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NATIONAL COLLEGE OF ART AND DESIGN
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***Art and Emergent Gay Identity;
Hockney, Warhol, Mapplethorpe***

BY

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contents

<i>Acknowledgement</i>	<i>I</i>
<i>List of Plates</i>	<i>III</i>
Introduction	1
Chapter One SOME THEORIES OF SEX AND GENDER	3
Chapter Two DAVID HOCKNEY IN LOS ANGELES	8
Chapter Three ANDY WARHOL AND ROBERT MAPPLETHORPE IN NEW YORK	17
Conclusion	29
Bibliography	31

plates

- A** Tom of Finland *Untitled*. 1988. Pencil on paper. Tom of Finland Foundation, Los Angeles
- B** David Hockney *Boy About To Take A Shower* 1964
Acrylic on canvas 91cm+91cm.
World Co. Ltd. Japan.
- C** Athletic Model Guild Photograph of Earl Deane, published in
Physique Pictorial April 1961
- D** David Hockney *The Room (Tarzana)* 1967 Acrylic on canvas
244cm+244cm. Collection Rory McEwan
- E** Paul Gauguin *Manao Tupapau (The Spirit of The Dead
Watching)* 1892. Oil on canvas.
92cm+73cm. Albright Knox Art Gallery,
Buffalo, New York
- F** Robert Mapplethorpe *Man in Polyester Suit* 1981.
Black and White photograph
Robert Mapplethorpe Foundation

INTRODUCTION

THIS thesis is an exploration of three different artists determination to focus attention on their sexual identity and the strategies they adopted in creating a place or an environment in which this could happen.

It is in relation to this theme that the work of David Hockney, Andy Warhol and Robert Mapplethorpe will be discussed. Each man, I believe, through his work and persona, contrived to make visible their sexuality as a significant and serious part of their identity. Furthermore sexual desire becomes a subject in itself in their art.

In such work each artist prominently foregrounds his sexual interests, his desires indeed his obsessions. It shall be demonstrated how these men found or created an environment where they could freely pursue their art.

This space, as will be shown, was made outside the closet. Their art, was created, sometimes defiantly, in the prevalent society's cultural life. It attempted to insert itself into the mainstream.

Such work brought with it stories of men's lives that were previously very often dismissed or even regarded with outrage. However, these artists, each in his own way was quiet insistent on producing a record that depicted the reality of their lives and other desires. Today such frankness may seem unremarkable but of course our historical perspective is different to the social and cultural norms that operated, previously unchallenged. The social climate in which each man worked will therefore be given due consideration.

The first chapter consider theories of sex and gender. It will examine at the two dominant theories of sexual identity: Essentialism and Social Constructionism and provide outlines of both general approaches. Turning to gender the chapter will

look at masculinity and how society defines masculine behaviour. This chapter will also examine how gay men were viewed by the legal and medical establishment and how mainstream society sought to categorise, control and limit such people.

David Hockney's life in Los Angeles is the focus of the second chapter. This chapter begins by exploring Hockney's emergent if tentative acknowledgement of his sexuality in his work. Hockney was determined to live and work in Los Angeles. I will examine the city's attraction for Hockney. His impressions of Los Angeles were largely formed by a Los Angeles based soft porn magazine called *Physique Pictorial*. This magazine's influence on Hockney and his work will be highlighted. Also I shall examine the changes in his painting style and expression. In this regard two paintings: *Boy About To Take A Shower* and *The Room [Tarzana]* will be examined closely. Both works offer an insight into Hockney's life and relationship with Los Angeles and the men he painted. Hockney's position as a European man abroad in another country will be considered parallels with another European painter in a foreign land, (Paul Gauguin in Tahiti) will be suggested.

The final chapter explores the work of Andy Warhol and Robert Mapplethorpe. Andy Warhol came to prominence in the early 1960's as a notable American painter. He was also notable as a gay artist. Through his work, principally his films, and his affected self representation Warhol deliberately sought to challenge assumptions about art and sexuality. His very appearance, his voice, even his face; each of these elements he used to confront society with his gayness. Warhol's stance was in contrast to other gay artists working at the time, namely Jasper Johns and Robert Rauschenberg as will be shown. This chapter shall look at the social changes in America during the 1960s and 1970s particularly in relation to the increasing visibility of gay men in mainstream life.

The gay community in New York created a vibrant, confident scene during this period. This era of social liberation enabled Robert Mapplethorpe to create his work. Mapplethorpe investigated areas of sexuality that were often regarded as taboo. The discussion will examine this and the methods Mapplethorpe adopted in producing work that spoke of his own sexuality and the men he photographed. *Man in Polyester Suit*, an image that has served as a focus for criticism of Mapplethorpe and his relationship with the black models who worked for him will be considered.

CHAPTER ONE

Some theories of Sex and Gender

WHEN discussing issues of gender and sexual identity based around the terms homosexual, heterosexual, gay and queer, it is useful to be aware of the two main theories or schools of thought which contribute to one's perception of the above terms. This introductory chapter shall outline the dominant theories, principally Social Constructionism and Essentialism. Also, this chapter will look more closely at the concept of masculinity and in particular the "invention" of the male homosexual.

Firstly, in the case of essentialism theorists believe that there is a basic, unchanging component or essence present or at work regarding one's sexual orientation, no matter the circumstances of one's social or historical reality. A gay man today somehow arrived at his gayness in much the same way a gay man may have done so four hundred years ago. That is to say, there is a common, unchanging "gay quality" that both these men share, regardless of each man's historical difference. It is an internal thing. American theorist Edward Stein wrote that "[e]ssentialists hold that a person's sexual orientation is a culture independent, objective intrinsic property" (Stein, 1992, p. 325)

The essentialists believe that the factors that determine one's sexual orientation are inborn. They offer several explanations of sexual orientation. Sexual orientation may depend on factors like one's genetic inheritance, the type or number of hormones active in a person or the factors may be psychological. These different factors are like those, which determine one's eye colour, height or one's temperament or disposition. These same factors which are at work today were certainly at work during the Renaissance, or other historical moments they believe. Only today we have a much greater understanding of these elements and thus can apply them retrospectively to

'explain' the past. Science, medicine and psychiatry are valuable tools in this respect. It may be said that essentialists are committed to the idea that there are laws and generalisations that can be made about nature and the origins of sexual orientation.

An example would be the hormonal theory of sexual orientation. A basic explanation is that the level of certain hormones present in a person's body may at some time determine their sexual orientation. If this theory is correct as many essentialists tend to believe, then they feel that sexual orientation is transcultural, that is, what applies in Western Europe today applied in 15th Century China. The same laws and generalisations will apply no matter the person's background or culture. Another theory essentialist's favour is one derived in part from psychoanalysis. Basically, a person's sexual orientation is determined by the relationships that person has as a child to the significant adults in their life, usually their parents. A popular example is the case of a boy with a dominant, overbearing mother and passive or absent father. The essentialists hold that this child may be inclined towards homosexuality.

Social Constructionists do not believe that human sexuality is a fixed essence. American theorist Robert Padgug believes our sexuality is in fact "a set of potentialities, rich and ever varying, held above all to whatever is currently viewed as social reality. Just as social reality changes radically through time so do the sexual categories that reflect it". (Stein, 1992, p. 54) Constructionists argue that definitions of what is heterosexual and what is homosexual are inseparable from socially and culturally defined norms. The artist Michelangelo, for example, could not be regarded as a 'homosexual' as we understand the term today simply because he had same sex relations. The term 'homosexual' did not exist four hundred years ago - although a list of behaviours we now associate with this label did.

