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Sweet. Alright. Well, thank you everyone for your patience. Let's go ahead and get started with our next presentation.

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So our next presentation is gazing query, the art and text around Sodomon's non-normativity with Christopher Vaccaro.

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So, there will be a QA period after the presentation. Please feel free to use the zoom chat to ask your questions during the presentation.

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Just remember that the chat will not be archived. So if you want to copy and paste or take any conversation that you want to continue or any question that we can't get to.

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Over to the discord after the presentation you can find the thread for this and read. All of the conversation happening there and interact with each other there.

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Just another quick reminder to everyone to follow our society community guidelines, which Tim has posted in the chat.

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And that this session is being recorded. So let's welcome our next presenter, Chris Pacaro, is senior lecturer in English at University of Vermont since 1999.

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He began the token at UVM conference in 2,004. It has been running the conference and bringing important scholars in the field to UVM every year since then.

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Publications include 2 editing collections on Tolkien, the body in Tolkien's legendarium, and Tolkien and with essays included in those volumes and other essays published on Tolkien.

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He is currently co-editing a collection on Tolkien's Queer Legendarium with Robin and Reed and Stephen. When with that, take it away Chris.

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Great, thank you so much, Leah. All right, and thank you everyone. And what a wonderful start already this morning with those papers.

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That was just tremendous. So I'm bringing you today. A sort of preliminary investigation into some of the artwork of Tolkien's universe is legend.

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And what I say preliminary, like I'm, I'm really excited about this project that, that I see as a book length project, probably taking shape in that form maybe in 4 years or so because I'm really just getting started.

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And so I have for you today some of my musings, as of about, well, Tuesday.

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Of this week is past week. So. I am really excited about looking at these wonderful works of art.

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So first I want to address the queer as we all have been doing today and give a little bit of my position there.

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So the queer is often defined by its relation to normativity. Michael Wanners the trouble with normal situates queerness and opposition to normalcy.

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Even gay normalcy. He states quote the term queer is used in a deliberately capacious way as it is in much queer theory.

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In order to suggest how many ways people can find themselves at odds with straight culture. So the queer is at odds with homo-normativity and heteronormativity and resists conforming to models not necessarily fit.

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For everyone.

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Okay. There you go. Within the fantasy genre, protagonists frequently reside in a queer relation to normative communities, right?

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We often feel like it's the misunderstood, the loner, the outsider who, becomes the, the, main protector who becomes the, the, main protectors of the story.

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I mean, think Harry Potter, for example, that's kind of a frequent. Trope really this person discovers that they are much more important in the other world or that they are destined to be important.

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But they struggle in this world, right, with with their own senses of marginalization and estrangement or powerlessness.

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Jayra Tolkien quite often depicts his major characters within his mythopoic framework as in some way outside of the normal.

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They're often odd, fringe outsiders in relation to the larger community to which they are apart.

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Billbo and photo stand outside the heteronormalized familial networks. Farm here for example does not easily fit within a conventional warrior stereotype behaving more like a cold beater as argued by John Holmes and one of his wonderful essays.

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Aragorn appears as a mistrusted outsider by those he and his people protect. And saraman.

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Well, sarmon is an interesting case of non normative intimacy of unrepressed sexuality and I argue in other in other essays of sedomasochistic.

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Arrows. Non normative sexual behaviors such as public and anonymous and recreational sex.

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In opposition to or at least in tension with marriage. And monogamy are equally attractive models of intimacy.

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I will address this more shortly. Specifically with the work of Donato Giancola and I'm really going to focus mostly on him in this brief paper.

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And sort of what he seems to capture that is different from some of the other artists.

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The texts of Tolkien's Legendar and present this fringe queerness fairly clearly.

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So do artists who have conceptualized Tolkien's characters and it is this subject I will give attention to.

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Here these artists use space and color line the placement of a viewer's gaze, the semiotic and intertextual residences to include or exclude a character from those around them, underscoring their difference or firm opposition in relation to the normal of their communities.

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Visual culture has a position of prominence within the gay subculture too, right?

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We often think about the importance of the visual and the material. And the bodily. Within gay cultures today.

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So I'm thinking I'm kind of situating this and I hope to situate it more within the lens of the queer community and the gay male community specifically from that perspective.

