gogo show), 1981; photograph by Jennifer Finch



27. Athey and Rozz Williams, Christian Death (Whiskey a Gogo show), 1981; photograph by Jennifer Finch



28. Christian Death flyer, Al's Bar, 1981, with Ron Athey handwritten notes on reverse; original photocopy with facsimile of second side



29. Ron Athey drawing of cock and balls, c. 1981-2; Premature Ejaculation sketch



30. Ron Athey and Rozz Williams featured opening spread of Charles Young, "Death Rock," photography by Edward Rasen, c. 1980; 2 original pages torn from magazine



31. pages from Rozz Williams Diary, c. 1981 (original first page and facsimile of interior pages)



## RIGHT SIDE

WALL PHOTOS: Queer club scene (from center, roughly clockwise)

32. Athey go-go dancing, probably at Club Fuck!, Silverlake neighborhood of Los Angeles, c. 1990; photograph by Sheree Rose (photo blow-up, mounted)



33. Athey performing at the Club Pork at The Lure, New York City, c. early 1990s





34. Snapshot of Ron Athey in “Limes” performance, Sin-a-Matic, 1994



35. Ron Athey spanking Bob Flanagan at Sin-a-Matic (Club Fetish event), Peanuts Club, West Hollywood, 1992; photographs by Sheree Rose



36. *The First Family of Fuck!* (Bobby Wildfire, Kristian White, Ron Athey, James Stone, and Miguel Beristain), 1992; photograph by Rick Castro



37. G.I.M.P. Unlimited flyer (event organized by Ron Athey and Vaginal Davis), at Zen Sushi in Silverlake neighborhood, Los Angeles, 1999-2000 (Lydia Lunch, Nicole Blackman, Kembra Pfahler)



38. Early version of Athey’s “Rod n’ Bob” segment, at the Rexane XXX Theater in Rotterdam, with Patty Powers and Brian Murphy, 1998; event curated by Tim Etchells of Forced Entertainment



39. Athey performing in early version of “Nurse’s Penance” scene in *Martyrs & Saints*, 1992, Club Fuck!; photograph by Michael Matson



40. *Visions of Excess*, Birmingham, 2003, performance event curated by Ron Athey and Vaginal Davis; photographs by Franko B



Vaginal Davis



Ron Athey, detail from *Solar Anus* performance

41. G.I.M.P. Unlimited flyer (event organized by Ron Athey and Vaginal Davis), at Zen Sushi in Silverlake neighborhood, Los Angeles, 1999-2000



42. “Flash: G.I.M.P. at Zen,” page from *LA Weekly*(?), February 28, 2000 (featuring Ron Athey and Vaginal Davis)



43. Postcard flyer for Sin-a-Matic event, May 15, 1993 (with facsimile of second side)



44. *Ron Athey and Cliff Diller*, 1992, Club Fuck!; photograph by Fredrik Nilsen



45. Ron Athey, sketch of "Rod n' Bob," c. early 1990s



46. Athey performing at the first Fetish Ball, produced at Club Fuck!, c. early 1990s



47. Athey performing at Al's Bar in downtown Los Angeles (with Brian Grill singing and Patty Powers on the guitar), c. early 1990s, photograph by Anna Fort



### PLINTH

48. Leather studded codpiece from Athey's queer club dancing, c. 1990, restrapped 2019



49. Go-go boots from Athey's queer club dancing, c. 1990, also used for *Judas Cradle*, c. 2005-6



(go-go boots reference photo, Catherine Opie, 1994 (actual photograph is a life-sized Polaroid))

