

5/75

Barry Lockman '66

Collection Selection Box
LGBTQ






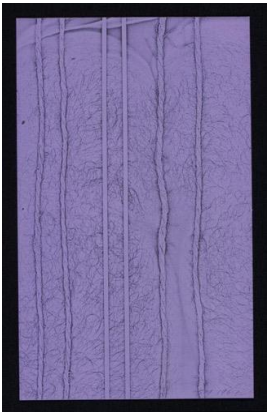
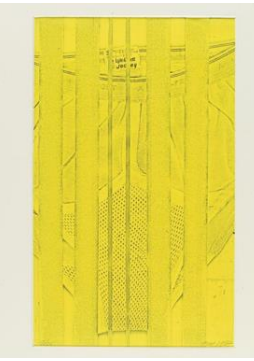

V&A





Introduction

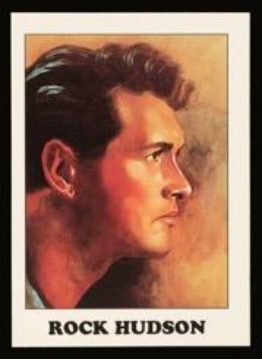


The V&A's collections contain a vast range of objects that relate to LGBTQ lives and histories. Objects may be considered for a variety of reasons, including the individuals associated with the object (artist, sitter, owner for example); the content or 'message' of the work; and current or historic connotations and connections. This selection is drawn from the collection of prints, drawings and photographs in the AAPD (Art, Architecture, Photography, Design) department.

Many thanks to El Affleck who assisted with the research and interpretation of this box whilst on a placement from the MA Queer History degree programme at Goldsmiths, University of London, 2019.

LGBTQ

			
<p>Unknown artist Photograph of a statue of Antinous in the Capitoline Museum Late 19th century Rome Photograph Museum no. 82522</p>	<p>Hermann Haller (1880 – 1950) Photograph of a terracotta head of Marie Laurencin About 1920s Photograph Museum no. 6201-1938</p>	<p>Anton Prinner (1902 – 83) Metamorphose 1934 France Photogram Museum no. CIRC.323-1939</p>	<p>Keith Vaughan (1912 – 77) The Woodman 1949 Britain Colour lithograph Museum no. CIRC.115-1950</p>
			
<p>David Hockney (1937 –) In the Dull Village 1966 Britain Etching and aquatint Museum no. CIRC.521-1968</p>	<p>Edward Meneeley (1927 – 2012) Bottoms Up, from the folio Portraits: People and Objects 1968 New York, United States Electrostatic print Museum no. CIRC.204E-1971</p>	<p>Edward Meneeley (1927 – 2012) Second Skin, from the folio Portraits: People and Objects 1968 New York, United States Electrostatic print Museum no. CIRC.204I-1971</p>	<p>Henry Fuseli (1741 – 1825) Heavenly Ganymede from the second edition of Specimens of Polyautography 1804 – 07 Britain Lithograph Museum no. E.1106-1899</p>

			
<p>Maurice de Becque (Maurice d'Attys) (1878 – 1938) Les Pièces Condamnées About 1920 France Etching and aquatint Museum no. E.1451-1925</p>	<p>Thomas Chambaras (1724 – 89) Print after Richard Cosway, portrait of the Chevalier D'Eon 1787 Britain Stipple engraving on paper Museum no. E.963-1928</p>	<p>Christopher Charles James Deathbed for an animation entitled After Beardsley 1981 Britain Drawing with acetate overlay Museum no. E.431-1982</p>	<p>Malcolm Turner Ride that Passion! AIDS related ephemera, safer sex information card 1991 Britain Offset lithograph on pink paper Museum no. E.121-1997</p>

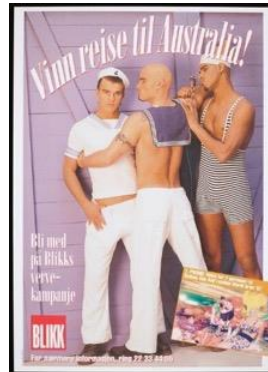
			
<p>David Shenton (1949 –) Love Alone is No Protection AIDS related ephemera, safer sex information card 1991 Britain Offset lithograph on blue paper Museum no. E.122-1997</p>	<p>Greg Loudon Rock Hudson AIDS Awareness Trading Cards United States 1993 Printed card Museum no. E.148-1997</p>	<p>Greg Loudon Madonna AIDS Awareness Trading Cards United States 1993 Printed card Museum no. E.170-1997</p>	<p>Greg Loudon Paul Monette and Roger Horwitz AIDS Awareness Trading Cards United States 1993 Printed card Museum no. E.152-1997</p>



Greg Loudon
 Craig Russell – Female Impersonator
 AIDS Awareness Trading Cards
 United States
 1993
 Printed card
 Museum no. E.156-1997



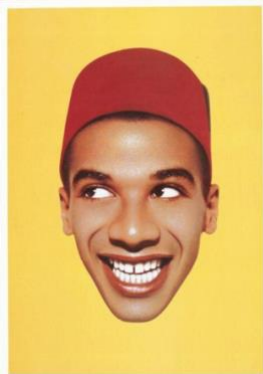
Tron Hirsti
 Ungdoms Gruppa [Youth Group]
 Poster
 1995
 Norway
 Colour offset lithograph
 Museum no. E.763-1997



Fin Serck-Hansenn (1958 –)
 Vinn Reise til Australia [Win a trip to Australia]
 Poster
 About 1995
 Norway
 Colour offset lithograph
 Museum no. E.764-1997



See Red Women's Workshop (1974 – 90)
 "Lesbians are coming out..."
 Poster
 1982
 Britain
 Screen print poster
 Museum no. E.786-2004



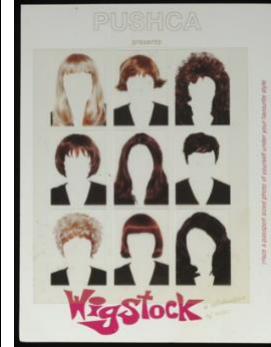
Pierre et Gilles (born 1976)
 Posterbook, printed card
 1993
 Germany
 Museum no. E.365:1-2006



Pierre et Gilles (born 1976)
 Posterbook, printed card
 1993
 Germany
 Museum no. E.365:6-2006



Howard Tangye (1948 –)
 Richard C, on ochre paper
 97
 1990s
 Britain
 Drawing
 Museum no. E.134-2014



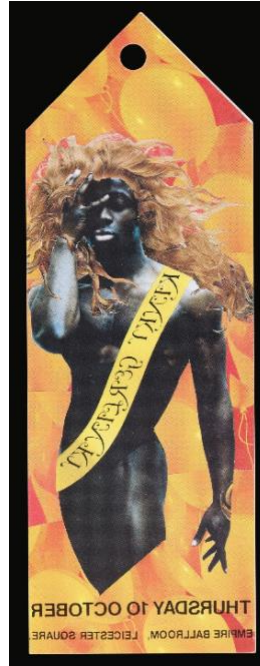
Wigstock Puscha Party
 Flyer for a club night by Pushca in London celebrating the New York drag festival, Wigstock
 Mid 1990s
 London
 Museum no. E.368:2-2017