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My focus today is on a querying a visual culture by way of reading the semiotics of inclusivity and exclusivity of communities and public's or queer counter publics of insiders and outsiders.

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In addition, there is this use of visual altarity. Which the wonderful Joel Mariner defines as non normative Tolkien imagery so I want to kind of think about the ways in which we have visual altarities in this artwork.

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The focus of this paper today is the Fallen Wizard, Soomon, becomes a pulsating icon of heterodoxy and villainy, but also of a queer arrows positioned as alterer in the text.

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Artists have produced conflicting and significant inflections to his character. Sometimes isolating his cruelty, sometimes amplifying his scintillating rainbow of color in such a way that reads today much more as a symbol of sexual diversity.

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I'll be exploring the queerest of these illustrations. Which for me are those keeping in our minds the humanity and inner conflict of the character Soama.

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No, of course. Queer theory resists that he firm reliance on strict set codes from a monolithic understanding of a community.

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In other words, I want to problematize while I say I want to kind of speak from a vantage point of a community and an experience, I'm also very aware that that experience itself is not monolithic, right, that there is a pluralism of experience within those communities.

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And that my viewpoint will be giving one specific viewpoint, but I also hope to expand that beyond just myself.

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And that is my goal anyway. The, authors, Horn and Lewis from the essay visual culture, which appears in a LGBT theory.

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Introduction. Reader. Argue that, queer theory would just cipher homotopic codes, not to claim works as the product of gay sensibility, not to stress the construction of a common gay visual language, but to disturb the coherence of texts and paintings premised on the suppression of invisibility of same-sex desires.

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So of course. Queer viewers may find pleasure in a work regardless of the author's original, the author's work or the painter's work or the artist's work, and regardless of their original intention.

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In fact, they have frequently had to do this work of conversion. And translation in order to find representation of all sorts of all within art.

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So.

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Now, images do not exist alone. There are spectators and viewers from various communities who view these images and give them meaning.

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These artworks and if I could have the next slide, I think it's there for me. This.

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Quote, also from Horn and Lewis.

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Good, thank you. These artworks gather and change meanings as they are actively consumed by viewers whose readings are formed in relation to other images and texts.

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An alternative is to regard the artist not so much as the authentic source of perceptions to be discerned by the viewer, but as a producer of available codes to construct meanings for a community of interpretation.

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Such communities of interpretation can have great importance for lesbians and gays constructing senses of identity that are not trans historical and trans-cultural.

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These interpretive communities sometimes operate reading practices based on special knowledge is necessary to interpret secret codes. Whose meanings may be invisible or different from mainstream audiences.

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So another thing I'm suggesting here is that there are going to be, you know, specific types of reading strategies that we could argue belong to certain communities.

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They're not monolithically so. But within those communities, sometimes will have very tight.

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Kind of semiotic, attachments. Right. And sometimes we will, sometimes they'll be a bit looser, right, dependent.

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But it's interesting to think about that and how some of these images, and how these signifiers are then, and how these signifiers are then, are then, read as signs.

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So queer interpretive strategies involve bringing marginalized readings to the center, making the peripheries of sex gender representations the center in a manner that opposes substantial reliance on normative, particularly heteronormative ways.



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Of reading. So now for some of the artwork on SADDAM, on this image, sadly, is not on a slide just yet.

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At some point I do wish to tackle your Z, SINNERowski's imagery on Saturday.

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It's a wonderful image, but it is not this day. That would be a challenging task and I will set upon that but I do want to bring up that, is on my mind.

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I want to start with Harold Jiggs, the many colors of Sarmon. Thank you. And then, okay, could I have the next slide?

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Cause then they will have some of the text that.

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Oh, sorry if that's a bit of a mess. It looks like it is. Okay, I want to start with Harold Jiggs, the many colors of Salmon.

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This, work of art displays the 2 wizards in confrontation. Gand off wears a slightly opalescent robe in contrast to sodomons more strikingly rainbow attire.

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Rays of light emerged from high windows. I believe that light is coming from the window, though the chain above also makes it seems it could be some kind of lantern but the light just seems so golden and so so pointed that it looks to me like it would be from a very from a window above.

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These raise a light upon Gandov who is in a posture of rebuke. We can hear the words of Sarma at this moment of disclosure in the text.

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And here you will stay, Gandalf the Gray, and rest from journeys, for I am Sodom on the Wise, Salmon Ringmaker, Sarmon of many colours.