## ZONE C:

### Literature/Tattoo/BDSM

Having never attended college, Ron Athey is a brilliant, mostly self-taught polymath. This section of the exhibition foregrounds Athey's extensive and ongoing career as a writer, his participation in Los Angeles's queer literary undergrounds, and his self-education in forms of "high art" from literature to opera to theater. Athey's interests in the queer works of twentieth-century French avant-garde artists and authors such as Jean Genet, Georges Bataille, and Pierre Molinier inform his visual and literary aesthetic, as well as the content of his practice and his use of his body via tattoos and piercings as art. Athey's bodily experiences—tattoos and piercings, speaking in tongues, participating in queer BDSM and leather subcultures—are central to his aesthetic and lifework as well, leading one writer, Judith Lewis, to dub him the "tattooed love god." His position at the center of a number of overlapping queer communities is inextricable from his self image as a defiantly marked man, driven to decorate and venerate a body scarred by life's vicissitudes—an image raised to apotheosis in the open-mouthed "Trojan Whore" figure he developed in homage to Leigh Bowery in the 1990s and carried through in performances (such as *Incorruptible Flesh*) and in art photographs by Catherine Opie and others.

### LEFT WALL

#### PHOTOGRAPHS

50. Ron Athey, *Solar Anus*, 2006; performance at the Hayward Gallery, London; photograph by Regis Hertrich (photo blow-up)



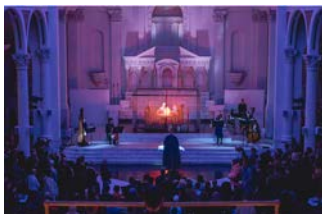
51. Ron Athey, *Solar Anus*, 2006; performance at the Hayward Gallery, London; photograph by Daniel Rubinstein (photo blow-up)



#### VIDEO MONITOR (on loop)

52. *Gifts of the Spirit: Prophecy, Discernment, and Automatism*, 2018; Vibiana Church, Los Angeles; approximately 55 minutes

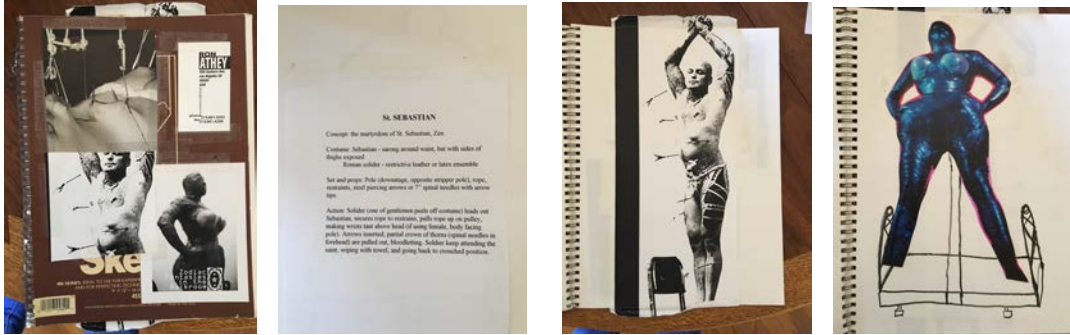
Director and Creator: Ron Athey; Director, Composer, Conductor: Sean Griffin; Vocal Soloists: Sharon Chohi Kim and Micaela Tobin, and featuring Carmina Escobar as The Oracle; extended solo by Seth Parker Woods; participants include Elliot Reed, Divinity Fudge (Darryl Carlton), Lisa Teasley, and Michelle Carr. Guest curated for VOLUME by Jennifer Doyle.



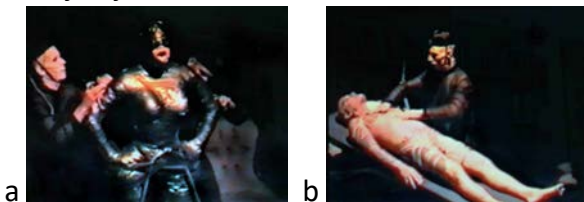
**RIGHT WALL**

VITRINE (left to right)

53. Athey's notebook with *Trojan Whore* and *Sebastian* on the cover; interior shows *St. Sebastian* text (typed) glued on across from photocopied image of Athey as St. Sebastian, and *Trojan Whore* collage (facsimiles of interior pages)



