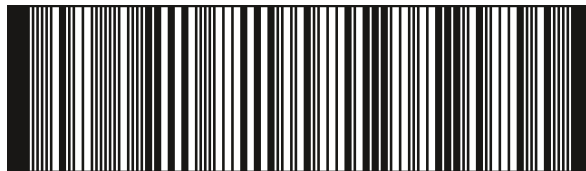


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**IMAGINANDO HISTÓRIAS DA ARTE QUEER: O CASO
PORTUGUÊS**



**IMAGINING QUEER ART HISTORIES: THE
PORTUGUESE CASE**

Abstract: The historiography of art in Portugal has systematically neglected queer narratives, reflecting a prolonged process of disciplinary desexualisation. This omission marginalizes artists with dissident sexualities and limits the understanding of how sexual identities shape artistic production. The dominance of a nationalist paradigm, combined with a focus on stylistic and formal issues, has silenced practices that embrace an “aesthetic of attitude” – provocative, political, and transgressive – centred on marginalized bodies and identities. This essay offers a critical reflection on the limitations of traditional Portuguese art-historical methods in addressing gender, identity, and non-heteronormative sexuality. Drawing on authors who challenge the cis-heterosexual canon and on international examples, it proposes foundations for imagining a queer art history in Portugal through three axes: theory, historiography, and the persistent silence surrounding queer artists.

Keywords: Portuguese Art History; Desexualisation; Queer; Dissident Sexualities; Homosexual Artists.

Resumo: A historiografia da arte em Portugal tem sistematicamente negligenciado as narrativas queer, refletindo um processo prolongado de dessexualização disciplinar. Esta omissão marginaliza os artistas com sexualidades dissidentes e limita a compreensão de como as identidades sexuais moldam a produção artística. O domínio de um paradigma nacionalista, combinado com um enfoque em questões estilísticas e formais, silenciou práticas que abraçam uma “estética da atitude” – provocadora, política e transgressiva – centrada em corpos e identidades marginalizados. Este ensaio oferece uma reflexão crítica sobre as limitações dos métodos tradicionais da história da arte portuguesa ao abordar o género, a identidade e a sexualidade não heteronormativa. Recorrendo a autores que desafiam o cânone cis-heterossexual, e a exemplos internacionais, propõe bases para imaginar uma história da arte queer em Portugal através de três eixos: teoria, historiografia e o silêncio persistente em torno dos artistas *queer*.

Palavras-chave: história da arte portuguesa; dessexualização; *queer*; sexualidades dissidentes; artistas homossexuais.

1. Introduction

This essay derives from the research conducted for my master’s dissertation *Imagining Queer Art Histories in Portugal: The Case of Mário Cesariny* (2026). This essay focuses on the critical analysis of the discourses that have shaped a desexualized historiography of Portuguese art, reflecting on the impact of this perspective on the interpretation of artists with dissident sexualities, their artistic production, and the broader landscape of queer studies in Portugal.

Through an examination of the ideological narratives of formal evolution in art history, this study seeks to demonstrate how such narratives have contributed to the desexualisation of the discipline. It argues that traditional historiographical methodologies have proved inadequate for addressing issues of gender, identity, and sexuality beyond the dominant heterosexual matrix. Accordingly, it proposes the deconstruction of purely formal and stylistic readings, and the expansion of the disciplinary field toward more inclusive approaches attuned to identity dynamics.



By emphasizing the importance of a queer theoretical framework within national art-historical practices, this essay highlights the urgency of constructing new narratives, as well as engaging in a process of recovery and historical archaeology concerning artists and works by individuals with dissident sexualities in the twentieth century. This effort seeks to recognize an artistic universe that departs from the traditional conception of art historically associated with a “typical artist”: male, white, heterosexual, middle-class, Christian, and European.

The recontextualization of these artistic practices, often ignored by dominant historiography, is essential to consolidating a queer artistic and cultural heritage in Portugal. It also enables the construction of genealogies that challenge the notion of isolated cases and fosters identity-based dialogues with contemporary artists. Art history must therefore consider how social, political, and cultural contexts have shaped the trajectories of dissident artists, the questions they formulated, and the ways in which they negotiated their sexual and affective identities.

2. Queer Theory and the Emergence of the “Other” as an Object of Art History

The disciplinary genesis of art history is inseparable from the project of modernity that took shape in Europe from the mid-eighteenth century onwards. Marked by a belief in the power of human reason and by an aspiration to objectivity, this period witnessed the construction of a historiographical discourse on art that sought legitimacy within the scientific framework of the humanities, distancing itself from philosophical speculation.

The modern canon of art history coalesced around several foundational ideas: Hegelian historicism; a Eurocentrism posited as universal; the consolidation of the “typical artist” – embodied in the Romantic figure of the isolated genius, generally male, white, heterosexual, upper-middle-class, Christian, and European (Jones, 2016), often presented out of context – and the assertion of art’s epistemological autonomy. Among the various approaches to the analysis of the artistic object, formalism emerged as a project that established rigorous criteria for the discipline, privileging form as its central focus. Rooted in Immanuel Kant’s conception of the beautiful as disinterested, detached from personal gratification or desire, and in his search for a universal standard of taste (Korsmeyer, 2004), this formalist project profoundly shaped how art historians came to problematize form.