Kinky Gerlinky (1989 – 94)
Flyer
1989
London
Museum no. E.179-2018



Kinky Gerlinky (1989 – 94)
Flyer
About 1989 – 94
London
Museum no. E.183-2018



Kinky Gerlinky (1989 – 94)
Flyer
1991
London
Museum no. E.186-2018



Kinky Gerlinky (1989 – 94)
Flyer
1991
London
Museum no. E.195-2018



Chokyo Sai Eiri (active 1789 – 1801)
Fumi no Kiyogaki
1801
Japan
Colour woodblock print
Museum no. E.166-1954



Arthur Tress (1940 –)
Stefan Brecht, Bride and Groom, New York
1971
United States
Gelatin silver print
Museum no. E.576-2001

Unknown artist
Photograph of a statue of Antinous in the
Capitoline Museum
Late 19th century
Rome
Photograph
Museum no. 82522



Antinous (about 112 – 130 AD) was a lover of the Emperor Hadrian (76 – 138 AD) and their story is probably the best-known instance of a homosexual relationship in Roman history. Same-sex encounters between men were not unusual; Hadrian had several relationships with men alongside his marriage. It was quite common for Roman men to engage in relationships with younger men, as long as the older man maintained his status by being the dominant, active partner in the couple. Sexuality was closely tied to power and social standing. Hadrian appears to have formed an especially tender bond with this beautiful youth. When Antinous drowned mysteriously in the River Nile in AD 130, Hadrian opted against convention to mourn him publicly instead of in private. Antinous was deified, given his own cult, a city named after him (Antinopolis), and athletic games founded in his memory. This photograph shows a statue excavated at Hadrian's Villa at Tivoli, Italy. Although it is described as a statue of Antinous, the hairstyle and other elements have prompted discussion as to whether it actually depicts Hermes, who in turn is linked with many male lovers in Greek mythology. Either way, it depicts an 'ephebe' – an adolescent teenage boy on the cusp of adulthood. It is representative of a form of ideal male beauty especially celebrated in Ancient Greece.

Hermann Haller (1880 – 1950)
Photograph of a terracotta head of Marie
Laurencin
About 1920s
Photograph
Museum no. 6201-1938

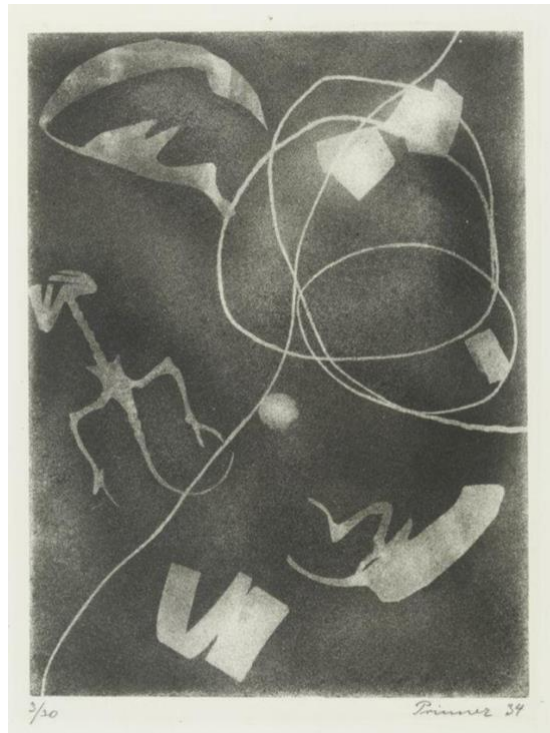


Marie Laurencin was born the illegitimate daughter of Pauline Laurencin, a seamstress with Creole ancestry, and the politician Alfred Toulet. A largely self-taught artist, she was to become a key figure in the Paris avant-garde of the early 20th century. She was a member of artist circles and regularly associated with the Section d'Or Cubists. Whilst never a Cubist herself, she developed instead a uniquely identifiable style of soft pastels and arabesque lines. She loved to paint women, so much so that she would often charge double for portrait commissions of men.

When in Paris, Laurencin attended salons by Gertrude Stein and Natalie Clifford Barney, providing an opportunity for the modern intellectual avant-garde to meet and debate ideas. Stein herself drew heavily on Cubism in her own writing and was one of Laurencin's first patrons. Stein and Barney were both famed writers creating work which openly discussed lesbianism. Laurencin was rumored to have both male and female lovers and her name was romantically associated with Barney and Princess Violette Murat.

In her later career she illustrated Edith de Beaumont's translations of Sappho's poetry, and provided the original costume and set designs for Francis Poulenc's ephemeral and homoerotic *Les Biches* performed by the Ballets Russes. Under the direction of Serge Diaghilev, who was also unapologetically homosexual, *Les Biches* enjoyed great popular success in both Paris and London. Keith Vaughan, who also features in this Collection Selection, went to see its revival in Covent Garden in 1965 and reminisced over its impact on him when he first heard it in 1933: 'the magic – the torment and frustration...[Georgina] Parkinson danced the page boy. A whole world of longing, lost'. Photographs and costumes from the ballet are held in the V&A's Theatre and Performance collection.

Anton Prinner (1902 – 83)
Metamorphose
1934
France
Photogram
Museum no. CIRC.323-1939



Anton Prinner was born in Hungary in 1902 and moved to Paris at the end of the Roaring Twenties, where he transitioned, changing his first name to Anton and using male pronouns. Paris at the time was the epicentre of the avant-garde and was considered highly progressive and a haven for the open-minded. Prinner quickly fell in with groups of other artistic emigres living in the Montparnasse area, such as fellow Hungarian Árpád Szenes, Portuguese artist Maria Vieira da Silva, and Hackney born print-maker Stanley William Hayter. He also befriended the founder of Surrealism, André Breton, and France's most popular 20th century poet, Jacques Prévert. The artist Pablo Picasso would address Prinner as 'Monsieur Madame' and would often introduce him to others as 'the small man who makes large statues'. Although the former term would be considered insulting by many, Prinner and Picasso were great friends, and by all accounts it appears that Prinner was wholly accepted in the circles he moved in.

