

1981

Homosexuality in Art

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HOMOSEXUALITY IN ART
(TITLE)

BY

Julian P. Wade-Salisbury

THESIS

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Abstract for thesis entitled Homosexuality in Art

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Abstract

Homosexuality in art is nothing new. It has existed for centuries. This paper traces, via relative examples, homosexual themes in art from the ancient Greek vases to the twentieth century. The paper is divided into four sections: Greek Homosexuality, Christian Traditions, 19th and 20th Century Art, and My Work and that of Other Artists. Examples from these chapters have been taken and are discussed, with special reference to the titles.

In chapter one there is an emphasis on homosexual imagery found on ancient Greek pots, and the almost relaxed way in which the Greeks portrayed and lived with homosexuality. They believed that everyone responded to both homosexual and heterosexual stimuli. The Greeks also stipulated through their imagery, what they considered beautiful in a man. Homosexuality in poetry is also commented on.

However, as chapter two illustrates, during the Renaissance period references to homosexuality and masochism were only suggested, and such associations were very carefully disguised for fear of retaliation by the church. This thesis will show that the church's repressive role on sexual expression did not end with the Renaissance, but has had some impact on today's attitudes toward homosexuality and masochism within art.

Chapter four discusses the works of twentieth century artists, such as, Charles Demuth, Bellows, Eakins, Freud, and Beardsley. The thesis covers the contemporary period of the author's work in relation to other works by contemporary artists. Topics discussed include: usage of images, figures taken out of their context, and relocated with new identities and unexpected associations.

Although the repression has not allowed homosexual art the exposure and acceptance of other forms, it has been, and will continue to be a viable theme for expression in art, and it has shown itself through art in intriguing and very subtle ways.

Table of Contents

| | |
|--|---------|
| Introduction | page 1 |
| Chapter 1 Greek Homosexuality | page 2 |
| Chapter 2 Christian Traditions | page 6 |
| Chapter 3 19th and 20th Century Art | page 17 |
| Chapter 4 My Work and that of Other Artists | page 22 |
| Conclusion | page 36 |
| Bibliography | page 37 |

Introduction

Homosexuality in art is nothing new. It is not a product of past or future gay or homosexual revolutions. The homosexual theme has been handled through the ages with various degrees of openness, from the explicit images on ancient Greek vases and the blatantly obvious illustrations of Aubrey Beardsley, to the veiled sexual images of the Renaissance period, prompted by fear of the Roman Catholic Church, and Charles Demuth's desperate search for phallic symbols in still life to express his own repressed homosexuality.

This thesis presents examples of works of art through the ages that have incorporated a homosexual theme. For the purpose of this thesis it is important to define homosexuality in art. Homosexuality in art is paintings, photographs, and sculptures that use homosexual subjects or point to a homoerotic inclination.

Artists such as Michelangelo and Leonardo da Vinci are widely believed to have been homosexual. However, that is not to say that all of the artists mentioned were homosexual, only that their work suggested homosexual overtones. The emphasis is therefore placed upon the work, not the artist.

This thesis also contains direct written and pictorial references to my work, and their themes on homosexuality in relationship to modern-day artists.

Chapter 1

Greek Homosexuality

The Greek culture differed from our own because it recognized the existence of homosexual and heterosexual preference in the same person. Although the Greeks were aware of sexual differences in individuals, their language did not possess the nouns which correspond to the English nouns heterosexual and homosexual. They sincerely believed that everyone responded to both homosexual and heterosexual stimuli.¹

The vast collections of many of the world's finest museums contain Greek vases illustrating homosexual themes. These beautiful vases depict older men courting younger men. Most of them picture the elder bringing gifts of fowl or other game to the younger male. The images are very explicit, and are expertly orchestrated. This ritual courting of the young men seems very common to ancient Greek culture. Other images show mass sexual orgies, while seeming to have links to the gods.^A

The practice of anal, or rear penetration seems very common to both homosexual and heterosexual Greek imagery. Indeed, there seems to be a popular affinity for this position.

Short inscriptions are included on many of the vases

¹K. J. Dover, Greek Homosexuality (Cambridge, Mass: Harvard Univ. Press, 1978), p.1.



^AGreek vase, Catalogue No. 2279, Staatliche Museum, Berlin.

with homosexual themes. The single most common type of inscription proclaims the beauty of a named or unnamed boy or adolescent male. Such statements about female beauty are much less common.²

The Greeks painstakingly illustrated what they considered to be beautiful men. Their idealized visions of masculine perfection contribute to today's image of the ideal man. The term "built like a Greek god" conjures up images of dark eyes, straight nose, high cheekbones, broad chest and shoulders, slim waist, and strong, muscular legs. Illustrations of this physique may be found in many of today's gay-oriented magazines, such as "Mandate" and "Blueboy."

The Greeks were not only well known for their pots and sculptures, but poetry and writing also give insight into the homosexual lifestyle of that period. The main concentration of homosexual poetry prior to the Hellenistic period is a selection from a corpus of verses by Theigris of Megora. Although gathered mainly from fragments and citations, comic poets during the 4th Century B.C., such as Aristophanes, used homosexuality as a source of material. Plato produced many writings with homosexual themes, and also commented and quoted such people as Socrates and other

²Ibid., p. 9. According to the author there was not any documentary evidence shown, as there seems to be some concern as to when these inscriptions were added--by the artist, or later by some unknown person(s).

