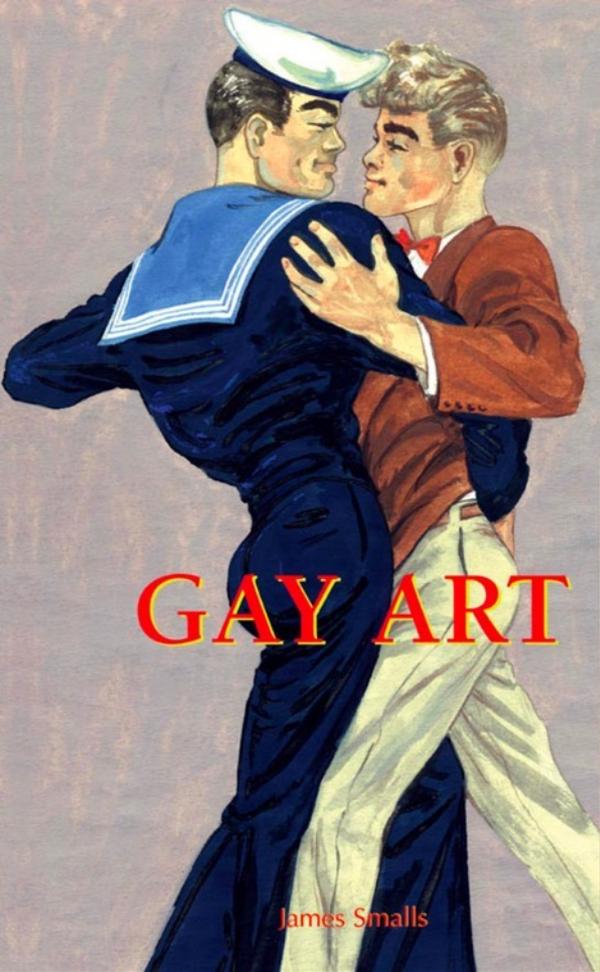
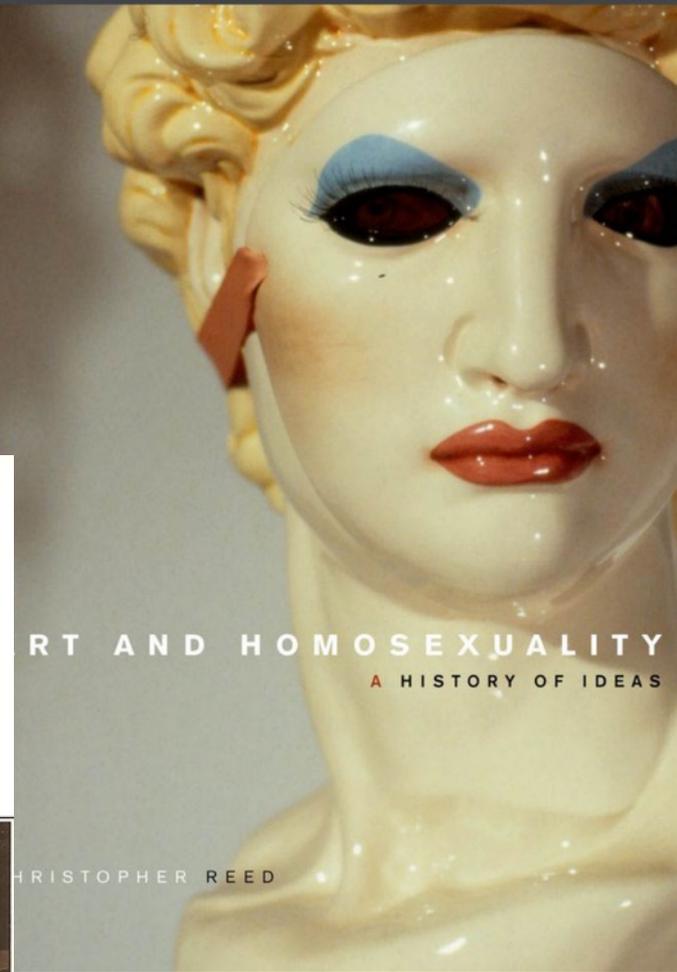
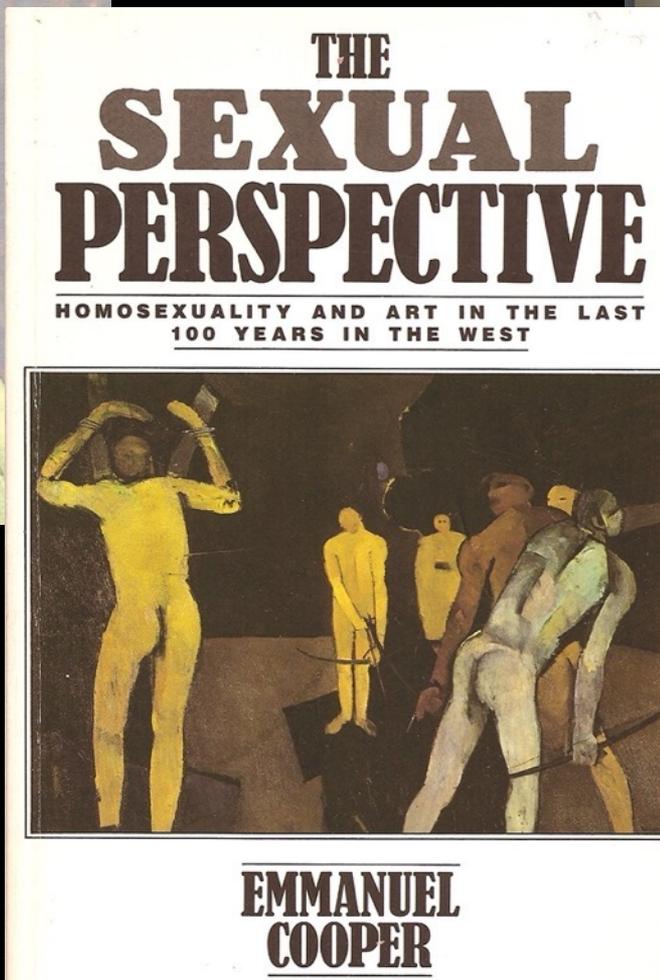


Queer Art History



L : James Smalls, *Gay Art* (New York, 2020)

R: Emmanuel Cooper, *The Sexual Perspective* (London, 1986)



Christopher Reed, *Art and Homosexuality* (Oxford, 2011)