In industrialised societies it was not until the latter half of the 19th century that these practices became defined in terms of an identity that is deviant and made illegal. Subsequently society constructed the homosexual identity - a person identified by their sexual behaviour. For social constructionists these definitions are constructs which reflect socially defined norms and are not fixed, not natural or unnatural but the definition of a person by their behaviour or sexual practices is socially and culturally constructed. Social constructionists believe that these labels or definitions change over time. "Homosexual" and "heterosexual" behaviour may be universal; homosexual and heterosexual identity are modern realities". (Stein, 1992, p.60)

In terms of gender, social constructionists again believe that society and culture heavily influence perceptions and appearances of what is 'masculine' or 'feminine'

behaviour. Constructionists would argue that in fact there is no archetypal model or role. One cannot with certainty separate so-called male behaviour from female behaviour. Critic Judith Butler feels that one of the ways in which we can understand how a person is socially and culturally constructed is to think of gender as a performance. We are born either male or female and acquire a gender and learn behaviour that is considered suitable and appropriate to that gender. How does gender happen? Again referring to Butler she offers this explanation "Gender is the repeated stylisation of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance of a natural sort of being." (Butler, 1990, p.21). So basically it's nurture, one's family, social and cultural background that produces a gendered role that one must perform if one is to be considered successful as a man or a woman. If one does not stick to this approved script, so to speak, and starts to adlib or redefine one's own role, there may be uncomfortable consequences. Feminist theorists have challenged the fixed ideas of what it meant to be a woman, of how a woman should behave. They argued that the traditional version of femininity was an artificial constructed identity and obviously it follows that masculinity itself is such a construct. For many men society demands that they conform to culturally approved images of masculinity. To be masculine one must not appear to be feminine.

Notions of heterosexuality and masculinity appear to be closely bound together. If one is to take the view that ideas of identity are unfixed, that there is no one truthful identity, similarly with masculinity or masculinities there is no essential truth, just different subject positions. This view was not particularly current one hundred years ago. In the eighteenth and nineteenth centuries many Western societies sought to define sexual normality in relation to marriage and procreation. Consequently other sexualities were regarded as deviant. Homosexuality moved from being a category of sin to a psychosexual disposition and abnormality. The term 'homosexual' was not invented until 1869. From this time onwards homosexuality was not only a set of physical acts but a variety of persons. Before this time, the law in Britain prohibited a series of sex acts not a particular type of person. Sodomy was not specifically a homosexual crime. The law applied to relations between men and women, men and men and men and beasts. It would appear that homosexuality was not seen as a particular attribute in a certain type of person but as a potential in all sensual creatures. Sexuality became regulated, confined and censored, limited in its expression to the home and the legally contracted procreative couple.

Medical descriptions of homosexuals began to appear in the United States in the 1880's. As early as 1889 there were authorities who insisted not only on the pervasiveness of homosexuality but on established communities of inverts or homosexuals in every American city. A Chicago based physician G. Frank Lydstrom reported that: "There is in every community of any size a colony of male sexual perverts. They are usually known to each other and likely to congregate together." (Weinberg, 1993, p.6) Another doctor, Dr. William Lee Howard wrote:

The number of these sexual perverts in America is astonishing to one unacquainted with this most important branch of neuropathic studies. As I have said they belong to the intellectual classes, and are heard in pulpit [sic] at the editorial desk, and in the studios as well as before the bar and at the bedside. (Weinberg, 1993, p.6)

These reports suggest that the medical establishment seems barely able to comprehend that homosexual men would socialise together and frequent establishments that catered specifically for them. The fact that the doctors failed to recognise homosexual men and that such men might form or constitute a community does not mean such men did not exist before this era. What did not exist, of course, was the 'homosexual'.

American art historian Jonathan Weinberg comments on this awareness :

Yet the recognition that such activity might reflect a pattern of interactions constituting a community wholly defined by its members' sexual tastes had to await a conceptual framework: the homosexual. In other words, homosexuals as a community were invisible not just because they wanted their activities to go unknown but because the discursive apparatus that documented such activities the medical and legal categorizers were not looking for such groups. (Weinberg, 1993, p. 6)

There emerged then an obsessive need to classify, identify and diagnose the homosexual. Writers such as Tarnowsky, Moll and Von Krafft-Ebbing, regarded the invert or homosexual as just one of the sexually abnormal types found in the human species. Same-sex relationships were seen as a kind of extreme biological or psychological aberration. Like the insane, inverts were seen to have little control or choice over their state. A popular view among the medical community was the idea that the homosexual had a "female soul in a male body." (Weinberg, 1993, p.7) This view was a reduction of the one expressed by Havelock Ellis in his *Sexual Inversion*. *Sexual Inversion* was basically a plea for tolerance. Ellis claimed that homosexuality was a biological variation of sexuality and inborn therefore the invert could do little to change his propensity.

By and large the medical and legal establishments were not so tolerant and sought hard to limit and control homosexuals. In their efforts to define and single out homosexuals the establishment needed to be able to recognise a different type of man. From the late 19th Century until the 1930's various pieces of evidence were put forward to illustrate the distinct body differences between homosexual and heterosexual men. In 1934 the American *Psychiatric Quarterly* published an article by George W. Henry. Henry claimed that:

the homosexual male is characterised by a feminine carrying angle of the arm long legs, narrow hips, large muscles, deficient hair on the face, chest and back, a high pitched voice, excess of soft fat on shoulders, buttocks and girdle, also he often has a small penis...(Weinberg, 1993, p.11)

Henry adds, contradicting himself- "occasionally the penis is very large and the hips unusually wide".(Weinberg, 1993,p.11) Stranger still was Edward J. Kempf's *Psychopathology*. This study involves photographs that supposedly illustrate what Kempf calls 'homosexual panic', which he defines as "the pressure of uncontrollable cravings." (Weinberg, 1993,p.12) The photograph of Kempf's patient purports to show such a craving. A typical photo shows a man in profile with his eyes blacked out. The format of the photo is very similar to police mugshots, and by extension a kind of guilt is inferred regardless of the man's features. Outside the discourse in which these photos are presented it is impossible to see evidence of homosexuality, the photos become meaningless. Yet the authorities were determined to separate out homosexuality from the 'normal'. One could see this as a construct, designed to label, categorise and control people whose behaviour, it was felt, threatened or at least challenged the dominant culture systems of social control.

CHAPTER TWO

David Hockney in Los Angeles

THE English critic Emmanuel Cooper suggests that David Hockney found it relatively easy to 'come out' perhaps because he – Hockney – was in art school and therefore enjoyed a fairly liberal atmosphere. In the early sixties while studying at the Royal College of Art Hockney did produce several 'coming out' paintings. Among them were *We Two Boys Together Clinging* and *Adhesiveness*. They were semi-autobiographical. The style may be described as semi-figurative in a scratched, worked, expressionistic way. Hockney referred to himself and the men he was sexually interested in or personally identified with in these paintings through a rather furtive numerical code. He borrowed this idea of using this code from the American poet Walt Whitman. (Livingston, 1996, p. 23) In *Adhesiveness* one figure is marked 4.8 while the other carries the numbers 23.23. The code works in this way : 1=A, 2=B and so on. 4.8 means David Hockney, while 23.23 refers to Walt Whitman. In *We Two Boys Together Clinging* (the title was drawn from a Whitman poem) one can see the numbers 4.2 which refers to Doll Boy, Hockney's private name for pop star Cliff Richard whom he had a crush on. The two 'boys' bear the numbers 4.8 (Hockney) and 16.3 (Hockney's then boyfriend Peter Crutch).

Another poet whose work interested David Hockney was the Greek Alexandrian poet Constantine Cavafy. In the mid-sixties he produced a series of etchings for Cavafy's poems. They depict images of naked men getting into bed or lying down together in what appears to be a state of pre or post coital activity. There is a strong sense of humanity in the drawings, the men are ordinary. Their situation seems to have a natural everyday quality.

In December 1963 after graduating from the Royal College of Art, Hockney made his second trip to America. He arrived in New York, met Andy Warhol who was at the critical peak of his fine art career and would remain so for at least another year. Whatever the attractions of New York, Hockney's real purpose in returning to America was to visit California. Hockney's impressions of California were primarily formed by two sources. John Rechy's novel *City of Night* and a soft porn magazine *Physique Pictorial*.

