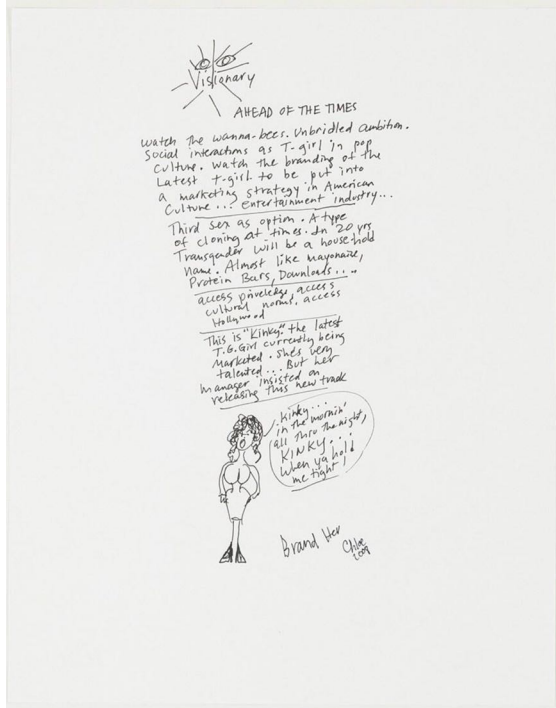


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Chloe Dzubilo, *The Prince George Drawings*

Curated by Alex Fleming and Nia Nottage

Presented in cooperation with NYU Special Collections and Visual AIDS

May 18 - July 13, 2025

Mask-only opening reception, Sunday, May 18, 5-7pm

Mask-optional opening reception, Sunday, May 18, 7-9pm

Hours

Sundays, noon-7pm (mask only)

Wednesday-Saturday, noon-7pm (mask optional)

Opening May 18, 2025, *Chloe Dzubilo, The Prince George Drawings* is the first posthumous solo exhibition of **Chloe Dzubilo** (1960-2011) curated by **Nia Nottage** and **Alex Fleming** in cooperation with NYU Special Collections and Visual AIDS. Chloe Dzubilo was an artist, musician, and transgender activist whose work and advocacy transformed New York City's cultural landscape and public policy throughout the 1980s, 1990s, and 2000s.

Dzubilo lived at The Prince George, a HASA (HIV/AIDS Services Administration) supportive housing site from 2000 to 2011, and translated her everyday experiences as an HIV positive Trans woman into acerbic line drawings that narrated scenes from her daily life. This body of work serves as a crucial historical record of Trans experience through Dzubilo's own struggle for self-determination in an era of widespread alienation and ableism toward those living with HIV/AIDS. *The Prince George Drawings* presents Dzubilo's legacy through the lens of her life commitments to Trans-inclusive public policy – healthcare, housing, and the protection of teens and youth.

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116 Elizabeth Street, Floor One, NY, NY 10013

Subsidized housing for those living with HIV and AIDS is a vital resource, but Dzubilo's stay at The Prince George left many things to be desired. During her residence, Dzubilo struggled with a voucher-based system that put caps on her income, frequent vermin infestations, and surveilled security policies that restricted overnight guests – including her spouse. These shortcomings had a great impact on the artist's practice, personal relationships, and overall well-being. On one occasion, while hospitalized for a hip replacement due to long-term HIV medication use, The Prince George was infested with bedbugs and the staff threw out many of Dzubilo's personal belongings – including her archive of artworks.

It was this event that incited Dzubilo's drawing practice. Undeclared, the artist embarked on a series of works on paper that documented these trials and her resultant activism surrounding HIV/AIDS and transgender healthcare. Often drafted in multiple iterations until she landed on a version that felt right, these drawings are a resuscitation of the mixed media artworks that were lost. These works, most of which were completed between 2008 and 2011, are also a testament to the very present and ongoing nature of HIV/AIDS as a chronic illness and a pandemic, and of healthcare activism as a whole.

Dzubilo reminds us that dedication to cure is a holistic practice that involves adequate housing and disability access. Without this holistic view of public health, medical landmarks, despite their abrupt effectiveness on one level, often contribute to a forgetting of patient experience and quality of life on another.