Athenians. For example, Plato states,

"Aphrodite, female ignites the fire that makes one mad for a woman, but Eros himself holds the reins of male desire. Which way am I to incline? To the boy or to his mother? I declare that even Aphrodite³ herself will say, 'the bold lad is the winner!'"

This example from Hellenistic literature provides an idea of the approach the Greeks had to love and homosexuality.

³Ibid., p. 63.

Chapter 2

Christian Traditions

It is difficult to imagine how, in early Christian times, homosexuals managed to survive, considering the almost merciless rule of law practiced by the Church. This was probably a reaction to the downfall of the Roman Empire and its open promiscuity. Homosexuality, like all sexual expression, was very much repressed by Christianity. Christian taboos still exist and help form modern-day attitudes toward homosexuals.

On the question of the Church and homosexual masochism, James Beam, an atheist wrote:

"The system of oppression is...if you're born, you're guilty. If you're born, you're a human being. You're a sinner and you're lost in vile sin and you must be saved...it's a system of control."⁴

While Clement Bishop of the Eucharistic Catholic Church of the Beloved Disciple seems a little vague on the subject, he noted:

"Religion has introduced, I'm afraid, ugly distortions into people's lives which they work out in very undesirable ways in their relationships with other people in the world."⁵

The working out of these "ugly distortions" may give a clue to the Bishop's own personal thoughts about the treatment of society and homosexuality.

⁴Henry Mach and Paul Storm, "Homosexual Masochism and the Church", First Hand Magazine, (Spring 1981), p. 39-44.

⁵Ibid., p. 42.

On the other hand, Steve Cason (Metropolitan Community Church, New York, New York) believes the Church has been used as an alternative for any sexual practices. He states,

"I think it's unfortunate that for so many years the Christian tradition has been one of escaping and denying sexuality...for over two thousand years it's been a distortion."⁶

Eroticism in those times was thought to be the work of the devil. It began advancing into the popular art of the day, and like the devil, was heavily disguised. Paintings of a religious subject, particularly that of St. Sebastian, became a platform for erotic art and homoerotic art.

St. Sebastian has been described as the patron saint of homosexuals, although no one has ever suggested that he was a homosexual. This interpretation came about mainly because artists throughout the centuries described him as a beautiful young virgin. Little is known about him except that he was a Roman martyr. He died at the hands of a group of Roman soldiers who shot him with arrows.

In most of the paintings of St. Sebastian, the components namely the saint striking a submissive pose and being pierced with arrows, are the same. An example of these ideas is Pollaiuolo's picture of St. Sebastian in the National Gallery of London.^B The painting is a superb image of a man gracefully submitting himself to the brutal attention of stronger men.

⁶Ibid., p. 40.



^BPollaiuolo, "St. Sebastian," National Gallery, London.

In most of the images of St. Sebastian, he seems to be on display like a woman, always maintaining a graceful appearance. According to Robert Melville,

"The piercing by arrows is not unimportant to a consideration of St. Sebastian as an appropriate 'protector' of homosexuals. It can be thought of as the work of Cupid in a particularly malevolent mood, and a portent that he be penetrated by other males..., but there is no need to bring Cupid into the situation. The arrows are important as a way of emphasizing St. Sebastian's submissive attitude towards stronger males."⁷

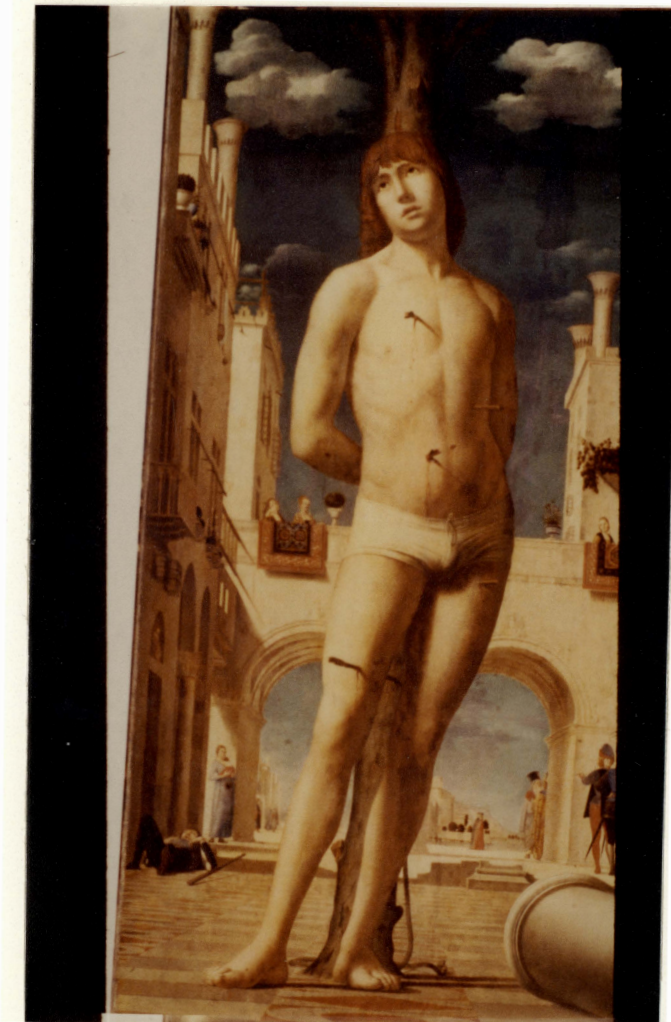
Melville goes on to write that the treatment of St. Sebastian by the Renaissance masters invariably shows a young man, "much concerned to maintain a graceful appearance. In other words, his martyrdom is to be a substitute for the female nude, a beautiful, docile object."⁸ If a "female nude" then has admirers, and is in the manner which is described in John Berger's book Ways of Seeing, where, "the ideal spectator is always assumed to be male, and the image of the woman is designed to flatter him."⁹ One may therefore assume that the image of St. Sebastian would also be seen as a male nude designed to flatter a male, homosexual audience.