While in Britain Hockney had read Rechy's novel. The book explored the gay subculture of America in the late 1950's. It is now regarded as a classic of its kind. Part of Rechy's book deals with Pershing Square. Rechy depicts this place as a popular cruising ground for gay men in Los Angeles, that is, where men met other men for sex. Hockney was so keen to visit Pershing Square he cycled there soon after moving to Los Angeles even though it was a considerable distance from his home. The reality did not live up to his fantasy. The gay scene Rechy had described had moved on. Nevertheless Hockney produced *Building, Pershing Square Los Angeles* 1967.

Physique Pictorial was a magazine that featured naked men. It's primary audience was gay men. It inspired much of Hockney's early Californian work. He said: "my picture of Los Angeles was admittedly strongly coloured by physique magazines published there". (Melia, 1995, p.54) Whilst in Britain Hockney began to collect the magazine. *Physique Pictorial* was produced by the Athletic Model Guild, which was in fact a one man operation, the man being Bob Mizar. Mizar founded *Physique Pictorial* in 1952. It maintained it's respectability and legal status by avoiding full frontal nudity. The models dressed or undressed in various costumes – sailors, cowboys, bikers, wrestler's and of course the classic single g-string. The magazine claimed to be produced for the benefit of "artists" (Cooper, 1994, p.235) and "physical culture enthusiasts" (Cooper, 1994, p.235). Along with *Physique Pictorial* there were at least a dozen other titles – *Tomorrow's Man*, *Adonis* and *Body Beautiful* among them. By 1955 it has been estimated that their combined sales reached one million copies a year. (Hooven, 1997, p.3) By 1968 censorship laws had changed in America and the portrayal of a fully naked man was not, in legal terms, considered pornographic. F. Valentine Hooven writes in *The Complete Reprint of Physique Pictorial*:

The physique field expanded into a multi-faceted billion dollar industry, but not one of these little muscle mags survived the massive changes which occurred when really graphic erotica became legally admissible. Bob Mizar's

Physique Pictorial-the first- was also the last, closing its doors on 31 December 1993.(Hooven, 1997, p.3)

Another important figure in this magazines history was a commercial Finnish artist who became known as Tom of Finland. Although European, Tom's work came to exemplify a particular American style and fantasy.(Figure A) Among the men he drew were cops, sailors, lumberjacks, construction workers and bikers. His men had an uncomplicated and very exaggerated male sexuality. The English writer Alan Hollinghurst describes them claiming that Tom of Finland "created a whole type of men, square jawed, thick-lipped, with powerfully muscular bodies, packed jutting asses and huge cocks".(Hollinghurst,1993, p.11)

Soon after he arrived in Los Angeles Hockney visited *Pictorial's* office and studio. There he found a swimming pool surrounded by plaster statues of young men in a style known as 'Hollywood Greek'. Hockney was, as he has said, "thrilled"(Webb, 1988 p.129) by the Pictorial Studio. He was finally exposed to a life he had only previously dreamed of and experienced through the pages of magazines like *Physique Pictorial*. Near his home was the beach. It was nearly always sunny and warm. Palm trees, cacti and exotic plants grew in the gardens nearby. Along the beach Hockney could see attractive young men surfing, jogging or skating on the sidewalk. Hockney was still very much the Bradford Boy, shy and inhibited, now he was in a voyeur's paradise and all these images were to influence his later work. To Hockney, Los Angeles seemed to epitomise Cavafy's favourite city, Alexandria.

All along a stretch of beach known as 'Muscle Beach' there were open air showers to wash away the sweat of the body builders and the sea salt of the swimmers. Showers are an integral part of Californian life as Hockney discovered from *Physique Pictorial* :

Americans take showers all the time, I know that from experience and physique magazines. For an artist the interest in showers is obvious. The whole body is always in view, and in movement usually gracefully as the bather is caressing his own body.(Hockney, 1976, p.99)

Boy About to Take a Shower, 1964, is one of Hockneys first paintings from his Los Angeles period.(Figure B) The figure or 'Boy' is derived from a photograph of a teenager called Earl Deane published in the 1961 issue of *Physique Pictorial*.(Figure C) Hockney obtained it visit to the magazines office. The photograph and the subsequent painting emphasise the model's young, soft hairless body. The boy's legs and torso are sun-tanned. They contrast in a striking way with his pale round buttocks. This paleness of course highlights them. In the original photo the boy's face



