

# On other shores: queer counter-narratives in Southern Europe and Mediterranean Art History, 1800-2000

## Su altre sponde: contro-narrazioni queer nell'arte dell'Europa del sud e del Mediterraneo: 1800-2000

Pisa, 12-13 dicembre 2022

Centro congressi Le Benedettine – Piazza San Paolo a Ripa d'Arno, 16

### December 12, 2022

8:50 Registration

#### 9:20 Welcome addresses

Simone Maria Collavini, Direttore del Dipartimento di Civiltà e Forme del Sapere

Carmen dell'Aversano, CIRQUE Centro Interuniversitario di Ricerche Queer

Sergio Cortesini, Francesca Gallo, Giulia Simi, curators of the symposium

#### Immaginari, modelli e pratiche dissidenti tra XIX e XX secolo

Chair: Francesca Gallo (Sapienza Università di Roma)

10:00 Greta Plaitano (Accademia di Belle Arti di Brera), *Ectoplasmi e fantasmi del corpo femminile. Fotografia e performance nelle sedute medianiche di Linda Gazzera e Eva Carrière*

Between the end of the 19th and the beginning of the 20th century, at the peak of Positivism, scientific practices and phenomena linked to the paranormal world interweaved, influencing the cultural and artistic panorama of the Belle Époque. In Paris and Turin, studies conducted by scientists and anthropologists around spiritistic séances and “materialization” of ghosts became prominent, highlighting the primacy of female mediums within these obscure practices. Together with the popular Eusapia Palladino, a few women, thanks to their mediumistic role, earned an unprecedented freedom and emancipation, gaining economic and creative autonomy through performances that consciously oscillated between seductive mechanisms and artistic documentation. These included Linda Gazzera and Eva Carrière, two young mediums whose charm aroused the interest of Cesare Lombroso in the late years of his career, and of the Parisian physiologist Charles Richet. During their séances, besides directing elaborate games of suggestion and illusionism, the two women had numerous photographs taken to testify to the alleged presence of spirits, depicting apparitions of female faces and hands and ectoplasms gushing from their orifices. These were, instead, the result of complex contrivances involving a mix of drawing and photographic experiments. In the wake of recent research on spiritualism and its artistic-media implications – especially in the field of photography and performance – my paper intends to explore these “manifestations” of the paranormal world. I will examine the link between them and the development of photographic technique through a variety of archival sources, bringing out the “other half” of the performative dimension that Jacqueline Carroy has called the “montée des cultures psychologiques”.

Greta Plaitano received a MA in in History of Art and a double-degree PhD from the University of Udine and the Sorbonne Nouvelle-Paris 3 in Art History, Cinema and Audiovisual Media. Her dissertation, which examined the canons of the male and female body in the pedagogy of the Academies of Fine Arts between the 19th and 20th centuries on Franco-Italian territory, won a scholarship from the Franco-Italian University. Her research interests and publications revolve around the history of photography and pre-cinematographic devices and the iconographies of the body. She currently collaborates with the course of History of Photographic Criticism and Historical Heritage at the Brera Academy of Fine Arts and teaches Cultural Heritage and Cataloguing and Archive Management at the Albertina Academy of Turin.

10:30 Filippo Bosco (Scuola Normale Superiore, Pisa), ***“Attratti irresistibilmente da certe complicazioni”: piste queer tra identità e generi nella pittura italiana del primo dopoguerra***

“There is not just love, or the desire instinct, of the male for the female”, as Filippo De Pisis put it to contest the gender binarism in the artistic representation of feelings, opening a range of possibilities. I will follow this invitation from which to attempt a queer theoretical articulation of gender representation within the comparative pictorial practice of post-war Italian artists, in particular in the area of “magic realism 1915-1935”. Around the theme of *Le amiche (Friends)*, a pictorial construction of female homosexuality typical in authors such as Felice Casorati and Ubaldo Oppi, it will be possible to verify in which terms the sociological reception of gender constructs and sexual identity emerges, which for early twentieth-century Italian art is not always easy to reconstruct: much less so in the case of queer identities, as demonstrated by the comparison with recent analyzes on the context English or on the German Neue Sachlichkeit. Starting from a definition of queer as a “deconstruction of identity categories”, the contribution considers some sources like scientific debates (for example, from the journal «Rassegna di studi sessuali»), popular fiction and cinema (see the Italian echoes of the best seller *La garçonne*, 1922), to articulate them with other constructs, those of the pictorial genres, in particular the portrait and the nude pose, often photographically mediated, which after the war they undergo important redefinitions.