QUEER BRITISH ART

TATE BRITAIN
5 APR - 1 OCT 2017

★★★★★ THE GUARDIAN

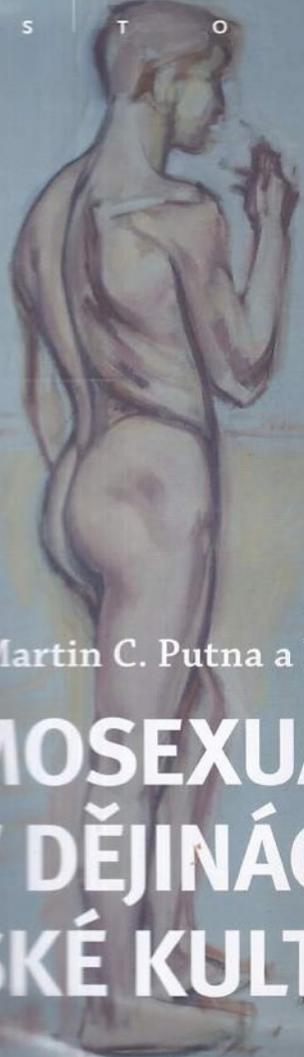
1867-1967

PIMLICO 
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Art by Sarah Bluckley, Self-Portrait 1942, Oil on Canvas,
© National Portrait Gallery, London





Martin C. Putna a kol.

HOMOSEXUALITA V DĚJINÁCH ČESKÉ KULTURY

academia

L: Martin Putna, ed., *Homosexualita v dějinách české kultury* (Prague, 2013)

R: *Ars Homo Erotica* (National Museum, Warsaw, 2010)





Anton von Maron

Portrait of Johann Winckelmann
(1768)



Roman copies of the lost Greek original sculpture the Doryphoros ("Spear carrier")



The highest concept of an ideal male youth is particularly well conceived in Apollo, in whom is combined the vigor of maturity with the soft forms of the most beautiful springtime of youth. These forms are grand in their youthful unity Thus Apollo was the most beautiful of the gods. Health flourishes in this youth, and vigor makes itself felt, like the dawn of a beautiful day.

Winckelmann, *History of the Art of Antiquity* (Los Angeles, 2006) p. 200

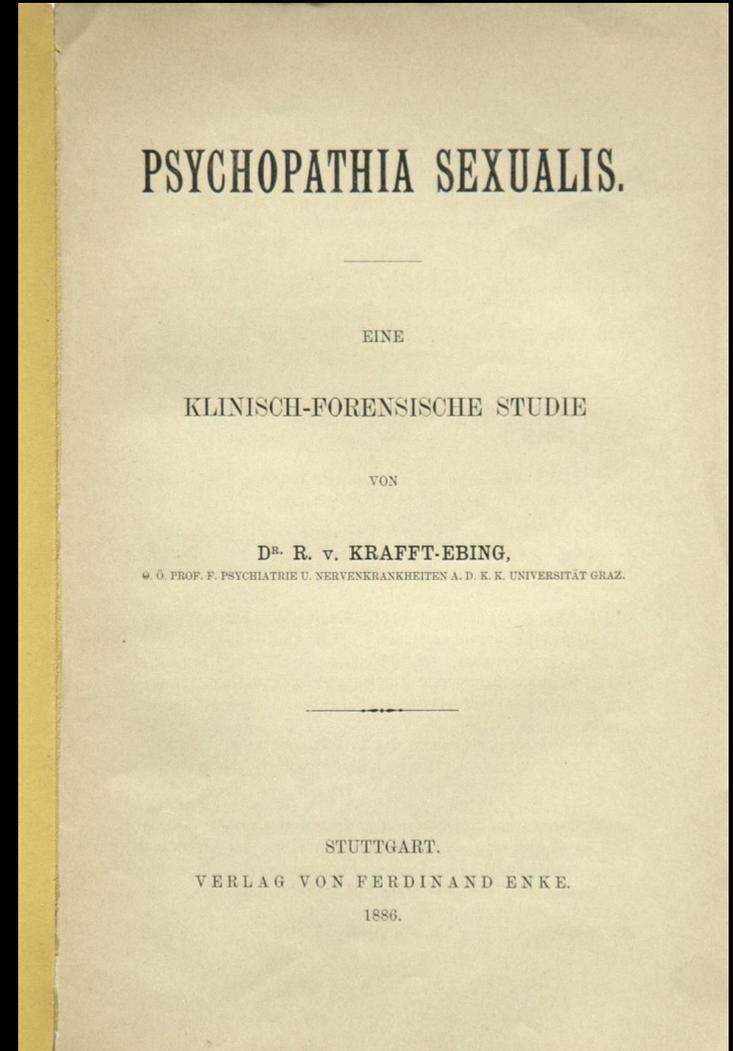
L: Apollo Belvedere ca. 120-40

Homosexual / Gay / Lesbian

'Homosexual' – first mentioned in:

Karl-Maria Kertbeny, *Paragraph 143 of the Prussian Penal Code and Its Maintenance as Paragraph 152 of the Draft of a Penal Code for the North German Confederation* (1869)

Richard Krafft-Ebbing, *Psychopathia Sexualis* (Stuttgart, 1886)



nature. We must not forget that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized—Westphal’s famous article of 1870 on “contrary sexual sensations” can stand as its date of birth¹—less by a type of sexual relations than by a certain quality of sexual sensibility, a certain way of inverting the masculine and the feminine in oneself. Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species.

Michel Foucault, *History of Sexuality 1: Introduction* (New York, 1978) p. 43

‘ ... one of the things that “queer” can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone’s gender, of anyone’s sexuality aren’t made (or can’t be made) to signify monolithically.’

Eve Kossofsky Sedgwick, *Tendencies* (Durham NC, 1993) p. 7

What is Queer Art History?

- Analysis of art and visual cultures depicting queer themes - which may be from a heterosexual perspective
- Analysis of art and visual cultures articulating / expressing queer desire and identities (“queer art”)
- Viewing art from the perspective of the queer viewer (“queering”)

A Typology of Different Kinds of Queer Art History

Concepts of Homosexuality

		Normal Part of Maturation	Encounter of One Normal/One Deviant	Separate Identity	Performative Role
Relationships of Art to Homosexuality	Depictions				
	a. by insiders	Greek Vessel paintings (Chapter 1)	Brassai's photographs (Chapter 4)	J.E.B.'s photographs (Chapter 6)	Tokugawa prints (Chapter 1) Della Grace's photographs (Chapter 7)
	b. by outsiders	photographs of Sambia by anthropologists (Chapter 1)	Gauguin's paintings of Polynesian mahus (Chapter 1)	Northern Renaissance depictions of witches (Chapter 2)	Medieval Church carvings (Chapter 2)
	Eroticized Objects	Sambia flutes (Chapter 1)	Sailors' uniforms and leather motorcycle gear (Chapter 5)	Props from Greek vase paintings in Aesthetic photography (Chapter 3 & 4)	Japanese harikata (Chapter 1)
	Products of Sexual Minorities		Berdache Textiles (Chapter 1)	Harmony Hammond's Sculpture (Chapter 6)	

QUEER THEMES



L: Zeus abducting Ganymede
6th century BCE

R: Zeus and Ganymede
mid-5th century BCE



Caravaggio

The Musicians (1595)



Anon
Shah Abbas I with a Page

Persian illustration, ca. 1627.

