



*"Why Are You  
Doing This To Me?"*

MONAGHAN & TRINIDAD "WHY ARE YOU DOING THIS TO ME?" LANDMARK ARTS

PHILIP MONAGHAN AND DAVID TRINIDAD

This publication accompanies the exhibition "Why Are You Doing This To Me?" Philip Monaghan and David Trinidad, which was organized by Landmark Arts in the Texas Tech School of Art in conjunction with Philip Monaghan.



60. **Doris Day Dissolves**, oil and ink jet on canvas, 36" x 60".

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# "Why Are You Doing This To Me?"

**PHILIP MONAGHAN AND DAVID TRINIDAD**

A Collaboration of a Painter and a Poet

**An Exhibition of "The Late Show" Project  
2010-2015**

**Poetry by David Trinidad  
Paintings by Philip Monaghan**

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Including the poems:

"The Late Show"

and "Watching the Late Movie with My Mother"

Reprinted by permission from *The Late Show* by David Trinidad (Turtle Point Press, 2007).

## Dedication

This project is dedicated to the memory of our mothers.

With special thanks to Dr. Carol Edwards, former Dean of Texas Tech University College of Visual & Performing Arts, who proposed this project and supported its realization.

Thank you to Professor Jim Howze, *retired*, Department of Art, Texas Tech University.  
Thank you to Joe Arredondo, Director of Landmark Arts at Texas Tech University,  
and Marvin Taylor, Director and Curator of Fales Library at New York University.

- Monaghan and Trinidad



73. **Geraldine Page Dissolves**, oil and ink jet on canvas, 36" x 60".

## Exhibition Schedule

October 2 - December 13, 2015

### Landmark Arts

Texas Tech University School of Art,  
Texas Tech University, Lubbock, Texas

February 9 - May 6, 2016

### Fales Library and Special Collections, Tracey/Barry Gallery

Elmer Holmes Bobst Library  
New York University, New York City

## Foreword

In the fall 2013, the administration hosted the College of Visual and Performing Arts alumni reception in NYC. At the reception, I had the pleasure of meeting Mr. Philip Monaghan as well as other TTU alumni living in NYC. It was a great evening! I had a chance to catch up on their careers since graduation. It was a small but mighty gathering of recent, mid-career and established practicing artists. I was intrigued with Phillip's career path, which led him to attend and receive his MFA from the prestigious Pratt Institute. He has had an amazing career in the advertising industry and has been pursuing his studio practice for over a decade.

We are excited that the Texas Tech presentation of Philip's "*Why Are You Doing This To Me?*" brings this level of interdisciplinarity to our exhibition program. That the artworks collaborate with David Trinidad's poetry, which references Hollywood films of the mid-20th century, promotes the inclusion of a film series during the exhibition period. This cross-disciplinary arts practice helps us engage with our students more fully and promotes the type of professional practice we encourage.

In addition to his exhibition, Mr. Monaghan's short residency at Texas Tech will provide an opportunity to share and discuss his professional accomplishments and how his Bachelor of Fine Arts from Texas Tech has made an impact on life.

It is extremely important for us to maintain relations with our alumni and invite them back to share their experiences with students, faculty, and the Lubbock community. Landmark Arts is housed in the School of Art and we are committed to our goal to collaborate with the University and community to develop thought provoking exhibitions such as, "*Why Are You Doing This To Me?*" This exhibition fits our mission to provide educational community outreach to and engagement with our students, faculty, the university, and the Lubbock metropolitan area.

Welcome back Philip!

**Lydia Thompson**

Director, Texas Tech School of Art  
Lubbock, Texas  
August, 2015





12. **Female on the Beach #3**, oil on linen, 16" x 20". Collection of David Sloan and Steve Norring, New York.

### **"For Instance, You."**

I first read David Trinidad's poetry in *OutWeek* magazine, a seminal news rag of the early 1990s that had its pulse on the NYC queer scene that encompassed ACT UP, Queer Nation, Bar d'O, Crowbar, Eighty-Eights, and Universal Grill. I found Trinidad's easy-going style and perfect choice of words belies his complex rhythms, rhyme schemes, and tributes to the most complicated structures in the history of poetry. Later, because of the Downtown Collection that I was building and through my acquaintance with Ira Silverberg and Dennis Cooper, I met David when he was trying to assure the legacy of Tim Dlugos, a fellow poet who died of AIDS in 1990. David wondered if I were interested in Tim's papers for the library. I remembered reading Dlugos' poetry, too, and immediately said yes. This was the beginning of a long friendship and joint project to keep Dlugos' poetry alive. In time, David's papers came to Fales, too, as did the papers of many other poets in his scene. Through David and Tim, I met Philip Monaghan, an artist who had been a collaborator and lover of Dlugos'. Philip told me of an unfinished collaboration between Dlugos and him that was slated for NYU's Grey Gallery, but never realized. Having seen Philip's paintings for Dlugos' poem "Gilligan's Island," I agreed to install the collaboration in the Tracey/Barry Gallery in Fales.

The Downtown scene has a long history of poet and painter collaborations, reaching back to Frank O'Hara and Larry Rivers. I have always been keenly interested in artistic collaborations. When Philip said he and David were working on "*Why Are You Doing This to Me?*," I knew it was destined to be on view in our Gallery. I, too, am one of those queer boys who spent late nights with my mother watching the great women of the cinema tear up the scenery. These movies are both misogynistic and proto-feminist, melodramatic and camp, tragic and comforting. I think queer boys of a certain age saw themselves as trapped in a masculine culture where they felt as ill at ease as the heroines David and Philip depict in this new collaboration. Some of us however, found Bette Davis, the consummate professional actress who took no prisoners. We learned to "Fasten" our "seat belts" and ride out many a "bumpy night."

**Marvin J. Taylor**

Director and Curator, Fales Library and Special Collections  
New York University  
July 22, 2015



59. Elizabeth Taylor Scrawls Across A Mirror With Lipstick, oil on linen, 36" x 48".

## The Late Show

(circa 1970)

by David Trinidad

Natalie Wood, in the middle of reciting a Wordsworth poem, bursts into tears and runs out of the classroom. Carroll Baker gasps in an oxygen tent, her platinum Harlow hair damp and flat. Kim Stanley throws a champagne glass at her mother's taxi, screaming "There is no god! There is no god!" In a chiffon cocktail dress and ankle-straps, Joan Crawford staggers down the beach, convinced her lover, Jeff Chandler, is out to murder her. Lana Turner learns that she and her daughter, Sandra Dee, are in love with the same man. Jilted and demented, Suzy Parker crouches in an alleyway in a soiled trench coat, sifting through Louis Jourdan's trash. To avoid forging the signature of her twin sister, whom she's killed,

Bette Davis grabs the red-hot end of a fire iron with her writing hand. Doris Day, in a black lace peignoir, sobs into the telephone: "Who are you? Why are you doing this to me?" Julie Harris hears Hill House beckoning, beckoning. Geraldine Page begs Paul Newman for a fix. Simone Signoret wipes her fingerprints off the glass as James Caan collapses, dead at her feet. Lee Remick pours herself another drink. Trembling, Ingrid Bergman watches the gaslights dim. Shirley MacLaine breaks down, admits her attraction to Audrey Hepburn. Barbara Stanwyck tries to keep Capucine. Elizabeth Taylor scrawls, with lipstick, "No Sale" across a mirror: Deborah Kerr smolders. Shelley Winters shrieks. Kim Novak screams and backs out of the bell tower, into thin air.