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Saraman is not isolated in the illustration, but he is outcast by the light and by Gandalf.

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And by the light I want to say that if you can look at you look at this image closely the light cuts across above Sarmon right to light upon Gandalf.

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And it just seems to kind of Cut, I think, from the upper portion, sarmon's connection, to, to the space.

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But someone is outcast by the light and by Gandoff here. Disclosure of secrets is something most queer individuals relate to.

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It is risky in some instances, as it means potential ostracism for one's community.

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Here honestly, it could almost be that someone declares his queerness, his alternativeness, and the power he finds in his rainbow garb.

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This is one way. I feel like we could read this particular work of art. You'll forgive me.

01:55:29.000 --> 01:55:39.000

But queers often have to revise. And rewrite narratives to fit not only our sexual orientations but possibly our lifestyles too.

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Chances are I've had to convert at least 3 to 5 songs and one movie narrative on the day that you are hearing this.

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So in other words, it's what we do, right? We're always converting narratives and texts to make them fit our world, right?

01:55:54.000 --> 01:56:02.000

Always changing a word in a song from it's maybe to her to him or my girl to my man which whatever it is we're in a constant state because of our minority status.

01:56:02.000 --> 01:56:12.000

Of always needing to do this. Unless of course you're just really isolating yourself to specifically gay art which which I have no problem with honestly. Okay.

01:56:12.000 --> 01:56:22.000

I might have something. Okay, yeah, so let's look at the next work of art by Angus McBride.

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I'm gonna bring this up only to say once again that I'm not going to say much about it today, but I do find it also very interesting.

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I do want to speak more about this at a later date. I do want to speak more about this at a later date.

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I have more about this at a later date. I have more thinking to do about this at a later date.

01:56:38.000 --> 01:56:40.000

I have more thinking to do about this particular work. I have more thinking to do about this particular work.

01:56:40.000 --> 01:56:45.000

I have at this point to do about this particular work. I have at this point for myself labeled it.

01:56:45.000 --> 01:56:50.000

I have at this point for myself labeled it, a shout out to my Sodom crew.

01:56:50.000 --> 01:56:55.000

We have this mysterious wizard figure covered in the, shout out to my Sodom crew.

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We have this mysterious wiz Perhaps I'm reading this color against the artists intentions here.

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Perhaps this pink and red are more meant to be in line with perhaps Sauron or war or anger or hatred of some sort.

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But I don't read it that way. There's more of a pinkish color around his garb around his robes.

01:57:13.000 --> 01:57:23.000

The white sort of illuminates him and makes that red a kind of pink upon his upon his chest.

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And, and to me, that kind of on rose, coloration.

01:57:34.000 --> 01:57:45.000

Gives him a kind of a queer aspect that I find favorable. So again, I might be reading this color against the artist's intention and that is just fine.

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Okay, could I have the next one, please?

01:57:51.000 --> 01:58:02.000

Good. All right. And so that's just the intro slide. So yeah, could I have the next slide then that has the, my, my text on it.

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Thank you. You're amazing for doing this. Suzanne Helle is sarmon is lit by the relative clarity provided by the glowing palantier.

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The wizard has no outward interaction. His eyes look downward in a piercing and possibly malevolent gaze.

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This lighting from below bestows a diabolical, diabolical look upon his face. Most noticeably are his nails.

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Kind of zoom in in those if you can.

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Which could truly be referred to as talons. There is something of the sadistic and fierce feminine about this, Soomon, something of the drag queen in the posture and those long nails.

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In fact, the work reminds me that all gender is drag of some sort. Now, Horne and Lewis argue that the spectacle of sedomastic visual coatings has come to function as the visual signifier for transgression and deviant sexuality, par excellence in our culture today.

01:59:02.000 --> 01:59:21.000

I think that that is true. And when we talk about this kind of drag that we're going to that I'm talking about here, there are various types of drag queens of course and I'm really thinking more of some of the New York City drag queens, Jose Munoz brings this up in his work.

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He talks quite a lot about Kevin Aviance who I had the blessing of actually hanging out with many many many many a night in New York City.

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The type of kind of ferocious. Fierce drag queens that. That in their attire and in their mannerisms and their walks.

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Spoke spoke their race their class and their, strength, their sort of defiance of, of being labeled weak despite being Homo, right?