In Antonello da Messina's "Martyrdom of St. Sebastian,"^C one sees much the same theme. Notice that very particular

⁷Robert Melville, Erotic Art of the West (New York: G. P. Putnam and Sons, 1973), pp. 114-118.

⁸Ibid., p. 115.

⁹John Berger, Ways of Seeing (London: Penguin Books, 1979), p. 42.



^CAntonello da Messina, "Martyrdom of St. Sebastian,"
National Gallery, London.

attention has been paid to his loin cloth, as it is not draped to obscure the genitals, but is worn very tightly to define them. Melville states,

"The Saint's genitals press against the waist-cloth and if the cloth were loosened a little the penis would rise but not so much as a masochistic response to the piercing as a sign of sexual self-esteem."¹⁰

Perhaps what Melville is suggesting is that, although the painting is of a religious nature, the artist has also woven very strong sexual overtones into the work. The ideas about St. Sebastian suggest the existence of homoerotic overtones.

In Caravaggio's painting "John the Baptist,"^D one sees a youth with his right arm around a ram. This single motif seems strange at first, since John the Baptist is usually portrayed with the lamb, symbolizing the coming of Christ.

Moreover, Caravaggio's roughish form of art was widely known, and it seems that he frequented the slums of the day in search of models for his work.

The eroticism in "St. John the Baptist" is barely intelligible until one looks more closely. Again quoting Melville,

"The sprawling youth, who has the loose sweetness of a professional bum-boy, could have come from a bad home in the slums of any big city, and he knows how to make his nakedness both insolent and provocative."¹¹

Melville had obviously looked closely before he made

¹⁰Melville, p. 116.

¹¹Ibid., p. 117.



^DCaravaggio, "John the Baptist," Uffizi, Florence.

those memorable remarks. However, "bum-boy" or not, there is a certain vulgarity that must have enraged the clergy of the day.

Looking at the painting, one may get the impression of a mirror image. This impression of a mirror image led some historians to suspect that it could have been a self portrait, although it is now known that Caravaggio was at least twenty-two when the picture was painted. The figure looks much younger.

The lounging boy seems to be admiring himself, taking great care in arranging himself so that he can capture a glimpse of his genitals.

The same model appears in "Amor Victorious." Here one sees him romping among draperies and musical instruments. The same idea of voyeurism is very apparent, together with the obvious eroticism. His expression seems sexually suggestive, and tends to support Melville, when he suggested that the ram, in "St. John the Baptist," would be a stand-in for "all adult males who fall in love with his body."¹²

It seems that the model could have been a beautiful houseboy, like Giacomo Salai, who, at the age of ten went to live with Leonardo da Vinci. Although he was, according to Melville, an insolent, lazy, thief, he remained in da Vinci's household for many years.

The practice of taking in houseboys was common during

¹²Melville, p. 114.

this period. Whether or not they were used for sexual purposes is unsure in Caravaggio's case. However, in Michelangelo's case there is some suggestion of it in a letter to Niccolo Quartesi in 1518,

"...that if I saw him, not only would I accept him under my roof, but even in my own bed..."¹³

Michelangelo's probable homosexuality is only suggested here, but it seems very prominent when one views his work. In the sculpture "Victory" (1527-1528),^E one sees an heroic young man trampling over a huddled old man. The old man, who is presumed to be Michelangelo himself, plays the submissive role under a more dominant, stronger young man. The youth is thought to be Tommaso Cavalieri, or one of his predecessors to the sculptor's affections.

During those times, to depict two male naked bodies touching each other, a situation either in combat or threat of combat was devised. For example, in Baccio Bandinelli's "Hercules and Antarius" the contrast between the two males seems very sexual, although they are supposed to be fighting. The artist seems to have left the point open to the viewers, as the expression of the face could either be of agony or ecstasy. This same motif also seems apparent when one views Michelangelo's "Dying Slave."^F Here the very strong erotic overtones have a duality between ecstasy and death.

¹³Information in a letter to Niccola Quartesi. Irving Stone, editor, I, Michelangelo, Sculptor, pp. 88-89.



^EMichelangelo, "Victory."

Most erotic-based art of this period was disguised. Even heterosexual sex had to be disguised, so as not to offend the religious eye.



^FMichelangelo, "Dying Slave."

Chapter 3

The 19th and 20th Centuries

It was not until the nineteenth century that the oppression of sexually oriented art reached its zenith. It was, ironically, another zenith for the production of such work.

The great museums were full of erotica which was quietly stored away. Leaves began appearing on nude statues, or somehow genitals were missing (probably chipped off by the museum curator).