## “Why Are You Doing This To Me?”

Doris Day sobs this line into the telephone in *Midnight Lace* (1960) Universal Pictures. David Trinidad selected this scene as the eighth vignette and the 28th line of the title poem of his volume *The Late Show* (Turtle Point Press, 2007).

“Why are you doing this to me?” is the ultimate declaration of victimhood. This question assumes no responsibility for one’s own destiny and implies that the universe and all others outside of ourselves are the cause of life’s circumstances. It speaks of extreme subordination and low self-esteem. Yet we have all had this thought or said these words. I know because as a child, this is one of the first thoughts I remember: I looked at my parents and asked, “Why are you doing this to me?”

I first read David Trinidad’s poem “The Late Show” (circa 1970) while I was working on a visual statement about Tim Dlugos’ poem “Gilligan’s Island.” David is Tim’s estate’s poetry editor and has kept Tim’s flame alive by publishing three posthumous volumes of his work. In “The Late Show,” the period imagery, the highly-charged ersatz emotions and camp quality drew me right in. I began to decode the poem to figure out which film each scene derives from as the heroines are referred to only by stage names, not their characters. Some were obvious: Carroll Baker in *Harlow* and Kim Novak in *Vertigo*. Others required Google. But I was puzzled by the date 1970 in the subtitle. The films referenced in the poem were all released in the 1950s and 1960s. Then I read “Watching the Late Movie with My Mother,” another poem by Trinidad in the same volume. I realized that David was nostalgically remembering watching movies on TV with his mother in 1970. After learning that his mother had recently died, I realized these two poems were part of an elegy to her.

I was grieving my mother’s death as well. David and I both had the unique bond gay men share with their mothers. Our mothers were the wives of “the greatest generation’s” husbands. They followed the rules, raising families in the suburbs during the 1950s and 1960s. The films depicted in “The Late Show” were for them. And secretly, also for their gay sons who identified with the women in these films. Here were strong, glamorous women whose aspirations were often curtailed by their life’s circumstances or the bad men they chose. Screenplays were forced by film industry codes to punish any women who strayed too far from acceptable societal mores. Any bad situation these women found themselves in could be made right in the arms of a man.

The morality tales in these women’s movies were debunked with the advent of feminist theory in the 1970s. Yet, gay men clung to these movie’s myths the same way they clung to Judy Garland and later, her daughter Liza Minnelli. Lacking any cinema that depicted themselves and their lives, gay men claimed these films as their own and flocked to revival houses, chanting the dialogue in these films together. Drag performances further imitated the art and style of these films. Until the advent of the VCR in the early 1980s, these films were only experienced in the communal settings of bars and cinemas, which is the world I entered when I came out as a gay man in the 1970s. My friends and I had always known that these women’s stories were our own stories; they were us and we were them.



22. *Midnight Lace #1*, oil on linen, 16" x 20".



23. *Midnight Lace #2*, oil on linen, 16" x 20".





24. **Midnight Lace #3**, oil on linen, 16" x 20". Collection of David Sloan and Steve Norring, New York

Vito Russo, author and activist, had drawn a great deal of attention to the role of gay men and women in the cinema in his lectures and book *The Celluloid Closet* (Harper Collins, 1981/1987). Russo revealed early footage from pre-code Hollywood films that depicted openly gay characters. Once the Hayes Office began to censor films, references to gay themes went under the radar and were only recognizable to an *entre nous* audience. Despite the industry being heavily populated by gay directors (George Cukor), actors (Rock Hudson), writers (Gore Vidal) and technicians (Adrian Gibbons) their orientations were hidden from the film-going public. As long as any homosexuality was punished and the talent stayed in the closet, the studios were satisfied. David Trinidad included two of the films in "The Late Show" that Vito Russo included in his book. They are *The Children's Hour* (1960) in which Shirley MacClaine's character hangs herself after revealing her love for Audrey Hepburn's character; and *Walk on the Wild Side* (1962) in which Capucine's character, the object of Barbara Stanwyck's character's affections, is shot and killed while defending her man. Hollywood's message was clear: Don't even go there.

Once I gathered all 18 of "The Late Show" films, I searched them to find the scenes David Trinidad had referred to. I had to ask for his help on "Shelly Winters shrieked," as Miss Winters shrieked in most of her films. I learned that he was thinking of *Lolita* (1958) in which she plays James Mason's character's wife and is run over by a car after shrieking at him. Scene by scene I watched the films and grabbed digital images until I had the storyboard of the entire poem. I contacted David Trinidad to seek permission to use "The Late Show." Without hesitation, he agreed.

I was thinking about the subtitles often used to translate films when I added the poem's text to the images. This allowed me to break the character's role by outing the actor's stage name, as David Trinidad does in his poem. Further, the use of text on images references the contemporary meme, a much-utilized method of communicating irony. Showing the image of Lynn Markham eavesdropping on the phone from *Female on the Beach* (1955) becomes so much more transgressive when tagged as Joan Crawford. The viewer brings with them all of Miss Crawford's baggage: wire hangers, Pepsi and abusive motherhood.

As the work progressed, I developed triptychs for each of the lines of the poem as a way of illustrating the predicament the actors (the victims) find themselves in and the consequences they face. In *Midnight Lace*, Doris Day's character is terrified, the phone rings, she answers and is told she is going to die. Terrified, she bleats, "Who are you? Why are you doing this to me?" She does not suspect that her husband (played by Rex Harrison) is the person on the phone (via a tape recording) and he is plotting to drive her mad and to commit suicide. Instead of gaining her composure and leaving, she chooses to play the role of the victim. I realized that this line of dialogue would be the title for the show.

In *Splendor in the Grass* (1960) Natalie Wood's character breaks down while reading Wordsworth's ode "Imitations of Immortality from Recollections of Early Childhood," runs out of her English lit class and lands in a mental institution. Cause and effect, neatly portrayed. Also, a cautionary tale warning young people not to go "all the way."

The themes of the plots of these films resonate for me as a gay man. When Lee Remick's character is convinced to drink for the first time by her husband, played by Jack Lemmon in *Days of Wine and Roses* (1960) I thought about how many gay people, myself included, struggle with addiction as they come to terms with their sexual orientation. Naturally, Lee Remick's character ends up in a skid row hotel. In *Imitation of Life* (1959) Lana Turner discovers that her daughter, played by Sandra Dee, is in love with her man. She is horrified. How often does this scene repeat itself in gay life? As Jean Harlow's character, played by Carroll Baker in *Harlow* (1965) lies gasping for air in an oxygen tent, I think of the hospitals I visited and friends that were lost during the AIDS epidemic. The scenes in these films were all part of my own coming out: breaking down while looking at a mirror, throwing drinks, seedy bars, cheating men, overdoses, hospitals and institutions, desperation, violence, suicide and early death. My life was projected onto these victims.