Figure A *Untitled* Tom of Finland



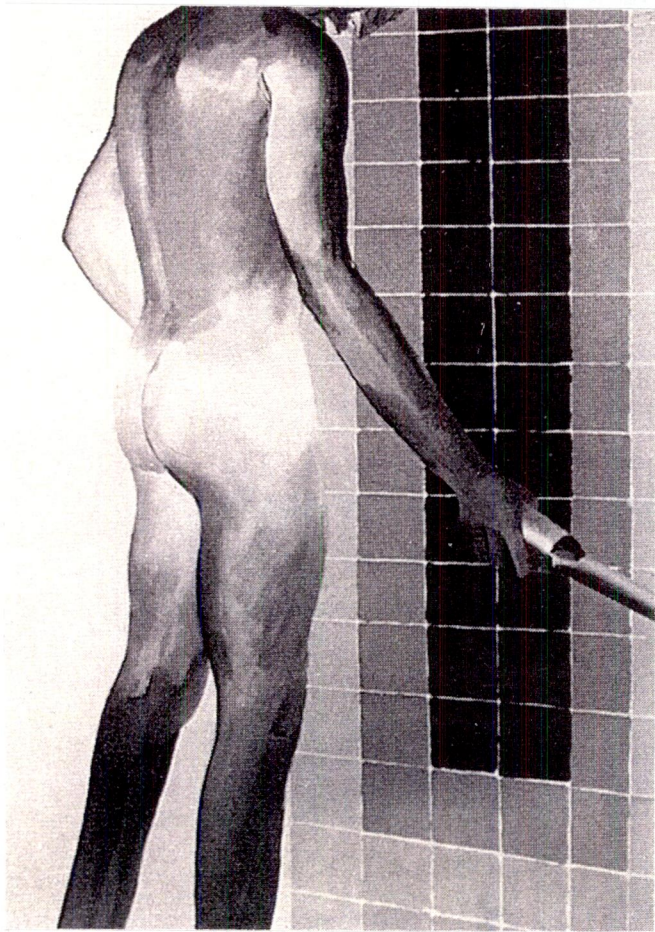


Figure B
Boy About To Take a Shower
David Hockney

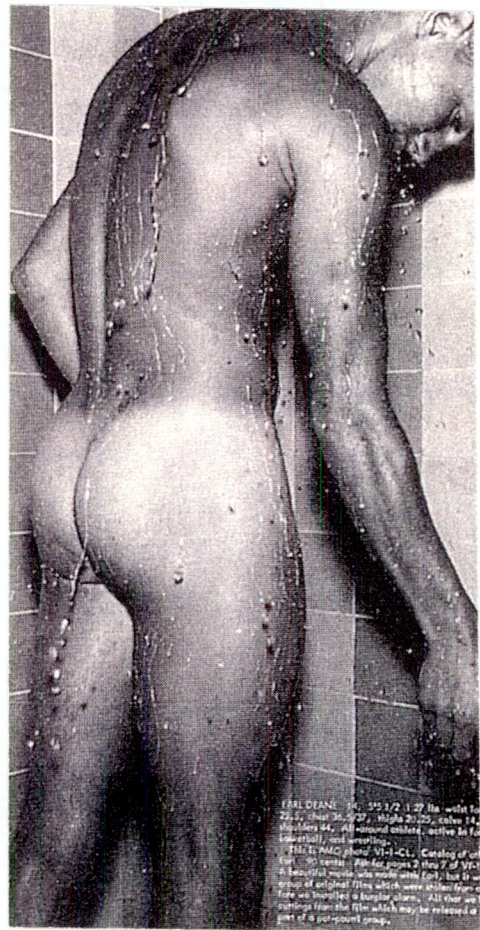
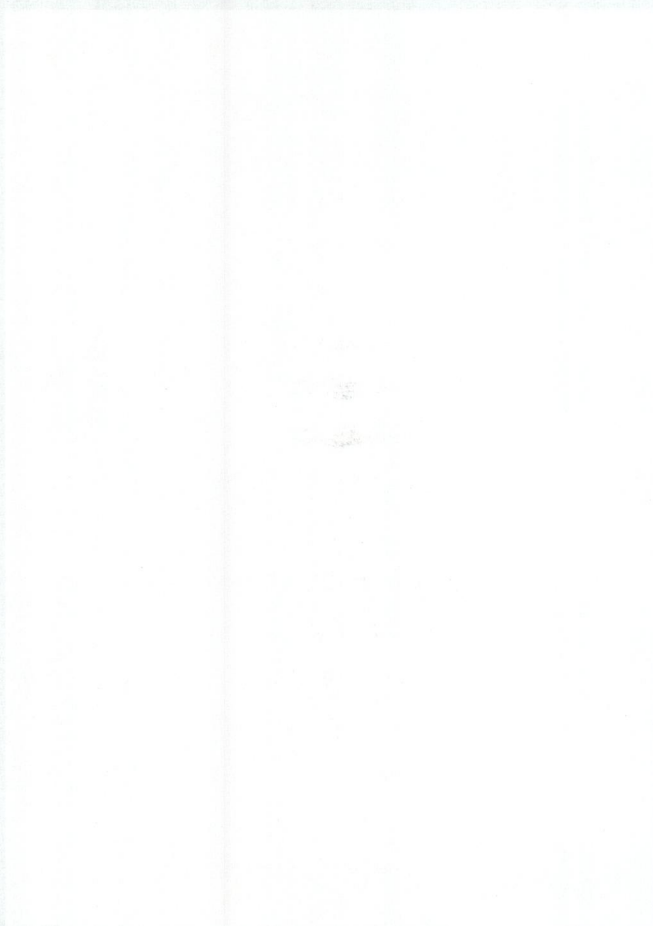


Figure C
Photograph of Earl Deane
published in *Physique Pictorial*
Athletic Model Guild



is visible. Hockney does not include his head in the painting; the model is cropped at the shoulders. This way of looking increases the objectification of the model. English critic Paul Melia suggests that the colour contrast between the models tanned torso and legs and his pale buttocks increases the boys allure: "The sun-tanned torso and legs are contrasted with the pallor of the buttocks, which lends them a spurious mystique, giving rise to the idea that despite the models' nakedness they are still secret, even forbidden territory." (Melia, 1995, p.56) These qualities give rise to the feeling that the viewer is witnessing something private and secretive. In the painting the shower nozzle is larger, its round form is emphasised. It emerges from the right of the painting and points directly at the boy's crotch. Obviously it can serve as a metaphor for a penis. In the photo the boy stands under a stream of water, it runs over his body. In the painting the boy is still dry, he is reaching for the shower nozzle, about to take a shower. If we take the shower nozzles form as a metaphor for a penis perhaps it follows that its function – the release of a stream of water – becomes a metaphor for orgasm. In 1969 Hockney returned to *Boy About to Take a Shower* and added the leaves of a plant. These leaves are almost obtrusive; they come between the viewer and the model. Now a greater distance is created. The voyeuristic experience is intensified. The leaves are blunt and phallic shaped. One covers the boy's lower left leg almost climbing up it.

There is an obvious change in Hockneys' painting style. The busy scratched over-worked expressionistic style of *We Two Boys Together Clinging* is gone. His work is certainly figurative and highly stylised. Melia suggests that this change is:

unquestionably related to the then latest developments in Modernist practice; the rendering of the water (refers to another painting *Two Boys in a Pool, Hollywood*) evokes the abstract paintings by Bernard Cohen, while the flat unmodulated paint surface acknowledges the Post-Painterly Abstraction of his American peers. (Melia 1995, p.57)

Hockney relied more than ever on photography also he was working in acrylic, which dries much faster than oil paint, therefore, his meticulous landscapes and portraits required far more pre-planning than his earlier more expressionistic work. Also missing was his number code by which he conveyed his desires and gay identity. Los Angeles provided Hockney with much more than a studio; the city acted as a catalyst, offering Hockney a release. His Los Angeles paintings were far more direct in expressing his interests. Perhaps this was a consequence of Hockney's growing self-confidence and ease with his gayness.

At this point it's interesting to look at Hockney's relationship with Los Angeles and the young men he painted. As we know Hockney felt liberation and delight upon his arrival in California. He compared it to Cavafy's Alexandria. Hockney was in fact following in the tradition of expatriate English gay men leaving their country for a place where their desires would find an outlet. In Los Angeles he became very friendly with novelist Christopher Isherwood and his partner, artist Don Bachardy. Isherwood famously left England for pre-Nazi Berlin where gayness was largely accepted even celebrated. Paul Melia comments on this sexual escape:

Had Hockney been born a couple of generations earlier, he would have gone to Capri rather than Los Angeles and have used photographs by Wilhelm Von Gloeden rather than the Athletic Model Guild as studies for his paintings. (Melia, 1995, p.52)

Wilhelm Von Gloeden was a German photographer working in the 1880's. Von Gloeden specialised in photos of naked youths. The young men were Italian or Sicilian and often Von Gloeden posed them in a way which recalled Classical Greece and Rome. The boys in Von Gloeden's work while young are sexually mature. It is interesting that both Hockney and Von Gloeden placed their desire outside their own cultures. However Hockney did not feel the need to refer to antiquity or use the alibi of Classicism when depicting the male nude.

He regarded Los Angeles and the beautiful men he encountered, with an outsider's, (voyeuristic) eye. Hockney was and is very much a European and in this context we can see him abroad in a New World, a world of beauty, sensuality and sexual opportunity. Los Angeles existed in Hockney's mind as an ideal, the sensual homo-erotic south as opposed to the cold censorious north, his homeland. About a decade earlier another English painter, Francis Bacon, left Britain, this time for Morocco, Tangier. As Truman Capote once remarked of Tangier, the relaxed, attitude to drugs and sex were the main reasons Europeans became interested in Tangier. Whatever about drugs, sex or the promise of it, it was an important reason for Hockney's move to Los Angeles. He wrote of his arrival in the city: "I got to the motel, very thrilled; really, really thrilled, more than in New York the first time. I was so excited...Los Angeles reminded me of Cavafy; the hot climates near enough to Alexandria, sensual". (Melia, 1995, p.61)

In this light it is useful to examine Hockney's *The Room (Tarzana)* 1967. (Tarzana being a district in the Los Angeles Basin). In the painting (Figure D) a young man is lying down on a bed wearing only a tee-shirt and a pair of white socks. The model was in fact Peter Dan Schlesinger, a nineteen-year-old university student

