

SAH Connects - Queering the Interior: Shame, Masculinity and Twentieth-Century Interior Design				
#	Question	Asker Name	Answer	Answer Name
1	What issue of Art Bulletin? Number? Date?	Mary McLeod	March 2024. Just came out	Christy Anderson
2	Has it mailed yet? I subscribe but don't think I have seen it yet	Jim Bryan	Yes, sent out about a week or so ago, and available online for CAA members or through institutional subscriptions	Christy Anderson
3	are you aware of differences between the masculen and feminin design styles?	Anat Geva	live answered	Christy Anderson
4	The field I'm about to reference is far beyond my ken, but am curious if and how everyone's articles engage with "shame studies" from fields like behavioral psychology (and scholars like Brene Brown). More generally, how do you read queer shame into these interiors?	Matt Lasner	live answered	Christy Anderson
5	I'm not an architectural historian but more of an architectural 'futurist'. I'm curious about the future impacts / manifestations of shame in spatial experience.	gem barton	live answered	Christy Anderson
6	Men have typically been told to be ashamed of themselves if they do not do productive *work.* Prof. Potvin's recap of tropes about decorators shows them as feeling overwrought and exhausted for doing what they feel is huge labor but looks to "normal" people like nothing--moving a flower or a chair. Are any speakers interested in commenting on tropes of work and "healthy normality"?	David Samson		

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7	<p>Not relevant to the topic of the panel, but I was intrigued by what Christy just mentioned: Feeling “at home” at the SAH- esp. coming from an early modernist! As an early modernist myself - a dix-huitiemiste- I have always felt more at home at ASECS / HECAA due to the historical affinity of research topics. SAH often feels over-dominated by 20th-century historians. The caveat though is a reduced focus on architecture qua architecture - discussions tend to be more interdisciplinary. I’d love to hear more on this at some point.</p> <p>Thanks for a great panel!!</p>	Demetra Vogiatzaki		
8	<p>How does John, along with the other panel members, perceive the notion of "good taste" being a quality that adults commend in queer children, particularly those who may identify as gay men in the future? I'm interested in whether they believe this "queerness" can manifest through an affinity for interior decoration from a young age.</p>	Ted Galperin		
9	<p>As interior design continues to struggle for professionalization, one of the main pain points is the distinction between interior decorating and interior design. That the history of interior design consists of decorators like Elsie deWolfe and others adds to the public’s confusion of the distinction. There is also shame in the effeminization of “decorators.” Could the panelists comment on the history of the terminology of interior decorators vs. interior design?</p>	Grace Ong Yan	live answered	Christy Anderson
10	<p>Tim, Have you discovered if any of the “homophile” groups of the 50s and 60s (Mattachine Society, Daughters of Bilitis) addressed these issues?</p>	Gabrielle Esperdy	live answered	Christy Anderson

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11	To all panelists: what does it mean to have your scholarship on this topic published in the Art Bulletin?	Paula Lupkin		
12	Interior sounds like the "closet"	Anonymous Attendee	live answered	Christy Anderson
13	Hmm, I'll have to make sure my CAA membership hasn't lapsed. Or that my husband didn't put the magazine somewhere I didn't expect. Thanks.	Jim Bryan	live answered	Christy Anderson
14	What was the name you mentioned Christy?	Mary McLeod	Inigo Jones. Hi Mary!	Lee Ann Custer
14	What was the name you mentioned Christy?	Mary McLeod	Thanks, Lee Ann!	Mary McLeod
14	What was the name you mentioned Christy?	Mary McLeod	Mary, I published a bunch of articles on Jones and masculinity, and masculinity and classicism. I can send you pdf's if you like	Christy Anderson
14	What was the name you mentioned Christy?	Mary McLeod	I would so much like to read those, Christy. Thanks. Mary	Mary McLeod
15	I want to first give a quick thank you to Timothy. A number of years ago I took his 20th Century Architecture class at UMass Amherst and that one class inspired me so much that I switched into architecture and am currently doing my Masters dissertation on Queer Spaces. So thank you! With that, I have a question that is open to everyone. The idea of the interior as a fluctuating space that can't be defined and how similar that is to queerness, do you see a more permanent queer interior or is the beauty of the interior in the openness of possibilities and constant flow and change of space?	Victoria Collins	Tim is great! Excited to hear that you are working on queer spaces for your masters - if you haven't heard of this group already, feel free to follow along for events, research feedback, and community building opportunities! https://www.instagram.com/queerspaceworkinggroup/	Demetra Vogiatzaki