Moviemaking during this era relied on technical effects that now appear quite dated. The churning orchestral score, the period typestyles of the title cards, the cross-cut to an object in dramatic close up to add emphasis and the camera lingering on interior details all provided me with visual texture and subject matter for this project. It is in the cross-fading dissolves, the prior scene fading as a new scene is superimposed over it, that visually represents the conflicts of these actors.

In *From Here to Eternity* (1955) Deborah Kerr's character throws a seductive glance at her date, played by Burt Lancaster, and suddenly they are passionately writhing in the sand together. Her impotent husband is his commanding officer so things do not end well.

In *Games* (1967) Simone Signoret's character looks on calmly as James Cann's character drops dead, poisoned by her. She then packs up the cash and jewelry of his wife whom they drove insane, scatters pills everywhere to suggest suicide and hails a cab.

Finally, in *Vertigo* (1958) Kim Novak, as Judy, pleads with James Stewart's character to love her as much as he loved Madeleine, whom Novak had impersonated. A nun appears in the bell tower of a California mission where they are fighting and Judy falls to her death.

"Into thin air:"The ultimate victim.

**Philip Monaghan**  
New York City  
March, 2015



63. **Kim Novak Dissolves**, oil and ink jet on canvas, 36" x 60".





15. *Imitation of Life #3*, oil on linen, 16" x 20".

## Watching the Late Movie with My Mother

by David Trinidad

It was our special time:  
just the two of us  
alone in the family room  
on a Saturday night,  
everybody else—my father, brother  
and two younger sisters—  
asleep in the back of the house.  
She reclined on the brown couch;  
I was sprawled on the carpet  
in front of the TV, totally  
absorbed in the drama  
on the small screen:

Elizabeth Taylor in a white slip,  
Paul Newman on crutches,  
arguing in an upstairs bedroom;  
Natalie Wood and Carolyn Jones sneaking  
off from their summer camp  
and canoeing, by moonlight,  
to the adult resort across the lake;  
or Tippi Hedren tiptoeing away  
from her boss's safe, her  
beige pump slowly slipping  
out of her coat pocket.

My mother lay there  
in her lavender bathrobe,  
head propped on a couple of throw  
pillows, with her double chin  
and her salt-and-pepper hair,  
bags under her eyes,  
easily moved to tears  
by love or death scenes.

During a used car  
commercial, I fixed popcorn  
in the kitchen, poured it  
into the large green Tupperware

bowl, quickly added  
melted butter and salt  
as not to miss a minute  
of the movie. I scooped  
a small bowl for my mother;  
grabbed napkins, set a glass  
of ice water on a cork coaster  
on the table next to the couch.

Often, she fell asleep  
before the end and I'd have  
to nudge her: "The movie's  
over, Mom, go to bed."  
Once alone, I quietly unlocked  
the kitchen door and snuck  
outside, my cigarettes tucked  
in the pocket of my plaid robe.  
In the driveway, I smoked  
several in a row, ducking behind  
a hedge whenever a car  
came by, its headlights sweeping  
the dark street.

Occasionally, a dog barked  
on another block. Dew  
shimmered on the dichondra  
in our front yard. I looked up  
at the moon, the trees, what  
stars I could see through  
the glow of the city in the  
distance. I inhaled the last drags  
deeply, doused the butt in curb water.  
Then, as frightened and excited  
as Marjorie Morningstar  
or Marnie, I tiptoed back  
into the house.



43. *Walk on the Wild Side #1*, oil on linen, 16" x 20".



44. *Walk on the Wild Side #2*, oil on linen, 16" x 20".



45. *Walk on the Wild Side #3*, oil on linen, 16" x 20".

## Excess, Stardom, and the Melodramatic Mode

In the opening sequence of *BUTterfield 8* (Daniel Mann, 1960), Elizabeth Taylor's character awakens in a man's apartment. As she collects herself, she finds \$250 cash and a note asking if it's enough. Offended, (At the amount? Or the offer of payment itself?) she grows angrier until she pauses before a mirror to apply her lipstick. Instead of painting her lips she uses it to scrawl "No Sale" across the mirror – the pink words contrasting sharply with the emphatically blue décor. As the scene unfolds, we closely follow its star through every loaded gesture – she picks up her visibly ripped dress, denoting the previous night's passion (or haste?) – and even the music carefully apes every one of her movements and expressions. Taylor is easy to watch both for her beauty and her acting ability, and her fans might have known that she was playing this frustrated figure not out of artistic commitment, but because it was her final contract role at MGM, where she was being paid far less than her fame and talent might warrant. This moment, like all those referenced in David Trinidad's "The Late Show" and Philip Monaghan's corresponding exhibition "Why Are You Doing This to Me?" crystallizes a set of sensations and conventions that characterize a whole mode of cinema: the Hollywood melodrama, and its subset the "Woman's Film." Here I will offer some context for these films as social barometers, industrial products, and vehicles for female stardom, noting the technologies and viewing practices that generate these moments of emotional and aesthetic excess.

In the 1930s and 40s, Hollywood identified women as a majority of their audience, and consequently devoted considerable resources to what was termed "The Woman's Film" – movies centered on the exploits of female characters and relationships among women.<sup>1</sup> While the films in Trinidad's poem are from later decades, many of the stars established their careers in this period, including Bette Davis, Jean Harlow, Joan Crawford and Barbara Stanwyck. While these melodramas were created within a profoundly chauvinistic Hollywood system, one that assumed women's interests were restricted to home life, family, and romance, these performers still managed to portray roles whose complexity and nuance are often the envy of 21st century actresses.

At the same time, Hollywood began to enforce a system of self-censorship, The Production Code, restricting film content in the name of preserving public decency. While the Code transformed over time, its primary concerns were with sexuality, violence, and protecting the institutional power of both church and state. The moments of tension in Trinidad's poem and Monaghan's paintings are often those where women are punished for transgressions, either for pursuing their desires, questioning the status quo, or asserting their ambitions. These punishments are both consistent with cultural norms that treat women's desire as dangerous, and also a product of Code policies, where representations of immorality were only acceptable if they were shown to have dire consequences. Hence gangster movies where we enjoy the criminals' exploits for two hours, then watch them die in a hail of Code-mandated bullets. Meanwhile, the female protagonists who resist society's prescriptions end up going mad, humiliated, imprisoned, or dying – they are required to vanish "into thin air."



46. *BUTterfield 8 #1*, oil on linen, 16" x 20".



47. *BUTterfield 8 #2*, oil on linen, 16" x 20".



The paradox of the Production Code is that its efforts at suppression inspired great creativity in filmmaking. The censorship process relied on editing scripts, so filmmakers quickly figured out ways to represent the unrepresentable through coded gestures, hyperbolic set design, affected musical cues, strategic editing, expressive camera angles, or curious sound effects. For example, when it became forbidden to refer to sex, and especially sex outside of heterosexual matrimony, filmmakers transformed the act of smoking into an elaborate erotic code, to the point where viewers of *Butterfield 8* would surely catch the hint when Elizabeth Taylor, frustrated at her lack of cigarettes, chokes when she takes on her inconsiderate lover's cigars. This pattern of substitution, of winking at the audience to get the message across, works especially well in melodrama, whose primary defining property is its use of excess.