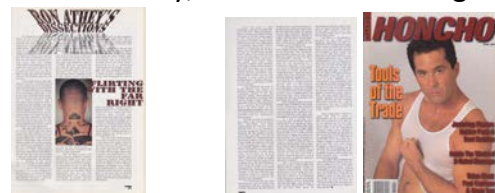
54. Ron Athey with Lawrence Steger, *Incorruptible Flesh (A Work in Progress)*, Cankarjev Dom, Ljubljana, 1997; video stills



55. Postcard for Ron Athey with Pigpen, *The Trojan Whore* performance, Sin-a-matic, 1995 (front and back of same card)



56. Ron Athey, "Dissections: Flirting with the Far Right," *Honcho* (June 1997), 77-78.



(second page and cover in facsimile)

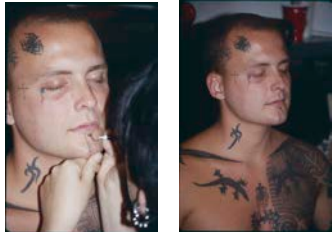
On facing page, Mike Diana cartoon, "Ron Athey's Far Right Fashions," January 1997; commissioned by Ron Athey for *Honcho* (June 1997), p. 79.



57. Alex Binnie tattooing a friend, c. 1990-95



58. Ron Athey getting chin tattoo, early 1990s; photographs by Sheree Rose



59. Athey in sergeant hat with tattoos in stages, 1991; photographs by Sheree Rose



60. Athey, showing tattoos, c. 1993; Polaroid



61. Athey Torso, arm, face tattoos, c. 1990?; photograph on board



62. Tattooing images on postcards in Ron Athey's collection (left to right)

a "Guides, Georgina & Eileen, Rotorua, N[ew] Z[ealand], Maori Tattooing," c. 1930s, Tattoo Archive

b "Portrait of Prince Giolo, 1700 engraving, collection Alex Binnie, Into You Body Adornment Specialists, London

c "Portrait of Jean Baptiste Cabri," 1814 engraving, collection Alex Binnie

d "Maura, S. American Savage," 1820 lithograph, collection of Alex Binnie



63. Ron Athey in tight corset, 1992; photograph by Elyse Regehr



64. Ron Athey binding Alex Binnie, Pork at The Lure, New York, early 1990s; photograph by Efrain Gonzalez



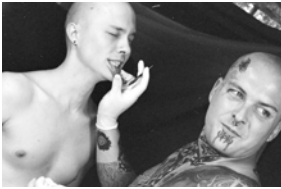
65. Ron Athey giving tattooist Alex Binnie a "hatchett pussy" at Torture Garden, London, with Nicola Bowery, 1994; photograph by Jeremy Chaplin



66. Ron Athey and Piglet (Ivar Johnson), showing tattoo, 1992; photograph by Rick Castro for *Drummer Magazine*



67. Ron Athey tattooing Piglet (Ivar Johnson), 1992; photograph by Rick Castro for *Drummer Magazine*



68. *Ron Athey/Hatchet Pussy or Trojan Whore*, 2000; photograph by Catherine Opie (test version for life-sized Polaroid)



69. Snapshot of Ron Athey prepping for Cyril Kuhn photo of Athey in *Solar Anus*, 1999



FRAMED on wall, original snapshots of *Trojan Whore* (from center image, clockwise)

70. Ron Athey as *Trojan Whore*, 1996 version; photograph by Ted Soqui



71. Ron Athey as *Trojan Whore*, c. 1995-97; snapshots (photographers unknown unless noted)



[Photo by Sandra Viteljec]



72. Ron Athey as *Trojan Whore*, c. 1995-97; snapshots (photographers unknown)



73. Preparing for *Martyrs & Saints*, 1993; PS 122, New York, incorporating elements of *Trojan Whore*; photograph by Chelsea Iovino (L to R: Bradley Pickelsimer, Ron Athey, Lauren Pine)