Filippo Bosco is a PhD candidate at the Scuola Normale Superiore in Pisa. His research project, dealing with conceptual drawing in Italy in the 1970s, has developed at the Freie Universität Berlin and the Menil Drawing Institute in Houston, Texas. In 2018 he graduated from the University of Pisa with a thesis on magical realism in Italy and Germany. His publications concern Italian and international painting of the 1920s, in particular the German reception of Italian Metafisica, Ubaldo Oppi and Felice Casorati; the graphics by Giuseppe Penone; and the application of queer theory to modern art criticism.

11:00 coffee break

11:20 Chiara Pompa (Università di Bologna), ***Le metamorfosi fotografiche di Leonor Fini. (Auto)-rappresentazioni eccentriche di una donna-artista***

Sphinxes, strixes, felines, angels, witches, warriors, soothsayers, priestesses, nymphs, goddess-mothers: the figures of “women” shaped by Leonor Fini are as mysterious as triumphant. They are heterogeneous declinations of powerful femininity, traceable both in her production as a painter, illustrator, writer, costume designer and set designer, as well as in her propensity to turn her existence into a work of art, documented by the photographic medium. In her eclectic career, Fini has intertwined art with life, treading the social stage in the guise of multiple characters, time after time captured by photographic images. The latter can be considered as traces of subversive performances aimed at the dissolution of gender categorisations. Fini tenaciously opposed the idea of a woman relegated to the passive role of inspirator of male creativity and, therefore, represented by an eroticising and exoticising gaze (femme fatale, femme enfant, puppet), peculiar – but not exclusive – to Surrealism, a movement she approached while claiming her autonomy. In this paper, I survey Fini’s refined proto-performative practice supported by photography, one devoted to theatricality and dressing-up, which offered the artist an additional space for experimentation of an eccentric and dissident subjective identity. The corpus of portraits of Fini’s shows that she took advantage of photography to evoke a personal and professional mythology within a field dominated by men. By rejecting the figure of woman-muse/model/wife/lover, Fini staged herself as an emancipated woman and female artist in line with the propensity of other avant-garde heroines to self-manage their own representation.

Chiara Pompa is a Research Fellow at the Department of the Arts of the University of Bologna, where she earned her PhD in Visual, Performing and Media Arts in 2020. Since 2021, she has been an Adjunct Professor at the same University, where she teaches Valorization of Fashion Archives. She is also managing editor of the journal *piano b. Arti e culture visive*, a Fellow of the research centre Fotografia Arte Femminismo and a Junior Fellow of the international research centre CFC – Culture Fashion Communication, both at the University of Bologna.

11:50 Giorgio Di Domenico (Scuola Normale Superiore, Pisa), ***“Amo le checche perché non fanno il soldato”:  
appropriazioni queer di Francis Picabia in Italia, 1969-1986***

Opening a famous article that appeared in «Fuori!», *I radical-chic e lo chic radicale*, Mario Mieli pointed out how an exclamation of an unnamed Milanese “etero-checca” (hetero-faggot) had brought to his mind Picabia’s aphorisms to which Mieli had been initiated by “a comrade of the Fuori!”. Mieli’s statement sheds light on the reasons and mechanisms of the appropriation of the Dada-surrealist repertoire by the Italian homosexual movement. Mieli could only have read the aphorisms in the «Quinta parete» magazine published by Luciano Anselmino – the gay owner of the Turin gallery Il Fauno – where they had just appeared for the first time in Italian translation. Not only that: who introduced Mieli to Picabia was Corrado Levi, that “comrade of the Fuori!” who still years later would draw on that little Picabian anthology to fill out his magazine «Dalle cantine frocie». This paper offers an alternative reading of Picabia’s reception in Italy, focusing on the role of Levi and Anselmino. It will address the 1974 Turin retrospective to which both lent works and documents, the history and role of the Il Fauno Gallery and «Quinta Parete» magazine, and the use of Picabia’s aphorisms and works within the alternative press in the transition between the 1970s and 1980s, closing symbolically with *Il cangiante*, the 1986 Milan exhibition curated by Levi that included a 1917 Picabia.

Giorgio Di Domenico (Livorno, 1996) is a PhD student in Art History at the Scuola Normale Superiore, Pisa. His research project focuses on the reception of Surrealism in Italy between the 1960s and 1980s. He graduated from the University of Pisa with a thesis about the magazine «La Città di Riga», on which he is preparing a monograph. He has published articles on Jannis Kounellis and Alberto Burri. He has interned at La Galleria Nazionale in Rome and the Italian Cultural Institute in New York. In spring 2022 he was a visiting student at New York University.

12:20-13:20 Discussion

Lunch

### **Masculine beauties and homoeroticism: sailors, soldiers, nude youth in early 20th century painting**

Chair: Sergio Cortesini (Università di Pisa).