Spending much of the German occupation of Paris in hiding, he later settled near Picasso's studio in Antibes in the south of France in 1950, where his work became progressively esoteric and several of his sculptures explored themes of androgyny and metamorphosis. Returning to Paris in the mid-1960s, he replaced sculpture with painting and continued to have the occasional small exhibition in the city. His enduring popularity within the art scene is demonstrated by accounts that in the 1960s he had his own table at the famous Montparnasse café, La Coupole, where he would eat every night and hold court with different groups of artists and local bohemians. He never particularly achieved great fame or financial success in his lifetime, sadly dying in poverty at the age of 81 in his beloved Paris. This print is in the style of a photogram, a technique popularised by Man Ray, depicting found objects captured in negative. The National Art Library holds a further eight prints by Prinner in an artist's book he created in 1946 entitled *La Femme Tondue* (The Shorn Woman).

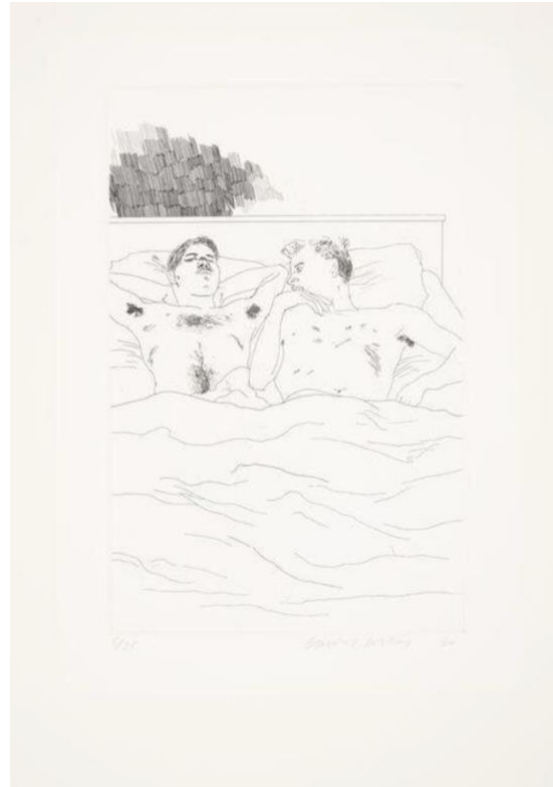
Keith Vaughan (1912 – 77)
The Woodman
1949
Britain
Colour lithograph
Museum no. CIRC.115-1950



Keith Vaughan habitually explored the theme of the male nude in the landscape and the relationship between the body and the self. This print is an example of his move towards more abstract figures. The sitter was probably John McGuinness, a regular model for the artist who also appears in *Seated Boy in a Landscape* (1948). They met in 1948 and became lifelong friends with Vaughan describing McGuinness in his 1975 journal as being 'the best person I know. We have not much area of contact, neither sexual nor intellectual. But he is a saint'. (Vaughan, K. (2012). *Journals, 1939-1977*. New York: Faber and Faber.)

Vaughan wrote journals consistently from 1939 up until his death in 1977, recording his artistic process, depression, and musings upon his sexuality. Vaughan's journals and archives were acquired by the Tate in 2008, providing an extraordinary insight into his personal life and how it informed his creative process.

David Hockney (1937 –)
In the Dull Village
1966
Britain
Etching and aquatint
Museum no. CIRC.521-1968

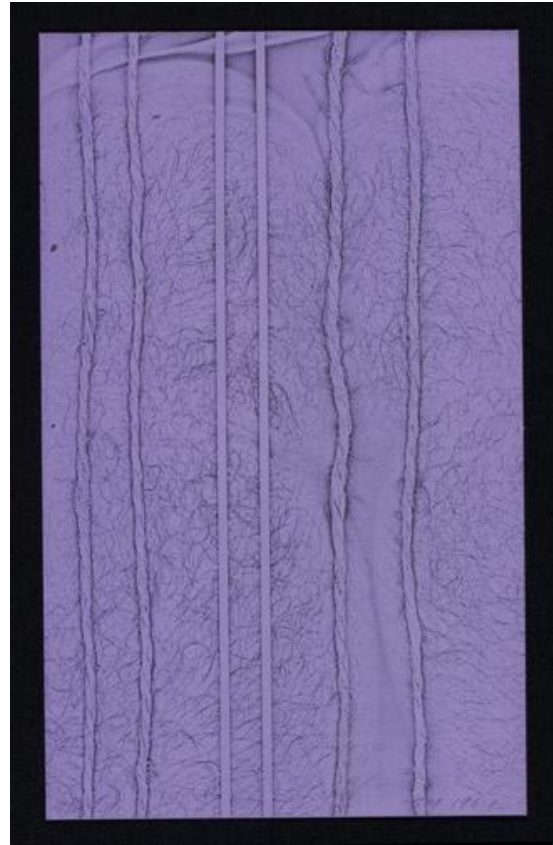


Although commonly grouped with the Pop artists who emerged in Britain in the 1960s, David Hockney was less influenced by mass media, advertising, and consumer society than many of his contemporaries. It was his friends, home, and private life which provided much of his early inspiration, alongside folk and fairy tales. This print is from a series of illustrations by Hockney to accompany 14 poems by the Egyptian-born Greek poet Constantine Peter Cavafy, who's work often explored same-sex love and desire. This one entitled *In the boring village* was written in about 1925:

*In the boring village where he works-
clerk in a store, very young-
and where he's waiting out the two or three months ahead,
another two or three months until business falls off
so he can leave for the city and plunge headlong
into its action, its entertainment;
in the boring village where he's waiting out the time-
he goes to bed tonight full of sexual longing,
all his youth on fire with the body's passion,
his lovely youth given over to a fine intensity.
And in his sleep pleasure comes to him;
in his sleep he sees and has the figure, the flesh he longed for...*

In 1966 Hockney travelled to Beirut in search of the kind of atmosphere he imagined Alexandria would have had at the time when Cavafy was writing there. However, the images he made are mostly of young male couples modelled from his friends in his Notting Hill flat. Ultimately it is their simplicity of line coupled with the intimacy and tenderness between two men, which reflect the quality of Cavafy's writing, rather than evoking a specific time or place.

Edward Meneeley (1927 – 2012)
Bottoms Up, from the folio Portraits: People and Objects
1968
New York, United States
Electrostatic print
Museum no. CIRC.204E-1971



Edward Meneeley (1927 – 2012)
Second Skin, from the folio Portraits: People and Objects
1968
New York, United States
Electrostatic print
Museum no. CIRC.204I-1971



Edward Meneeley served in the Second World War as a medic before entering the Korean War as a photographer. He moved to New York shortly after leaving the army. As a member of the abstract expressionist New York School, Meneeley moved in the same circles as Jasper Johns, Willem de Kooning and others. He was one of the first artists to explore electrostatic printing, or photocopying, as a fine-art medium. His pieces were often made by assembling fragments directly onto the glass plate of a Xerox machine. *Portraits: People and Objects* is an intimate snapshot of Meneeley's life in

the late 1960s, featuring homoerotic imagery alongside portraits of his friends, and photocopied food. *Bottoms Up* depicts a slightly abstracted close-up of a man's hirsute buttocks and anus, pictured as if through bars made of string or rope. This gives a possible BDSM reading to the image which simultaneously exudes a confidence and sense of pride in its open appreciation of queer sex.