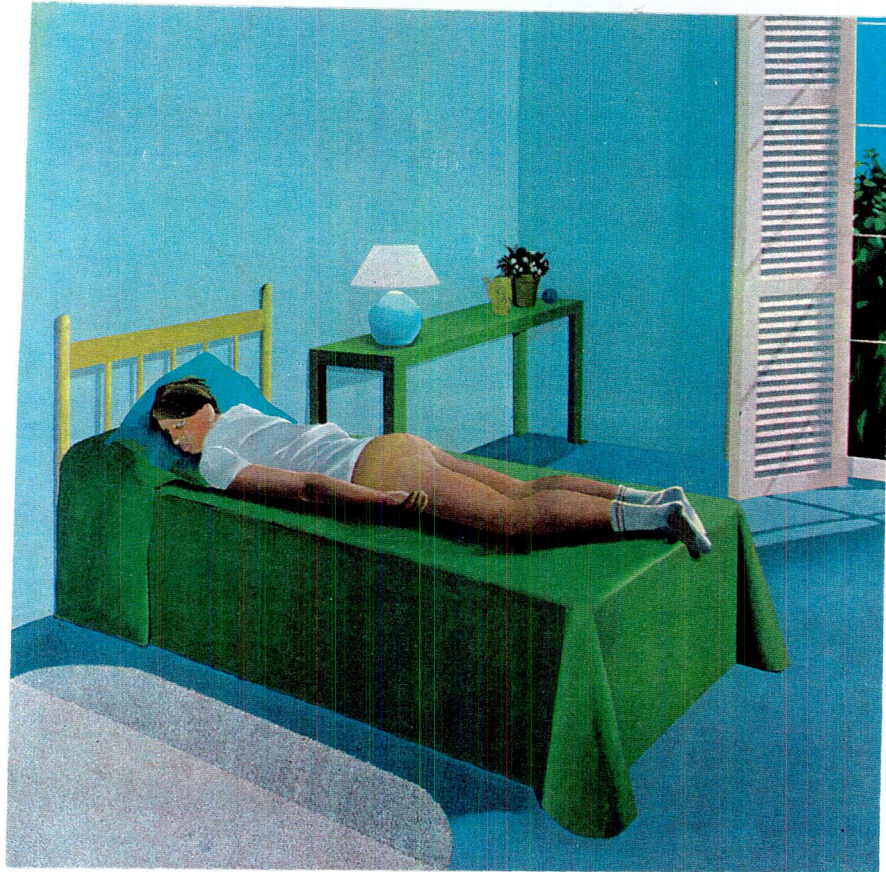


Figure D *The Room {Tarzana}* David Hockney

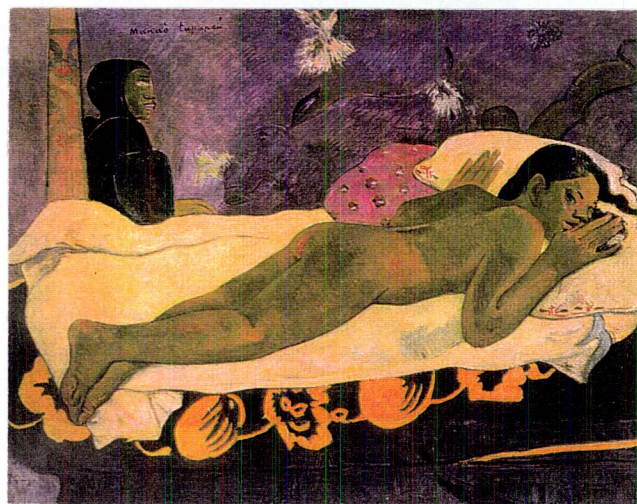


Figure E *Manao Tupapau {The Spirit of the Dead Watching}*
Paul Gauguin



and Hockney's partner in 1967. Hockney referred directly to an advertisement for Macy's department store when actually painting the bedroom. This is one Hockney's most obviously sexual paintings. The model's round backside offers a clear invitation for admiration or even intercourse. Schlesinger is totally sexualised and objectified.

When the painting was exhibited in London in 1968, critics immediately cited Francois Boucher's painting—*Reclining Girl – Mademoiselle O' Murphy* – 1751 as a reference for the figures posture. This reference only goes so far – both paintings were made by men for a male audience.

Paul Melia offers a more intriguing analysis. He refers to Paul Gauguin's *Manao Tupapau (The Spirit of the Dead Watching)* 1892. Compositional similarities between the two paintings are quite evident. Gauguin's painting (Figure E) shows a young Tahitian girl, naked on a bed. She is looking out towards the viewer. Both paintings feature an opening into another space behind the bed; both figures are lying in closer harmony than *Mademoiselle O' Murphy*. Gauguin's native girl's backside is also very pronounced, sexually so. Melia feels that a European spectator is implied in Gauguin's work and also in Hockney's. The spectator is in a position of control. In Hockney's painting the 'native' – Schlesinger – is reduced to a sexual stereotype. His white tee-shirt and sports socks suggest a kind of typical L.A. youth almost from the pages of *Physique Pictorial*.

Both Hockney and Gauguin found a 'paradise'. European men amongst sexually enticing and available natives. The nude men in Hockney's work are a symbol of his European desire, a desire born in the pages of an American soft-porn magazine where of course the models featured are utterly objectified. Schlesinger ended his relationship with Hockney in 1971.

David had built up a fantasy through his physique magazines of blond Californian athletes. I am not blond and not particularly athletic...I was not the embodiment of his fantasy at all...I found it difficult to develop as an artist and as a person while living with him.(Webb, 1988,p.119)

Peter Webb, Hockney's biographer notes: "His (Schlesinger) role had been that of an erotic object, to be cherished, celebrated in pictures" (Webb, 1988, p.119). It could be argued that Schlesinger and the other men Hockney featured in his work offered Hockney a means by which he could realise a dream. Their presence is a symbol of the artist's inner life, a life that moved from the realm of fantasy to reality.

CHAPTER THREE

Andy Warhol and Robert Rauschenberg in New York

THE 1960's were a time of profound change in America. As we know Hockney arrived in America in December 1963, already America had experienced Kennedy's assassination in Dallas weeks earlier. This was going to be a decade of enormous social, cultural and political change. Pop Art was now established as the 'new' voice of American art, the dominance of Abstract Expressionism was finally over. The main instigators of Pop in America were two men, Jasper Johns and Robert Rauschenberg. Both men met in the early 1950's and began a professional and personal association. Johns and Rauschenberg found the Fine Art world in the 1950's remote and inaccessible. Their work did not 'fit in' or mirror the prevalent style of Abstract Expressionism. In fact their work was quite removed from Abstract Expressionism. Nevertheless, in 1958 Johns broke through with his *Flags, Targets and Numbers* show. It was a dramatic, critical and commercial success. Months later Rauschenberg emerged to equal acclaim. Pop had arrived.

To support themselves before their artistic success, both Johns and Rauschenberg worked in the advertising and the commercial art industry, as did Andy Warhol. As Johns and Rauschenberg left their old careers behind and moved into a new arena they began to distance themselves from the gay art directors and designers who had previously hired them. (Bockris, 190, p.147)

There were two reasons for this - if one was to be taken seriously as a Fine Artist, one's previous career as an illustrator or as a window dresser (Johns had dressed windows for Bonwit Teller's department store as had Warhol) would be regarded by the Fine Art establishment; critics, gallery owners, other artists - as an impediment. Another more significant reason was that the Fine Art world then in New

York was very much a male, heterosexual one. The striking success of these two young gay artists impressed Warhol. If they could do it, he reasoned, he could too. The previously closed Fine Art world now seemed accessible to Warhol. However, there was one problem as Victor Bockris, Warhol's biographer notes:

The last thing Jasper Johns at Robert Rauschenberg wanted anyone in the art world to know was that they were gay. In the 1950's, such a revelation would have destroyed their careers. They were putting as much distance as they could between themselves and many of the gay art directors who had hired them. When Andy approached them at openings they cut him dead.(Bockris, 1990, p.147)

This attitude disturbed Warhol who was now determined to break into the Fine Art scene. Warhol was friends with Emile de Antonio, a major 'face' in the New York art world. De Antonio also knew Johns and Rauschenberg. When Warhol complained to de Antonio about their chilly treatment of him, de Antonio explained: "Okay, Andy, if you really want to hear it straight, I'll lay it out for you. You're too swish and that upsets them".(Doyle,(Ed.),1996,p.52)

Warhol countered that he knew plenty of painters who were more "swish" than him, de Antonio replied: "but the major painters try to look straight. you play up the swish -it's like an armour with you."(Doyle,(Ed.),1996,p.52)

Warhol more or less agrees with de Antonio on this point. His "swishness" did become a kind of armour, a definite part of the 'new' Andy Warhol who left commercial art for Fine Art. Warhol himself elaborates on his 'swish' persona:

As for the 'swish' thing, I've always had a lot of fun with that - just watching the expressions on peoples faces. You'd have to have seen the way all the Abstract Expressionist painters carried themselves and the kind of images they contrived to understand how shocked people were to see a painter carry on 'swish'. I certainly wasn't a butch kind of guy by nature, but I must admit that I went out of my way to play up the other extreme.(Doyle,(Ed.),1996,p.52)

Here Warhol clearly implies that the Abstract Expressionist painters were very much the opposite of "swish". They "carried themselves" as heroic masculine and heterosexual. Warhol's 'swish' pose or stance is in stark contrast to these macho posturings. Andrew Perchuk in his essay *Pollock and Post War Masculinity* writes:

I would like to suggest that the heroization of masculine display within an entire masquerade of masculinity valorised certain artists (he refers chiefly to Jackson Pollock) and certain types of artistic production (Abstract Expressionism) creating a coherent, necessarily prescribed reading of post war American art with obvious consequences for those who could not or would not participate in it. (Perchuk,1995, p.42)

The consequences were that one's work was ignored, demeaned or treated as a joke. Johns and Rauschenberg while significantly (and successfully) challenging Abstract Expressionism's dominance also choose, as Victor Bockris explained, to adopt a very private coded kind of expression and they certainly kept their distance from "swishy" types like Warhol.