15:00 Sara Vitacca (Bibliotheca Hertziana – Max Planck Institute for Art History, Roma), ***Dionysian Fantasies and Queer Subtexts in Filippo De Pisis’s Male Nudes***

The reference to Dionysians and Arcadian subjects is often used by Filippo De Pisis as a means of emphasizing the homoerotic connotations associated with the representation of the male body. Sometimes, the male nude is immersed in nature, such as in *Bacchino* (1928) or in the striking lithographs illustrating Catullo’s *Carmi*. At other times, the animalistic dimension of the Dionysian world is transposed into the intimacy of the artist’s studio, as in the case of *Nudino sulla pelle di tigre* (1931). The mythological fantasy almost turns into a live performance in 1945, when De Pisis organizes a Dionysian-themed party in his studio painting directly the naked bodies of his male models with erotic symbols, which causes him to be charged with lewd acts. This paper aims to shed new light on the homoerotic and self-reflexive dimension of the Arcadian fantasies elaborated by the artist over the course of a lifetime. In doing so, De Pisis’s study case can also highlight the way Arcadian and Dionysian fictions fuel a homoerotic imagination deeply rooted in the myth of the Mediterranean and classical world.

Sara Vitacca obtained her PhD at Paris 1 Panthéon-Sorbonne University, with a dissertation on the revival of Michelangelo in the late 19th century. Her research focuses on the 19th and 20th century visual culture, the reception of the Renaissance, and the representation of the body and the nude. She is also a specialist of the Dionysian revival in contemporary times. Former fellow of the French Academy in Rome, she is currently scientific assistant at the Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte, where she explores the relationship between art, masculinity and urban space in Rome, from Unification to Fascism.

15:30 John Champagne (Penn State Erie), ***What is Queer about Scuola Romana?***

This paper will examine the queer overtones of the Italian fascist era group of painters known as the Scuola Romana. Emily Braun long ago argued that this group was not a proper “school.” Citing their “mythical conception of history and rebirth,” Sergio Cortesini charged the painters with contributing to fascism’s anthropological revolution. Neither position notes, however, the ways in which this loose collective of painters and intellectuals included Jews (Carlo Levi, Antonietta Raphael), homosexuals (Guglielmo Janni, Libero di Libero), and Jewish homosexuals (Corrado Cagli). Additionally, a large number of canvases created by this group specifically took up the problem of the representation of the male body; beyond the painters already mentioned, we might cite Alberto Ziveri, Giuseppe Capogrossi, Mario Mafai, Onofrio Martinelli, and Filippo de Pisis. As I have argued elsewhere, these painters offered an antidote to fascist notions of virility. Yet the lingering taint of fascism has prevented critics from recognizing that, for example, their employments of culturally archaic motifs—whether it be the figure of the ephēbe or early Italian quattrocento painting – might be read as acts of transculturation, efforts to employ then dominant tropes of painterly representation for anti-heteronormative ends. Rather than seek, in a positivist fashion, to differentiate true from false schools, this paper will argue for the value of the term Scuola Romana as a placeholder for a queer Roman effort to resist heteronormativity – one that, while begun in the past, continues to linger in the present via the afterlife of the Roman School.

John Champagne is a professor of English at Penn State Erie, the Behrend College. He is the author of two novels and four scholarly monographs, most recently, *Queer Ventennio, Italian Fascism, Homoerotic Art, and the Nonmodern in the Modern* (Peter Lang, 2019). Champagne’s essays have appeared in *Boundary II, California Italian Studies, Forum Italicum*, and *Modern Italy*. He is currently at work on a project on Italian racial identity and homosexuality.

16:00 coffee break

16:20 Evaguelia Diamantopoulou (National and Kapodistrian University of Athens), ***Queer Representations in Painting: The Case of Modern Greek Painting***

Artists are often stereotyped as eccentric individuals with unique personalities and attitudes. Therefore, while in traditionalist Greek society the LGBT community has long experienced oppression or marginalization, homosexual male artists were comparatively more allowed to deviate from social norms. This led some Greek homosexual artists to hide their sexual orientation in their social life, while expressing it covertly or, in a few cases, explicitly, in their art. This paper investigates the expression of sexual identity in the artworks of the Greek painter, Diamantis Diamantopoulos (1914-1995). In many of his pictures – mostly anthropocentric in subjects, focusing on the male human body – he hinted at his homosexuality more or less covertly. I aim to examine these works in correlation with issues of subjectivity and otherness, in the context of the artist’s lived experiences and social status. My research is based on Erving Goffman’s theory about social roles, human social interaction, as well as on Didier Eribon’s book, *Retour à Reims*, on sexual and class identity.