Melodrama is a mode of excess in that it employs "extravagant expressionism" in every formal property, from its implausible narrative outcomes to outrageous costumes, dramatic music, and hammy acting.<sup>2</sup> Critical examinations of melodrama have identified a practice termed "reading against the grain," where viewers interpret moments of implausibility as the expression of underlying ideological problems, alternate histories, or suppressed realities that cannot be contained or explained by conventional narrative structures. One way of theorizing this process is to read the excess as an hysterical symptom – an ailment with no physical cause, but which manifests a repressed trauma. The "traumas" in these texts are the paradoxes of society, such as the unacknowledged and troubling realities of unacceptable sexuality, violence, or the frustrations caused by sexism, racism, and other abuses. Even the "happy endings" of melodramas are often excessive in that they are rarely plausible.<sup>3</sup> Indeed, each of the moments in the poem and paintings are not only emotionally intense, but melodramatically excessive: Kim Stanley isn't just angry, she's throwing champagne glasses at cars. Joan Crawford isn't just frightened, she's staggering in chiffon and impractical shoes. Such moments of heightened artifice, pointing to issues suggested but not directly stated (Religion is a con, and so is Romance), are particularly meaningful for readers who are themselves excluded from conventional power structures – by virtue of their gender, sexuality, race, or class.

A notable feature of Trinidad's poem is that he describes these scenes not with character names, but the names of the movie stars portraying them. A "star" is more than just an actor – it is a persona built of an accumulation of roles, as well as details of personal life and experience, and even minute details of physical appearance, such as Jean Harlow's signature bleached blondeness, with its unabashed alignment of beauty and artifice. While stars had been cultivated and admired since the early days of the film

industry, star histories became even more acutely understood in the period described in Trinidad's poem. As Monaghan explains in his Artist's Statement, the title "The Late Show" refers to late-night TV broadcasts of old movies, and it speaks to the impact of television on people's access to film history.

Television not only encouraged nostalgic re-viewing of older films, but also gave new generations the opportunity to discover film history with their families, and to become conscious of transformations in genre, acting style, and star persona. Thus, in any given moment, the stars manifest not only their character's emotional state, but they also carry with them a larger narrative of past portrayals and "real life" events – a history that in turn maps onto viewers' memories of feeling for, identifying with, and admiring (or disdaining) these cultural figures. Thus, even the most artificial, formulaic, and implausible cinematic moments can conjure complex and deeply personal responses.

**Allison Whitney, Ph.D.**

Associate Professor in Film and Media Studies  
Department of English  
Texas Tech University  
July, 2015

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<sup>2</sup>Maria LaPlace, "Producing and Consuming the Woman's Film: Discursive Struggle in *Now, Voyager*," in *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. Christine Gledhill (London: British Film Institute, 1987), 139.

<sup>3</sup>Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess* (New Haven: Yale UP, 1976), 146.

<sup>4</sup>Geoffrey Nowell-Smith, "Minelli and Melodrama" in *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. Christine Gledhill (London: British Film Institute, 1987), 73.



65. **Simone Signoret Dissolves**, oil and ink jet on canvas, 36" x 60".



32. **Games #2**, oil on linen, 16" x 20".



33. **Games #3**, oil on linen, 16" x 20".



40. *The Children's Hour #1*, oil on linen, 16" x 20".



41. *The Children's Hour #2*, oil on linen, 16" x 20".

## “Mothers, Movies and Sons, Oh My!”

“Why Are You Doing This To Me?” by Philip Monaghan and David Trinidad honors their mothers and bonding experiences as they watched iconic Hollywood films. For both Monaghan and Trinidad these films parallel their formative years growing up as homosexuals. Themes of alcoholism, betrayal, controlling partners, and suicide are shared across gender and identity lines as mothers and sons empathize with fallen characters portrayed by iconic female actors. This exhibition has particular resonance for Texas Tech and the Lubbock LGBTQ community because Monaghan attended Texas Tech from 1972-1976.

Monaghan’s series of paintings combined with Trinidad’s poetry documents their personal relationships with their mothers. Monaghan has intricately woven his depictions of women with pastel hues and kitschy references and creates a playful way of engaging difficult social issues that include being gay at a time when prevailing beliefs equated homosexuality with perversity and psychosis. Homosexual men who were searching for nurturing role models often found two: their mothers and Hollywood. While the interior lives of many homosexual men were hidden and restrained, many homosexuals found that they could live vicariously through movies. It was mothers and movies that gave many homosexual men a sense of safety and inclusion in spite of constant negative social stigma. Monaghan and Trinidad affirm this with this exhibition.

In Monaghan’s art and Trinidad’s poetry mothers and memory are critical to understanding the work. Trinidad’s writing is linked to his mother and the movies they watched that made an impression on the way he views himself. The heroines and victims of the films in Trinidad’s poems continue to exist in contemporary narratives, both in film and writing. Monaghan and Trinidad’s art portfolio resonates with us, as gay men from working class backgrounds. We connect to our own experiences with our mothers through film, television, and art. We too watched Late Shows with our mothers and explored our hopes and dreams together. Our mothers’ dreams and aspirations at times found respite in iconic Hollywood movies. And, we secretly feel that our mothers wanted to provide the best opportunities for us as queer sons.

Some of our most visceral personal experiences self-identifying as LGBTQ individuals are depicted in Monaghan’s paintings based on the movie, *The Children’s Hour* starring Audrey Hepburn and Shirley MaLaine. This movie demonstrates intersections of privilege and gender for us. Privilege, limited though it may have been for women of the 1950s, was retained so long as they remained positive representations of femininity and maintained traditional white middle class American values. In Monaghan’s paintings, scenes inspired by the movies in Trinidad’s poem show how women are given limited freedom, so long as they remain complacent and docile. We witness what women who challenge the system get—exactly what they deserve. This ideology is poignantly made in an emotional exchange between characters portrayed by Shirley MaLaine and Audrey Hepburn where the former confesses her attraction to the latter. The paintings titled *The Children’s Hour #1*, *#2* and *#3* are both haunting and powerful for us. We as viewers are persuaded to witness the devastation that results when



an individual is pushed to a breaking point, simply for maintaining her/his convictions. In *Audrey Hepburn Dissolves*, an image based on the same movie, Monaghan dramatically demonstrates the aftermath that results when an individual either is no longer able to conform to societal pressure or cares to.

Growing up, our living rooms were our safety zones where we witnessed the trials and tribulations of the heroines and the victims along with our mothers, much like Monaghan and Trinidad. Growing up Polish and Mexican Catholic, we had no problem envisioning and enmeshing our visual perceptions of self through mainly white middle class movie and TV fictions alongside models of masculinity and femininity that were instilled in us via our respective cultural and social backgrounds. While watching movies and shows like those in Monaghan's art and Trinidad's poem, our mothers provided a safe space for us in which we tried to imagine ourselves into the pre-arranged worlds depicted in the films much like those in "The Late Show." In *Days of Wine and Roses*, like Lee Remick who pours herself another drink, and in *Sweet Bird of Youth*, where Geraldine Page begs Paul Newman for a fix, we identify with the needs to escape, self-medicate, soothe ourselves, and possibly heal. In all these films and TV programs it is women who we learned to see and care about and model. We too continue to hear our mothers' voices as lessons that we apply to our academic and artistic lives.