'Swish' is of course a term used for a homosexual man. It describes a type of gay man, a man who is 'active' or performative in his gayness that is to say, he is obviously gay or 'swishy' – effeminate, camp, limp-wristed etc. Warhol's swish stance was quite deliberately confrontational. It was also quite different from many previous artists. In Perchuk's essay several of Jackson Pollacks contemporaries describe him thus: "He was not a big man but he gave the impression of being big. About five-foot-eleven – average – big-boned – heavy. His hands were fantastic, powerful hands... All told he was physically powerful." (Perchuk, 1995, p.33) Warhol was not physically powerful, he was a 'swish'.

By 1961 Warhol had made his mark with his Campbell Soup Cans and by the mid-sixties he was probably the most famous artist working in America. He had very successfully established himself as an artist of note and his image was firmly imprinted onto mainstream American life. He was no longer seen as the awkward immigrants son, he now presented America with an image they must have found uncomfortable. One observer noted:

Andy made a point of his gayness by the way he walked, talked and gestured, as a kind of statement, but the reason it worked is, it was very qualified....he kept it out of his work...but since Andy was very smart and strong he worked at it in a very subtle way and he was able to confront people with being gay. (Bockris, 1990, p.203)

In fact Warhol did not "keep it out of his work" many of his films have what might be called an explicit 'gay content'. I will examine this later. Warhol was being deliberately provocative, playing up the swish also he now started to dress in a sexually aggressive way, he liked to wear:

A muscleman's S & M black leather jacket, tight black jeans (under which he wore pantyhose), T-shirts, high-heeled boots, dark glasses and a silver wig to match his silver Factory. Sometimes he emphasised his pallor and Slavonic features with make-up and wore nail polish. He looked clean, hard and arrogant and was now very thin. (Bockris, 1990, p.229)

Warhol also appeared to speak in a different way. Bockris notes that he now sounded like "Jackie Kennedy talking on television" and that his voice was "laced with

several layers of sarcasm, irony and contempt".(Bockris,1990,p.229) Also, Warhol had developed a habit of repeating single words over and over, like "marvellous". British social commentator Peter York :

Drawing on the druggie and toughie and gay styles, it (Warhol's voice) forged an adoptive Manhattan occupational tone for the sixties. The drug voice meant I'm so far away you can't touch me. The ethnic tough bitch wise-cracking voice said: No quarter given, none expected. The New York fag voice said: Oh, c'mon. (Bockris,1990, p.230)

The art critic Mary Josephson comments on Warhol's face : "For Warhol's mature physiognomy is directly appropriated from the stars of the 'forties -Dietrich, Crawford, Hayworth. There is the slightly open mouth the lidded gaze." (Bockris, 1990,p.230) The 'Pop Art' Andy Warhol of the 1960's was very different to the 'commercial art' Andy Warhol of the 1950's. Obviously "different" as I have just described. Warhol's very appearance and indeed his work seriously challenged the perception of what art and the artist was supposed to look like. Pop art and Warhol attracted enormous publicity, pretty soon Warhol became a 'public figure' appearing on television and in magazines and newspapers throughout America. He surrounded himself with people, who like himself, appeared to be 'different' that is, not very concerned with or interested in following a conventional respectable, heterosexual mainstream life.

In Warhol's films he questioned stereotypical sex roles. There is often present a strong element of humour that is very important in Warhol's world and work. In *Blow Job*, 1964, the camera remains fixed on a handsome actor's face. The film lasts thirty three minutes. The camera records the sensitive twitching of the man's face. Finally he lights a cigarette. The audience assumes the role of the voyeur, led to assume all but given little explicit information. Warhol completed *My Hustler* in 1965. It shows a handsome young man sunbathing while nearby his older 'friend' talks about him to another young man. The relationships in the film are more economic than platonic. In 1968 Warhol added to the American celebration of the Wild West and cowboys with *Lonesome Cowboys*. Here he played around with gender, particularly masculinity. A drag queen played the sheriff while the cowboys themselves practice their ballet steps so as to "tighten their buns". (Bockris, 1990,p.344)

In many of Warhol's films the male characters are seen as indecisive and foolish while the female characters (sometimes played by drag queens and transvestites) are glamorous, strident and confident. Many of the people Warhol surrounded himself with displayed a confident, assertive sexuality.

Viva Superstar, a Factory actress and star of *Lonesome Cowboys* offered this summation of Warhol's movies:

The Warhol films are about sexual disappointment and frustration. The way the world is, and the way nine tenths of the population sees it, yet pretends they don't. In Andy's movies the women are always the strong ones, the beautiful ones and the ones who control everything. Men turn out to be these empty animals. Maybe the homosexuals are the only ones who haven't really copped out. (Bockris, 1990, p.328)

In 1969 the police raided a popular gay meeting place, the Stonewall Inn. Riots broke out as 200 people were evicted from the premises. The police readily harassed and intimidated gay people without any kind of sanction, this time however, led by a handful of drag queens, the bars customers began to fight back. They used bottles, bricks and pieces of broken glass to resist the police, more police became involved and the riot lasted several days. 'Stonewall', as the incident became known, marked a turning point in how gay people in America saw themselves. Newly radicalised gays and lesbians now challenged society's condemnation of them and they began to fight with greater intensity for equal rights. Michael Bronski, one of the founders of the Gay Liberation Front, wrote:

The Stonewall Riots and the Gay Liberation Front could not have happened in 1969 had it not been for the enormous social vitality of the times. If it were not for the presence of the Black Power movement, the second wave of feminism, the youth culture, the civil rights movement, the drug culture, the hippies... the police raid on the Stonewall Inn would have been petty police harassment. (White, 1995, p.128)

1969 was also an important year in the life of Robert Mapplethorpe as he said himself: "My life began in the summer of 1969. Before then I didn't exist." (White, 1995, p.128) In June of that year Mapplethorpe left the Pratt Institute in Brooklyn and moved to Manhattan where he met singer, poet Patti Smith and they began to live together. Mapplethorpe studied painting and sculpture at Pratt (much to his fathers disapproval) and now he was determined to find success as an artist.