74. Left: backstage snapshot of *Incorruptible Flesh* as work in progress (with Lawrence Steger), 1997; Ljubljana, Slovenia; photograph by Franko B, incorporating elements of *Trojan Whore*  
Center + Right: *Trojan Whore* photographs, c. 1990s, by Chelsea Iovino



#### PLINTH

75. Sexdoll mouth from *Trojan Whore*, 1990s with jewelled needles used in piercings



**ZONE C/ ZONE D (CENTER of room, and LEFT side)**

76. Judas cradle, approx. 40 x 40" base, 52" high



77. Athey in early version of *Judas Cradle* (with Juliana Snapper) at *Visions of Excess*, Ljubljana, 2004, performance event curated by Ron Athey and Vaginal Davis; photographs by Miha Fras



## ZONE D

### Art/Performance/Politics

Paralleling Ron Athey's breaking of boundaries through erotic and BDSM variants of body art and performance at queer clubs and performance art venues in the 1990s was the rise in the United States of a far-right rhetoric around so-called obscenity in art. This rhetoric was directly linked by politicians such as Robert Dornan and Jesse Helms to arts funding initiatives such as the National Endowment for the Arts (NEA). A collision was perhaps inevitable, and indeed in 1994 the media erupted with stories linked to false narratives describing the performance of Athey's *4 Scenes in a Harsh Life* (part of the "Torture Trilogy" that the Athey troupe performed at Patrick's Cabaret, an alternative space in Minneapolis). The performance of *4 Scenes* at had been partially supported by the Walker Art Gallery with a microscopic donation of \$150 from their NEA funds, motivating Helms to single out Athey on the floor of the US Senate that same year as a scapegoat for a prurient screed against "publicly funded" performance art with extreme themes and forms. This section documents that moment, placing Helms's C-Span diatribe in literal opposition to the low-fi remaining video document of *4 Scenes* as it was performed at Patrick's Cabaret. Also included is a vitrine including a small portion of the copious press and NEA correspondence from the debates over the Minneapolis performance. This section also includes materials and documentation from "Torture Trilogy" (performed internationally by Athey and his troupe, the three components of the trilogy were *Martyrs & Saints* (1992-93); *4 Scenes in a Harsh Life* (1993-6); and *Deliverance* (1995-97)), including imagery showing Athey's early sketches for the "Torture Trilogy," and props from the various parts of the trilogy. Also worth mention here is Athey's further development of the "Human Printing Press" segment of *4 Scenes* into a vignette in his recent contribution to *Cyclic* in Arizona in 2018 and at Participant Inc. as part of the opening week events of the show.

### LEFT WALL

#### VIDEO

78. Jesse Helms excoriating Ron Athey on the floor of the senate, 1994, C-Span footage



#### VITRINE:

79. PRESS from controversy over *4 Scenes*, including original newspaper clippings and photocopies as well as a letters sent between Jane Alexander, then Director of the NEA, and Senator Helms in June of 1994



WALL over VITRINE

80. Ron Athey's handwritten notes on motivations, *Martyrs and Saints* flyer, Randolph Street Gallery, Chicago and PS122, New York, 1993



81. "Holy Woman" sketch, *4 Scenes in a Harsh Life*, c. 1994



82. "I Hate Myself, Then Dance Yourself Free" sketch, *4 Scenes in a Harsh Life*, c. 1994



83. Set ups for lifesized Polaroids of *Deliverance*, with Divinity Fudge (Darryl Carlton) and Pigpen (Stosh Fila), 1996; by Catherine Opie (showing two of the crowns)