Evaguelia Diamantopoulou is an assistant professor at the Department of Communication and Media Studies of the National and Kapodistrian University of Athens. Her varied academic interests focus on issues of art and communication, art and society, issues of identity, symbolic and experienced space in visual arts, art and play, art and historical memory. Her published academic work includes four books, as well as many research projects in Greek and international interdisciplinary journals concerning matters of art and culture.

16:50 Maria G. Moschou (Independent researcher, Athens), ***Yannis Tsarouchis: Queer identity, Mediterranean Modernisms and the Quest for “Greeknness”***

Yannis Tsarouchis (1910-1989) is recognized as one of the most seminal Greek modernist artists, whose work is intertwined with the interwar debate over the concept of “Greeknness”. While studying at the Athens School of Fine Arts, Tsarouchis also developed his knowledge of Byzantine art and Greek vernacular handicrafts, and in 1935 he went to Paris to acquaint himself with the contemporary art scene. Though Tsarouchis’ style underwent considerable changes over the years, relating to Mediterranean cultures (ancient Greek art, Christian art, Shadow

Theater), Surrealism, Matisse, and Old Masters' themes and techniques, his works retained substantial queer corporeality. In this paper I explore Tsarouchis' work from the mid-1930s to the 1970s, focusing on his consistent theme, urban lower-middle-class men. I aim to critically reassess his image as a cultural hero of Greek identity and to contribute to his recognition as a pioneer of queer art. Tsarouchis' best-known work presents us with a gallery of Mediterranean masculinity, often in and out of military uniform, arranged in classically inspired *tableaux vivants*, or alluding to religious themes and allegorical iconography. Using contemporary clothes and props, Tsarouchis enhanced the sexually charged atmosphere of works depicting gay sexual encounters or inhabited by idle solitary youths in a poetic, yet sensuous and everyday universe. In my analysis, I take into account the painter's work for the theatre, and the censorship undergone in 1952 by his painting *Seated sailor and reclining nude*, deemed as offensively homoerotic, and insulting to the ethos of the Greek Navy.

Maria G. Moschou holds a PhD in Art History from the Department of Communication and Media Studies of the National and Kapodistrian University of Athens. She has taught at the Postgraduate Programme in the History and Theory of Art of the Cyprus University of Technology (2018-2022). She has also taught at the Department of Art Theory and History of the Athens School of Fine Arts, at the Hellenic Open University and at Harokopio University, Athens. Her research interests include issues of historiography and critical theory (19th-20th centuries). She has lectured and published papers on modern Greek art, the visual arts in Greece during the military dictatorship and the role of photography in the formation of cultural identity.

17:20-18:20 Discussion

#### **Artist's talk**

18:20 Raffaella Naldi Rossano in conversation with Sofia Gotti (University of Cambridge), ***Personifications and Feminist Consciousness in the Mediterranean***

This performative dialogue will address Raffaella Naldi Rossano's use of personification as a ritual action seeking to rewrite and reconstruct the mythological images and narratives of the Mediterranean. The conversation takes as its departure point the sea voyage, which the artist intends as an Ecofeminist and Post-human ideological project to regain ownership of cultural and mythological heritage. The artist will discuss her search for the ancestral voices of figures such as Partenope, Sibilla and the oracular priestesses who lived in different places on the coast of southern Italy and Greece. The intervention aims to recognize in personification, as in Feminist Consciousness, a tool to imagine the non-patriarchal or queer cultural heritage of the Mediterranean.

Sofia Gotti, PhD, specializes in modern and contemporary art with an emphasis on feminist and decolonial politics between South America and Italy. She teaches at The University of Cambridge in the Department of History of Art and the Centre for Latin American Studies. She is completing her first monograph with a Newton Trust / Leverhulme Early Career Fellowship. Previously, she has taught curating, modern and contemporary art courses at The Courtauld Institute of Art, University of the Arts London, and the Nuova Accademia delle Belle Arti (NABA) in Milan. She works as an independent curator and writes regularly for academic journals and contemporary art magazines.

Raffaella Naldi Rossano (1990) lives and works in Naples. Through the activation of transformative processes, she investigates new possible relationships and forms of intimacy, care and revelation, both psychological and socio-economic, between spaces, bodies and objects. Naldi Rossano is currently working on a research and film project that revolves around the myth of the Siren Partenope, the founding myth of the city of Naples. Among her recent solo exhibitions: *Utopia Distopia: il mito del progresso partendo dal Sud*, Madre, Napoli (2021); *There is no Time to Enjoy the Sun*, Fondazione Morra Greco, Napoli (2021); *Waves between Us*, Fondazione Sandretto Re Rebaudengo, Guarene; *I Confess*, der TANK, Basel (2019).

December 13, 2022

### **Bodies, Power and Desire: Queering Subjects in the 1970s-1990s**

Chair: Giulia Simi (Università di Sassari).