Mapplethorpe himself, came from an intensely conservative, lower middle-class suburban family. Patricia Morrisroe, Robert Mapplethorpe's biographer details how much he disliked his very respectable, Catholic, suburban life and how as a teenager he longed to escape into the city to at last be able to make his own life. The fact that he was gay and could not find a way to discuss this with his parents must have added to his sense of alienation. Only when Mapplethorpe was seriously ill and facing death, in 1989, did he finally reveal to his parents, with whom he had

largely lost touch that he was in fact, gay. For a long time, despite his notoriety, his mother believed that Patti Smith was his wife. {Morrisroe, 1995,p.5}

Robert Mapplethorpe was fascinated with, and devoted, to pornography, especially gay porn. He first came in contact with such material when he was still a schoolboy during the summer of 1963. He had a summer job in Manhattan. One lunch break he came upon a store with gay porn magazines. He longed to buy the magazines but could not as he was under 18. The magazines were wrapped in cellophane and the models genitals were obscured by strips of black tape. This first impression had a great impact on Mapplethorpe, he described this to critic Ingrid Sischy:

The magazines were all sealed which made them sexier somehow, because you couldn't get to see them. A kid gets a certain kind of reaction, which of course once you've been exposed to everything you don't get. I got that feeling in my stomach, it's not directly sexual, it's something more potent than that. I thought if I could somehow bring that element into art, if I could somehow retain that feeling, I would be doing something that was uniquely my own. (Morrisroe, 1995,p.26)

Mapplethorpe wished to make "smut that was also art" (Danto, 1996,p.76). As a young art student the pornography that was available to Mapplethorpe was very much of a type – the pin-up *Physique Pictorial* material that also inspired Hockney. However by now the magazines were rather more explicit. Most of the photos were in colour, this time the models were completely naked and often each picture featured several men. He began to experiment with cut-outs and collage. He had discovered a way of transferring the magazine image to a canvas. Yet this adopted image now appeared warped or distorted as if in the transfer process it had taken on a used, mutilated quality. This early work was very important to Mapplethorpe as he had not yet the means to make his own photographs. He was also very interested in partially obscuring the photos. This can be traced back to his initial encounter with pornography- the partially veiled image somehow seemed more exciting, more illicit. Also Mapplethorpe began to turn articles of clothing into fetish objects. He would tightly stretch his black mesh tee-shirts and bikini briefs onto wooden frames. In one piece he first placed a pornographic picture inside a pair of black mesh briefs which he then framed in wood and cellophane. In another assemblage, made in 1970, Mapplethorpe trussed a corkscrew with red thread and then attached it to a canvas splashed with red paint. This piece would later be echoed in one of his most infamous photographs – a close-up shot of a man's trussed, bloodied genitals.

Mapplethorpe soon grew tired of using other peoples' photographs, he now began to make his own. His work flourished during the period 1970 - 1980. Mapplethorpe benefited greatly from the politics of liberation. The 1970's were a time of heady freedom in New York. Free from censorship, free to challenge received ideas about race, gender and sexual orientation. The American writer Edmund White comments on the period that produced Mapplethorpe's work :

He [Mapplethorpe] was able to investigate perversion, to take self-portraits of himself as a man and a woman, to picture a black man and a white woman embracing naked, to coolly observe self-mutilation, to mix pictures of flowers, society women and fist-fucking. This visual daring and promiscuity was endorsed, even empowered by the epoch. (White, 1995, p.129)

Much of Mapplethorpe's work is sexual, his idealisation of the male nude (mostly black men) and his documentation of the sadomasochistic stratum of gay life in New York during the 1970s. As Edmund White has noted the 1970s were an era of liberation. Attitudes were finally changing. In 1973 the American Psychiatric and Psychological Associations respectively declared that homosexuality was not abnormal behaviour or a psychiatric disorder.

Within the gay population there were various needs and desires. Bars, saunas and clubs flourished. They supplied a place for these various interests. A group defining itself as sadomasochistic represented both a type of sexual behaviour and a style or attitude associated with leather and bondage. Mapplethorpe became a keen participant in this group. He said of S&M- "[t]here was no going back, I had found my form of sex." (Morrisroe, 1995, p.74) Around this time, early - mid 1970's a new gay look or style emerged. This is probably specific to large urban areas - New York and San Francisco. Post-Stonewall many gay men embraced a new image of themselves, an image they themselves defined. They saw themselves as men in complete control of their lives. They were strong, no one would tell them how to look or behave. The overwhelming image of this look was it's "hypermasculinity" It was almost as if the famous Tom of Finland drawings had come to life. Soldier, construction worker, cop, sailor, these were the new gay images rather than the dancer, the decorator or the Noel Coward sophisticate. Edmund White wrote; "A new tribalism replaced the isolation of the self hating queer individual; a kind of body fascism came into vogue, as muscular bulk took precedence over boyish slimness." (White, 1995, p.132) Gay men now appeared to be resolutely masculine. Fashion historian Colin McDowell describes this masculine look:

The new style pride in masculinity found a quick echo in dress. No more longing for the softly required; no more chiffon or silk scarves glamorously tied around ageing necks; no more jewellery for the boys. Instead the rough check shirt and levis, the sneakers and jogging shoes, the sculpted vest, the satin gym shorts, the jungle fatigues, the work boots, the Long John undershirt – just like heterosexual men. (McDowell, 1997, p.170)

It is interesting to compare this newly confident, very visible gay look to the “homosexual appearance” invented by doctors such as George W. Henry as detailed in Chapter One. Of course Henry and his contemporaries had a different agenda. They wished to define a threat, to categorise and control this “danger” to society hence their insistence that gay men displayed a series of physical traits, however irrational or contradictory the doctors’ evidence appeared to be.

This time round gay men did actually appear to be ‘different’ to their heterosexual brothers. The difference as noted, was born in the confidence of the times. Many gay men chose to dress in this stylised, sexualised way. This way of looking became a signal to like-minded men, perhaps also it was a way to confront the greater population with the proposition that there were people who did exist who had appetites and desires that were different to theirs and that they wished to declare their unabashed presence in this ‘straight’ society, no more hiding in the closet.

This gay take on straight male iconography – cop, sailor etc. became so prevalent that it was ironically adopted and lampooned by the 70’s pop group ‘The Village People’. This ‘butch’ look quickly became the dominant image of gay men in the 1970’s. In fact it became a kind of stylised uniform. The ‘gay body’ was divided up. Adornment on the left side meant the man was sexually dominant or aggressive; items worn on the right signalled passivity. House/car keys when prominently displayed indicated sexual activity as did different coloured handkerchiefs worn in different pockets. The message changed if the handkerchief was worn in a left or right hand pocket. It was part of an era where one was positively encouraged to revel in ones sexuality and after many years of censure and oppression, gay men seized this opportunity with confidence and pride.

One could argue that this kind of gay machismo is actually a new form of camp – the over the top, too studied, performative macho style, in some way exposes the absurdity of heterosexual masculine constructs more effectively than effeminacy. Also with these changes in self-image, gay men themselves over the last two decades, challenged the assumption that to be gay is to somehow adopt or mimic some of the characteristics of the opposite sex. The links between sexuality and gender have become more blurred and some men who were always ‘macho’ rather than ‘sissy’ have

come out and declared their gay identity. It could be seen that gay machismo subverts the security of traditional masculine identities. Critic Richard Dyer describes this ambiguity:

By taking the signs of masculinity and eroticising them in a blatantly homosexual context, much mischief is done to the security with which 'men' are defined in society, and by which their power is secured. If that bearded muscular beer drinker turns out to be a pansy, however are you going to know the 'real' men anymore? (Segal, 1990, p.150)

Mapplethorpe enjoyed this macho culture, particularly the S&M strand. Among them were men whose sexual activities had become so specialised that they now divided themselves into erotic subcategories; 'masters' who sought 'slaves'; fetishists who eroticised boots, leather clothes, gloves, underwear, jockstraps and even urine and excrement. Patricia Morrisroe comments on Mapplethorpe's enthusiasm:

He didn't dangle just one coloured handkerchief from his pocket; he had sewn together at least half a dozen so that he advertised a rainbow of sexual preferences. He viewed S&M not as sadism and masochism but as 'sex and magic'. (Morrisroe, 1995, p.145)

Mapplethorpe's 'S&M period' reached its peak during the years 1977 and 1978. His favoured haunt was The Mineshaft, a sex club. The Mineshaft was considered to be the definitive S&M club in New York. It was located in, with unintentional irony, the meat-packing district of the city. The club operated a strict dress code. Joel Brodsky, a sociologist and former patron of the club describes the rules of the club which:

included a dress code which expressly forbade designer clothes of any kind, suits and ties and dress shoes, 'drag' and cologne. It also applauded clothes associated with American culture, with working class masculinity: levis and leather, t-shirts, boots, lumber jackets and uniforms and 'just plain sweat'. (Brodsky, 1993, p.242)

In the club's backroom's another sign warned "no talking, no laughing." (Brodsky, 1993, p.244). Mapplethorpe felt that S&M was a previously unexplored subject, and he was determined to make work that reflected this activity and also his aesthetic vision. He does not glamourise or downplay physical or sexual content in his work. The situations are real, the participants are in earnest. He provides us with the photographed individuals name –if he permits– and sometimes the date and location. *Jim and Tom, Sausalito -1977* being a prime example.