SHELVES left of VITRINE

84. Crown worn by Pigpen (Stosh Fila) in Catherine Opie photographs, c. 1995; made by Nicola Bowery-Bateman



85. Crown for Pasiphaë, 2021; made by Ron Athey



86. Crown worn by Divinity Fudge (Daryl Carlton) in Catherine Opie photographs, c. 1995; made by Nicola Bowery-Bateman



## **RIGHT SIDE**

### PHOTO ON WALL

87. Ron Athey and company, set-up for *Deliverance*, ICA (London), 1995; photograph by Nicholas Sinclair



### VIDEO MONITOR

88. Ron Athey and company, *4 Scenes in a Harsh Life*, 1994; Patrick's Cabaret, Minneapolis, partially sponsored by Walker Art Center



### PHOTO ON WALL

89. Catherine Opie, Ron Athey and troupe (Divinity Fudge [Daryl Carlton], Pigpen [Stosh Fila], and Julian Carter posing in a tableau from *Sebastian*, 1997

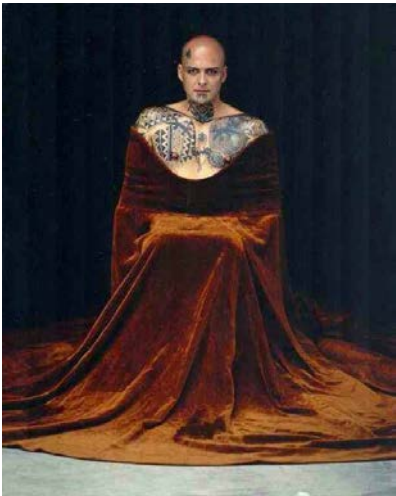


BACK WALL

90. Holy Woman dress, prop from *Torture Trilogy*, c. 1995, designed by Stacy Ellen Rich



91. Leigh Bowery dress, gifted to Ron Athey in 1995



(reference photo of Athey wearing dress, by Michael Childers, 2002)

## ZONE E

### New Work/Community

Following on the introduction of Athey to British and Mexican audiences in the 1990s, his career has, since the early 2000s, exploded internationally. Featured in this final section are elements from his 2018-19 performances of *Acephalous Monster* around the UK and in New York, pointing to Athey's persistent and even epic creative vitality as he addresses aging, sickness, death, and redemption—continuing favored themes carried throughout his career. This room also contains a slide show of a small selection, among the thousands of images Athey has collected, of photographs himself with friends and colleagues from the queer and performance communities around the world. Notably, these images exist as photographs in his archive (1960s through around 2005) but almost exclusively via his social media posts as jpegs from around 2005 to the present. The slideshow of Athey and his community seeks to honor the original forms of the pictures in Athey's archive and on his social media accounts, where he has frequently posted old and new photographs of performances and snapshots with friends for the past decade.

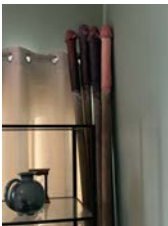
### DIVIDING WALL

#### WALL MOUNTED

92. Minotaur head, worn by Athey in *Acephalous Monster*, 2018-19; made by Hermes Pittakos



93. 6 poles from video piece projected in live performance of *Acephalous Monster*, 2018; made by Karen Lofgren and Hermes Pittakos



### RIGHT SIDE WALL

#### VIDEO MONITOR

94. *Acephalous Monster*, version performed at Niamos in Manchester, UK, October 23, 2019; Ron Athey (with Hermes Pittakos and others)



PLINTH

95. Louis XVI wig from *Acephalous Monster*, 2019; made by Christian Landon Warren; displayed on concrete mold of Athey's head and shoulders, made by Karen Lofgren and Hermes Pittakos



HANGING BEADED CURTAIN, with RED LIGHT

96. Metal hoop with poles for beaded curtain and red lighting (from various performances over the past 20 years, including *Gifts of the Spirit: Prophecy, Discernment, and Automatism*, 2018, at Vibiana, Los Angeles)

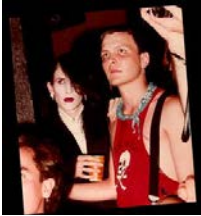




PEDESTAL with SLIDE SHOW

97. Slide show of images scanned from actual photos or curated from Instagram and Facebook showing Athey with friends

Ron Athey and Rozz Williams, 1980 [posted on Athey's Facebook account]