Thomas Eakins
The Swimming Hole (1885)





Gustave Courbet – The Repose (1863)

QUEER DESIRE AND SUBJECTIVITIES



David Hockney
Domestic Scene, Los Angeles
(1963)



Herbert List

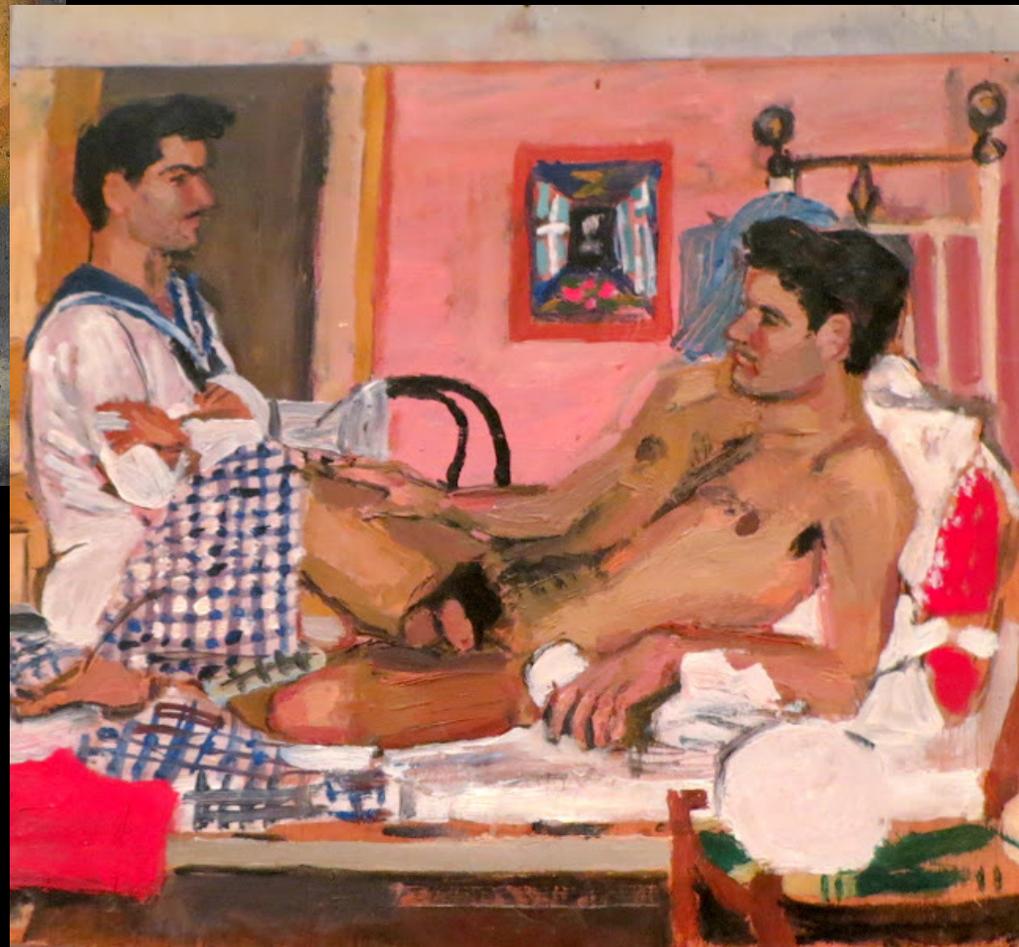
Hamburg, Germany (1932)



Yiannis Tsarouchis

L: The 2 Winds, Kaikias and Zephyrus (1966)

R: Sailor and Seated Nude (1948)





Robert Mapplethorpe

Self-Portrait with Whip (1978)



Robert Mapplethorpe

Man in Polyester Suit (1980)



Marsden Hartley

Painting No. 48 (1913)



Marsden Hartley

Portrait of a German
Officer (1914-15)



Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?* (1897-98).

With a *mahu*.

‘We went both of us naked, the white and blue paréo around our loins, hatchet in hand. . . . And in this forest, in this solitude, in this silence were we two—he, a very young man, and I, almost an old man with a soul stripped of many illusions and a body tired from many efforts and from the long, fatal heritage of vices from a morally and physically corrupt society. He walked before me, with the suppleness of an animal and the grace of an androgyne. And I believed I saw incarnated in him, palpitating and living, all the splendor of the flora around us. From it, in him, through him was loosed and emanated a powerful perfume of beauty.

Was this a man who walked there ahead of me? Was this the naive friend whose combined simplicity and complexity had attracted me? Was this not rather the Forest itself, the living Forest, without sex—and alluring?

Why was it then, and by this very weakening of sexual difference, that in this drunkenness of lights and perfumes, all of a sudden arose in a civilized elder this horrible thought imbued with all the thrill of novelty and mystery?

From *Noa Noa*. The Tahitian Journals of Paul Gauguin (1901). Cited in Reed, *Art and Homosexuality*, p. 22-23



Mary Høeg - Mary Høeg and her Partner Bolette Berg (1895-1903)