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And Homo, if you'll forgive me, but that is that, you know, sort of the, the terminology that one would use in those situations.

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Of course, I mean, most positive. meeting. So there is something also not quite white about this.

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Saddam, and that fits with the need to find power elsewhere in his palanter and in those nails.

02:00:19.000 --> 02:00:26.000

Was there Estabon Munoz has interesting things to say about this former drag in relation to race and power.

02:00:26.000 --> 02:00:31.000

And you would think that would set me up for talking to you more about that but I'm not going to do that today.

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I'm not really prepared to do that but I want to do more of that work. So, now I'd like to turn to the next one.

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This is Carl Lundgren's, 1979, the defiance of Sodomon.

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Good, thank you. Here's Solomon is punished for his defiance by Gandalf who though in a vulnerable position below manages to break Solomon's staff.

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Soamon is fully in our gaze viewed in his home alongside his at the for the moment faithful retainer.

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Here he does not appear so villainous nor in opposition to community. His face is, is visible to us.

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Though it reads a bit beast like to me if you zoom into his face and that's true elsewhere as well.

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And certainly we could have conversations around the application of racialized traits there. So with Carl Lundgren's moment here with this tower really giving us a sense from the voice of Sarmon chapter and the breaking of sarmon's staff.

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I want you to look at Donato Giancola's The Voice of Saturn. So could we go there?

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Do not. Ajen Cola's the voice of Sodomon is a wonderful drawing. Its style appears close to an Albrecht Durer xylographer really to me a kind of woodcuts.

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That's it. That's the, that's the look that these have. This drawing fascinates me.

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Through its shifted focus, it is Gandalf's shining white figure that arrests. The viewer's gaze, it appears to be more about Gandalf as he is backed by his friends.

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Far, far above him and mostly out of the frame of the picture stands Sarmon. Who only manages to get a small part of his own gleaming robe in the uppermost space barely recognizable except to the narrative context.

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Sarmon is fragmented and fractured. Any wholeness interrupted by the balcony's vertical stonework.

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It is easy enough at first to assume the gleaming figure atop the stairs is Sarma rather than Gandalf.



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Ceremon as he should have been perhaps backed by allies from across Eriador. Instead, we see Sodomon is isolated, alone, bereft even of our gaze.

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And I definitely want to spend some more time on this. I think there's, you know, really some interesting things going on here, particularly when we have Simon outside, just in the margins and not even There, right?

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We have just segments of his robe that we can catch with our eye. It's that same kind of white that Gandalf is wearing, but, but Gandov is the center here.

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And I really think this gives us a sense of outsider, insider, here someone is inside his home and yet he couldn't appear more outside outside the frame outside the community outside of any sort of recognized, connection, right, to humanity, to the communities.

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So I think there's a lot there that's going on, of recognized, connection, right, to humanity to the communities.

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So I think there's a lot there, that Okay, could I have the next one please?

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Hmm. And Giancola's So-mon, doubt. Is the oh did I Yeah, thank you.

02:04:07.000 --> 02:04:14.000

Okay. So. Good. And I think maybe that one, I can have the next slide.

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If I have that. Yes, thank you so much. Okay. So, Giancala, sediment, doubt, drawing also has that sort of woodcut quality to it.

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The wizard sits alone with his head leaning down onto his arms and a posture of exhaustion and perhaps shame.

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His face is half concealed. He appears too old to sit upright with little or no strength to carry the burden of his staff and the responsibility that comes with it.

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Seven's eyes, someone's eye at the drawings center permits the viewer to access some sympathy for him.

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Interestingly, in an interview. Jen Cola States. What captivates me about Sodomon is his connection to men.

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From taking his home in one of their great towers from the Newmanorians and being twisted by Saran through the desire for power.

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And the ring like the Nasgow. His fate must have begun similar to what Baltimore experienced, seeing the power the ring held and wishing to manipulate it.

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For good. For me, this makes Sodom on the more mortal of the Astari, and therefore more prone to human emotions.

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Therefore I love to play on these ideas of the corruption of the wizard's mind. Giancola continues.

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And I think this might be another slide. Can we? Do that one or yes, okay, sorry, okay, yeah.

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Although Baltimore and Sodom on likely began their dissent in a similar fashion, Borimer was spared.