Similarly, *Second Skin*, on the following slide, depicts a pair of men's underwear, also behind bars as if tantalisingly out of reach.

Henry Fuseli (1741 – 1825)
Heavenly Ganymede from the second edition
of Specimens of Polyautography
1804 – 07
Britain
Lithograph
Museum no. E.1106-1899



Ganymede was the loveliest born of the race of mortals, and therefore the gods caught him away to themselves, to be Zeus' wine-pourer, for the sake of his beauty, so he might be among the immortals.

Homer, *Iliad*, Book XX, lines 233-235

This print is important in the history of lithography as it is one of the first prints ever made and published in Britain using the new planographic technique. The illustration depicts a scene from Homer's *Iliad*. There are various versions of the myth: one version has Zeus falling in love with Ganymede, a beautiful mortal youth. Zeus then transforms into an eagle to abduct Ganymede before granting him eternal youth so that he might serve as a cupbearer on Mount Olympus.

The Ganymede myth served as a model for the Greek custom of pederasty, becoming significant there from the 7th century BC as a form of homoeroticism which was socially acceptable in the Ancient world. A beautiful, idealised youth, the *erōmenos*, is seen as a passive object of desire by an older active partner, the *erastês*. This custom was reserved for free citizens of the upper classes and regularly appears in the world of Greek mythology.

Ganymede's name translated into a Latin form is *Catamitus*. A *Catamite* came into popular usage as a term of affection for a pubescent boy who was the sexual companion of an older man. It was also used as an insult of emasculation when directed toward an adult man. What would now be

considered sexual abuse is difficult to understand as a major taboo of the modern age, but sexual relations between men and boys was considered by many Greeks of the Ancient world to be crucial for the cohesion of society, playing a key role in male bonding, power structures, and education.

Maurice de Becque (Maurice d'Attys) (1878 – 1938)

Les Pièces Condamnées

About 1920

France

Etching and aquatint

Museum no. E.1451-1925



*Lesbos, land of hot and languorous nights,
That make the hollow-eyed girls, amorous
Of their own bodies, caress before their mirrors
The ripe fruits of their nubility, O sterile pleasure!
Lesbos, land of hot and languorous nights.*

Excerpt from *Les Fleurs du mal* (Flowers of Evil) by Charles Baudelaire (1857)

This is an illustration to one of Charles Baudelaire's six *Pièces Condamnées*, or *Condemned Poems*. These were censored from the first edition of *Les Fleurs du mal* (Flowers of Evil) in 1857 as they were deemed a threat to public safety on religious and moral grounds. Baudelaire did later publish them as part of a very limited run of poems called *Les Épaves* (The Scraps), but these remained officially banned by the Ministry of the Interior in France until 31st May 1949. The lengthy censorship demonstrates the hostile attitude towards transgressive sexuality which has long existed in the popular press.

Two of the poems contain explicit depictions of lesbianism. *Lesbos* describes what takes place on the famous island of Lesbos and mourns the loss of the poet Sappho. *Femmes Damnées* (*Delphine et Hippolyte*) features two women conversing as lovers. Although written in the first person, both poems have a voyeuristic narrative voice. Maurice de Becque's 1920s illustrations were constructed for the erotic pleasure of the male reader. They demonstrate how lesbian sexuality has been repeatedly imagined and portrayed by men for their own pleasure but that is not to say that this material could not have been sought out and enjoyed by women, albeit in a more clandestine fashion.

Thomas Chambars (1724 – 89)
Print after Richard Cosway, portrait of the
Chevalier D'Eon
1787
Britain
Stipple engraving on paper
Museum no. E.963-1928



Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont (1728 – 1810), better known as the Chevalier d'Éon, was a French secret agent, soldier, and fencer from whose name the term 'eonism' is derived, denoting specifically male to female transvestism or transition. Le Chevalier d'Éon joined the French diplomatic agency Le Secret du Roi (The King's Secrets) as a spy in 1756 on the eve of the Seven Years War. Their first mission was to Russia to gain the trust and ear of the Tzarina Elizabeth. This appears to be the first record of the Chevalier dressing as a woman for the purposes of espionage, taking the name Mademoiselle Lia de Beaumont. The truth of whether this mission ever took place at all is contested, like many other mysteries in the Chevalier's life.

After continued good service to the nation of France as a dragoon captain, they went to London in 1762, returning to Versailles the next year with the ratification of the Treaty of Paris. They received the cross of St. Louis and returned to London, this time with ambassadorial status and instructions from the King for further espionage. The plan was to rebuild France's fortunes by invading England following the loss of their American colonies. However, after a quarrel with another ambassador, the Chevalier was fired and ordered to return to France, but they refused to go, instead opting to air French secrets in a libellous and scandalous publication of diplomatic letters in 1764. They had become a female celebrity in London high society, held in esteem by early feminists like Mary Robinson and Mary Wollstonecraft and famous for fencing demonstrations.

Forced into exile, they remained in London and speculation mounted as to the Chevalier's gender with bookmakers setting odds from 1771 to gamble on the question. This posed a considerable danger to the Chevalier who couldn't leave their home without guards for the threat of people attempting to strip off their clothes in the street. In 1775 they signed an agreement to hand back any official documents to France and be publicly recognised as a woman by the King. Living out the remainder of their life in London as a woman, they died in 1810 and were interred at St Pancras Old

Church. An autopsy performed two days after death certified them as “male-bodied” but with "unusual roundness in the formation of limbs...[and] breast remarkably full" giving rise to speculations more recently that they may have been intersex.

This method of ‘proving’ an individual’s assigned gender at birth through their anatomy is highly problematic and does not appropriately respect individual agency with regard to gender presentation. In many ways the Chevalier could be considered a ‘transcestor,’ a new term demonstrating one of the many ways that people lived across the gender binary throughout history. The complexity of the Chevalier's gender identity will never be fully known but their story has become a central narrative in the search for gender non-conforming histories in 18th century Europe.