To my friend Sam White
Feb 1922
Man Ray



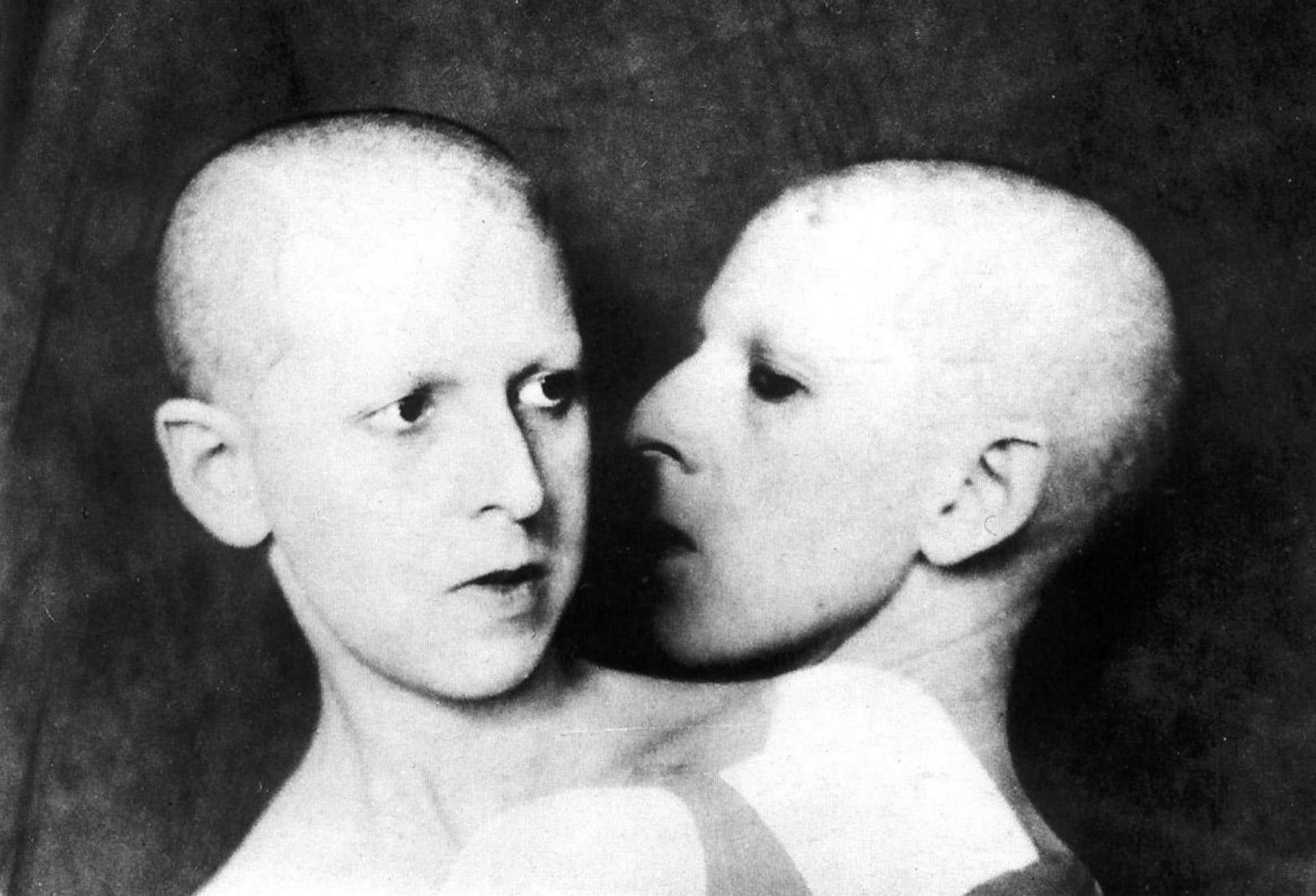
lovingly
Rose Selavy
alias Marcel Duchamp

Man Ray

Photograph of Marcel
Duchamp as Rose Selavy
(1921)



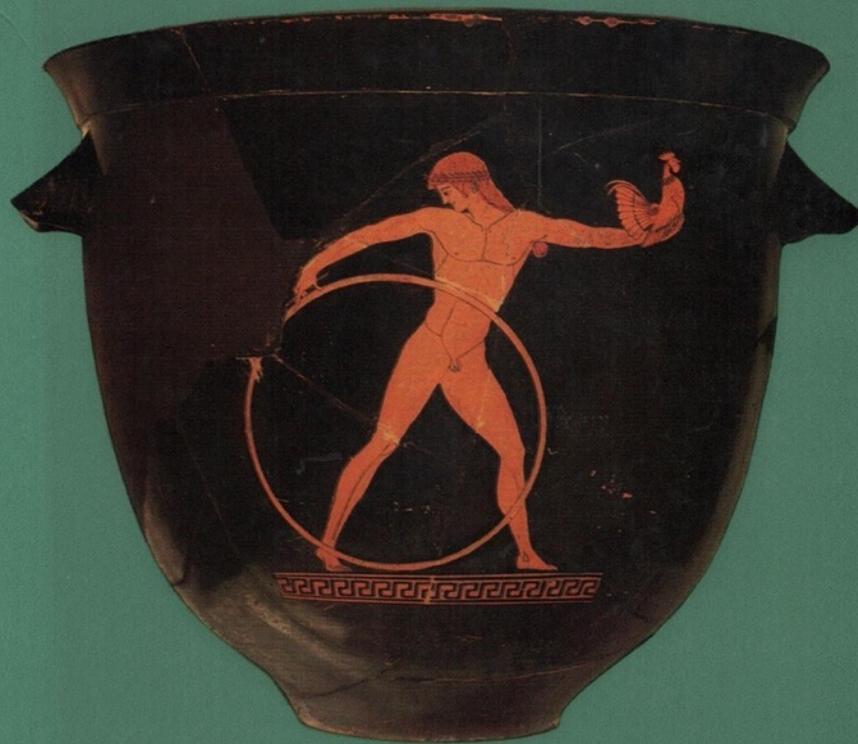
Claude Cahun
Self-Portrait (1920)



Claude Cahun – What Do You Want? (1929)

QUEERING 1: GREEK ART

GREEK HOMOSEXUALITY



K.J. Dover

' ... the notion of homosexuality is plainly inadequate as a means of referring to an experience, forms of valuation, and a system of categorization so different from ours. The Greeks did not see love for one's own sex and love for the other sex as opposites, as two exclusive choices, two radically different types of behavior. The dividing lines did not follow that kind of boundary. What distinguished a moderate, self-possessed man from one given to pleasures was, from the view point of ethics, much more important than what differentiated, among themselves, the categories of pleasures that invited the greatest devotion.'

Michel Foucault, *History of Sexuality 2: The Use of Pleasure* (New York, 1985)
p. 187