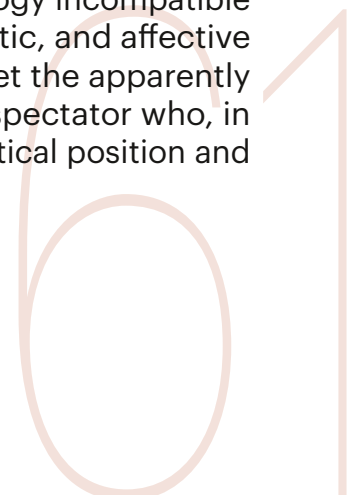
Art-historical formalism developed in the late nineteenth and early twentieth centuries, shaped by discourses of pure visibility and by the work of the Vienna School. Heinrich Wölfflin, heir to this tradition, assigned primacy to visual forms: “The object of our considerations is form, within which we perceive the presence of life, without this life being predetermined by any specific content” (Wölfflin, 2006, p. 316). Through a process of classification and the pursuit of stylistic objectivity, Wölfflin shifted attention from meaning to the “form of conception,” (Wölfflin, 2006, p. viii) which he saw as having “decisive importance for the content of conception”. Despite sustained criticism of formalist hegemony throughout the twentieth century, the paradigm was further consolidated by theorists such as Ernst Gombrich, Clement Greenberg, and Dave Hickey, who defended an ostensibly neutral and universal aesthetic objectivity.

Within this process, questions of gender, sexuality, and subjectivity were systematically excluded, preserving the supposed objectivity of the art historian's gaze. From the 1960s onwards, however, modernist principles were critically questioned by postmodernist discourses that sought to dismantle the authority of grand narratives and to challenge categories of knowledge and systems of value previously assumed to be objective. These theoretical shifts coincided with activist movements of the time – the gay liberation movement, radical feminism, and civil rights struggles – which introduced new ways of conceptualizing identity and difference (Doyle, 2006). Together, these transformations reconfigured the canon and opened art history to more plural forms of writing, deconstructing the illusion of a monolithic artistic and visual culture historically organized around a normative “type” of subject.

At the intersection of these critical genealogies, gay and lesbian studies emerged in the 1970s and 1980s, sharing with feminist and postcolonial studies a common lineage of resistance to the universalism of the modern Western subject. Much like intersectional analyses of race, gender, and class, gay and lesbian thought exposed the mechanisms through which the modern artistic canon was constituted by the exclusion of non-normative subjects. From this exclusion arises the emancipatory and political dimension of historical research into homosexual dissidence and resistance, a dimension that interweaves the biographical with the communal (Cascais, 2024). It seeks to recover the ways in which dissident individuals reacted to, defended themselves from, and resisted the discursive and non-discursive practices of sexology, medicine, psychiatry, and law, constructing and reconstructing counter-identities of resistance (Cascais, 2024). Within this context, art history – through the pioneering work of figures such as Emmanuel Cooper (1986) – has reclaimed, contextualized, and reinterpreted these discourses, examining how sexual and affective identity shaped and informed the trajectories of such artists.

To reflect on the visual culture of artists with dissident sexualities requires more than an examination of works produced by gay or lesbian creators. It demands attention to the social, cultural, and political contexts that shaped their artistic paths. It requires asking: Who produced the work? With what intentions? For whom was it made? Who commissioned it? Who legitimized or rejected it? How was it received and interpreted in its context? How did it circulate? How was it silenced? In what ways does it conform to, or subvert, the category of Art? What is its cultural relevance? To what extent were the artist's sexual and affective identities incorporated, coded, omitted, or repressed within the work? Which power relations shaped this negotiation? How did these works become visible in some contexts and invisible in others? (Doyle, 2006)

It is within these multiple relationships of production, reception, and mediation that such questions, central to art-historical inquiry, become vital to the renewal of the discipline. The methods of the modern art-historical canon rest upon an epistemology incompatible with the politics of identity and difference, excluding the personal, erotic, and affective dimensions of artistic creation in the pursuit of analytical objectivity. Yet the apparently disinterested and depoliticized Kantian gaze presupposes a universal spectator who, in practice, is male, white, and heterosexual, thereby revealing its own political position and subjectivity (Jones, 2009).



If gay and lesbian studies sought, rightly, to reinscribe artists and works within art history, queer theory disrupts this logic of inclusion, shifting the focus from visibility to the structure of the discipline itself. The epistemological critique of queer theory – emerging in the 1990s through thinkers such as Judith Butler and Eve Kosofsky Sedgwick, and concerned with the multiplicity of identities, genders, and sexual practices that deviate from or destabilize normative heterosexuality – parallels postmodernist discourse in its interrogation of fragmented and performative identity. Yet it is in its sustained reflection on sexuality that queer theory finds its defining and distinctive force (McCann & Monaghan, 2019).