Ron Athey with Valerie Vaughn, at the Los Angeles Zoo, 1982-83



Vaginal Davis and Athey, c. 1993-8



Vaginal Davis and Athey, "Old Town," Los Angeles, Photograph by Ted Soqui, 1992



Athey and Vaginal Davis in Palm Springs, "White Party," c. 1992; photograph by Rick Castro



Catherine Opie and Vaginal Davis, c. 1995



Vaginal Davis, 1990s



Vaginal Davis, 1990s



Divinity Fudge (Daryl Carlton), 1998



Catherine Opie and Athey, c. 1995



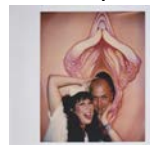
Kenneth Anger and Annie Sprinkle at Hellfire Club, Kenneth Anger, Spider Web, c. 1980



Robert Woods, Athey, and Brandy Dalton in costume, c. 1990



Annie Sprinkle and Athey, early to mid 1990s; Polaroid



Athey and Pigpen (Stosh Fila) with Annie Sprinkle at Sprinkle's *Post Porn Modernist* performance, 1993, Highways, Los Angeles; Polaroid



Athey with Lawrence Steger, 1999, near Polverigi, Italy



Athey with Lawrence Steger, c. 1995-99



Athey and Bruce La Bruce, c. 1990s



Athey, Gordana Vnuka, and Hannah Sim, c. 1998-2000



Athey with Kembra Pfahler and Vaginal Davis, 1997, photograph by Don Lewis



Athey with Kembra Pfahler, c. 2000



Kembra Pfahler, Athey, Vag Davis, Highland Gardens, c. 1995-2000?



Lisa Teasley and Athey, 1998



Lisa Teasley and Athey, 1998



Pigpen (Stosh Fila) and Julie Tolentino, c. 1995



Pigpen (Stosh Fila) with mannequin, c. 1995



Athey and Julie Tolentino, c. mid 1990s, Polaroid



Divinity Fudge (Daryl Carlton) and Athey, 2017 [from Athey's Facebook account]



Vaginal Davis, Kembra Pfahler, Athey, 2017 [posted online by The Broad]



Vaginal Davis, Lisa Teasley, and Athey, c. 2018 [posted by Lisa Teasley on Facebook]



Athey, Franko B, and Paddy Magnin after “T.G. Body Probe” show, London, December 3, 2000



Udo Kier and Athey, c. 2000



Athey, Lois Keidan, and David Harrow in London, c. 2005



Rachel Rosenthal and Athey in Los Angeles?, c. 2000



Sheree Rose and Bob Flanagan, posing in their *Visiting Hours* show, Santa Monica Museum of Art, 1992



Franko B and Manuel Vason, c. 2000



Athey with Sage Charles, Manuel Vason, Maria Sideri, Los Angeles, 2014; photobooth picture



Karen Lofgren, Ron Athey, and Cyril Kuhn, c. 1999



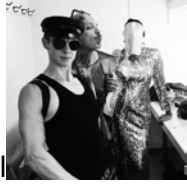
Dominic Johnson in *Incorruptible Flesh* (with Ron Athey), c. 2005-6



Athey with Amelia Jones, Jennifer Doyle, and John Killacky watching footage of *4 Scenes in a Harsh Life* (1994), Walker Art Center, 2015



Athey with Cassils and Fanaa, Oracle, Arizona (preparations for *Cyclic*), December 2018  
[posted on Athey's Facebook account]



Athey with Sheree Rose and Nacho Nava, January 2019 [posted on Athey's Instagram account]



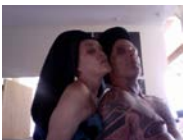
Guillermo Gómez-Peña and Athey, 2018 [posted on Athey's Facebook account]



Athey with Sean Griffin and Stacy Ellen Rich, Los Angeles, 2018 [posted on Athey's Facebook account]