Roman 2nd century copy of a
Greek sculptural pair of
Harmodius and Aristogeiton

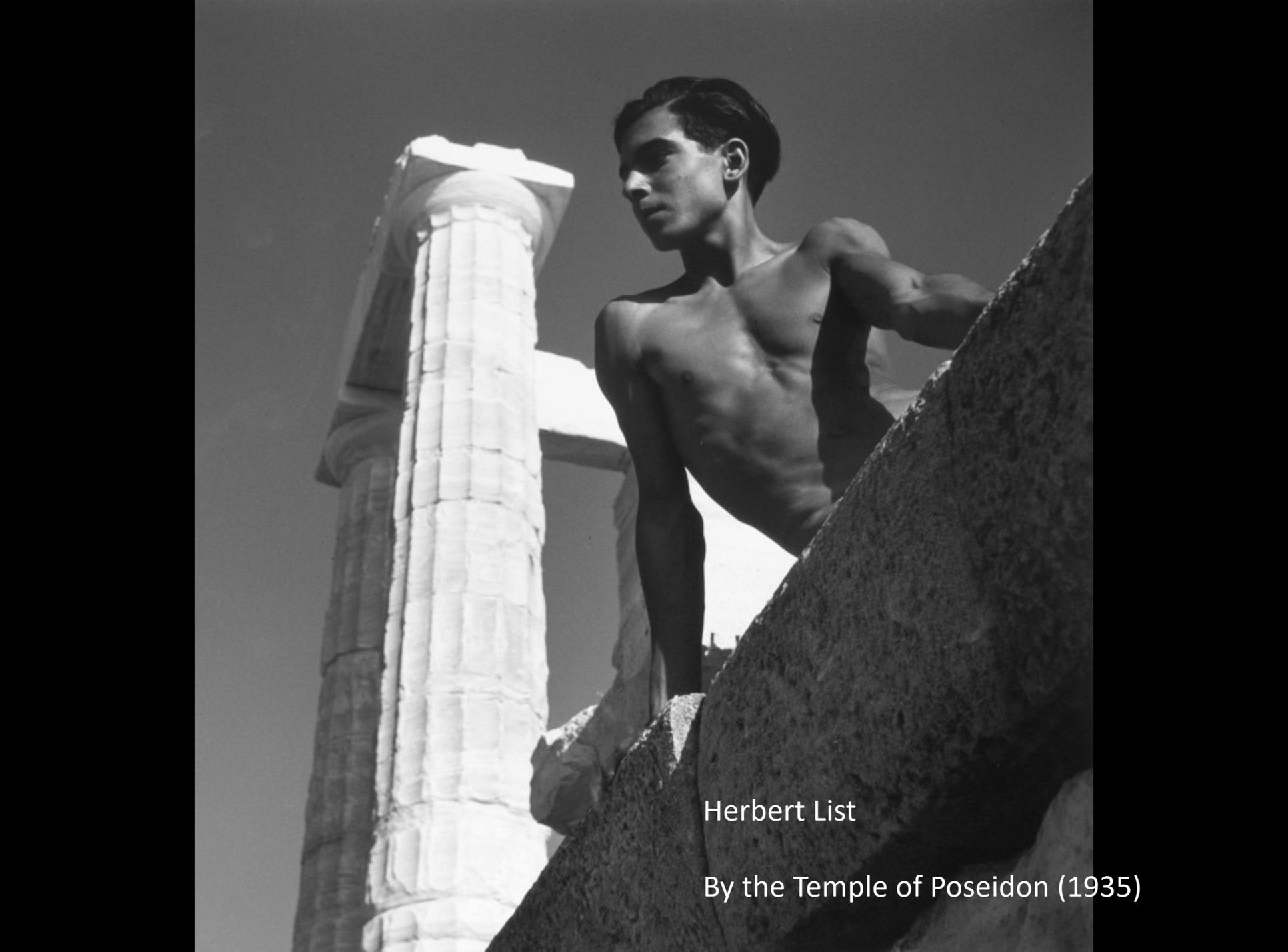




Achilles and Patroclus
Red figure vase, ca. 440 BC



Red figure vase depicting an older man bargaining for sex with a younger man (mid 5th century BCE)



Herbert List

By the Temple of Poseidon (1935)

His photographs of young men are much influenced by classical and Renaissance art. The young men selected by him for models are, for the most part, beautiful by the standards of Greek and Roman sculpture and architecture, and by the Renaissance ones of Michelangelo's sculptures and of his figures of youths painted on the ceiling of the Sistine Chapel. They remind us that the ideal of the art of the classical revival in Europe was the drawing of the nude male model, a center from which all other drawings radiated.... The figures themselves and their poses are often statuesque. This is heroic art related to Greek statues but also, in our modern times, to the idea—present in Cézanne's few paintings of male nude bathers, in Seurat and in Picasso—that the male nude, usually of a working man, stands outside and beyond the bourgeois system of class, superior in the magnificence of the architecture of bone, the potency of flesh.... The relationship of these images of young men to Greek statues is underlined...by the juxtaposition of figures of young men with fragments of Greek statues and temples—heads, torsos—and Ionic or Corinthian columns. Living flesh and the sculpted stone are brought together

Stephen Spender, 'Der Junge Herbert List', in Günter Metken (ed.), *Herbert List* (Munich, 1980), pp. 7–10.



Bohumil Kubišta

L: Bathing Men (1911)

R: Bathing Women (1911)