The Victorians, under the auspices of their enormous empire, swept the world with their pompous ideas on living, teaching ancient civilizations their ways. Their way was hardly tested with time, while ancient civilizations like India had lasted for thousands of years. A moral code was born: health, hygiene, fear of God, and the glory of everything British seemed to be the order of the day. Running parallel with this code was an ironic, opposing code. For example, although the Victorians believed highly in this moral code, London abounded with slums and workhouses for the poor.

Great writers such as Charles Dickens, Thomas Hardy, Oscar Wilde, Constantine Cavafy, and others began writing with a new vigor and honesty. It was about this time that the gay subculture had its early beginnings.

In America during the late nineteenth and early twentieth centuries, painting as a career was considered almost

effeminate. America at that time was a vigorous and growing man's world. Therefore, men who pursued a career in art (and a great many did) emphasized their own masculinity, almost to the point of losing their sensitivity as an artist, in order to compensate for society's attitude toward them.

With the rise of the "Ash Can School," the machoism began finding new fields, as in "The Wrestlers," by Thomas Eakings. It had its homosexual connotations, and with "42 Bathing Boys," by George Bellows, one cannot help wonder if this degree of sensitivity was helped by a touch of eroticism.

About this time the work of Charles Demuth appeared. His own sexual orientation, which ran against the norm, and was the epitome of that which others were trying to avoid, produced a lasting effect on his work. He viewed his own sexual inclination as weakness, but he made those weaknesses the foundation of his creative strength. It is very difficult to define the sexual implications in his work. Demuth spent a lot of energy trying to disguise these implications, as is evidenced in the quotation,

"In my painting of orchids which Charles [Demuth] did--the one called 'Pink Lady Slippers,' 1918, he was interested in the similarity between forms of the flowers and the phallic symbol, the male genitals; Charlie was like that."¹⁴

Demuth's later works in the 1920's were mainly industrial and still life paintings, which, particularly with the former, lent itself quite successfully to the emergence of

¹⁴Kermit Champra, "Charlie Was Like That," Art Forum, June, 1979, p. 32.

phallic shapes.

Demuth found great excitement in the works of Oscar Wilde, and the illustrations of Aubrey Beardsley, even though their works came from a much earlier period. The works of these two artists helped Demuth translate and manifest his own confused, guilt-ridden sexuality into artistic imagery.

The erotic potential in Demuth's work remains totally disguised, and can never be seen as blatant. The use of previously unrelated objects, giving them sexual overtones by way of their positioning, or paying particular attention to given areas in plants and other still life, made them candidates for overt sexual interpretation.

The search for these disguised phallic and vaginal images was basically caused by Sigmund Freud's new ideas on sexuality, which led to amateur Freudian analyses on a large scale in New York during the war years. It seemed that everyone was interested in the search for phallic and vaginal symbolism in seemingly neutral objects.

After the 1969 Stone Wall riots on Christopher Street, New York, gay-oriented art came out of the closet. Image-making took on a new form of militancy, and Western society became more aware of this subculture.

In a 1980 article by Edward Lucie-Smith,¹⁵ he describes the "Gay Seventies," and how gay imagery has become the

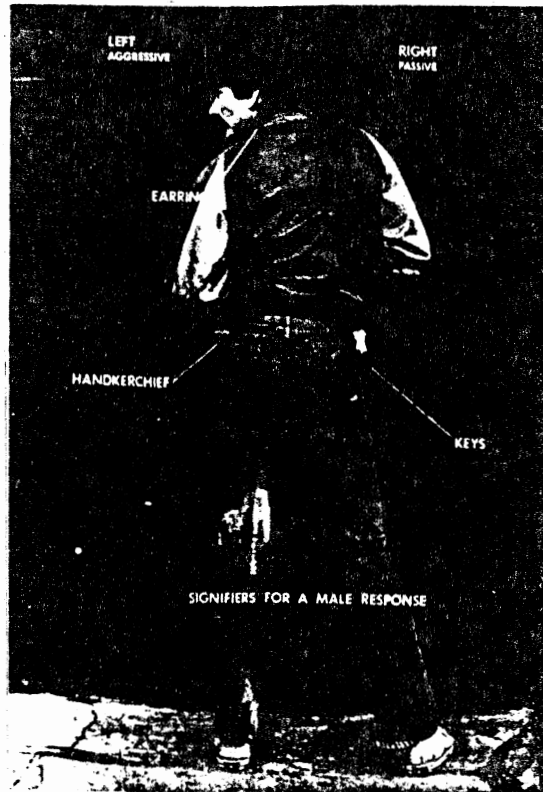
¹⁵Edward Lucie-Smith, "The Gay Seventies?," Art and Artists, Spring, 1980.

avante garde's prime contender. It was also during this decade that people became aware of this well-ordered subculture, rich with symbolism and meaning.

Hal Fischer's work directly approaches the problem of all this symbolism in "Signifiers of the Male Response"^G (1977).¹⁶ Fischer applies a structuralist's principle in dissecting the various elements, and without any sensationalism. By adopting a neutral fashion-photograph look, he labels the objects to which he wishes to bring attention. He has divided the body into two areas: left-aggressive, and right-passive. The handkerchief he noted describes what the person enjoys sexually, depending on the colors, while the side upon which it is worn tells whether the wearer intends to give or receive.

