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Alice Ivers: A Gambling Phenomenon in the American West
Introducing Alice Ivers, known as "Poker Alice"

Alice Ivers, known as Poker Alice, was an English poker and faro player who gained fame in the American West. She was born in Devon, England in 1851 and later moved to Virginia with her family. Poker Alice became well-known for her gun-carrying, cigar-smoking, and poker-playing in gambling halls. A widow from Deadwood, she turned to card games as a means of supporting herself. Although born in England, Poker Alice quickly adapted to life in the Wild West and became a gambling icon.

A Career Fueled by Gambling and a Life Led in the Black Hills

Poker Alice made a living by gambling and working as a dealer in gold rush towns of the Rockies and Black Hills. She would often win sizable sums from her poker games, resulting in her becoming a prominent and admired figure. Her gambling prowess made her a target, leading to instances of jail time, following accusations of cheating at cards. However, this could not deter Poker Alice from her passion nor her financial success, with her death in 1930 at the age of 79.

The Legacy of Alice Ivers: A Pioneer for Women in Gaming

Poker Alice's legacy as one of the best-known female poker players in the Old West demonstrates her incredible impact on gambling and gaming. As recognition of her cultural relevance, "Poker Alice" has been memorialized in the naming of articles of clothing, jewelry, and music. Her groundbreaking career in poker opens the door for future generations of women to embark on their paths as gamblers in what was traditionally a man's world.

Frequently Asked Questions

Who was Alice Ivers?

Alice Ivers, also known as Poker Alice, was an English poker and faro player who gained fame in the American West.

What is Alice Ivers known for?

Alice Ivers, better known as Poker Alice, was legendary in the West for her big black cigar and her dramatic, high-stakes life in gold rush towns of the Rockies and the Black Hills.

What was Poker Alice's impact on the gambling world?

Poker Alice paved the way for future generations of women to embark on their paths as skilled female gamblers who could hold their own in the man's world of gaming.

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ikipédia, Wikipedia pt-wikipé : "Shapoke_Night__at Lathe LeInventory Para aqueles que cês e não sabem a poking Night No inventário é um game", onde Você ganharia partidas de rocher ou obterias itens TF2. Mas agora o jogador está removido da loja! Porque foram ite se caquer ao estoque remoçado

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Gemma Rolls-Bentley: Llenando los vacíos en la historia del arte con arte queer

Gemma Rolls-Bentley todavía recuerda la primera vez que vio el trabajo de un artista queer. Tenía unos veinte años y acababa de mudarse a Londres cuando vio una exposición de {img}grafías en blanco y negro de Catherine Opie en la galería Stephen Friedman. Después de obtener dos títulos en historia del arte, nunca había sido contextualizado como queer.

"Entonces vi todas estas {img}s de lesbianas en bicicletas y papás de cuero - en una galería de alto nivel, en Mayfair!" ella recuerda. "Fue algo que nunca había visto aprobado o validado de esa manera. Fue como: son mi gente y están colgadas en una galería!"

La encargada de contenido de The Guardian, Chloe Hamilton, entrevistó a Rolls-Bentley sobre su nueva misión: crear un libro que llene los vacíos en la historia del arte con artistas queer. El libro, titulado "Queer Art: From Canvas to Club and the Spaces Between", presenta breves biografías de casi 200 artistas queer activos entre la década de 1960 y la actualidad.

Una historia queer inclusiva

Garantizar una perspectiva integral e inclusiva fue clave para el proyecto. Rolls-Bentley adoptó un proceso de investigación exhaustivo para garantizar que "no se dejara piedra sin remover". También trabajó con galerías, museos y asistentes de investigación, y buscó en archivos de exposiciones de arte queer que datan de la década de 1970.

"El relato de la historia del arte queer que hemos tenido ha tendido a centrarse en versiones cis, blancas, gay y masculinas de la homosexualidad", dice Rolls-Bentley. "Sentí que era extremadamente importante que más de la mitad de los artistas en el libro no fueran cis ni blancos. Realmente quería comunicar que la experiencia queer y trans es multifacética; no hay una versión de lo que eso se ve."

¿Qué constituye el "arte queer"?

Definir lo que constituye el "arte queer" también fue un desafío. ¿Es todo el arte hecho por personas queer? ¿Tiene que representar explícitamente temas LGBTQ+?

"No creo que esas sean preguntas fáciles de responder. Hay algunos ejemplos en el libro de arte creado por personas que no se identifican como LGBTQIA+, pero se sintieron como partes importantes de esta historia, así que los incluí", dice, señalando la serie de {img}grafías de drag queens de Harlem House Ballroom de Chantal Regnault de 1989 a 1992.

"Para mí, el arte queer es el arte que refleja la experiencia queer de alguna manera u otra".

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