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From the decline into what his forefather is Iodore became, but not Sodomon. We see Sodomon in the Lord of the Rings hundreds of years after this initial infliction affliction near the end of the corrupting disease and distortions of his mind provided from Sauron through the palace here.

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Much of my inspiration for character portrayal comes from expressive human emotions. How do we see, feel, doubt?

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Reluctance. Hundreds of hours of life drawing have been critical in informing me in the fascinating dynamic poses and expressions the human body can take.

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It was just such a sketch which helped move this concept forward. The wasted tired figure. Hey, glancing lack, a glance lacking coffins, the hands loosening their grip.

02:06:29.000 --> 02:06:39.000

Yes, that would be grip on the staff, a symbol of power. All of these subtle elements come into play in creating the mood.

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Of the work. Okay, so much more to think about with this one, but I honestly do love What we're asked to do looking at this particular scene, we're really asked to, yeah, feel for Sonamon at this moment to recognize his humanity, recognize his failure, see his failure as not that far different from photos at the end of the novel not that far different from Sir, Gowen and Gowin and the Green

02:07:08.000 --> 02:07:16.000

Knight. That that failure is is part of what makes us who we are and not to demonize him.

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Right, despite him having made choices that are completely unprofitable for himself and for others and, and, and, and, worse than unprofitable.

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You know, the choices become worse and worse, but I still think that there's quite a lot of room for us to sympathize with this character.

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And in fact, I work elsewhere, right, where I talk about how, up to this point, token was thinking of pardoning.

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Sarma in the drafts. Right. That's one of the essays that I have that's coming out in this queer volume.

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You know, and at what point did Tolkien want us to forgive? Sarma at what point was Simon willing to maybe renounce right his past

02:08:01.000 --> 02:08:07.000

Okay, so the next image, and I can go to that one. This is, Donado, Giancola's corruption.

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Look at this, this is just amazing.

02:08:11.000 --> 02:08:16.000

Okay. And the next slide, please.

02:08:16.000 --> 02:08:22.000

And let's see, thank you so much. You're awesome, Tim. This is such a queer image to me.

02:08:22.000 --> 02:08:36.000

Perhaps the most poignant image of the Sarma of Salmon to be found. While not iconographically linked to a scene from the book, it depicts an extremely likely moment for the wizard caught as he must have been in the dangerous game with Sauron.

02:08:36.000 --> 02:08:41.000

Well, we are told in the text that Salmon had moments of doubt, we really get to see his face.

02:08:41.000 --> 02:08:48.000

In this scene, Salmon is alone with his shadow. The relative clarity is produced from a light beyond the frame.

02:08:48.000 --> 02:08:52.000

To his right. The window casement behind him or set to his left is deeply set looking as heavy as a guillotine.

02:08:52.000 --> 02:09:04.000

An apparitional collage of skulls signifying ceremon's proximity to death appears behind him.

02:09:04.000 --> 02:09:13.000

Most importantly, Sarmon is alone, isolated, a victim perhaps of the corruption of which the works title accuses him.

02:09:13.000 --> 02:09:20.000

You know, without the title corruption. I'm not so sure that we'd come just to think about that.

02:09:20.000 --> 02:09:24.000

We, you know, we see this person who maybe

02:09:24.000 --> 02:09:46.000

Is experiencing the result of this. He is alone, he is surrounded by death like imagery. Again, that haunt the window was haunting and the landscape behind the window was haunting, usually windows present or quite often they could present at least an old school terms, spaciousness, opportunity, possibility, opening the window, getting out, right?

02:09:46.000 --> 02:09:50.000

You're looking out the window. This has been, you, possibility, opening the window, getting out, right? You're looking out the window.

02:09:50.000 --> 02:09:53.000

This has been, you know, numerous examples of that. This window doesn't do that. If you're not killed trying to get out of this window.

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The landscape behind looks quite hellish. So he's in his own private hell and this could be almost like a minescape really for him.

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He's just alone with his thoughts. I guess for me the idea of labeling a corruption might be a sense of resolve.

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Like at this point He has sort of Acquiesce to this is my path. This is what I've done.

02:10:19.000 --> 02:10:29.000

This is what I'm to face. There, you know, there is no turning back. And I find that a really fascinating moment for this character.

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So it has been my goal to read these artworks a bit against the grain, but this doesn't preclude the possibility that I am at times in accord with the artist intentions.