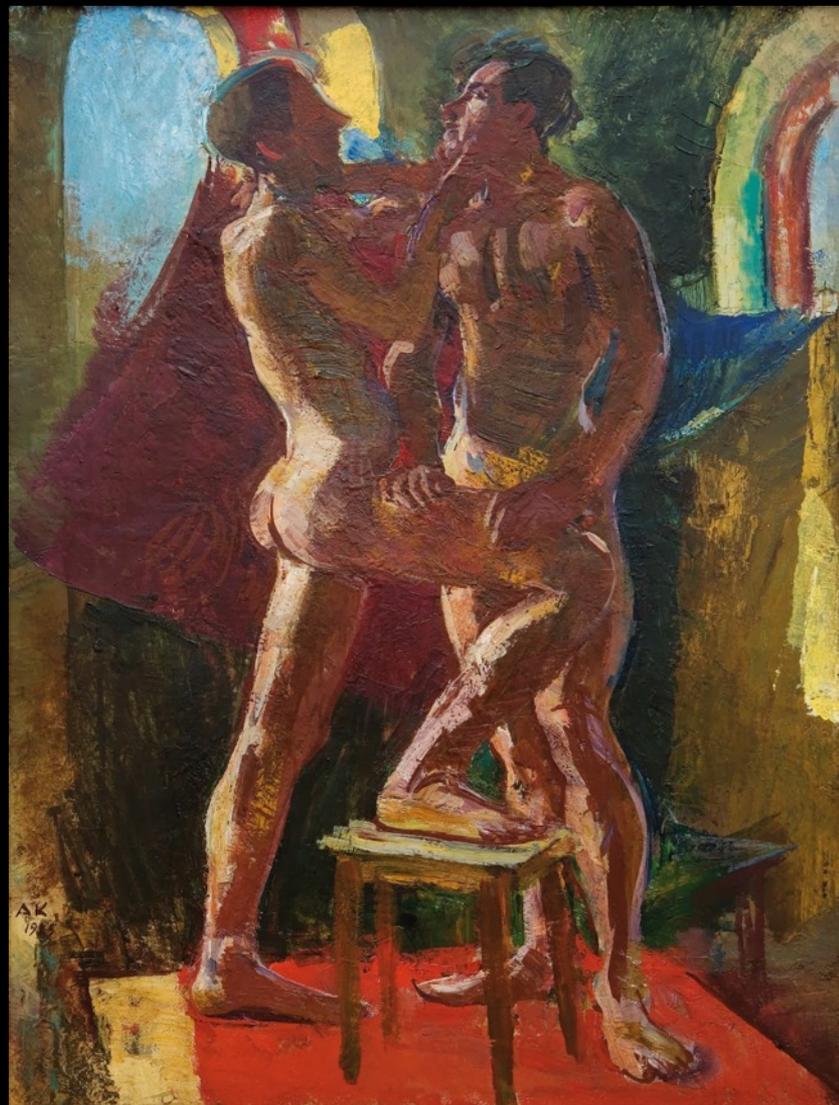
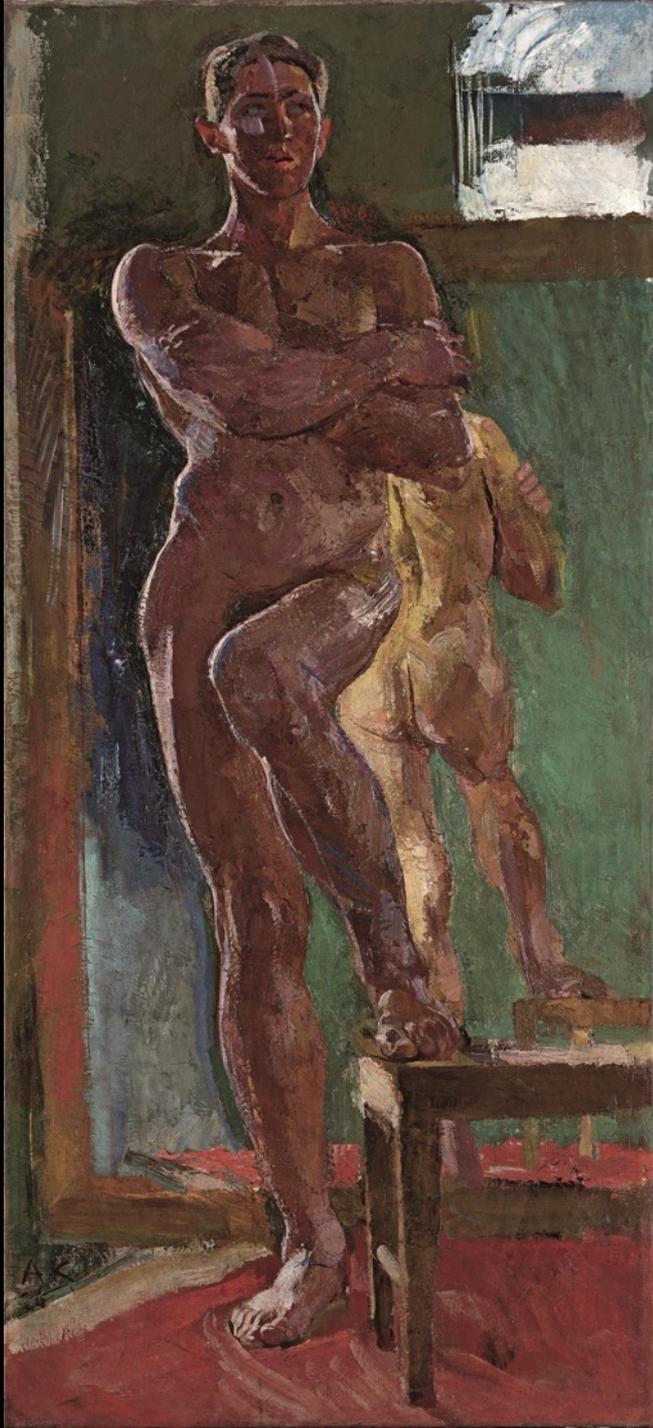


Károly Kernstok,

L: The Rape of Helen (1930s)

R: Riders on the Shore (1910)





L: Anton Kolig, Large Nude with Mirror (1926)

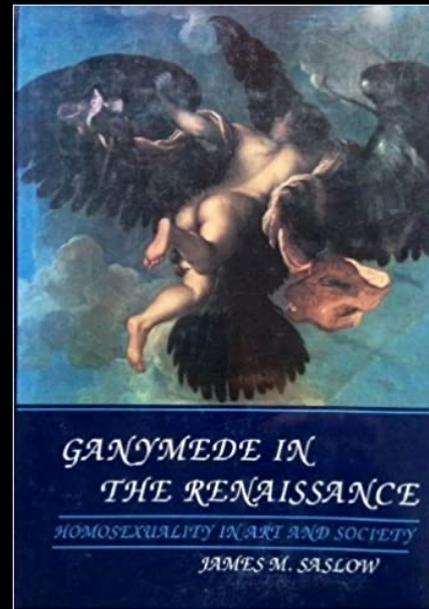
R: Kolig, Male Nudes (1925)

QUEERING 2: GANYMEDE

James Saslow, *Ganymede in the Renaissance: Homosexuality in Renaissance Art and Society* (New Haven, 1986)



Andrea Alciati
The Rape of Ganymede in *Emblemata* (1531)



Nicolò degli Agostini – Zeus and Ganymede from Ovid, *Metamorphosi* (Venice, 1522)



Copy of Michelangelo *Ganymede* (1532). Original now lost.



Michelangelo
The Fall of Phaethon (1533)

Given to Tommaso dei Cavalieri



Correggio

The Rape of Ganymede
(1530)



'If you would share in my society
Do not discourse on female love to
me

How pitiful the man who changes
his mind
For woman, or for her feels joy or
dismay
Or who permits her his liberty to
bind
Or trusts her words or glances that
betray'

Angelo Poliziano, *Orfeo* (1480)

Benvenuto Cellini

Ganymede and the Eagle (1545-
46)



Benvenuto Cellini

Narcissus (1545)



Parmigianino

Amor (1532-33)



Rembrandt

The Rape of Ganymede (1635)

QUEERING 3: DUCHAMP'S URINAL



Marcel Duchamp

Fountain (1917)