Other symbols, such as keychains and earrings have their particular meaning. However, Fischer also points out that there is also another world to be considered: handkerchiefs can be carried for the relief of nasal congestion, keys are worn by laborers and others without special significance, and blacks and many young Europeans wear earrings as ornaments. This symbolism affects only a minority of the population, relating precisely to the gay subculture. It has by and large influenced fashion by making the wearing of the mentioned items popular.

¹⁶Hal Fischer and Jeff Perry, "Signifiers of the Male Response," Art Forum, October 1977.



^GHal Fischer, "Signifiers For a Male Response," 1977, photograph, 16 X 20.

Chapter 4

My Work and that of Other Artists

It is difficult when writing about my work not to mention the sexual orientation. However, this was not the driving force that led to these images.

Sexually-oriented imagery in my work began while looking at advertisements on television and in magazines. I became very interested in the way in which advertisements include people who seem to have been spirited from Hollywood movies, or resemble the beautiful Greek statues of gods. They were not ordinary people at all, but modern-day gods and goddesses, projecting to the potential buyer the idea that all is beautiful, and when one purchases this product, you (the buyer) will be beautiful. These advertisements and their ideas seemed perfectly suited for my work.

By choosing some images from well known fashion magazines, I began to experiment with models who had been advertising various products, isolating them from their original existence, and relocating them in new environments, with unexpected associations.

In "The Next Morning...",^H the two models shown originate from two entirely different advertisements. They are depicted in front of a bathroom mirror. The viewer or spectator is also described within the drawing as a person looking at the mirror through a pair of binoculars. Included in the drawing are the elements of the plot: the bedroom,



^HJulian Wade-Salisbury, "The Next Morning...", 1980,
drawing, 18 X 24.

with a suggestion of a double bed, and two very handsome young men, one having just had a shower, the other shaving, both looking into the mirror. The pierced ear of the man on the right shows the symbol of homosexuality.

With the omission of the person with the binoculars, the total concept of the drawing would probably not be grasped by the viewer. However, the addition of the third person holding binoculars causes one's eyes to search to determine what is so interesting in this apartment. Only then does one become aware or suspect that these men are living a different lifestyle.

The influence of these drawings comes from various sources. One in particular, David Hockney, has also introduced homoerotic overtones into his work. For example, "The Room, Tarzana" (1967) shows a single figure lying prone on a bed, in what seems to be a hotel room. Also, in "Man Taking a Shower in Beverly Hills" (1964), one sees a provocatively erotic scene of a man bending over, with his head turned toward the viewer.

There are other works of homoeroticism in the medium of photography. Authur Tress has made many studies of the male nude and its erotic overtones. These can be seen in his book Tress: Facing Up¹⁷ which is a pictorial explanation of phallic imagery in relation to New York City.

¹⁷Authur Tress, Tress: Facing Up (New York: Doubleday 1980).

One example is the photograph of a man standing in front of some reeds. The model has struck a ballet-like pose, seemingly flowing with the breeze-filled reeds. Behind this and beyond is a view of Manhattan from Brooklyn.^I

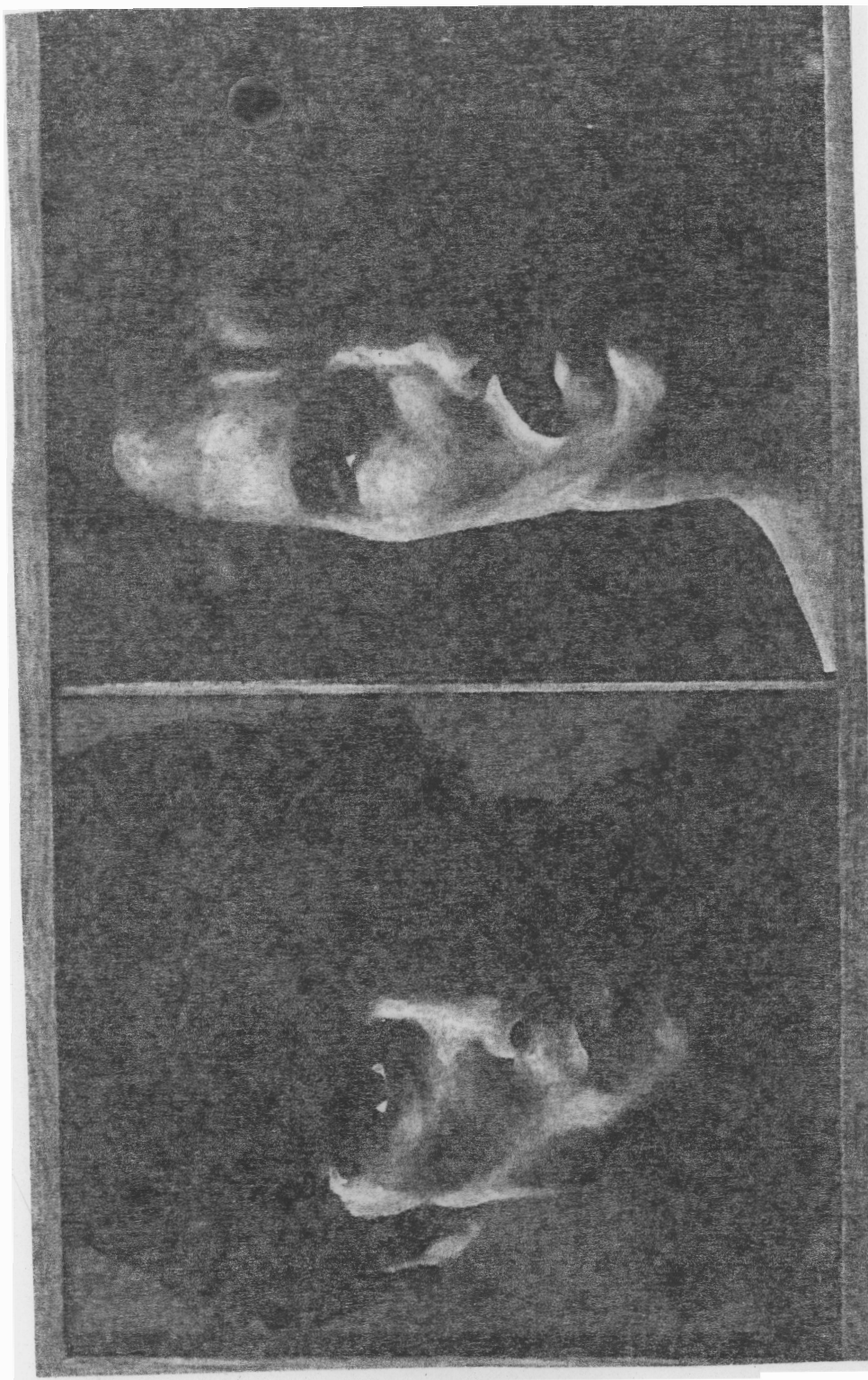
It is a startling study of contrast, the seemingly naked innocence of man, against the harsh reality of the ultimate urban phenomenon--New York City. The city-scape view is of total masculinity. The huge towers rising in an incredible mass can be seen as penises, and interpreted as sheer phallicism. Tress' photographs seem to have a definite unusual or dream-like quality, which I also use in my work.