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But my main focus here has been the isolation of Sarmon in relation to the larger community and the deep interiority we see in Giancola's work.

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Now, Michael Water makes a good point about the Queers relation to isolation. Quote, women and gay people have been especially vulnerable to the shaming effects of isolation.

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Tim, can we check to see? I think I have a, I think I put this on a slide.

02:11:05.000 --> 02:11:06.000

Unless it's just gonna say thank you. Okay, so you can just keep it there. Okay.

02:11:06.000 --> 02:11:15.000

Women, this is my conclusion. So women and gay people have been especially vulnerable to the shaming effects of isolation.

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Almost all children grow up in families that think of themselves and all their members as heterosexual.

02:11:21.000 --> 02:11:32.000

And for some children this produces a profound and nameless estrangement, a sense of inner secrets and hidden shame, no amount of adult acceptance or progress in civil.

02:11:32.000 --> 02:11:39.000

Right is likely to eliminate this experience of queerness for many children and adolescents. That's Michael Warner.

02:11:39.000 --> 02:11:48.000

So surrounding the character of sermon are issues of secrecy and disclosure of ostracism and behavioral attributes that be fit the proud and purient sodomite.

02:11:48.000 --> 02:11:53.000

Some artists like Giancola managed to capture a deeper pain and anguish beneath the veneer of pride.

02:11:53.000 --> 02:12:11.000

It's there in the text. Talking rights a shadow passed over Solomon's face then it went deathly white before he could conceal it they saw for the mask the anguish of a mind in doubt loathing to stay and dreading to leave its refuge.

02:12:11.000 --> 02:12:17.000

For a second he hesitated and no one breathed. Then he spoke and his voice was shrill and cold.

02:12:17.000 --> 02:12:27.000

Pride and hate were conquering him. Well, I guess the last thing I could say about this is that sometimes pride and hate are normal reactions.

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Of the queer. As unprofitable as they may be. And that too needs to be recognized.

02:12:29.000 --> 02:12:50.000



And we need to kind of find a place for and ask the reasons why you know the queer have these moment you know the queer has these moments not only of not wanting to fit in but detesting the very thought of fitting into a sort of head or normative.

02:12:50.000 --> 02:12:58.000

Utopia Right. And community. All right. Thank you so much. That's what I have.

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I'm open to questions.

02:13:02.000 --> 02:13:14.000

Awesome. Thank you so much, Chris. What amazing images. lot, lot of us talk, all of us are big fans of Nutto in the chat.

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And a lot of his Very nuanced and human depictions. I, would love to open things up to folks to ask questions.

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Please feel free to unmute yourselves and ask directly. Let's see if there's anything in here in the chat.

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I did wanna ask if there was someone who was the artist that you mentioned up top that you said was not included in the in your slideshow

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Who's the? Has this wonderful you know he's just a wonderful artist and I can, the spelling is what CZ.

02:13:59.000 --> 02:14:01.000

Oh, it's gonna say. Okay.

02:14:01.000 --> 02:14:11.000

ERN Oh shoot. Yeah, just wonderful.

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We'll try to look it up, say maybe we can try to drop that in the discord and see if we can find that.

02:14:21.000 --> 02:14:22.000

Right.

02:14:22.000 --> 02:14:36.000

We had a couple of folks. Curious about it. So Jonathan as his Jonathan does ask, how do you think the individual stylization of the artists affects queer readings of their work.

02:14:36.000 --> 02:14:37.000

Styleization of the artist.

02:14:37.000 --> 02:14:43.000

Oh, the individual, what was that? The individual. Perfect. Oh, that's an interesting question.

02:14:43.000 --> 02:14:56.000

I'm not sure how each individual stylization affects. A kind of queer Reading, it would depend, I suppose, at the moment.

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You know, how it's all rendered. I have to give that more thought, really.

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You know, there are certain ways in which they will.

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Suggest isolation right and suggest. Cutting off a character, for example, from those around him, you know, merely by, by, for example, the line right of light that can cut or cut through or those vertical bars of light that can cut or cut through or those vertical bars, cutting through sermons robes, you know, those kinds of decisions that are made

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by the artists that are very effective and fragmenting. A character? Does that help? Is that sort of where we were going with this question?

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Okay.

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Is there, have a.

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Yes, he says it does.

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Excellent. Okay.