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15	I want to first give a quick thank you to Timothy. A number of years ago I took his 20th Century Architecture class at UMass Amherst and that one class inspired me so much that I switched into architecture and am currently doing my Masters dissertation on Queer Spaces. So thank you! With that, I have a question that is open to everyone. The idea of the interior as a fluctuating space that can't be defined and how similar that is to queerness, do you see a more permanent queer interior or is the beauty of the interior in the openness of possibilities and constant flow and change of space?	Victoria Collins	Thank you Demetra! I will definitely follow.	Victoria Collins
16	If the interior is also the site where much of American homophobia, racism, classism etc. is enacted, is it really a place devoted to self expression? What interiors look like are affected by race, class, access, property ownership, etc.	Anonymous Attendee		
17	For Kevin (and, well, all the panelists): Eleanor Raymond designed houses for groups of women living together — notably the compound she built for Natalie Hays Hammond and her friends in Gloucester. Are there any similar compounds designed for gay men and, if not, is that related to “shame” — i.e. women can live in communal settings but not men?	Martha McNamara		
18	But aren't there moments, such as the 18th c. in France, where interiors are discussed? Camus le Mezieres, Petite Maison, rococo, etc?	Mary McLeod	Indeed! There is very rich literature on French interiors in the long 18th century, and they have been heavily studied in scholarship through the lenses of gender and sexuality.	Demetra Vogiatzaki
18	But aren't there moments, such as the 18th c. in France, where interiors are discussed? Camus le Mezieres, Petite Maison, rococo, etc?	Mary McLeod	Yes, and why I'm not sure the "interior" is always secondary at moments in history.	Mary McLeod

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18	But aren't there moments, such as the 18th c. in France, where interiors are discussed? Camus le Mezieres, Petite Maison, rococo, etc?	Mary McLeod	Absolutely. I am leaving this as a reference to all, but a great resource is the edited volume "Interiors and Interiority" - the introduction as much as the full list of contents offers a fascinating exploration on the transhistorical resonance and conceptual wealth on interiors: https://www.degruyter.com/document/doi/10.1515/9783110340457/html?lang=en	Demetra Vogiatzaki
19	Re: Modernist transparent houses, well, we all know it.	Jim Bryan		
20	I'm thinking of Paul Rudolph's work especially his NY own residence and Philip Johnson's glass house as if the closet was blown up. Thoughts?	Anonymous Attendee		
21	Could you speak about queer antique collecting? Using objects in the home as symbols of identity...	Isaac Benigson		
22	I wonder if there's a link between the feeling of shame and the desire for privacy, especially in contrast to the glass house, which defies the notion of seclusion. Does the glass house, by embodying ultimate transparency, signify a lack of shame?	Ted Galperin	Don't forget that Philip Johnson himself said (in Diary of an Eccentric Architect), "You can't ball in a glass house. That's why there is the Guest House." (Opaque!)	David Samson
22	I wonder if there's a link between the feeling of shame and the desire for privacy, especially in contrast to the glass house, which defies the notion of seclusion. Does the glass house, by embodying ultimate transparency, signify a lack of shame?	Ted Galperin	Love that. Thank you David!	Ted Galperin