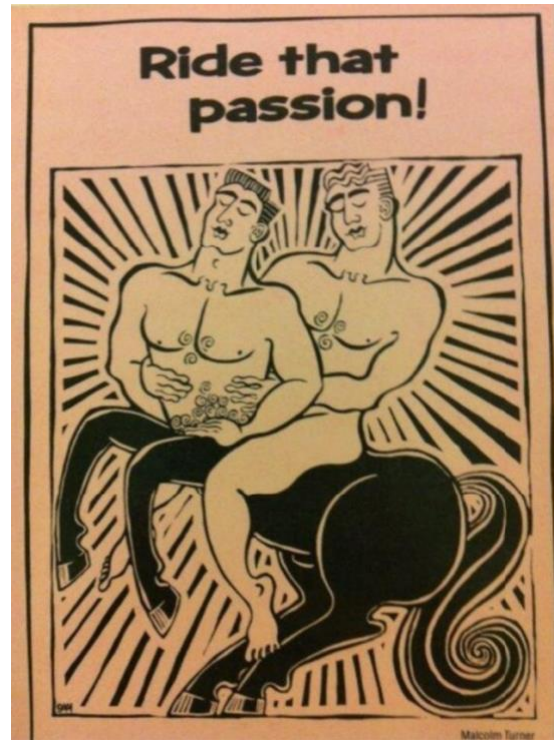
Christopher Charles James
Deathbed for an animation entitled After
Beardsley
1981
Britain
Drawing with acetate overlay
Museum no. E.431-1982



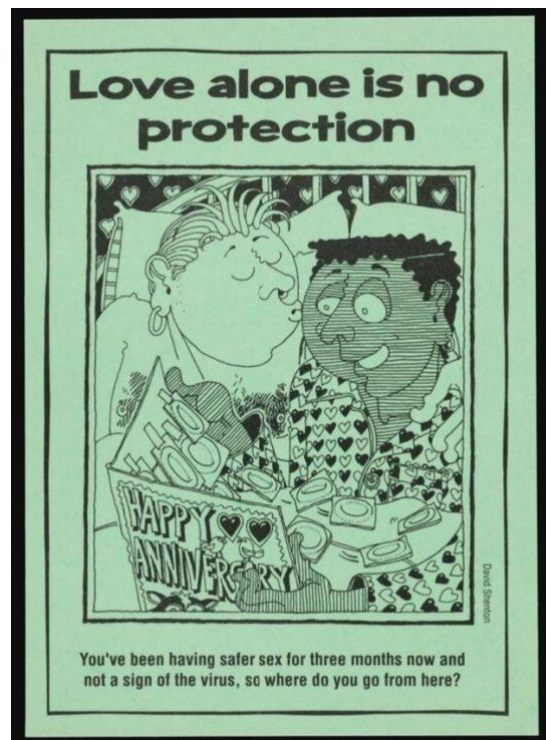
Aubrey Beardsley was a key figure of the 1890s Aesthetic and Decadent movement. His unique work remains influential and has been imitated greatly over the years, not least in American Art Nouveau poster design. He worked primarily as an illustrator and the subjects of his drawings are often simultaneously grotesque and highly sexualised. He illustrated *Salome*, written and translated by Oscar Wilde and Wilde's lover, Lord Alfred 'Bosie' Douglas. Beardsley's professional and personal involvement with this notorious couple and their clique has left his own sexuality open to debate. Biographers have scoured for any evidence of romantic relations but to no avail. Beardsley died of tuberculosis when he was only 25, after having suffered from the respiratory disease since early childhood. A morbidly camp joke from his friends stated that 'even his lungs were affected'. This quote is sometimes credited to Oscar Wilde.

In this drawing, Beardsley is resurrected for *After Beardsley*, a short, animated film for Channel 4 which imaginatively transposed the artist into 1981. The animation suggests that he would have survived if the technology of modern medicine had been available to him. Whilst the film does not reference it explicitly, parallels were later made between his tragically young demise and the deaths of early AIDS patients.

Malcolm Turner
Ride that Passion!
AIDS related ephemera, safer sex information
card
1991
Britain
Offset lithograph on pink paper
Museum no. E.121-1997



David Shenton (1949 –)
Love Alone is No Protection
AIDS related ephemera, safer sex information
card
1991
Britain
Offset lithograph on blue paper
Museum no. E.122-1997

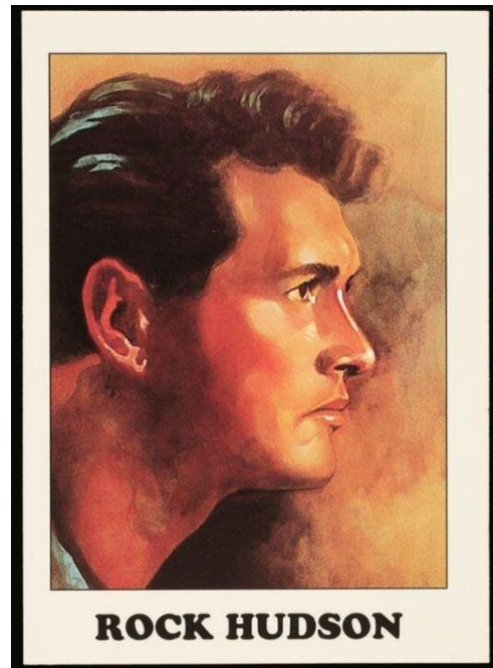


The emergence of the AIDS crisis in the early 1980s led to numerous public health campaigns centred around promoting safer sex and condom use to prevent the spread of HIV. The initial drive was led by grassroots activist groups who were alarmed by the slow progress of action and funding in the early years of the epidemic. This and the following card were produced by a Health Education Authority to offer advice and reassurance, providing helpful information in a non-judgemental way with fun, sex-positive illustrations. The use of explicit language and erotic imagery in AIDS education material was sometimes contested, however the producers of such material argued that it was key

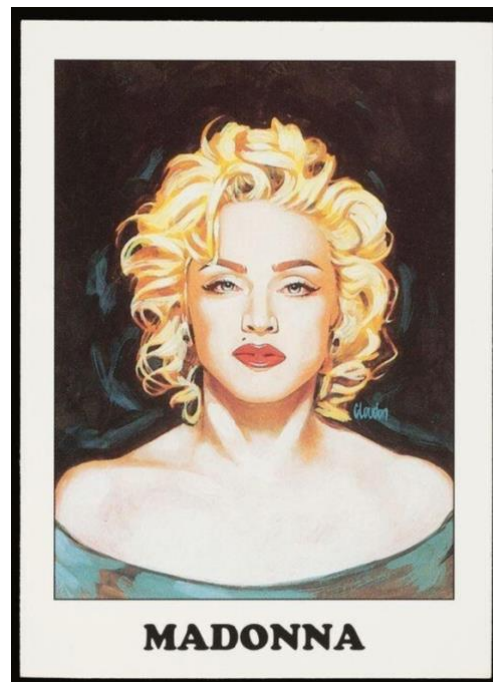
to making the information accessible to the communities they were trying to reach, in this case, gay men.

Little is known about the artist Malcolm Turner, but David Shenton has enjoyed a long career as a cartoonist and illustrator since the late 1960s, contributing to multiple newspapers, magazines and books. His work frequently documents gay life, exuding humour, honesty, and pride.