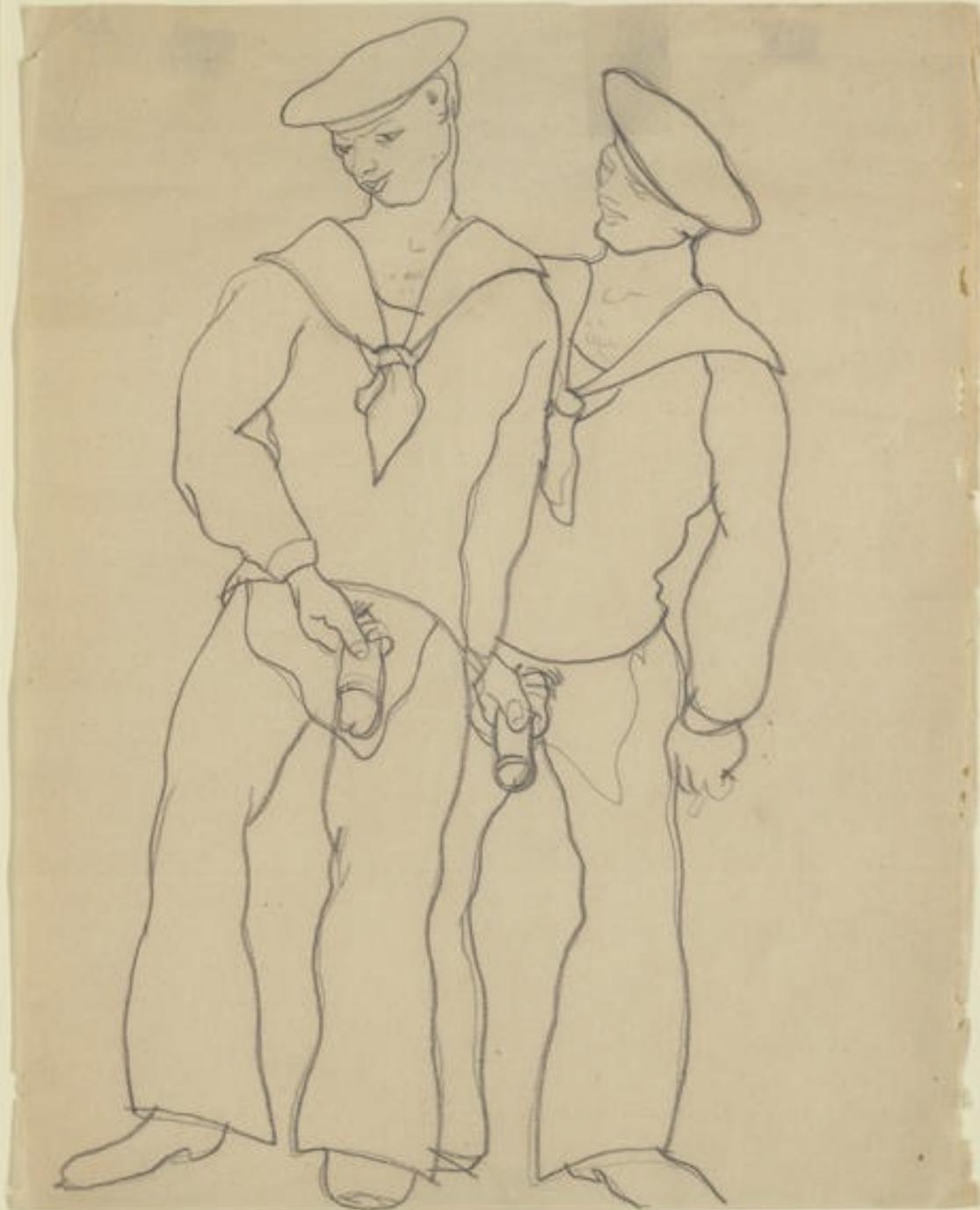
To my friend Sam White
Feb 1922
Man Ray



lovingly
Rose Selavy
alias Marcel Duchamp

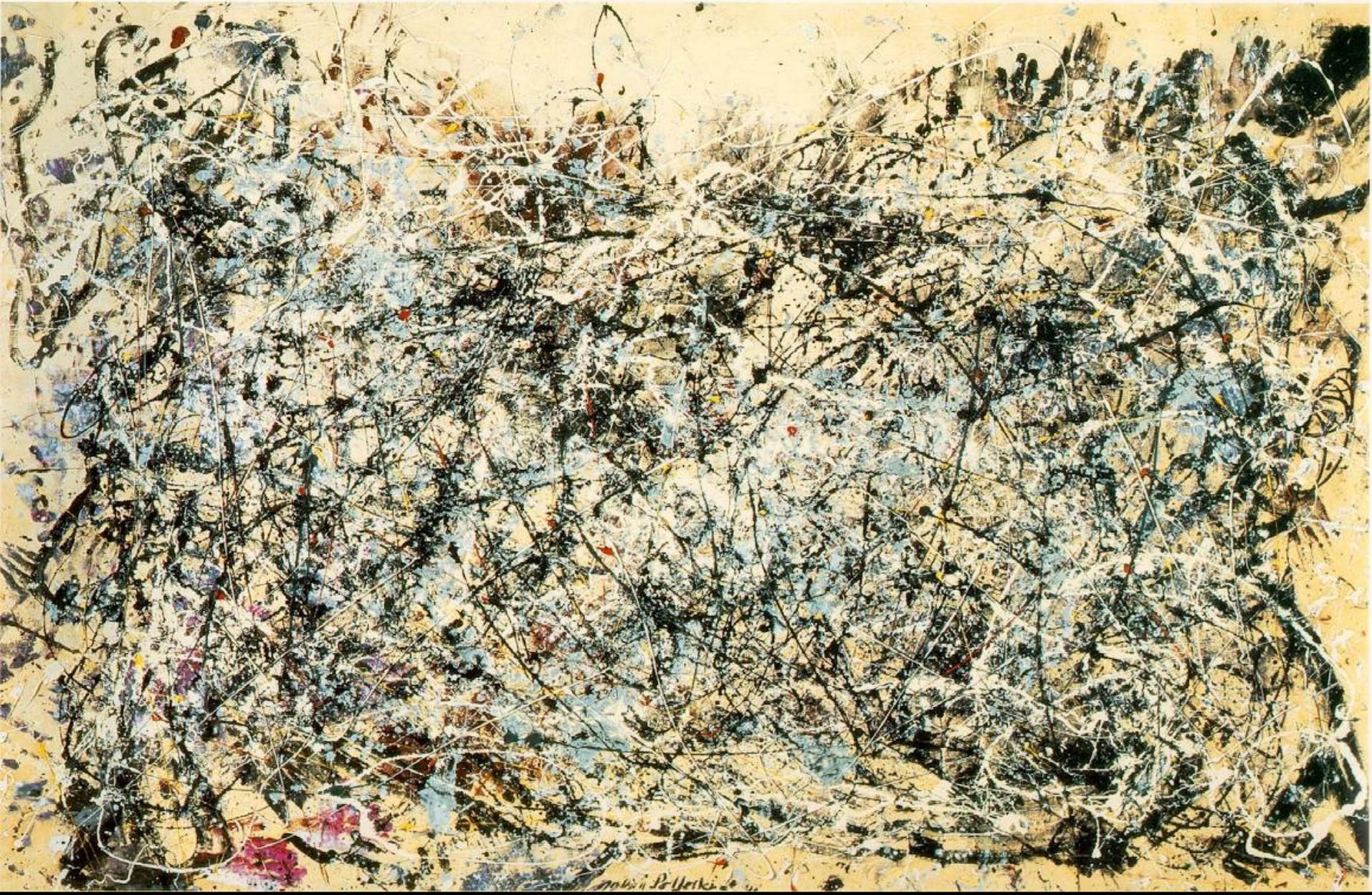
Man Ray

Photograph of Marcel
Duchamp as Rose Selavy
(1921)