Athey with Rocio Boliver, Brooklyn, New York, 2018 [posted on Athey's Facebook account]



Athey with Guillermo Gómez-Peña, Los Angeles Contemporary Exhibitions, 2019 [posted on Athey's Facebook account]



Athey and Boychild, 2019 [posted on Athey's Facebook account]



Athey with Marcus Kuiland-Nazario, Los Angeles, 2018 [posted on Athey's Instagram account]



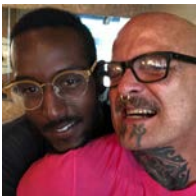
Athey with Annie Sprinkle, and Livia Alour in San Francisco, 2016 [posted on Athey's Facebook account]



Vaginal Davis and Athey during their Platinum Oasis show at Coral Sands, Los Angeles, 2000-2001 [posted on Athey's Instagram account, 2018]



Ron Athey and Elliot Reed, Los Angeles, 2018 [posted on Athey's Instagram account]



Paul King, Annie Sprinkle, and Athey, 2019 [posted on Athey's Facebook account]





Jenny Schlenzka, Amelia Jones, Athey, and Tobaron Waxman at Performance Space, New York, for the premiere of *Acephalous Monster*, 2018



Lisa Teasley and Ron Athey in Los Angeles, 2018 [posted on Athey's Instagram account]



Athey, Guillermo Gómez-Peña, Franko B, and Kyrahm at Arte de Acción, Madrid, 2018 [posted on Athey's Facebook account]



Rhys Ernst, Bradford Nordeen, Macy Rodman, Zackary Drucker, Athey, and Karen Lofgren in Los Angeles, 2020; photograph by Judy Ornelas Sisneros [posted on Athey's Facebook account]



John Fleck and Athey in Los Angeles, Zebulon Café, Los Angeles, January 26, 2020; photograph by Amelia Jones



Athey with Meiling Cheng and Marval Rex at Amelia Jones's New Year's Day Party, 2020 [posted on Facebook January 2020]



Left to right: Hermes Pittakos, Franko B, Athey, Othon, Lee Adams, Chadd Curry, 2019  
[posted on Facebook by Lee Adams, October 26, 2019]



Martin O'Brien, Amy Elizabeth Kingsmill, and Athey in London [posted on Facebook by Kingsmill, May 19, 2019]



Athey in costume for *Cyclic* with Cristy Michel, Oracle, Arizona, 2018 [posted on Facebook by Michel, December 16, 2018]



Paul King, Hermes Pittakos, and Athey near Tucson, Arizona, 2018 [posted on Facebook by King, December 2, 2018]



Athey with Genesis P'Orridge in New York [posted by Athey on Facebook July 23, 2018]



Athey with Michelle Juliette Carr, Los Angeles, 2018 [posted on Facebook by Carr, June 3, 2018]



Athey as Minotaur with PonyLee Estrange at Dirty Looks event, Los Angeles [posted on Facebook by Dirty Looks, December 11, 2017]



Lisa Teasley, Catherine Gund, Athey, and Nao Bustamante at Outfest, Los Angeles  
[posted on Facebook by Athey, July 23, 2017]



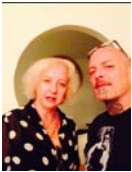
Athey with Jennifer Doyle, hike in Southern California, 2017 [posted on Facebook by  
Athey, May 15, 2017]



Lynell George and Connie Samaras with Athey at Octavia Butler event, Huntington  
Library [posted on Facebook by Julia Meltzer, October 21, 2016]



Ewa Wojciak with Ron Athey, 2015 [posted on Facebook by Athey, September 4, 2015]



Zackary Drucker and Ron Athey at Marval Rex exhibition, LAST Projects, Los Angeles,  
2020; photograph by Amelia Jones



Johanna Went and Ron Athey at Johanna Went's opening at The Box gallery, Los  
Angeles, January 25, 2020; photograph by Amelia Jones