The work of Hilton Brown, artist and teacher, also influenced my image-making. One particular painting shows three portraits (untitled)^J which are similar to my watercolors. Brown shows three individual faces in a row. They are linked by the association of blue, green, and red. Although the faces are painted realistically, their surroundings and clothing have an abstract quality, with flat reds, greens and blues placed together, the interplay of these bright colors used to aggressively compliment the form and depth of the portraits.

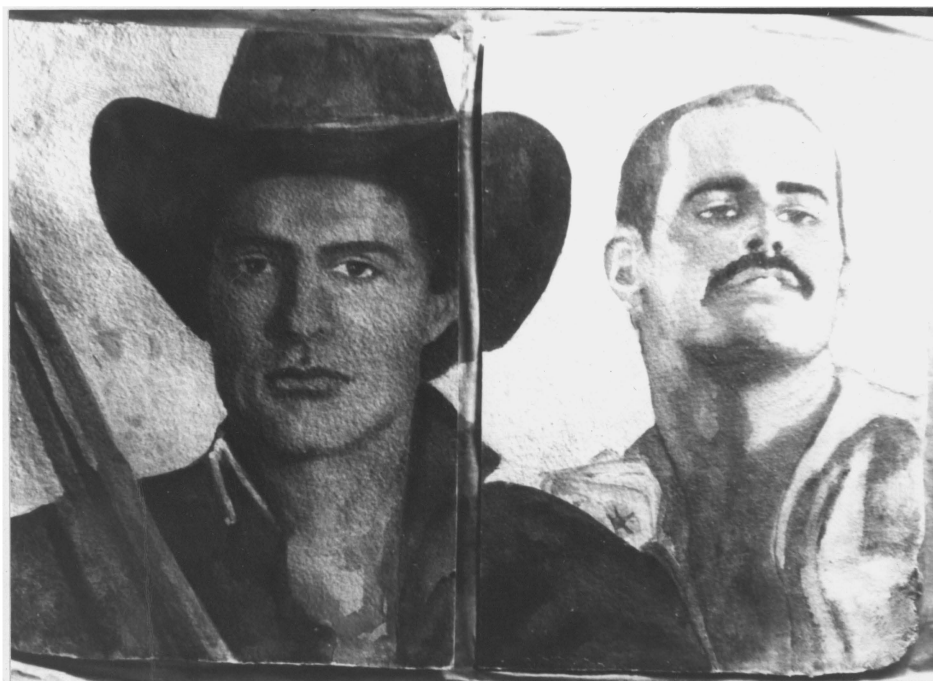
In "Cowboys,"^K I have used two images from magazines, placing them individually on separate pieces of watercolor paper, set slightly apart from each other, although the image is intended to be seen as one. My primary interest in this form of subject matter differs from Brown's, because to



^IAuthur Tress, untitled, photograph (detail of), 1979.



^JHilton Brown, untitled, oil (detail of).