Charles Demuth

Sailors urinating (1930)

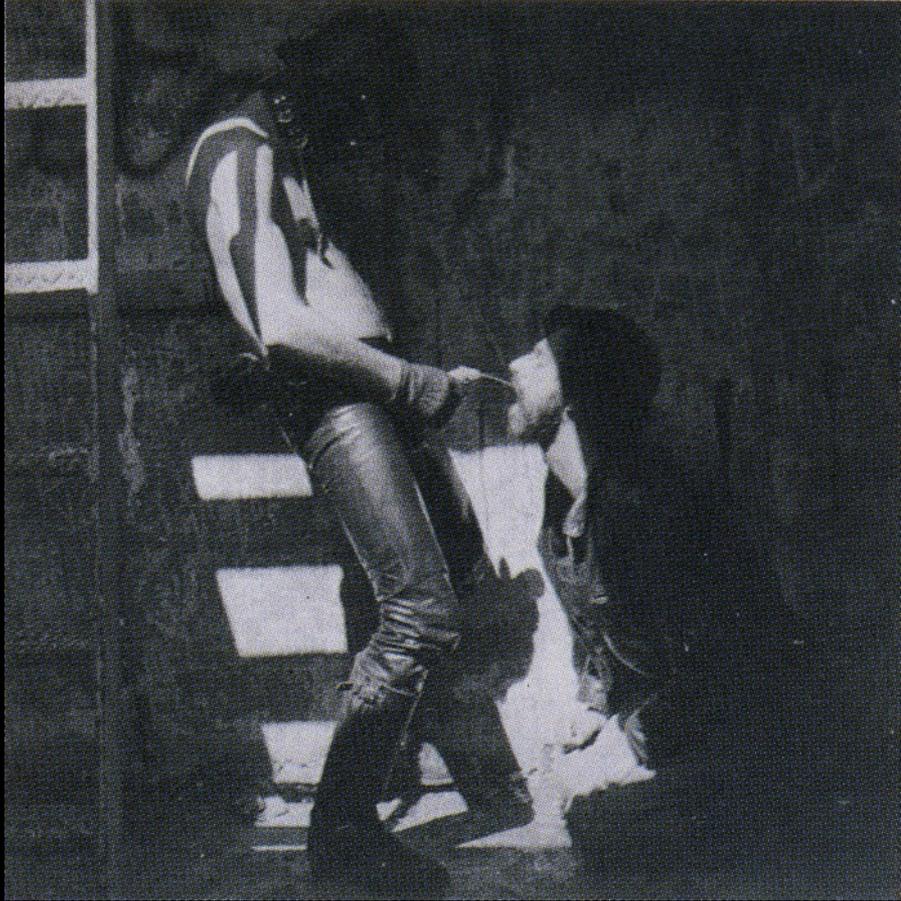


Jackson Pollock – Number 1 (1948)



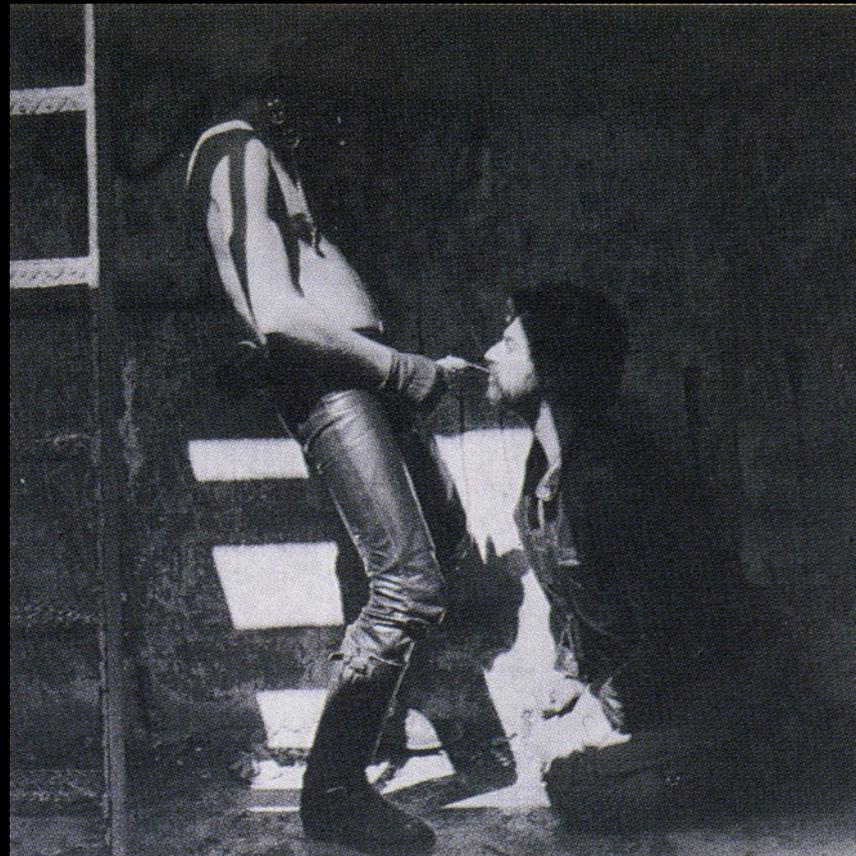
Andy Warhol – Oxidation Painting (1978)

(Copper metallic pigment mixed with acrylic and urine)



Robert Mapplethorpe

Jim and Tom, Sausalito (1977)





Andres Serrano

Piss Christ (1987)

‘These bad boys of modern art – metaphorical bed-wetters all – Duchamp, Demuth, Mapplethorpe, Warhol, Serrano and perhaps even Pollock ... *void* the civilized boundaries placed on our concept of the body’s beauty, on what is clean and dirty, and finally on what is sexually permissible.’

Jonathan Weinberg, ‘Urination and its Discontents’ in Davis, ed, *Gay and Lesbian Studies in Art History*, p. 242