Monaghan and Trinidad remind us of our important cultural connections with our mothers. These are vital grounding connections that help connect us to our LGBTQ her/histories. They remind us of the myriad historic difficult cultural and personal work and conversations. Their work exposes many misogynies against women begging us as viewers to celebrate the best/worst of mothers and mothering and continue such cultural conversations in our art and writing.

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Lubbock, Texas, May, 2015



61. **Audrey Hepburn Dissolves**, oil and ink jet on canvas, 36" x 60".



4. **Harlow #1**, oil on linen, 16" x 20".



5. **Harlow #2**, oil on linen, 16" x 20".



64. **Carroll Baker Dissolves**, oil and ink jet on canvas, 36" x 60".



27. **The Haunting #3**, oil on linen, 16 x 20 inches.



28. **Sweet Bird Of Youth #1**, oil on linen, 16 x 20 inches.





1. **Splendor in the Grass #1**, oil on linen, 16" x 20". Collection of David Trinidad, Chicago.



2. **Splendor in the Grass #2**, oil on linen, 16" x 20".



70. **Natalie Woods Dissolves**, oil and ink jet on canvas, 36" x 60".



68. **Shelly Winters Dissolves**, oil and ink jet on canvas, 36" x 60".



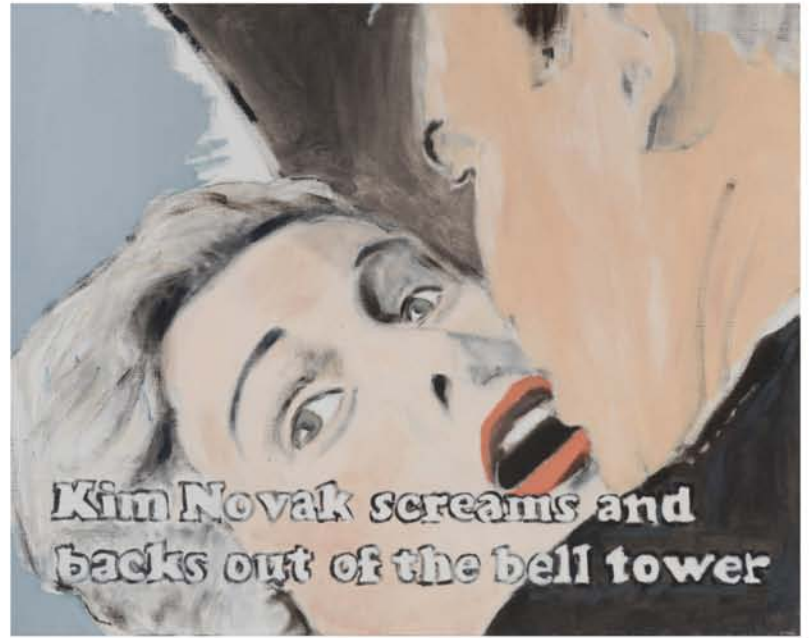
53. **Lolita #2**, oil on linen, 16" x 20".



54. **Lolita #3**, oil on linen, 16" x 20".



55. **Vertigo #1**, oil on linen, 16 x 20 inches.



56. **Vertigo #2**, oil on linen, 16 x 20 inches.





66. Lee Remick Dissolves, oil and ink jet on canvas, 36" x 60".



35. Days of Wine and Roses #2, oil on linen, 16" x 20".



36. Days of Wine and Roses #3, oil on linen, 16" x 20".

## Synopses of Scenes

**1. Splendor in the Grass** (1961) Warner Brothers, Directed by Elia Kazan. Natalie Wood, as "Deannie" Loomis, portrays a high-strung high school girl from the wrong side of town being courted by the scion of a wealthy family, Bud Stamper, played by Warren Beatty; "Deannie" has a hard time resisting Bud's sexual advances and suffers a nervous breakdown and has to be institutionalized.

**2. Harlow** (1965) Paramount, Directed by Gordon Douglas. Carroll Baker portrays film actress Jean Harlow in this backstage drama about her rise to stardom and tragic early death. As Harlow's career takes off, a string of bad relationships, an overbearing mother and alcoholism land her in an oxygen tent, dying.

**3. The Goddess** (1958) Columbia, Directed by John Cromwell. Kim Stanley, as blonde bombshell film star Rita Shaw, is adored by the masses, yet miserable inside in a story that is loosely based on Marilyn Monroe's life. Rita's mother, a reformed flapper who is now a religious fundamentalist, comes to her daughter's aid in Hollywood after she suffers a nervous breakdown on a movie set. Rita gets religion but when her mother announces she has to return to her home in the Midwest, Rita starts drinking again and throws a champagne glass at her mother's taxi.

**4. Female on the Beach** (1955) Universal-International, Directed by Joseph Pevney. Joan Crawford plays Lynn Markham, a glamorous widow seeking solace at her dead husband's beach house. A local beach bum, Drummond Hall, played by Jeff Chandler, makes a play for her which she initially resists. But "Drummy" eventually wins Lynn Markham and she agrees to marry him. While packing for her honeymoon, she discovers evidence that her husband plans to kill her.

**5. Imitation of Life** (1959) Universal-International, Directed by Douglas Sirk. Lana Turner, as Broadway star Lora Meredith, has an on-again, off-again courtship with Steve Archer, played by John Gavin, because he does not approve of her career. Her daughter from an earlier marriage, Susie, played by Sandra Dee, develops a puppy love for Steve, much to her mother's concern. Lora sets about immediately to save her man from her daughter.

**6. The Best of Everything** (1959) 20th Century Fox, Directed by Jean Negulesco. Three young career gals share a New York apartment and work at a publishing firm in the city. One of them, Gregg Adams, played by supermodel Suzy Parker, is a typist and aspiring actress. She falls for David Savage, a Broadway director played by Louis Jourdan, who dumps her. Devastated, she begins to stalk him, digging through his trash and hanging out on his fire escape, where her shoe gets caught in the grate and she plunges to her death.

**7. Dead Ringer** (1964) Warner Brothers, Directed by Paul Henreid. Bette Davis plays twin sisters Margaret DeLorca, a wealthy widow, and Edith Phillips, a down and out cocktail bar owner. Edith conspires against her sister, murders her and assumes her identity. Things do not go well when the staff notices she does not know her way around her own house and her sister's dog is openly affectionate to her; the dog despised her sister. When papers come from the bank that she must sign, she purposely sears her right hand with a hot fire poker and signs with her left hand to avoid questions about her signature.

**8. Midnight Lace** (1960) Universal-International, Directed by David Miller. Kit Preston, played by Doris Day, is a newlywed American heiress living in London with her financier husband Tony, played by Rex Harrison. A series of murder threats haunt Kit, inducing paranoia. To console his wife, Tony offers to take her away to Venice. Kit buys herself a new black lace negligee. While wearing the negligee, a threatening phone call comes in from the murderer. Kit screams.

