

The Last Seduction is a melding of photography and painting, re-envisioning a queer, people of color history digitally merged into the painting canon of the 19th century. The name of this project is taken from a painting exhibition in Buenos Aires from 2015 at the Museo Nacional de Bellas Artes (MNBA-National Museum of Fine Arts). The subject matter is an in-depth visual portrayal of myths, fables, seduction, and betrayal, all within a plethora of female nudes. I appropriate these 19th century paintings to use as the background and reinsert my queered, mundane, and fetishistic contemporary photographic portraits as the subject(s).

The curation of the MNBA exhibition emulates colonialist histories and upholds whiteness and heterosexism within 19th century painting. This painting exhibition emphasized the European paintings as done by masters and the South American painters that were “copying” them. I am re-photographing portraits based on Argentine and Uruguayan painters and their European contemporaries to critique this art historical gaze; I am reinserting people of color as well as queer and trans* identified peoples. My reinsertion highlights the absence of people of color and the whitification of the subjects. Thus, this appropriation is an active inclusion of marginalized populations for the photographic contemporary moment, in contrast to the 19th century art canon that has historically erased their representations.