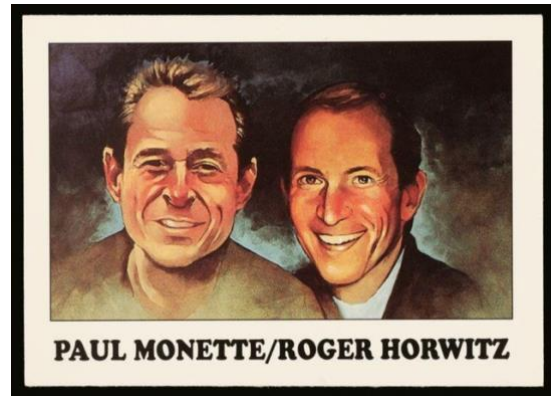
Greg Loudon
Rock Hudson
AIDS Awareness Trading Cards
United States
1993
Printed card
Museum no. E.148-1997



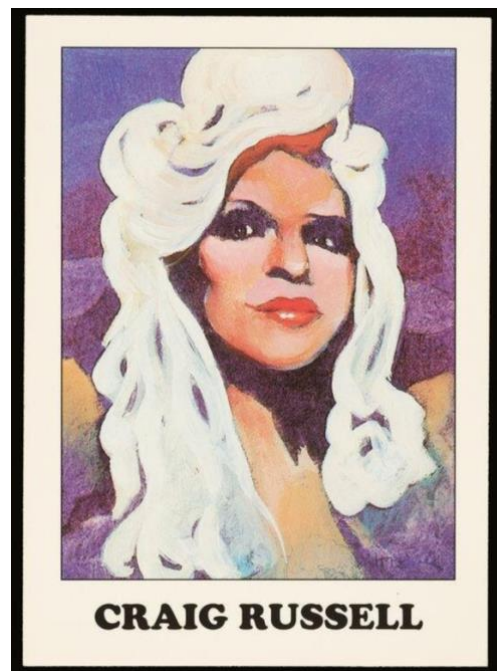
Greg Loudon
Madonna
AIDS Awareness Trading Cards
United States
1993
Printed card
Museum no. E.170-1997



Greg Loudon
Paul Monette and Roger Horwitz
AIDS Awareness Trading Cards
United States
1993
Printed card
Museum no. E.152-1997



Greg Loudon
Craig Russell – Female Impersonator
AIDS Awareness Trading Cards
United States
1993
Printed card
Museum no. E.156-1997



These cards issued by AIDS Awareness were highly controversial. Issued in 1993, the publishers did not secure the correct permissions to use the images of people they chose to feature. Distributed in packs of 12, along with a condom, they highlighted a range of famous cases and allies. 15% of the proceeds were donated to Broadway Cares/Equity Fights AIDS, a New York-based charity raising money for HIV-infected people involved in the arts. The controversies dogged the publishers however who filed for bankruptcy the following year.

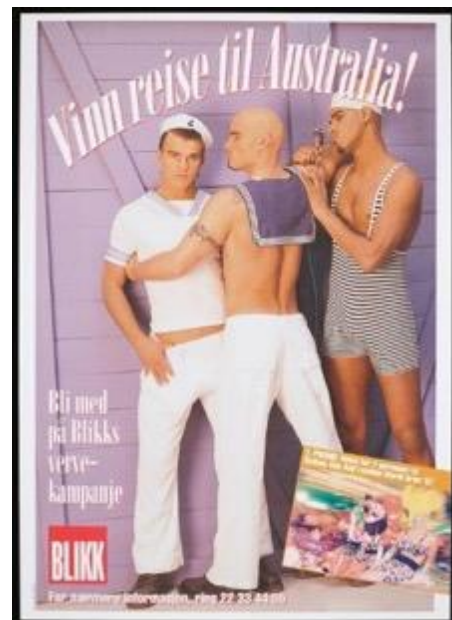
Selected for this Collection Selection are Madonna who was an early AIDS awareness campaigner who also made generous donations to AmFar (The Foundation for AIDS Research); Canadian female impersonator and actor, Craig Russell, best known perhaps for their role in the 1977 film *Outrageous!*, who's impressive roster of impersonations included Bette Davis, Tallulah Bankhead, Judy Garland, Marlene Dietrich, and their one-time boss, Mae West; Rock Hudson, the first major Hollywood star to publicly announce he had contracted HIV in 1985; photographer Robert Mapplethorpe who made a considerable contribution to homoeroticism in art and publicly clashed with conservative leaders over censorship issues; and finally Paul Monette and his partner, the lawyer Roger Horwitz. Monette's best-known work is *Borrowed Time* (1988) documenting the last months of Horwitz's life.

Tron Hirsti
Ungdoms Gruppa [Youth Group]
Poster
1995
Norway
Colour offset lithograph
Museum no. E.763-1997



Same-sex acts were only decriminalised in Norway in 1972. This photographic poster is part of Norway's efforts to educate young gay and lesbian individuals about health risks, as it was published by an organisation translated as 'Health Committee for Gays', set up in 1983 to help Scandinavian HIV and AIDS patients. However, rather than leading with a safe sex message, they are advertising meet-ups to socialise outside of a nightclub setting, with an emphasis on sports and fashion.

Fin Serck-Hansenn (1958 –)
Vinn Reise til Australia [Win a trip to Australia]
Poster
About 1995
Norway
Colour offset lithograph
Museum no. E.764-1997



This poster employs the a motif of three sailors, posed similarly to the 'Three Graces', a marble group of 2nd century Greek statues representing Aglaia (Beauty), Euphrosyne (Mirth), and Thalia (Abundance). Sailors have long been connected with homoeroticism, more than their army or air force counterparts, as a result of what is termed 'situational sexual behaviour', driven by limitations of environment rather than preference. Merchant ships provided a more open environment than in the other armed forces as the sailors reportedly had just two key rules to live by: be clean and do not steal. Everything else was largely tolerated so a life at sea provided a gateway to freedom for many

young men and would have especially attracted gay and bisexual men who stood to gain more sexual freedom and options than they may have potentially encountered on 'civvy street'. The couture sailors depicted here owe more to the Jean-Paul Gaultier version of a seamen than anything actually associated with the Navy.

The homoeroticism of sailors has also been intensified by artists such as Charles Demuth and Tom of Finland, alongside literature such as *Querelle* of Brest by Jean Genet (1947), later made into a film by Rainer Werner Fassbinder (1982).

See Red Women's Workshop (1974 – 90)

"Lesbians are coming out..."