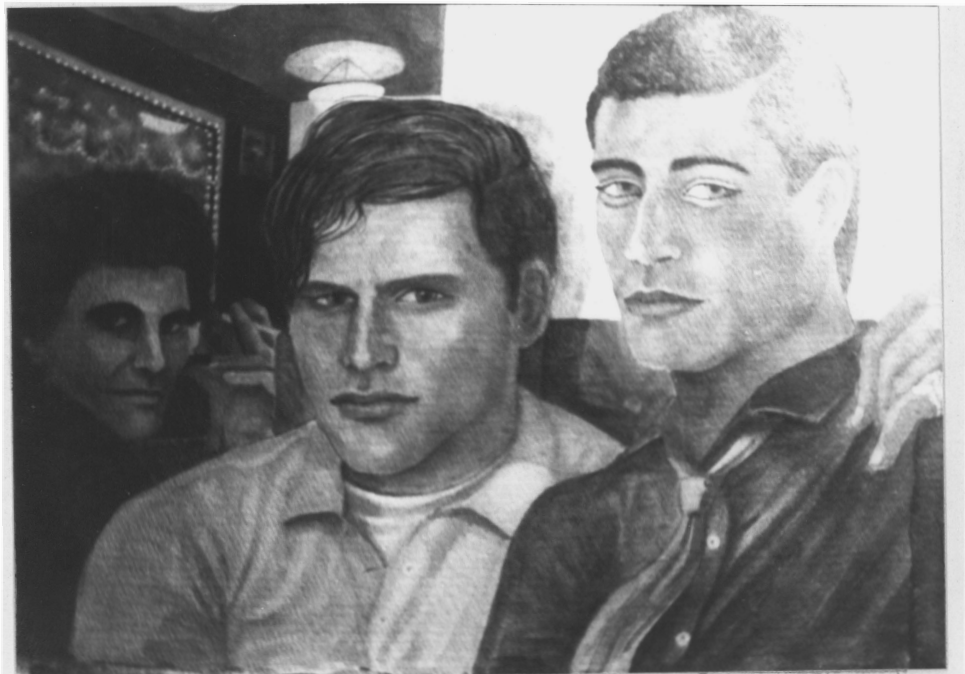
^KJulian Wade-Salisbury, "Cowboys," watercolor, 1980.

satisfy my own reasons for making this imagery, I needed a more philosophical approach.

In an attempt to please both sexes, because I am greatly interested in seducing the viewer into accepting this form of imagery, I chose two pictures of young men from a selection of gay and women's magazines. The idea was to exchange roles, taking a picture of a man from a woman's magazine and projecting him into a fictional gay role. He was dressed in cowboy attire, complete with shotgun, while the other was a man in denims, looking very aggressive. I tried to convey the message that, despite appearances, things are not always what they seem.

After all, a vast majority of homosexuals do not fit the popular image of being effeminate-looking. In my own art, not only was an attempt made to negate these misconceptions, but the creative act itself served as therapy for my own misconceptions of homosexuality and emotional problems.

In the watercolor "The Bar"^L, I have tried to create a scene using images from magazines. However, a new motif was introduced, that of reality/fantasy. The center face is based on actor and model Leigh McCloskey. McCloskey plays the role of a medical student, Mitch Cooper, in the popular television series "Dallas." To grasp the entire irony and humor of this work, one must have followed Lucy Ewing's exploits during the series. Briefly, Lucy was engaged to a man who turned out to be a homosexual. He



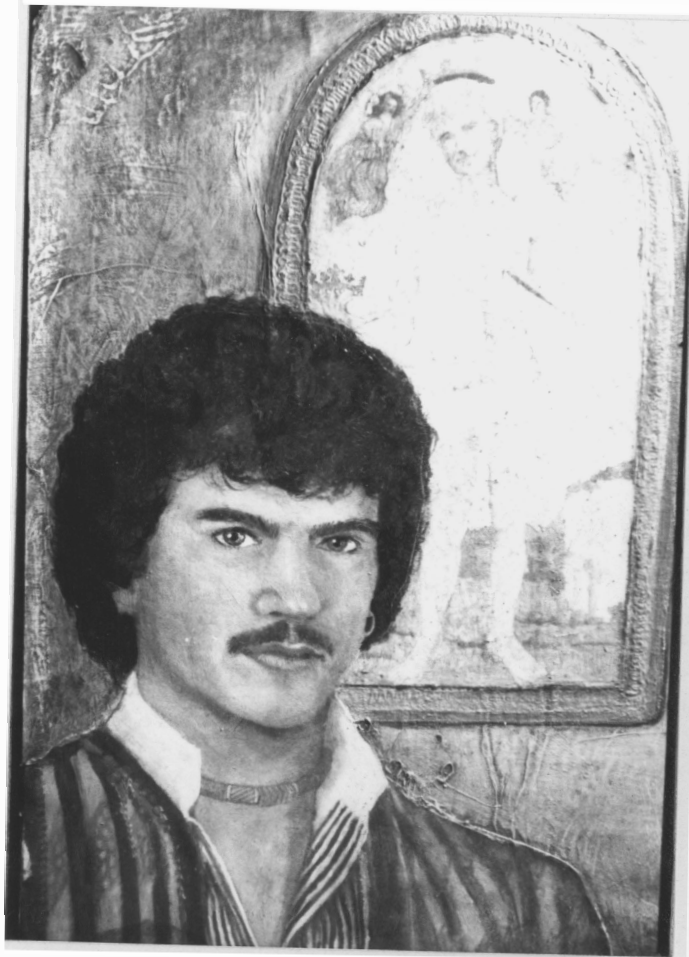
┌ Julian Wade-Salisbury, "The Bar," watercolor, 1980.

seemed to have fooled everyone right up until a week before the wedding, when his ex-lover arrived on the scene. Lucy became aware of her fiance's sexual inclination and ended the engagement.