In a present time of ongoing and overlapping pandemics – of HIV, COVID, and transgender discrimination to name a few – these works act as a roadmap and as a friend. *The Prince George Drawings* document Dzubilo's overarching strategy – in art, music, and activism – of reinvigorating her practice and reengaging her audience, time after time, despite being constantly asked to start anew.

Chloe Dzubilo (1960-2011) channeled her experiences as a transgender woman living with HIV into a mixed-media drawing practice that dissolved boundaries between art and life. From the downtown scene to her role on the HIV and Human Services Planning Council, her vision rejected academic theory in favor of direct intervention, focusing on transgender liberation and housing justice. Her drawings – developed amid precarious housing conditions at The Prince George – blurred distinctions between political cartoon, memoir, and protest.

Presentations during Dzubilo's lifetime included ongoing involvement in Blacklips Performance Cult (1992-95), as well as curatorial projects such as *TransEuphoria* at Umbrella Arts Gallery (2011) and *The 6th White Columns Annual*, selected by Ken Okiishi and Nick Mauss (2011-2012). Following her death, her work has been featured in numerous exhibitions, including *Mixed Messages*, La MaMa Galleria (2011); *The Sexuality Spectrum*, Hebrew Union College Museum (2012-2013); *Bring Your Own Body*, Cooper Union (2015); *Art AIDS America*, Tacoma Art Museum and Bronx Museum (2015-2016); *Radiant Presence*, Guggenheim Museum (2015); *AIDS at Home*, Museum of the City of New York (2017); *Cell Count*, curated by Kyle Croft and Asher Mones, La MaMa Galleria (2018); and *No Bios*, curated by Isis Awad for Visual AIDS, EFA Project Space (2023).

Image: **Chloe Dzubilo**, *Visionary Ahead of the Times*, 2008, ink on paper, 11 x 14 inches, Courtesy of NYU Special Collections, Chloe Faith Dzubilo Papers (MSS.397), Visual AIDS, and Estate of Chloe Dzubilo, Photo: Christopher Burke Studios

Alex Fleming (b. 1984, Detroit) is an artist and curator who lives and works in New York. He is the co-founder and director of the art gallery Ulrik. Over the past two decades, Fleming has developed a practice concerned with the social, material, and organizational conditions of art. His work often operates through the development of distribution channels that challenge and reconfigure those conditions. He has organized exhibitions at Yale Union, Bridget Donahue, Miguel Abreu, Galerie Max Mayer, and Participant Inc. Prior to founding Ulrik, Fleming taught in the Department of Art, Film, and Visual Studies at Harvard University. He has held the positions of researcher at the MIT List Center for Visual Arts, Dramaturg at Performance Space New York, and Curator at Arika. He has been a visiting fellow in the Whitney Independent Study Program and Yale School of Art, and has been a contributing writer for *Texte zur Kunst*.

Nia Nottage (nn) (b. 1994, Detroit) (they/them) is an archivist, healthcare activist, and art curator. Their focus includes alternative media, performance practice, sexual subculture, and somatics. They are a co-founder of The Collective Practices Oral History Project: NYC 1980 - 2005, as well as a co-organizer at Come Forever, an accessible DIY space in Brooklyn that houses a public archive, public bathroom, mask non-optional social space, and healthcare mutual aid initiatives.

They have exhibited projects in collaboration with The Kitchen (NYC), BOFFO Performance Festival (Fire Island), Arts Project of Cherry Grove (Fire Island), Performa (NYC), Coalition to Protect Chinatown and The LES (NYC), Performance Space New York, Artists Space (NYC), and The Whitney Independent Study Program (NYC).

They participate in an active divestment from spaces that aren't interested in an ethos of community self-reliance around healthcare. If a space will not build infrastructure to account for inevitable sickness, they cannot collaborate — because they will inevitably be sick. If a space will not take care of them when they're sick, they can't invest in it. They reserve that energy to maintain the spaces that maintain their body, aka their life.

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PARTICIPANT INC is located at 116 Elizabeth Street, floor one, between Broome and Grand Streets. The closest trains are the J/Z (Bowery) and the B/D (Grand); the closest wheelchair accessible stop is the 6 (Canal). Entry is on grade and the gallery is barrier free throughout with an all gender, wheelchair accessible bathroom. Service animals are welcome.