**9. The Haunting** (1963) Metro-Goldwyn-Mayer, Directed by Robert Wise. Julie Harris plays Eleanor "Nell" Lance, a mild-mannered woman who has spent her life caring for an invalid family member. She is part of a group investigating paranormal occurrences at Hill House, the scene of much misery and misfortune. "Nell" becomes mentally unstable after observing multiple supernatural events. Her companion Theodora, played by Claire Bloom, is a lesbian, although they do not touch.

**10. Sweet Bird of Youth** (1962) Metro-Goldwyn-Mayer, Directed by Richard Brooks. Alexandra Del Lago, portrayed by Geraldine Page, is an aging Hollywood actress on the run from a recent film flop. Her companion, hustler stud Chance Wayne, played by Paul Newman, has brought her to his hometown of St. Cloud, Florida to hide out. To settle her nerves, Del Lago begs Chance for some dope. Eager to please, he complies and they settle in bed as she prepares to seduce him.

**11. Games** (1967) Universal Studios, Directed by Curtis Harrington. Paul, played by James Caan and Lisa, played by Simone Signoret, have just duped Paul's wife Jennifer, played by Katherine Ross, into murdering a man during a series of psychologically thrilling mind games. Paul has prepared Lisa's cut of the proceeds from Jennifer's inherited wealth when he falls on the bed, dead. Lisa has poisoned him. She then stages the scene to look like a suicide, packs up all the cash, walks out of the door and hails a taxi.

**12. Days of Wine and Roses** (1962) Warner Brothers, Directed by Blake Edwards. PR man Joe Clay, played by Jack Lemmon, convinces his girlfriend Kirsten Ames, played by Lee Remick, to try her first drink. Kirsten says the drink makes her feel good. To please Clay, she has another. Later, he ends up in AA and she ends up in a seedy hotel with a bottle.

**13. Gaslight** (1944) Metro-Goldwyn-Mayer, Directed by George Cukor. Ingrid Bergman portrays Paula, the niece of a world famous opera singer who was murdered in her London townhouse. While living abroad, Paula meets Gregory Anton, played by Charles Boyer, falls in love and marries him. Gregory suggests that they move into her dead aunt's townhouse. He knows that the aunt had some precious jewels that were never accounted for because; unknown to Paula, Gregory is the man who murdered her aunt. He sets about humiliating and belittling her while he tears the attic apart, looking for the jewels. Every time he lights the attic lights, the gaslights in the house dim, causing Paula to become unhinged. Eventually, he is revealed for what he is and Paula exacts her revenge on him by humiliating and belittling him while he is tied up tight in a chair.

**14. The Children's Hour** (1961) United Artists, Directed by William Wyler. Karen Wright and Martha Dobie, played by Audrey Hepburn and Shirley MacLaine are teachers and owners of a girl's boarding school. One of their students invents a story about seeing the two women kissing and tells her grandmother. Suddenly all the parents withdraw their students from the school and the women are ruined. Martha reveals that she really is in love with Karen, she just never knew it. Karen does not feel the same way towards Martha. Martha hangs herself in desperation and all the townspeople are ashamed of how they treated the ladies.

**15. Walk on the Wild Side** (1962) Columbia, Directed by Edward Dmytryk. Capucine portrays Hallie, a prostitute in a New Orleans brothel. Her madam is Jo, played by Barbara Stanwyck. Jo and Hallie have a lesbian relationship

of convenience. When Hallie wants to leave the brothel with Dove, an old beau of hers, Jo blocks him by blackmailing him and having her thugs rough him up. Eventually, a showdown occurs between Jo with her thugs and Hallie with Dove. A gun misfires and Hallie is killed, Jo is devastated.

**16. Butterfield 8** (1960) Metro-Goldwyn-Mayer, Directed by Daniel Mann. Party girl Gloria Wandrous, Elizabeth Taylor, wakes up in wealthy executive Weston Liggett's apartment and discovers a note with cash in it. Insulted at the insinuation that she is a mere prostitute, Gloria leaves the cash, scrawls in lipstick on the mirror, "No Sale," and steals his wife's mink coat.

**17. From Here to Eternity** (1958) Columbia, Directed by Fred Zinnemann. Karen Holmes, portrayed by Deborah Kerr, is the bored wife of the camp captain. His sergeant, Burt Lancaster, is sent to the Holmes residence where he encounters Mrs. Holmes. Before long, they are in swimsuits together on the beach. Karen smolders. They write in the sand together in a passionate iconic embrace.

**18. Lolita** (1962) Seven Arts/ Metro-Goldwyn-Mayer, Directed by Stanley Kubrick. Humbert Humbert, played by James Mason, a French literature professor, marries sexually frustrated New Hampshire housewife Charlotte Haze, played by Shelly Winters, in order to be close to her daughter Lolita, a teenage nymphet played by Sue Lyon. Bored with Charlotte's neediness, Humbert sets down his frustrations in his diary which Charlotte discovers and reads. Charlotte becomes hysterical when she confronts Humbert, runs out into the street and is hit by a car and killed, leaving Humbert free to pursue Lolita. Things do not end well.

**19. Vertigo** (1958) Paramount, Directed by Alfred Hitchcock. "Scottie" Ferguson, played by James Stewart, is a disabled police detective suffering from acrophobia who falls in love with Madeleine Elster, a client's wife, played by Kim Novak. He witnesses what he thinks is Madeleine's suicide as she jumps from a bell tower in a California mission and he suffers a nervous breakdown. He has been duped to cover up a murder; the woman he fell in love with is actually Judy Barton, also played by Novak, who is impersonating Madeleine. He eventually learns the truth and returns to the bell tower with Judy to confront her; Judy begs him to love her, not Madeleine. As they embrace, a nun appears and startles Judy, who backs away and falls from the tower to her death.



49. **From Here to Eternity #1**, oil on linen, 16" x 20".



50. **From Here to Eternity #2**, oil on linen, 16" x 20".



71. **Deborah Kerr Dissolves**, oil and ink jet on canvas, 36" x 60".



## David Trinidad Biography



Photo by Alyssa Lynce

David Trinidad was born in Los Angeles, California, in 1953 and raised in the San Fernando Valley. He attended California State University, Northridge, where he studied poetry with Ann Stanford and edited the literary journal *Angel's Flight*. He founded Sherwood Press in memory of his late friend, poet Rachel Sherwood.

Trinidad's first book of poems, *Pavane*, was published in 1981. The *Los Angeles Times Book Review* noted that Trinidad's "voice has assurance and integrity." In the early 1980s, Trinidad was one of a group of poets who were active at the Beyond Baroque Literary/Arts Center in Venice, California. Other members of this group included Dennis Cooper, Bob Flanagan, Amy Gerstler, and Ed Smith. As editor of Sherwood Press, he published books by Cooper, Flanagan, Gerstler, Tim Dlugos, Alice Notley, and others. In 1988, Trinidad

relocated to New York City. He received his Master of Fine Arts from Brooklyn College in 1990. He taught at Rutgers University and The New School. In 2002, Trinidad moved to Chicago to teach at Columbia College, where he co-founded the literary journal *Court Green*. His personal papers are archived at Fales Library at New York University.

David Trinidad's books include *Peyton Place: A Haiku Soap Opera* (2013), *Dear Prudence: New and Selected Poems* (2011), *By Myself* (with D.A. Powell, 2009), *The Late Show* (2007), *Phoebe 2002: An Essay in Verse* (with Lynn Crosbie and Jeffery Conway, 2003), and *Plasticville* (2000), all published by Turtle Point Press. His next book of poems, *Notes on a Past Life*, is forthcoming from BlazeVOX [books] in 2016.