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I also wanted to ask, so much of this is sort of. Let me see these images.

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S. And, sort of that isolation. I started thinking a bit, about how that like I guess how that might change a little.

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And off it sort of enters the image as well and kind of becomes a part of that queer conversation.

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Do you have any, do you have any thoughts about that?

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That's a great question. The ones I've shown you, I've shown you some of the ones that have Gandoff in the, you know, in the scene.

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We have a lot of images of Saramon, you know, at the scouring the Shire when it's him.

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In opposition to, you know, a whole bunch of habits, right, and things like that, or we have a picture of him dead.

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With his spirit rising right out of his corpse these types of things and that's there's a lot of interesting things to say about sorry about that.

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When Gandoff is in the picture and we do have some others that I haven't presented today.

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Yeah, I mean, for the most part, those you I don't know they're really interesting because you would think that that immediately with Gandalf's presence that you would be able to spot which one was like the hero and which one was the villain.

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But not often that's not often the case, right? And maybe that's the point.

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For some of them, right? I mean, like, yet not like. Gimley says about these 2 and, you know, I think that's, I think that's, that makes sense.

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And I do think it's interesting that we're not always able to spot, you know, sort of like if you didn't know the story.

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Right. What are you getting from, you know, from the image itself? I mean, even for example, the one that I first gave you.

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With Gandoff in the sort of opalescent robes. Oh, Palescent Robes and and and sarmon in his more rainbow attire right I mean, there is something rather also kind of beast like about His face, and he also reminds me of a vampire, for example.

02:18:12.000 --> 02:18:28.000

If you close up, if you do a close-up of his face. Where you don't really get a sense of that with Gandoff I think he's often depicted it you often see just kind of wider higher cheekbones and and you know a kind of more nobility.

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In his face when he's when he's offset against Sarma. Thank you. That's what I'll say now.

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Yeah.

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Yeah, but no, that's wonderful. Yeah. It complicates things significantly. But I feel like that the East study are such a, a kind of a fascinating.

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Aspect to explore. So Gaia had a question that she'd like to ask, feel free to unmute yourself.

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Oh, thank you. Can you hear me?

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Yes.

02:18:57.000 --> 02:19:12.000

Perfect. So I was curious about your choice to beat junkle of work. For this because other work of it is, I think, asticably homootic, like has something in the way does the bodies.

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I think they, and, and, picture is super famous for that. I wonder if that influenced you specifically.

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Yeah, yeah, I mean, I love doing close work for that intimacy that eroticism and oftentimes they are more, yeah, bit of a homooticism we see and that particular one with Golum and Foto and Sam is exquisite.

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But it didn't influence me really in that I really just started. Just collecting as many images I possibly could find.

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And then just going through and going through and just looking and you know and seeing. The patterns right and and and how they were treating sermons.

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Body and and and what kind of motifs that they were sort of expressing Right. And this, the sense of grief and isolation.

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I just found so, poignant. And powerful I think it really Asks us to really kind of connect with the queer.

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Yeah, makes sense.

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In this way the queer as it's positioned in in the Lord of the Rings anyway and a specific type of queer not the sentimentalized queerness that we get from the intimacy of Fredo and Sam, but a more prurient sort of rebellious queer yeah.

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Yeah, you're welcome. Thank you. Great question.

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Yeah, thank you very much.

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And I believe Janet had a question next if you want to go, Janet.

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I was kind of trying to formulate something about the isolation of the wizards. And you know kind of from this last thing thinking Okay, is maybe positioning isolation as being isolated as a as a queerness.

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So I can't remember where, but this, there was a paper recently on the Wizards.

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We are both a sermon and ratagast. Have neglected their responsibilities to be in community.

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They've withdrawn. And that is something that's different about Gandalf, that he is in community and Sarimon dings him for it, you know, hanging out with habits, I just don't know about that.

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But that really speaks to why when you think of depicting sarin and art it's It's very, he's very likely to be isolated.

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And I love that corruption picture and that kind of. This this marbled panel behind him that's kind of reflecting the inner.

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Turmoil and guilt of his mind and that kind of You know, that's what you get when you're isolating yourself from the rest of the world.

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Right, right, absolutely. Yeah, and so you know it's I'm still trying to figure out how I wanna.