My intent was to create a scene where her new intended, Cooper, was placed in somewhat suspicious circumstances. The picture shows Cooper with a black male on his left, uncomfortably close, ear pierced. (A pierced ear seems to be an outward sign of homosexuality in America). The title, "The Bar"--a gay bar in Champaign, Illinois--adds an element of intimacy by localizing the scene. A tongue-in-cheek parody is therefore made, although not blatantly, because I enjoy its intriguing possibilities of interpretation by the viewer.

By keeping a certain vague quality in my work, a conscious effort is made to describe my deepest and most private thoughts publically. Hilton Brown also wrestled with the same problem--portraying innermost convictions or feelings without negating aesthetic principles--with much difficulty. For years he was an abstract painter. The non-representation of his work helped hide his homosexual tendencies. He states,

"As I see it now, I believe I was unconsciously driven to abstract painting for reasons of disguise and unconscious deception. I see hundreds of art objects [his own work] I made as intellectual masks under which I was hiding my

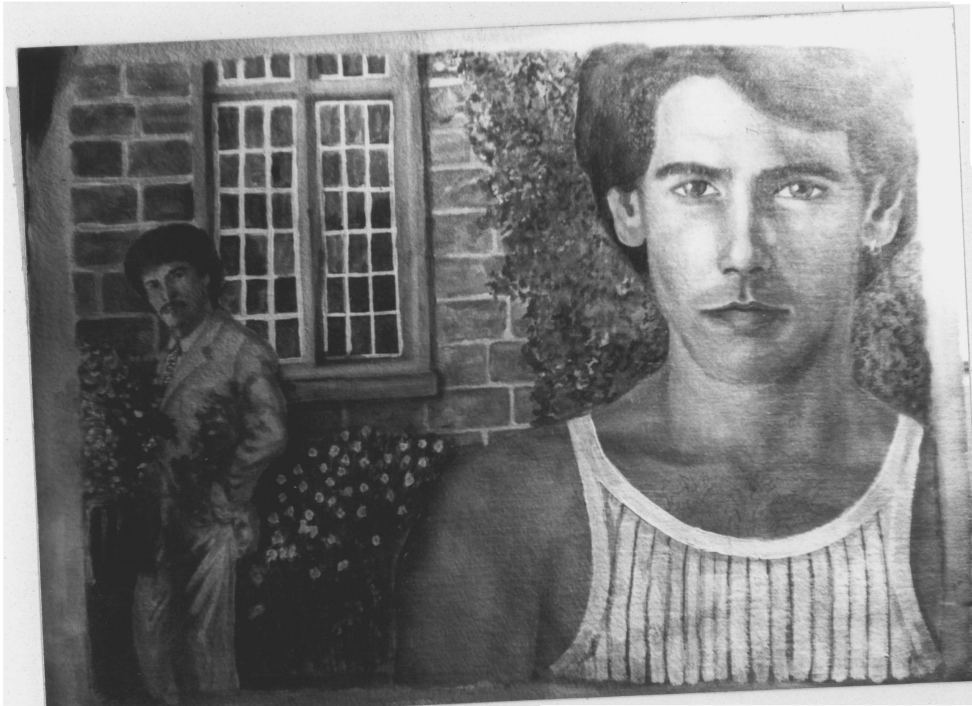


M. Wade-Salisbury, "Ce n'est ce pas que vous croyez, C'est encore pire!," mixed media, 1981.

opposite is correct. By putting the title in French, the true identity or meaning of the work is a little more evasive. This produces a sort of elitist work, whereby only persons who understand French, and are familiar with the image of St. Sebastian and its symbolism can fully grasp the concept of the piece. Other viewers, who are not aware of these things, will deem it just another self portrait.

The watercolor "Everyone's Adam"^N shows a close-up of a figure in a garden, with a self portrait in the background. First I must discuss the title, which can be read with two meanings. The original title may lead one to believe it is a religiously inspired work. However, the slang variant "Everyone's 'ad 'im" says "Everyone has had him," and points to promiscuity.

The garden setting, coupled with the title as written, indicates a religious motif. However, by placing an earring in Adam's ear and replacing Eve in the garden with a self portrait, the religious imagery is balanced with homosexual overtones. Therefore, the only religious link the viewer would note would be via the title.



^NWade-Salisbury, "Everyone's Adam," watercolor, 1981.

Conclusion

Homosexuality has been present in art for centuries, whether obvious, veiled, or heavily disguised. Because of successful repression of homosexuality, it has shown itself through art in intriguing and very subtle ways. Although the repression has not allowed homosexual art the exposure and acceptance of other forms, it has been, and will continue to be a viable theme for expression in art.

This expression has been traced through the centuries, from Greek, Christian, and Renaissance imagery, and concludes with artists of the twentieth century.

In my work I have attempted to create paradoxical images of popular ideas concerning homosexuality. These images in no way are to be construed as any sort of justification of homosexuality, but have served well as a platform for arranging my ideas.

It has also been suggested that religious and social mores have to a large extent made these art forms even more interesting and subtle because of the artist's necessity to disguise his true convictions. Also, as has been indicated previously, this paper concludes with the belief that homosexual imagery has been, and will be a viable theme for artistic expression.

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