9:50 Antonis Danos (Cyprus University of Technology), ***“In my life, I have always gone either crookedly or against the current!”: Andreas Karayan’s Pioneering, Queer Counter-narrative in 20th-Century Cypriot Art***

The pioneering depiction of male nudes by the Cypriot painter (and more recently, writer of semi-biographical literary works) Andreas Karayan (b. 1943), caused quite a stir in the Cypriot art scene when exhibited from the late 1970s onwards. Using Constantine Cavafy’s poetry as a starting point and recurring reference, Karayan portrayed the male nudes as both sexual(ized) subjectivities, as well as – because of their eroticism – embodiments of social protest and queer subversion. Even more subversive, however, were some other works, from the late 70s and through the 80s. These were images of (fully dressed) young men in public spaces – bus stops, streets, coffee shops – and of sailors and soldiers in seemingly banal conditions (for instance, resting before or after an official parade). Such works not only brought, literally, into the open, (homo)erotic desire (gazes are exchanged, seeking a response, or are directed toward the viewer), but they are also imbued with political irony and critique, which foregrounded and interrogated issues of power, desire, and national and other “sacred” symbols of collective identity. The (seemingly anachronistic) classicist/realist style of his works made them more accessible to the local art-scene public, who made the comfortable yet superficial connection with the already established, aestheticized images of soldiers and sailors by Greek painter Yiannis Tsarouchis (1910-89). This enabled the queer counter-narrative of Karayan’s works to reach a wider audience.

Antonis Danos (PhD in Art History and Theory, University of Essex) is Associate Professor in the Department of Fine Arts at the Cyprus University of Technology. In recent years, his research focuses on the Mediterranean as a “hybrid” and “anti-hegemonic” political and cultural space. Among his publications: “Mediterranean Modernisms: The Case of Cypriot Artist Christoforos Savva,” in *Critically Mediterranean: Temporalities, Aesthetics, and Deployments of a Sea in Crisis* (Palgrave Macmillan, 2018); “The Mediterranean as Anti-Hegemonic Heterotopia,” in *Maleth/Haven/Port: Heterotopias of Evocation* (Arts Council Malta & Mousse Publishing, 2019); “The Bitter Lemons of Cyprus: Lawrence Durrell’s poetic-imperialist musings in the (colonial) Mediterranean” [in Greek], in *History and Theory of Art: In Honour of Niki Loizide* (Athens: Futura Publications, 2019).

10:20 Sophie Delpoux (Université Paris 1 Panthéon-Sorbonne), ***Gina Pane: Using an “Androgynous Agentivity”?***

In 1974, Gina Pane published an article in «Artitudes» entitled *Lettre à un(e) Inconnu(e)*. This way of using what we call now inclusive language in French was not so usual at that time, and it is an evidence of Pane’s concern with gender. It is a way of addressing everyone, but also to postulate a subject that is both masculine and feminine. Moreover, Pane’s short text is about the body in general, its isolation in society, and the way in which she seeks to engage herself to break this stranglehold. No traces of gender are there: «c’est à vous que je m’adresse parce que vous êtes cette “unite” de mon travail: l’autre» [It is to you that I address myself, because you are the “unit” of my work: the other]. This particularity will not be of surprise to anyone who is familiar with the actions that Pane produced for fifteen years, both in natural contexts and later in galleries. In many of these works, Gina Pane’s body is a changing force, providing balance between elements, or expressing pain and the need to “open” itself to other fellow humans. In some of her works, this force seemed to be neither feminine nor masculine. *Situation idéale: Terre-Artiste-Ciel* (1969) is a case in point. I will discuss these aspects of Gina Pane’s oeuvre, its originality in the intellectual, social, and artistic contexts of France and Italy of the 1970s.

Sophie Delpoux is a lecturer (maîtresse de conference) in Art History at the University Paris 1 Panthéon-Sorbonne. Former *Pensionnaire* of the French Academy in Rome (Villa Medici), she focuses her researches on Performance Art.