Poster

1982

Britain

Screen print poster

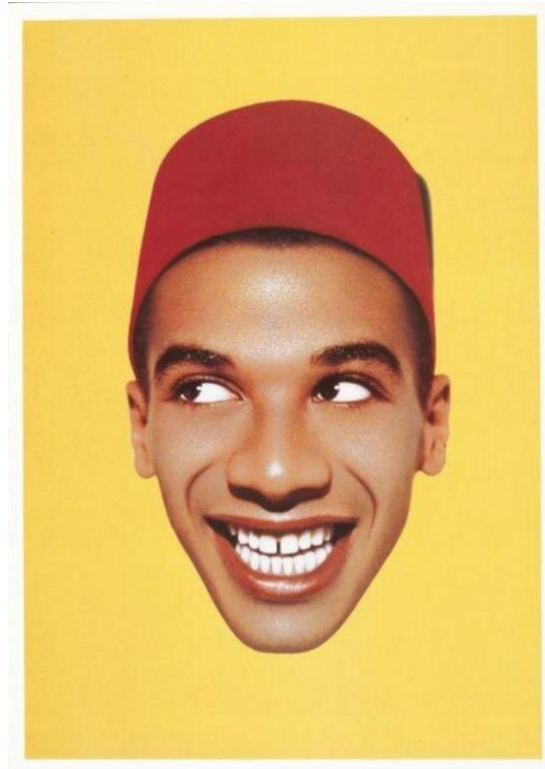
Museum no. E.786-2004



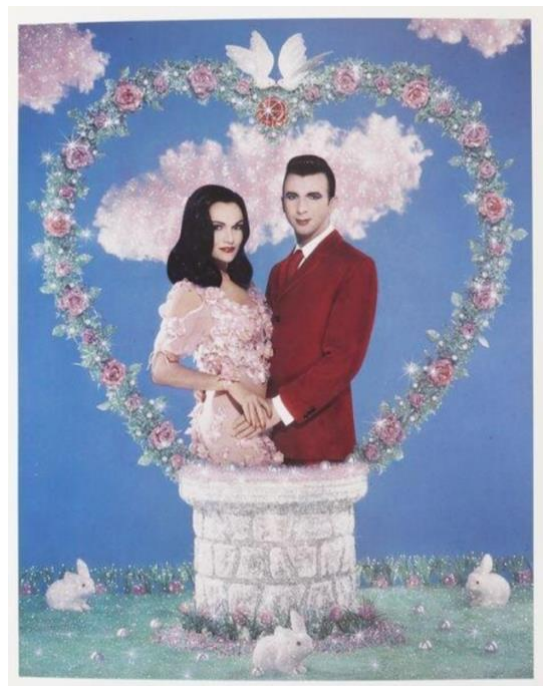
See Red Women's Workshop was a London-based feminist collective started in 1974 and operating until 1990. They produced screen-printed posters to promote the women's liberation movement and combat the negative images of women in advertising. Started by three ex-art students, around 45 women passed through the Workshop over the years. It was always a collective effort with no individual credits.

The focus on coming out can be traced to the politics practiced by the Gay Liberation Front in the 1960s and 70s. 'Coming out' is often seen as a key point in many LGBTQ people's lives, although it can often be an ongoing process that takes place many times through life. This See Red Women's Workshop poster shows the diversity of lesbian identity, a topic of heated debate during the 'feminist sex wars' of the late 1970s and 1980s. This polarised the communities involved with disagreements over sex work, sex positivity, trans women, and pornography among other topics, and was the schism which led to a split from second wave feminism into third wave feminism.

Pierre et Gilles (born 1976)
Posterbook, printed card
1993
Germany
Museum no. E.365:1-2006



Pierre et Gilles (born 1976)
Posterbook, printed card
1993
Germany
Museum no. E.365:6-2006



Pierre Commoy and Gilles Blanchard, otherwise known as Pierre et Gilles, are partners both artistically and romantically. They have elevated many LGBTQ figures in pop culture into queer visual icons in their photographs through the reappropriation of mythological and Christian imagery.

This portfolio contains seven small portrait posters including Philippe Krootchey (1954 – 2004), an influential musician and DJ in 1970s and 80s France. This image, commissioned by Krootchey, is a subversion of a racist stereotype using a French chocolate powder advertisement as its inspiration. Since 1915, the trademark for the Banania brand has been a smiling black man wearing a fez. It has become one of the most well-known examples of problematic colonial imagery in the realm of

product advertising, a version of which remained on their packaging until the 2010s. Alongside Krootchey's decolonisation activism, he was also a prominent member of the Revolutionary Homosexual Action Front (Front Homosexuel d'Action Révolutionnaire or FHAR), founded in Paris in 1971.

Another icon included in the Pierre et Gilles portfolio is Marie France Garcia, a transgender singer and actress born in Algeria. She is pictured alongside Marc Almond, a significant figure in British queer pop culture as one half of 1980s synthpop duo Soft Cell. Marie France was also a member of FHAR and released a memoir entitled *Elle était une fois* (She was once...) in 2003.

Howard Tangye (1948 –)
Richard C, on ochre paper 97
1990s
Britain
Drawing
Museum no. E.134-2014

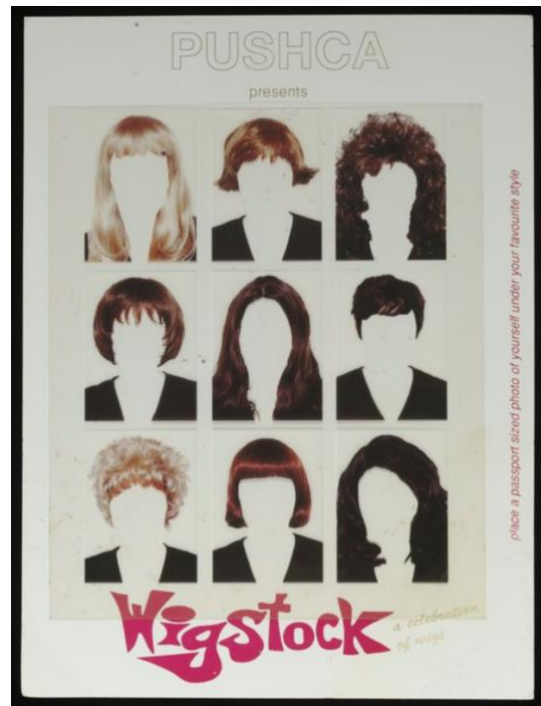


Howard Tangye is known for his work as an artist, designer and teacher within the world of fashion. He was Head of Womenswear at Central St. Martin's in London for 16 years, retiring in December 2014. During a wide-ranging career he has taught leading designers and artists such as John Galliano, Hussein Chalayan, Stella McCartney, and Julie Verhoeven.