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Frame this. Oh, argument because I do think, you know, talking as much as I have things to say about talking this position on sarma, I think it's a very conflicted, deeply conflicted and and perhaps psychological if I if I'm not qualified to make that case but you know composition the character composition.

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And yet, ultimately, I think, Tolkien, right, he gives us, he gives us the sense of community but also the this tension with community oftentimes right like photo like Bilbo you know who are kind of quirky and,

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Yeah.

02:22:37.000 --> 02:22:40.000

Yeah, doing their own thing, right? And yet. Go ahead.

02:22:40.000 --> 02:22:48.000

Right, I mean, yeah. Yeah, I was just chatting with David here about community and that.

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Oh.

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That. How like Hobbits, Hobbits and Hobbiton are labeling habits in Bree as queer.

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And it's it's the community can go too far that way into this kind of we all have to be the same thing.

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Right.

02:23:02.000 --> 02:23:14.000

So yeah, yeah, I One of the great things about talking is. He looks at both ends of the equation and you should be somewhere, you know, a little bit in the middle there.

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No.

02:23:15.000 --> 02:23:29.000

Right, right. Yeah, you can be eccentric and eccentric enough to want your own space and you time and time for your poetry and composition and love looking at your maps and spending a time doing that but there's also this pull towards and maybe this is very much Tolkien's own life, right?

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Yeah.

02:23:30.000 --> 02:23:40.000

We know there's a reality of him, right, of the rugby player's side and the the one with the really Working class sense of humor and then the you know the professor of literature Yeah.

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Yeah, the one hiding his love life from his fellow TCBS members. And yeah.

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Exactly. Yeah. And yet his seek advice of his, you know, love for languages and sort of drawing him probably more towards isolation in those moments.

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Yeah.

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I think Tim has his hand up. He can't see it against the back.

02:24:01.000 --> 02:24:08.000

Oh yeah, it that background is a little loud. Thanks Chris. That was great. I had a question.

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Just in terms of You know, you've definitely chosen some of the very iconic to pick artistic depictions of ceremon here.

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Are there any of the really well-known ones that you had a look at and you'd like specifically excluded from your analysis.

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The well known ones? I mean, there's some ones I exclude from the analysis that I had not seen before.

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I'm not sure others have maybe, I mean there's there's a wonderful. Magic to gathering card of sermon which is just really beautiful and I want to I was hoping to bring that in.

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But I couldn't do that quite today. So I will be looking at that. There and even the one that I really didn't get to talk about this one on my closing slide, you know, again, just sort of a very, seemingly very peaceful Simon, all in rainbow garb.

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You know just framed by a window but there seems nothing malevolent about him whatsoever and he seems rather kind of kind.

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Is kind of a kind expression on his face. You know, just reading it that way. Anyway, there's, there's, there's quite a number of these.

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Works that I still want to look at and looking at Magic to gathering cards, I think it's really there's some amazing artwork there.

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Yeah, there's definitely work that can be done on that entire set, not just the, yeah.

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Yeah.

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Great stuff, some great intersectionality and yeah.

02:25:28.000 --> 02:25:30.000

Yeah, right.

02:25:30.000 --> 02:25:36.000

Awesome. Thank you.

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No, I think, I think Leah Armad got kicked out. She's back.

02:25:40.000 --> 02:25:41.000

Yeah.

02:25:41.000 --> 02:25:46.000

Oh really? The taming, the scouring the shower, which one? Trying over the artist is Ned Smith, he does that one.

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There's too many images in my head, but the one where Simon is very small in the picture, he's kind of skeletal and his the vapor of his spirit is rising up in a rather dead, you know, sort of blasted.

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Looking Shire. It's rather grim pessimistic view. Oh, sermon all dead.

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I think that's. Ned Smith one, but And, and that one I want to spend more time on too.

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I think that's something really, really interesting there. Because he is surrounded by habits in a way that makes it seem like he is a spectacle and his death is spectacle.

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And he is outside. There, and yet it might also provide an opportunity for us to pity him.

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So, you know.

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Well, sorry, I had to disappear for a second there, but, that's a really great place for us to wrap up today.

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We are all out of time. Thank you so much, Chris, for such a great presentation. Some really beautiful art and really great thoughts.

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So remember that if you want to continue discussion or if your question didn't get answered, you can find the thread for this presentation over in the discord.

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So with that, we'll be taking a 10 min break for before our next presentation. Thanks guys.