10:50 coffee break

11:10 Anna Mecugni (University of New Orleans), ***Queering Identity: Luigi Ontani's Camp Tableaux***

As the gay liberation movement was gaining momentum in Italy in the early 1970s, Luigi Ontani (b. 1943) set out to impersonate a series of iconic characters – both male and female – culled from high and popular culture. Characters range from Saint Sebastian to Superman, from Leda to Pinocchio, and from Francisco Goya's Majas to commedia dell'arte stock types. Ontani staged each character in a tableau vivant he performed either for a live audience or the camera, capturing the mise-en-scène with video or photography. He opted for minimal props, subtle irony, and color film – an unconventional choice for artists at the time that speaks to a camp sensibility and an aesthetic of pleasure. Naked or covered, the artist's androgynous, sensual body is central to these works. Drawing on the hybrid genre of the tableau vivant and going against the grain of traditional self-portraiture, Ontani's multiplied, shifting selves destabilize social norms about gender, sexuality, and class. Focusing on a group of key works from the early 1970s, I propose a sociopolitical reading of Ontani's camp tableaux and contend that, despite the artist's dandy persona, blasé and seemingly unengaged, they function as a form of resistance against patriarchal normativity. Prefiguring queer theory's conceptualization of identity as performatively constructed, these works subvert bourgeois conformism and disrupt gender and power divisions that for centuries have underpinned and justified social and labor inequities and exploitation.

Anna Mecugni is Assistant Professor of Art History at the University of New Orleans. She specializes in postwar Italian art and global contemporary art, with interests in social engagement and the intersection of art and politics. Her recent work includes producing and curating a new community-engaged sonic artwork presented in New Orleans' Musicians' Village in October and editing a forthcoming book on Sergio Lombardo's pioneering 1960s participatory installations. Mecugni's scholarship has been supported by entities such as the Italian Ministry of Culture, the Louisiana Board of Regents, the New Orleans Jazz & Heritage Foundation, and the Andrew W. Mellon Foundation.

11:40 Derya Acuner (Scuola IMT Alti Studi Lucca), ***Spatiality and Queer in Unconsolidated Visions by Gülsün Karamustafa***

To realize *Unconsolidated Visions* (1998), Gülsün Karamustafa (b.1946), a visual artist from Turkey, intervened on the undersides of balconies of a renovated Roman theatre in Sagunto, Valencia, Spain, by placing close-up photographs of transvestites and transsexuals (to use her terminology from the late 1990s) from Istanbul and Valencia. Balconies' undersides were not just random surfaces; instead, I would argue that Karamustafa chose them as a meaningful spatial and cultural entity. One of the motives derives from the tradition of decorating the beneath side of balconies in Spain. This is an example of the sensibility that frequently appears in Karamustafa's artistic practice: she communicates with the locality and opens up space for it within her work. Moreover, she lets the local component(s), which she wants to engage with, guide her for the artwork's content, form and materiality. Another reference to the balcony relates to its characteristic of being an in-between architectural and cultural element. Not totally inside nor outside, and both at the same time, balconies resist being fixed at one end of a binary. Besides, Karamustafa's choice of space for her intervention can be considered as a strategy to involve the beholder through an effort of looking upwards and a playful engagement in discussions on visibility. I will first look briefly at a few other works by Karamustafa from the 1980s and 1990s that can be linked to non-heteronormativity and non-cisnormativity (as we can name them today), and then I will analyze *Unconsolidated Visions* to discuss how spatiality and queerness were intertwined, resulting in layering meanings.

Derya Acuner (she/her) received in 2015 her master's degree from Cultural Management MA Programme at Istanbul Bilgi University. She is currently a PhD candidate at Scuola IMT Alti Studi Lucca, Analysis and Management of Cultural Heritage Programme. Her doctoral research focuses on the uses and connotations of textile as a material within contemporary art and activism scenes in Turkey. She has taken part voluntarily and professionally in rights-based and feminist organizations for the last ten years. She is currently teaching assistant for the *Aesthetics* course of the International Programme in Humanities at Università di Pisa, taught by Prof. Linda Bertelli.

12:00-13:00 Discussion

Lunch

### **Orientalism, photography and queer (self)staging**

Chair: Chiara Tognolotti (Università di Pisa)

15:00 Sasha Whittaker (Princeton University), ***Queer Undercurrents: Fashion Photography on the North African Coast***

This paper will investigate the continuities between queer photographic practices on both the European and the African coasts of the Mediterranean by examining the work of George Hoyningen-Huene (1900-1968), who became Paris *Vogue's* leading fashion photographer in the interwar period. In the 1930s, he introduced plaster casts of Greco-Roman statuary into the photo studio, and he also staged *Vogue's* first fashion shoot in North Africa. Simultaneously, in his private work, he deployed motifs derived from classical antiquity in his photographs of male nudes. Hoyningen-Huene's investment in North Africa – exemplified by the villa he shared with his lover and protégé, Horst P. Horst, in Hammamet, Tunisia – is most often characterized as a personal escape from the artificiality and heteronormativity of the Euro-American fashion industry. My paper argues that, on the contrary, both North Africa and homoerotic desire together pervade Hoyningen-Huene's fashion photography for *Vogue*. Drawing on Brown's (2019) and Waugh's (1996) arguments that private erotic photographs are inseparable from commercial assignments, my paper uncovers the queer undercurrents in Hoyningen-Huene's fashion illustrations, particularly those staged in Tunisia. This paper will also reconstruct Hammamet as a queer site: a meeting space for the likes of Carl Van Vechten and Cecil Beaton, with whom Hoyningen-Huene embarked on expeditions to nearby Roman ruins. Arguing that Hoyningen-Huene's interest in Tunisia was in part rooted in its status as an ancient Roman province, this paper examines how unearthing ancient Roman artifacts in Tunisia served as both an anchor for queer subculture and a justification for French colonialism.