In addition to his own books, Trinidad has edited several volumes of poetry, including *A Fast Life: The Collected Poems of Tim Dlugos* (Nightboat Books, 2011), which won a Lambda Literary Award. Other edited collections include *Saints of Hysteria: A Half-Century of Collaborative American Poetry* (with Denise Duhamel and Maureen Seaton, Soft Skull Press, 2007) and *Holding Our Own: The Selected Poems of Ann Stanford* (with Maxine Scates, Copper Canyon Press, 2001).

Trinidad's poems have appeared in such periodicals as *The American Poetry Review*, *Boston Review*, *Columbia: A Journal of Literature and Art*, *Harper's*, *The Paris Review*, *Poem-A-Day*, *Puerto del Sol*, *Tin House* and *TriQuarterly*, and have been included in numerous anthologies, including *The Best American Poetry*, *High Risk: An Anthology of Forbidden Writings*, *The Outlaw Bible of American Poetry*, *Postmodern American Poetry: A Norton Anthology*, and *Up Late: American Poetry Since 1970*.

Trinidad is known for his masterful use of popular culture in his poems. The poet James Schuyler wrote, "Trinidad turns the paste jewels of pop art into the real thing." His work is also associated with the innovative formalism of the New York School. Alice Notley has written, "There is an unwavering light in all of Trinidad's work that turns individual words into objects, new facts." About *The Late Show* (2007), *The New York Times Book Review* wrote that Trinidad's "most impressive gift is an ability to dignify the dross of American life, to honor both the shrink-wrapped sentiment of the cultural artifacts he writes about and his own much more complicated emotional response to them."

## Philip Monaghan Biography



Photo by Joshua Jordan

A painter noted for his visual collaborations with poets, Philip Monaghan was born in Rockville Center, New York and raised in the suburbs of New York City and Houston, Texas. He attended Memorial High School in Houston and Texas Tech University in Lubbock, Texas, receiving a BFA in Studio Art in 1976. In 1977, he moved to New York City to attend Pratt Institute in Brooklyn where he received an MFA in Studio Art in 1979.

Part of the 1980s East Village fashion and art scene, Monaghan was friendly with artists including Andy Warhol. Concurrently, Monaghan worked as an art director and branding expert for various retail companies in New York and Milan. In 1981, he was appointed Art Director for Fiorucci New York where he collaborated with Antonio Lopez, Francesco Scavullo and Warhol on live windows and events in-store. During this time, he was in a

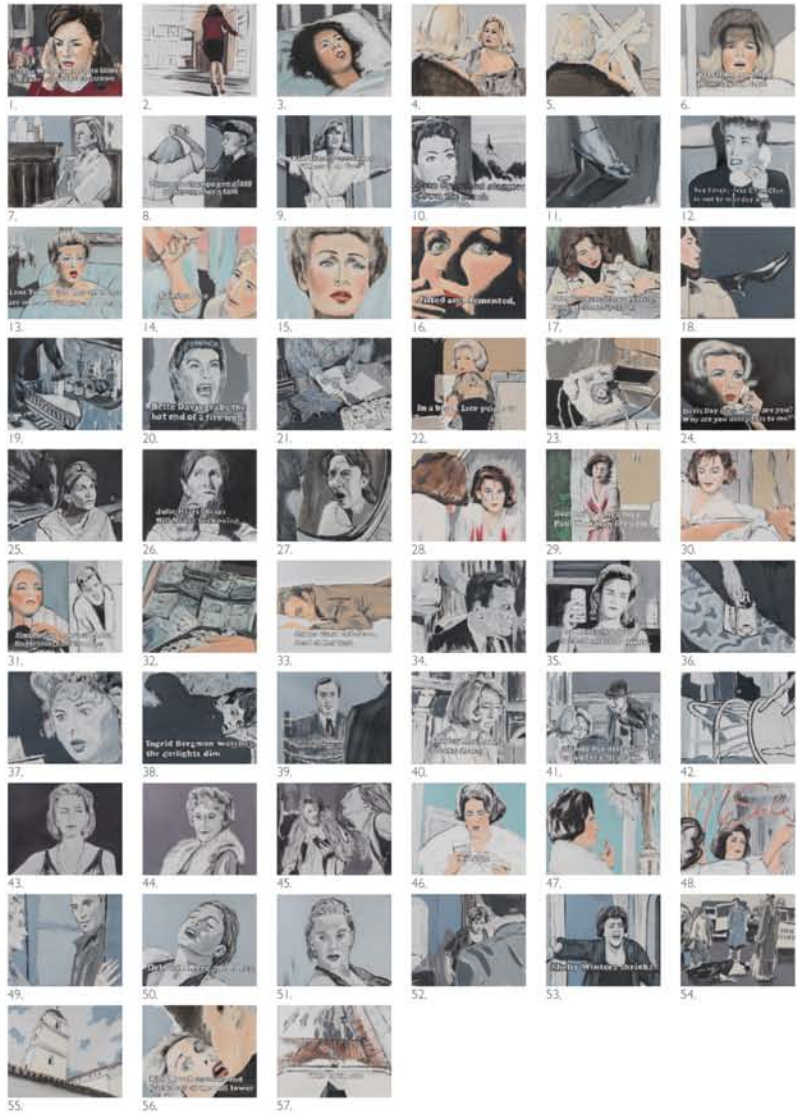
relationship and later a friendship with poet Tim Dlugos. It was also during this time that he performed at various venues with artists Joey Arias and Ann Magnuson. From 1986, Monaghan held a variety of posts at Limited Brands, involved in positioning and creative direction for the company's iconic brands. He retained top talent such as Patrick Demarchelier, Bruce Weber, Steven Meisel and Peter Lindbergh. He retired in 2001 and dedicated himself to a fine arts practice.

In 2011, Fales Library at New York University mounted an exhibition of Monaghan's paintings titled "*At Moments Like These He Feels Farthest Away*," a visual response to Tim Dlugos's poem "Gilligan's Island." The exhibition was reviewed by Holland Cotter of *The New York Times*.

Of Philip Monaghan's work, Max Berlinger of *Out.com* wrote, "...a moment of pop culture nirvana rendered with cloudy, dream-like abandon — a chillingly apt look in the rearview mirror of entertainment history."

Of Monaghan's 2011 show, Holland Cotter of *The New York Times* wrote, "Mr. Monaghan is admirably faithful to the poem's text. His layering of painted and printed images reflects its fractured structure. His light-touch, straight-faced brushwork is perfectly suited to its plain-style language and affectless, though dimly forbidding tone." Rozalia Jovanovic of *Flavorwire* described Monaghan's response to "Gilligan's Island" by Tim Dlugos by writing, "In addition to being stylistically captivating, the works are compelling for their exploration of the subliminal communications embodied in this seminal '70s (sic) television show." Marvin Taylor, curator of Fales Library at NYU said, "Philip's illuminating paintings open up the psychosexual world Dlugos — and a whole generation of gay men — envisioned in Gilligan's world." Ruth La Ferla of *The New York Times* wrote, "A similar dread has colored many of the paintings... some are openly horrific. But that pervading creepiness is belied by Mr. Monaghan's exuberant brush strokes, alluring pastels and illustrative imagery, which would seem more appropriate to a lighthearted commentary on love, lust and human vanity."