Here one man urinates into the mouth of another. One man wears a tight, rather menacing leather hood which covers his head and face. There are zips on the eyes and mouth of the hood. One critic described Mapplethorpe S&M pictures as "laden with implications concerning sexuality, violence and power." (Ellenzweig, 1992, p.127) Mapplethorpe was in control in the studio. He controlled the situation and the conditions. His subjects always gave their full co-operation, and were well aware of how Mapplethorpe might use their photo, they were not caught unawares. We may be looking at scenes of quite extraordinary excess but somehow Mapplethorpe's cool, formal precise vision distances us from the images' content. Mapplethorpe once said, referring to his most explicit images: "I'd rather call it pornography than call it homo-erotic." (Ellenzweig, 1992, p.127)

He wanted to banish the banality from commercial pornography, that said modern pornography does have a power which Mapplethorpe's work does not have. Even the most polished porn retains an unsophisticated, rather crude strength. Porn offers an immediate excitement. It's bawdy, cheap, if essentially stupid. Mapplethorpe, by elevating porn to high art, somehow drains it of its most basic ingredient – a quick below-the-belt thrill. His formal vision and technical expertise render the most explicit situation documentary or reportage. He has produced beautiful nude studies but perhaps they are more admirable than exciting. His work is obviously sexual but maybe not very sexy. The porn model's job is to elicit a singular response from his customer – excitement, and the photographer here aims to get this across in the fastest, glossiest, most colourful way possible. In pornography the photographer is merely a conduit, nothing more. In Mapplethorpe's work his artistic vision informs the work, it gets in the way, so to speak, and his models' work for him not some unseen audience.

One of his most celebrated photographs (Figure F) is *Man in Polyester Suit* 1980. It shows a man, from chest to thigh standing three quarter view to camera, his legs apart, hands held freely by his side. The man's large, full penis hangs from the open zip in his pants. It's the focal point of the picture. This photograph has served as a focus for much criticism of Mapplethorpe and his relationship with his black models. One black critic attacked Mapplethorpe. He wrote: "What is insulting and endangering to black men is Mapplethorpe's conscious determination that the faces, the hands and by extension, the minds of some of his black subjects are not as important as close-up shots of their cocks". (White, 1995, p.130) The model in the photo is Milton Moore, Mapplethorpe's then lover. Moore forbade Mapplethorpe to photograph his face and naked body together in the same photo. Effectively Moore



Figure F Robert Mapplethorpe *Man in Polyester Suit*



dictated the conditions of the photo shoot and Mapplethorpe complied, as he always did, to his subjects wishes. Nevertheless it would be misleading to suggest that Mapplethorpe had an ideal relationship with his black models. He did, according to Patricia Morrisroe, have a troubling attitude to black men. He liked to call them "nigger". He also liked to believe that the greater his black partners' sexual prowess, the less intelligent he was. An equivalent cultural stereotype might be a large-breasted, blue-eyed, blond woman being termed a bimbo. Mapplethorpe's racism seems casual and thoughtless, although he certainly wasn't a member of the Ku Klux Klan, his treatment of Moore and the other black models was unpleasant. That said, it is very difficult, if not impossible, to try to 'police' or apply politically correct rules to desire, particularly to the nature of another persons desire.

The black men Mapplethorpe photographed were very important to him. He desires them completely. He studies their bodies which he wishes, perhaps, to possess, to be close to. His response to the men is obviously driven by his desire perhaps like Hockney, Mapplethorpe's men serve as a vehicle by which we know the man and his life. He objectifies them. But it may be argued that that is what photography does, it's an inherent quality of the medium. It is Mapplethorpe's vision that we are most interested in, after all, not his models. In the 1970's many black men found his work exciting. Edmund White writes: "I can remember that, when I was interviewing black gay men in Atlanta in 1978 several told me that Mapplethorpe was virtually the only photographer giving them exciting and beautiful images of their race." (White, 1995, p.129) White's story may be anecdotal but I feel it reflects a truth and it also serves as a reminder, that one should be aware of the pitfalls in adopting an attitude towards art that seeks to damn the work because of the artist's failings.

CONCLUSION

COULD David Hockney have lived in Britain during the early 1960s and made paintings that explicitly detailed his sexuality? Perhaps, but I feel that Hockney was pursuing a very definite sexual fantasy. A fantasy that brought him to Los Angeles, to the world of *Physique Pictorial* and the young men that interested him so. His impressions of Los Angeles were formed while he was still in London at art college. It may be said he dreamed of a kind of sexual escape. An escape or a relocation to a place where his interests would find uninhibited expression. Consequently his Californian work has none of the furtive, hesitant, almost telling but not quiet, expression that marks his London work. It's worth remembering that homosexuality was outlawed in Britain and would remain so until 1967. Legally the situation may have been similar in California but socially the reality was very different. It was this difference that brought Hockney to Los Angeles, to a place where his painting would show the men he wanted and the men he loved in his new adopted home. I feel that the city very much enabled Hockney in producing his work.

Andy Warhol, Pop superstar, made the move from Pittsburgh, from Andrew Warhola to Manhattan and worldwide acclaim or notoriety. Warhol's reinvention of himself is quiet striking because it is so literal. As I have outlined Warhol reworked his manner, his clothes, his voice, hair and make-up. Warhol's very "difference" signalled his gayness in a way that was very public and very unlike other gay artists. It is significant that America was emerging from the fearful, sexually crippled, McCarthy era of the 1950s and Warhol's visibility, the enormous publicity he attracted, his Factory, his films and his entourage were all registered in American society in a way that perhaps only five years earlier may have been considered inconceivable.

Warhol in his Factory created a place where his ideas became art. Publicly, Warhol was inextricably linked with his art, the public did not get one without the other. Perhaps this association can be seen as another way by which Warhol positioned himself in American, indeed international cultural life. Warhol was quiet uncompromising in his presentation of himself and his ideas. He did not adopt the coded strategies that Johns and Rauschenberg used.

As I have discussed in Chapter Three Robert Mapplethorpe benefited very much from the "liberation years" in New York during the 1970s. Not only Mapplethorpe, many gay people found and helped to create a place where they could make their lives as they wished them to be. As detailed in this chapter gay men were now very public in their presentation of themselves. They appropriated and eroticized elements of the 'straight' man's wardrobe. This confident display of sexuality can be seen as a way by which gay men 'made' themselves gay in the public eye. They adopted and reconstructed acceptable representations of male sexuality for personal and public consumption. The closet door had been thrown open. As noted earlier these changes in self image were achieved during a time of greater social freedom. Part of this freedom, as I have detailed involved the pursuit of one's sexual interests. The sex club The Mineshaft was part of this scene. It is notable that it existed and operated in tandem to various other clubs but of course the difference was that it served as a location for sexual behaviour that seemed to transgress approved limits.

The Mineshaft's presence and the activities it promoted offered Mapplethorpe a subject that he removed from the clubs backrooms and repositioned in the art gallery. It may be said that Mapplethorpe's photography worked as an agent in further extending the visibility of gay men and their sexuality, however uncompromising it sometimes appeared to be. Through Mapplethorpe's lens the private became very public, he worked with the established systems to present a marginal behaviour. It should be remembered that Mapplethorpe remained in control of his material and he showed us his subjects not as a freakshow but as men doing exactly what they wanted to do.

Hockney, Warhol and Mapplethorpe all made art that deliberately and expressly talked of their gay identity. Each man was committed to making a record that would exist alongside the work of their contemporaries. It would not be consigned to the margins.

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