Sasha Whittaker is a PhD candidate in Art & Archaeology at Princeton University, where she specializes in modern art and the history of photography. Her dissertation, "George Hoyningen-Huene and the Cultural Politics of Fashion Photography," investigates how Hoyningen-Huene's fashion photographs participated in the profound socio-political transformations of interwar Europe and the United States. Her research has been generously supported by Princeton's Eugene Bradford '60 Graduate Fellowship, Princeton's Donald and Mary Hyde Summer Fellowship for Research Abroad, and a Wallis Annenberg Research Grant at USC. She is currently a 2022-23 Houghton Library Visiting Fellow at Harvard.

15:30 Javier Cuevas (University of Malaga), ***Gabriel Morcillo: Portraitist of the Dictator Franco and... Queer Painter?***

Gabriel Morcillo was an Orientalist painter from Granada, winner of a pension at the Spanish Academy in Rome (which he declined), and from 1923 director of the Alhambra Painters' Residence. In the 1950s he made several portraits of the dictator Francisco Franco and his family, and in 1947 the Granada City Council acquired the painting *Arab* as a gift for the first lady of Argentina, Eva Perón, during her official visit to the city. Despite the painter's links with the Franco regime, his Orientalist works have recently been reinterpreted from a queer perspective. Among these works, we can highlight *Príncipes árabes* (1919), housed in the Fine Arts Museum of Malaga. Using concepts such as Joseph Boone's "homoeroticism of Orientalism", I propose an analysis of Morcillo's Orientalist work from three angles. Firstly, art criticism coeval with Morcillo's career and more recent queer art criticism (for example, that of the queer writer Luis Antonio de Villena). Secondly, the exhibitions of Morcillo's work during the artist's lifetime (i.e. the Spanish Art Exhibition of 1942 in Berlin alongside Ignacio de Zuloaga) as well as the recent exhibition *Orientalismos* at IVAM 2020. Finally, the influence that tourist photographs and erotic/pornographic photographs may have had on his work. The main aim of this paper, through the three lines proposed, will be to problematize the queer readings that have been made in recent years of the work of the portraitist of the dictator Franco.

Javier Cuevas is Assistant Professor of Art History at the University of Malaga (Spain), and member of the Institute of Gender and Equality (IGIUMA). He has directed the research project *Cruising Torremolinos*, which investigated



the place occupied by the tourist town of Torremolinos (Málaga) in the configuration of the homosexual liberation movements in Spain during the Sixties and Seventies. He has conducted research stays at the École des Hautes Études en Sciences Sociales (EHESS) Paris (2022), the University of California, Berkeley (2019) and the Warburg Institute of London (2017).

16:00 coffee break

16:20 Cláudia Madeira (Universidade NOVA de Lisboa), ***Queer Me or Queer Me Not. Contributions to a Queer Genealogy in Portugal***

The genealogy of the term “queer” in Portugal is diluted in the multiple dynamics of hybridism and performativity, both artistic and gendered. Such a process makes it difficult to find either an inaugural moment for its emergence or a specific artistic area for its practice. Despite this, an evolutionary trajectory can be traced from transvestitism to transgenderism and, more recently, to transculturalism. One of the key moments at the opening of the groundbreaking *Alternativa Zero* exhibition (Galeria Nacional de Arte Moderna Lisbon, 1977), was, in fact, the attempt to bring together the visual arts and performance through the invitation of iconic Lisbon cabaret transvestite, Lydia Barloff, as a guest of honor. It was only thirty years later, however, in 2007, with the consolidation of transdisciplinary projects, that the expression “queer” gained significance. This led to initiatives such as choreographer Francisco Camacho’s and psychologist João Oliveira’s *Queer me up!* This workshop was developed as a corollary of a process, in which Camacho had a major role, called “intensification of the body”, seen especially on the Portuguese New Dance stages in the 1990s. This paper will discuss the centrality of the “intensification of the body” in the evolution of the term “queer” in the Portuguese art scene.