Philip Monaghan lives in New York City, [philipmonaghanstudio.com](http://philipmonaghanstudio.com)





## Exhibition List

1. **Splendor in the Grass #1**, oil on linen, 16" x 20".  
*Collection of David Trinidad, Chicago*
2. **Splendor in the Grass #2**, oil on linen, 16" x 20".
3. **Splendor in the Grass #3**, oil on linen, 16" x 20".
4. **Harlow #1**, oil on linen, 16" x 20".
5. **Harlow #2**, oil on linen, 16" x 20".
6. **Harlow #3**, oil on linen, 16" x 20".
7. **The Goddess #1**, oil on linen, 16" x 20".
8. **The Goddess #2**, oil on linen, 16" x 20".
9. **The Goddess #3**, oil on linen, 16" x 20".
10. **Female on the Beach #1**, oil on linen, 16" x 20".
11. **Female on the Beach #2**, oil on linen, 16" x 20".
12. **Female on the Beach #3**, oil on linen, 16" x 20".  
*Collection of David Sloan and Steve Narring, New York*
13. **Imitation of Life #1**, oil on linen, 16" x 20".
14. **Imitation of Life #2**, oil on linen, 16" x 20".
15. **Imitation of Life #3**, oil on linen, 16" x 20".
16. **The Best of Everything #1**, oil on linen, 16" x 20".
17. **The Best of Everything #2**, oil on linen, 16" x 20".
18. **The Best of Everything #3**, oil on linen, 16" x 20".
19. **Dead Ringer #1**, oil on linen, 16" x 20".
20. **Dead Ringer #2**, oil on linen, 16" x 20".
21. **Dead Ringer #3**, oil on linen, 16" x 20".
22. **Midnight Lace #1**, oil on linen, 16" x 20".
23. **Midnight Lace #2**, oil on linen, 16" x 20".
24. **Midnight Lace #3**, oil on linen, 16" x 20".  
*Collection of David Sloan and Steve Narring, New York*
25. **The Haunting #1**, oil on linen, 16" x 20".
26. **The Haunting #2**, oil on linen, 16" x 20".
27. **The Haunting #3**, oil on linen, 16" x 20".
28. **Sweet Bird of Youth #1**, oil on linen, 16" x 20".
29. **Sweet Bird of Youth #2**, oil on linen, 16" x 20".
30. **Sweet Bird of Youth #3**, oil on linen, 16" x 20".
31. **Games #1**, oil on linen, 16" x 20".
32. **Games #2**, oil on linen, 16" x 20".
33. **Games #3**, oil on linen, 16" x 20".
34. **Days of Wine and Roses #1**, oil on linen, 16" x 20".
35. **Days of Wine and Roses #2**, oil on linen, 16" x 20".
36. **Days of Wine and Roses #3**, oil on linen, 16" x 20".
37. **Gaslight #1**, oil on linen, 16" x 20".
38. **Gaslight #2**, oil on linen, 16" x 20".
39. **Gaslight #3**, oil on linen, 16" x 20".
40. **The Children's Hour #1**, oil on linen, 16" x 20".
41. **The Children's Hour #2**, oil on linen, 16" x 20".
42. **The Children's Hour #3**, oil on linen, 16" x 20".
43. **Walk on the Wild Side #1**, oil on linen, 16" x 20".
44. **Walk on the Wild Side #2**, oil on linen, 16" x 20".
45. **Walk on the Wild Side #3**, oil on linen, 16" x 20".
46. **BUtterfield 8 #1**, oil on linen, 16" x 20".
47. **BUtterfield 8 #2**, oil on linen, 16" x 20".
48. **BUtterfield 8 #3**, oil on linen, 16" x 20".
49. **From Here to Eternity #1**, oil on linen, 16" x 20".
50. **From Here to Eternity #2**, oil on linen, 16" x 20".
51. **From Here to Eternity #3**, oil on linen, 16" x 20".
52. **Lolita #1**, oil on linen, 16" x 20".
53. **Lolita #2**, oil on linen, 16" x 20".
54. **Lolita #3**, oil on linen, 16" x 20".
55. **Vertigo #1**, oil on linen, 16" x 20".
56. **Vertigo #2**, oil on linen, 16" x 20".
57. **Vertigo #3**, oil on linen, 16" x 20".
58. **Barbara Stanwyck Tries To Keep Capucine**, oil on linen, 36" x 48".
59. **Elizabeth Taylor Scrawls Across A Mirror With Lipstick**, oil on linen, 36" x 48".
60. **Doris Day Dissolves**, oil and ink jet on canvas, 36" x 60".
61. **Audrey Hepburn Dissolves**, oil and ink jet on canvas, 36" x 60".
62. **Joan Crawford Dissolves**, oil and ink jet on canvas, 36" x 60".
63. **Kim Novak Dissolves**, oil and ink jet on canvas, 36" x 60".
64. **Carroll Baker Dissolves**, oil and ink jet on canvas, 36" x 60".
65. **Simone Signoret Dissolves**, oil and ink jet on canvas, 36" x 60".
66. **Lee Remick Dissolves**, oil and ink jet on canvas, 36" x 60".
67. **Suzy Parker Dissolves**, oil and ink jet on canvas, 36" x 60".
68. **Shelly Winters Dissolves**, oil and ink jet on canvas, 36" x 60".
69. **Ingrid Bergman Dissolves**, oil and ink jet on canvas, 36" x 60".
70. **Natalie Woods Dissolves**, oil and ink jet on canvas, 36" x 60".
71. **Deborah Kerr Dissolves**, oil and ink jet on canvas, 36" x 60".
72. **Bette Davis Dissolves**, oil and ink jet on canvas, 36" x 60".
73. **Geraldine Page Dissolves**, oil and ink jet on canvas, 36" x 60".

## Mission of Landmark Arts

To promote fine arts growth and development in our community through a comprehensive program of exhibitions, symposia and workshops, publications, and hands-on experience with working artists. As a component of the Texas Tech University School of Art, the strength of the program is in the integration of academic, professional, and real-world experience afforded by its broad association with the University and the Lubbock Community of arts supporters.

## The Fales Library & Special Collections

The Fales Library, comprising nearly 350,000 volumes of book and print items, over 11,000 linear feet of archive and manuscript materials, and about 90,000 media elements, houses the Fales Collection of rare books and manuscripts in English and American literature, the Downtown Collection, the Marion Nestle Food Studies Collection, the Riot Grrrl Collection, and the general Special Collections of the NYU Libraries.

We maintain a closed stacks reading room for scholarly access to our book collections, archival and manuscript collections, and media holdings. We also host public events and exhibitions, provide bibliographic instruction to class groups, and loan material from our collections for exhibitions and screenings worldwide.

Our mission is to acquire, preserve, and provide access to a wide range of primary research materials in their original formats, including books, manuscripts, media, archives, and other items in support of the educational and research activities of our various constituencies.