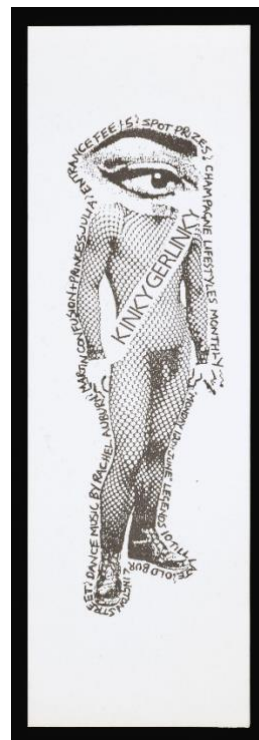
Tangye's work conveys the debt that contemporary fashion drawing owes to traditional figure and portrait studies. His dynamic and expressive compositions demonstrate the profound ability of drawing to bring form and definition to those thoughts, gestures and moments that occupy the spaces left uncharted by the gaze of the camera lens. Employing a decisive line and bold applications of richly layered oil pastel, pencil, chalk and other media - these studies from life help to articulate how the process of drawing offers a freedom to examine texture, detail, colour and materiality in a way that photography sometimes cannot. While Tangye's drawings are associated with the fashion world, he stresses that he is not a fashion illustrator; his primary focus is on the body and his works are independent drawings rather than illustrations.

Many of his drawings from this series can be given queer readings. The figure here has a sense of androgyny or can indeed be read as two separate figures with a distinct similarity in looks. Fashion has long been a central way for individuals to express their identities. Different LGBTQ subcultures often draw on mainstream culture, changing and subverting dominant trends to create their own system of codes, ways of speaking, or signalling through clothing.

Wigstock Puscha Party
Flyer for a club night by Pushca in London celebrating the New York drag festival, Wigstock
Mid 1990s
London
Museum no. E.368:2-2017



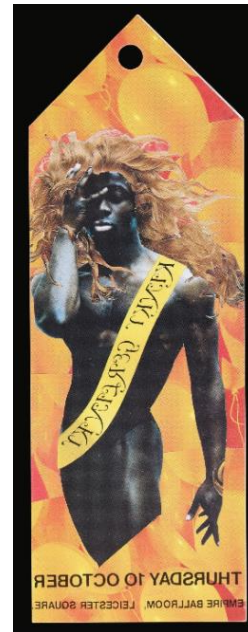
Kinky Gerlinky (1989 – 94)
Flyer
1989
London
Museum no. E.179-2018



Kinky Gerlinky (1989 – 94)
Flyer
About 1989 – 94
London
Museum no. E.183-2018



Kinky Gerlinky (1989 – 94)
Flyer
1991
London
Museum no. E.186-2018



Kinky Gerlinky (1989 – 94)
Flyer
1991
London
Museum no. E.195-2018



There is a long running connection between nightlife and queer culture which can be charted over centuries in vibrant, relatively progressive cities like London. Whilst we consider gay identities to be a relatively modern phenomena, taking shape in the late 19th and early 20th centuries, there have been public establishments devoted to same sex meetups for much longer than that. In mid-17th century London through to the end of the 18th century, there were more homosexual brothels, 'molly houses', and bars serving same-sex activity than exist in London today. A molly house was a term used in England for bar or coffeshop where men could meet for homosexual encounters. We

first get a sense of a thriving molly subculture circa 1700 but that is not to say that it did not exist well before then.

This group of flyers are from the late 1980s and 1990s when London played host to some of the most exciting and experimental club nights in the world. Kinky Gerlinky was formed by a married couple, the fashion impresarios Michael and Gerlinde Kostiff, who were part of the club scene known as the Blitz Kids which became linked to the rise of the New Romantic androgynous 1980s styles. Michael said: "Admission into Kinky wasn't necessarily by what you were wearing, it was about your attitude. If you could charm your way past the doormen, you could get in. It was just wild really! Thinking about it now, it was before mobile phones and instant photographs, whereas now everything is recorded so people are well behaved!". The club nights moved around different venues in London and became notorious for their decadence, attracting queer stars such as Leigh Bowery, Boy George, and Jean Paul Gaultier. They ceased operations in 1994 after the sudden death of Gerlinde but a documentary of 2003 and a book of 2013 has revisited their legacy.

The Hot Pants party flyer depicts Mae West, an early supporter of gay rights who wrote two queer plays in the 1920s which were shut down by the police, *The Drag*, and *The Pleasure Man*. These plays cast gay actors to play themselves and had a radical and lasting impact of the depiction of diverse sexuality in the American theatre.

Another husband-and-wife team founded Puscha in the early 1990s with a similar model: themed club nights at different venues around the city with an emphasis on debauchery, dressing up, and drag. The Wigstock flyer's design allows the user to try on different wigs by placing a passport photograph behind the acetate sheet. Wigstock is an outdoor festival of drag queens which was started in New York in 1984 by performers Lady Bunny, Wendy Wild and others. It has since inspired other drag themed events around the world.

Chokyosai Eiri (active 1789 – 1801)
Fumi no Kiyogaki
1801
Japan
Colour woodblock print
Museum no. E.166-1954



This Japanese erotic print is from a genre known as shunga, literally meaning spring pictures. Produced predominantly by the artists of the ukiyo-e or floating world school of print making, these works were extremely popular and widely available across all classes and genders in Japanese society between approximately 1600 to 1900. Many of them contain depictions of same-sex lovemaking and gender play, including instances with samurai and younger acolytes comparable with rules previously discussed which were applicable in Ancient Greece (see notes for object E.1106-1899). This print depicts a female couple using a large sex toy. This type was intended to be worn by women and differs from dildos men are depicted using in shunga prints due to the attached red cord to be tied around the waist.

Japan's closed society may give some explanation for why such depictions of eroticism were not seen as taboo. Also, the Shinto religion in Japan contains various forms of nature and fertility worship, sometimes involving large phallic sculptures and vulvas, so such imagery would not have been linked to prudishness but rather religious celebration. When the old samurai order fell apart in the 1860s, modernisation along Western perspectives drove shunga art underground and it was banned for much of the 20th century. The V&A only has a small number of shunga prints but the British Museum have a very broad collection. Until recently this print was ascribed to one of the numerous followers of Chōbunsai Eishi (1756 – 1829). A recent reattribution has been given thanks to research conducted by the British Museum for their 2013 exhibition Shunga: sex and pleasure in Japanese art.

Arthur Tress (1940 –)
Stefan Brecht, Bride and Groom, New York
1971
United States
Gelatin silver print
Museum no. E.576-2001



Stefan Brecht (1924 – 2009) was a poet, actor, and the son of the playwright Bertolt Brecht. Born in Berlin but settling in the USA in the 1940s, he became involved in radical theatre and the New York underground scene in the 1960s, working with queer theatre and film pioneers such as Jack Smith and Charles Ludlam. This image was photographed in the ruins of a recently burned down church in the West Village with Stefan Brecht wearing a costume from a play he was performing at Ludlam's Ridiculous Theatrical Company.

The photographer, Arthur Tress, is now often compared with Duane Michals in the shaping of gay artist photography of the mid to late 20th century. He started out as a travel photographer, drawn especially to urban dilapidation and surrealism. From 1980, his work began to explore homoerotic fantasies with the book *Facing Up*, one of the first male nude art photography publications to be produced by a mainstream publisher. It was also one of the first celebratory photography books by a gay photographer to focus on the New York sexual underground of the pre-AIDS era.