Cláudia Madeira is an assistant professor and vice-coordinator of the ICNOVA Performance & Cognition Research Group, at the Universidade NOVA of Lisbon. She has completed a postdoctoral program (*Social Art. Performative Art?* 2009-12) and holds a PhD in Sociology from the University of Lisbon, with a dissertation on *Performing Arts Hybridity in Portugal* (2007). In addition to several articles on new forms of hybridism and performativity in the arts, she is the author of *New Dignitaries: The Cultural Programmers* (Celta 2002); *Hybrid. From myth to the new invasive paradigm?* (Mundos Sociais 2010) and *Performance art made in Portugal* (ICNOVA E-book 2020).

16:50 Bruno Marques (Universidade NOVA de Lisboa), ***Diva: a Portrait, by Vasco Araújo. The First Portuguese Queer Trans-portrait?***

In 2000, Vasco Araújo (b. 1975) – a Portuguese visual artist, who at the time was also a lyrical singer – presented *Diva, a portrait*, an installation simulating an opera house dressing room. Inside, typical feminine objects of the “prima donna” (dressing-table, make-up, dresses, flowers) coexisted with masculine objects (razors, after-shave, men’s shoes) suggesting the character’s double sexual identity. On the walls of the dressing room, there were also several portraits of the “cross-dressed” diva, in theatrical poses. By destabilizing several dichotomies – simulation and dissimulation; present and the absent; public and private (the dressing room as a space between the stage and life); feminine and masculine –, the Diva symbolizes the passage from *representation of the subject* to the *subject as representation*; a circumstance that challenges the classic heteronormative dictates of personal identity. Is this the first queer trans-portrait in Portuguese art? Why did it come so late? How did the critics receive it? What impact did it have both in Portugal and, soon after, in the context of *Trans Sexual Express: a classic for the third millennium* (Barcelona, 2001), the artist’s first international exhibition? What new paths did it open? Departing from aforementioned case, I will present heterodox modes of self-representation by Portuguese visual artists that confront the self-portrait’s imperative as a document, and promote the fluidity of gender and the emancipation of other subjectivities, historically made invisible by the hegemonic regimes of representation.

Bruno Marques is Full Researcher at the Institute of Art History, Universidade NOVA of Lisbon. Author of the books *Mulheres do Século XVIII. Os Retratos* (Women of the Eighteenth Century. The Portraits) (2006) and *Os Retratos Imaginados de Costa Pinheiro* [The Imagined Portraits of Costa Pinheiro] (2020). Editor of the books *Sobre Julião Sarmiento* (On Julião Sarmiento) and *Arte & Erotismo* (Art & Eroticism). Marques received a post-doctoral fellowship for the research project *Politics of Sexuality in Portuguese Contemporary Art* (2014-2018). He published

in peer-reviewed international journals such as *Philosophy of Photography*; *Photographies*; *RIHA*; *Iberic@I*; *Diálogos*; *JSTA*; *Estudos Ibero-Americanos*; and *Quintana*.

17:20-18:20 Discussion

### **Artist's talk**

18:20 Andrew Hazewinkel (Australian Archaeological Institute, Athens), ***Queering an Earth-Mother and Demigod Hero: Omphale and Herakles: an Enduring Transmission of Destabilization of Gender***

Deploying a diverse field of visual research material, ranging from a 4th century BCE bronze statuette of Omphale in the pose of Baubo (originating in Asia minor), to film stills from the 1959 Italo-Franco feature film *Ercole e la Regina Lidia*, from 1st century CE Roman sculpture, to 17th century Flemish ivory reliefs, from 18th century Italian porcelain figurines to contemporary self-authored photographic and sculptural artworks, this presentation aims to achieve two things. Firstly, to highlight the endurance of the little studied gender destabilising Omphale, and the story that links her with Herakles, in which she as slave owner of the hyper hero insists on the exchange of their garments and gendered roles. In doing so, Hazewinkel positions Omphale as an important, largely overlooked, figure, that flickers in and out of the Mediterranean collective consciousness and art histories as a kind of pulsing transhistorical queer transmission. Secondly, the presentation aims to demonstrate the breadth of Hazewinkel's studio-based research, photo-archive based activities and the more traditional research in contemporary gender studies and myth reception which also inform his artistic examinations of conceptions of gender in antiquity and their contemporary social legacies.

Andrew Hazewinkel is a contemporary visual artist and academic based in Athens. He is Research Fellow at the AAIA and honorary Artistic Director of the AAIA Contemporary Creative Program. He holds a PhD from Sydney College of the Arts (University of Sydney) and a Masters of Fine Art from Victorian College of the Arts (University of Melbourne). He is a prolific maker of photographs and sculpture; he exhibits regularly in Australia, Aotearoa (New Zealand) and Europe. His academic research interests include the contemporary social legacies of ancient objects, stories and archetypes, and the embodied experiential tensions between the damaged stone bodies of antiquity and our own soft ephemeral bodies.