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23	In thinking about the discussion of how/why design history has not fully engaged with queer theory and the thoughtful point in John's article from Munoz that much of this work may move away from a traditional archive, what might that look like for other design historians doing this type of work?	Anonymous Attendee		
24	within interiors - bedrooms , studies, dens etc less open to views by visitors - often good case studies	Pat KIRKHAM		
25	For John & Timothy: John points to the image of the effete interior decorator of 1920s and Tim points to the (masculine? non-binary) minimalist disco-era interiors, both as examples of the queering of (interior) architecture/design tropes... Could either or both of you speak to a transformation of the image of queer masculinty in the design between these time periods? How do you perceive the eveolution in queer design, and do you see any interesting trends emerging, currently?	Adeola Enigbokan		
26	Kevin's title (referring to the "gayborhood") makes me think about different kinds of interiority—not just the inside/outside distinction of a home or building, but the inside/outside distinction of a neighborhood. For Kevin (and others), how does thinking through scale shape how we might approach queer interiority?	Brian Goldstein	live answered	Christy Anderson
27	These issues of gender and shaming are present in the fights over licensing interior designers, like architects.	Monty Freeman		
28	How would interior architecture, and its use in North America, as part of the interior identity/professionalisation/academisation debate feature in this discussion?	Carola Ebert		

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29	What does it mean to design, architecture and/or interior, when the act of Pride moves from a protest to a celebration? From shame to protest to pride?	Jon Gould		
30	Yes!! If the big chair in the room isn't automatically "dad's chair," if the sewing kit isn't mom's, it opens a million possibilities.	Kris Ford		
31	As someone who has lived through the dismantling of dualities I sometimes wonder if the juxtaposition of queer and normative risks a kind of homogenizing--or reductiveness. How much did we gain or lose by not using terms like lesbian and gay? Is there really such a clear idea of what is normative?	Mary McLeod	live answered	Christy Anderson
32	films a good way of feelings handled better than in design history—and also i think many more historians recognise messyness - and many students now are encouraged to in attempts to get rid of 'neat' histories — and i didnt hear class mentioned - to messa??	Pat KIRKHAM		
33	Yes. Someone chose the font of the colored only signs. Decided on doorknobs to segregated bathrooms. Sketched bus interiors and met abt the angle of the partitions.	Anonymous Attendee		
34	Re: Lack of definitive evidence of peoples' identities, aren't others' perceptions of them also evidence? If everyone thinks of you as something that has a significance even if you aren't in fact that thing.	Jim Bryan		

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35	While queerness is often viewed as a forward-thinking identity, it's notable that in interior design, queer designers frequently find themselves safeguarding traditional aesthetics. Could this reverence for historical ornamentation and design styles be considered a transgressive act within the queer context?	Ted Galperin		
36	Perhaps this is more of an aside, but I'd be curious if anyone on the panel thinks that this discourse has been affected in any way by the HIV/AIDS crisis? If so, then how?	Rafael Fontes		
37	Alice, I would like to talk further about this you. I think queer is broader but it also limits an exploration of difference. For instance, gay men have had for power traditionally (i.e. MoMA curators of architecture) relative to women whether lesbian or straight. But this is a longer debate.	Mary McLeod		
38	The appropriation of interior design by architecture firms (postwar?) seems a fertile ground for investigation. What does it mean to have a separate department of interior design? It sets up a hierarchy of the professions, certainly. Does it also have implications for the issues of shame you have been discussing?	Paula Lupkin	live answered	Christy Anderson
38	The appropriation of interior design by architecture firms (postwar?) seems a fertile ground for investigation. What does it mean to have a separate department of interior design? It sets up a hierarchy of the professions, certainly. Does it also have implications for the issues of shame you have been discussing?	Paula Lupkin	It feels somewhat related to the professionalizing of midwifery in this country.	Kris Ford
39	Thank you, Christy. And thank you all the speakers. A rich and fascinating session.	Mary McLeod		

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40	Thanks so much for this amazing panel! About the intergenerational differences, talking about queerness yes or no, using the names, outing etc. I just would like to point out that for younger people, it is such a relief there are kindred people. Esp. with feminist authors it's always such a nice surprise when it turns out they are actually also part of the queer 'family' if you don't mind me saying. Like coming home in a way.	Dirk van den Heuvel		
41	Thank you so much! This has been a wonderful conversation and one that will spawn more fabulous subversive work	Jessica Sewell		
42	Is there a group or online community we can join to continue these discussions, if we would like?	Adeola Enigbokan		
43	Agree with all the congrats! Thank you all so much!!	Louisa Iarocci		
44	Thank you for this excellent conversation.	Imogen Hart		
45	Thank you all!	Adeola Enigbokan		