Characterized by its plural and anti-essentialist nature (Hall, 2003), queer thought questions the centrality of fixed identity categories such as “gay” and “lesbian,” proposing instead a fluid conception of subjectivity, understood as performative, relational, and historically contingent. Rather than treating sexual identity as a stable or prediscursive essence, queer theory foregrounds the processes through which identities are produced, reiterated, and regulated within specific cultural and institutional frameworks.

Within art history, this perspective introduces an epistemological critique of the discipline’s traditional methodologies – predominantly male, Eurocentric, and heteronormative – enabling a broader understanding of multidisciplinary artistic practices that challenge gender, sex, and sexuality, and of how these were constructed through visual culture. On a structural level, it calls for a deconstruction of the disciplinary edifice itself, so that the recognition of the “Other” does not end as a mere addition to an otherwise immutable framework.

Nevertheless, postmodern queer pluralism risks collapsing difference into a universalist logic that oversimplifies sexual diversity. This necessitates a critical reflection on the reintroduction of essentialist categories that preserve specific identity spaces and subjectivities tied to gender and dissident sexualities, resisting their total deconstruction. Such categories remain relevant within art-historical writing, particularly in analyses of artworks by individuals whose sexual identities, when situated within their historical contexts, reveal themselves as crucial to understanding the evolution of gender and sexuality discourses (Jones & Silver, 2016). Many of these artists played pioneering roles in interrogating issues of identity, anticipating debates that would only later be theorized within academia.

Although these transformations profoundly shaped academic studies of art and visual culture, particularly in the North American and British contexts, the Portuguese context has shown a notable absence or resistance to incorporating these developments into art-historical discourse. The decriminalization of homosexuality in 1982 marked an important legislative shift; however, heterosexism persisted as a dominant structure (Afonso, 2018), continuing to shape academic mentalities. These theoretical advances were never fully integrated or systematically debated in the national context, even after the emergence of the first Portuguese queer studies in 2004 (Cascais, 2024), revealing the structural and methodological dynamics that continue to define art historiography in Portugal.

3. The Desexualisation of Art History: The Portuguese Case

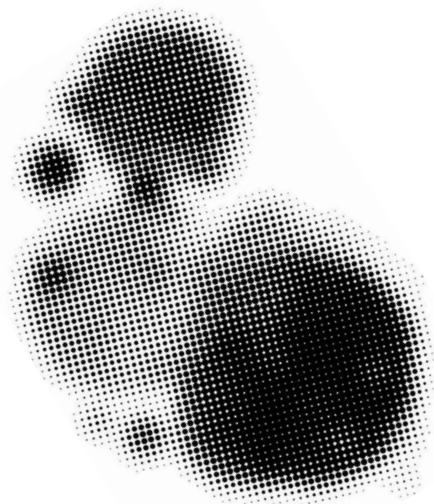
3.1. Disciplinary and Contextual Factors

Beyond the historical and political factors that shaped the twentieth century – such as the transition to a new political regime, the consolidation of democracy (Vicente, 2012) or the difficulty faced by Portuguese LGBT activism in generating clear mobilization and effective public engagement (Brandão, 2009) – there are specific reasons within the discipline of art history itself that help explain the exclusion of queer approaches. Among these are the distinctly nationalist character of Portuguese art historiography, which pays limited attention to transnational or non-national themes; the persistent Francophone influence, more dominant than the Anglo-Saxon tradition in which queer methodologies have found greater resonance (Vicente, 2012); the relative weakness of art criticism in Portugal, reflected in the limited diversity of authorship and critical positioning (Pinharanda, 2004); and the historiographical tradition of Portuguese art, which places emphasis on stylistic, formal, and compositional concerns that valorise the artwork itself while underestimating the context of its production (Vicente, 2012), continues to perpetuate the marginalization of such discourses.

3.2. The invisibility of historical queer artists

An analysis of the principal references in Portuguese art historiography reveals a systematic pattern of desexualisation, even in relation to artists whose sexual dissidence is historically documented. Figures such as Mário Cesariny and Cruzeiro Seixas are frequently mentioned, yet their inclusion occurs primarily through a formalist lens, focused on Surrealism and plastic techniques (Melo, 1998; França, 2004; Pinharanda, 2004, 2008). This approach contributes to the ongoing concealment of their sexual identities and to the marginalization of potential queer readings of their work.

Even in works where the body, desire, or eroticism are clearly evident – such as *Desenho* (1948), *Os Braços sobre a Areia* (1950), or *Brinquedos de Corda* (1972) by Cruzeiro Seixas – historiographical discourse tends to ignore these dimensions (Gonçalves, 1986b). In some cases, one may find brief references to “ambiguities as a means of revealing sensual desires” (Gonçalves, 1986a, p.108) yet these are quickly displaced by explanations centred on automatism, abstraction, or form. This silencing reveals the dominant historiography’s effort to preserve an appearance of neutrality, avoiding identitarian or political approaches that might destabilize the foundations of the nationalist and cis-heteronormative canon.



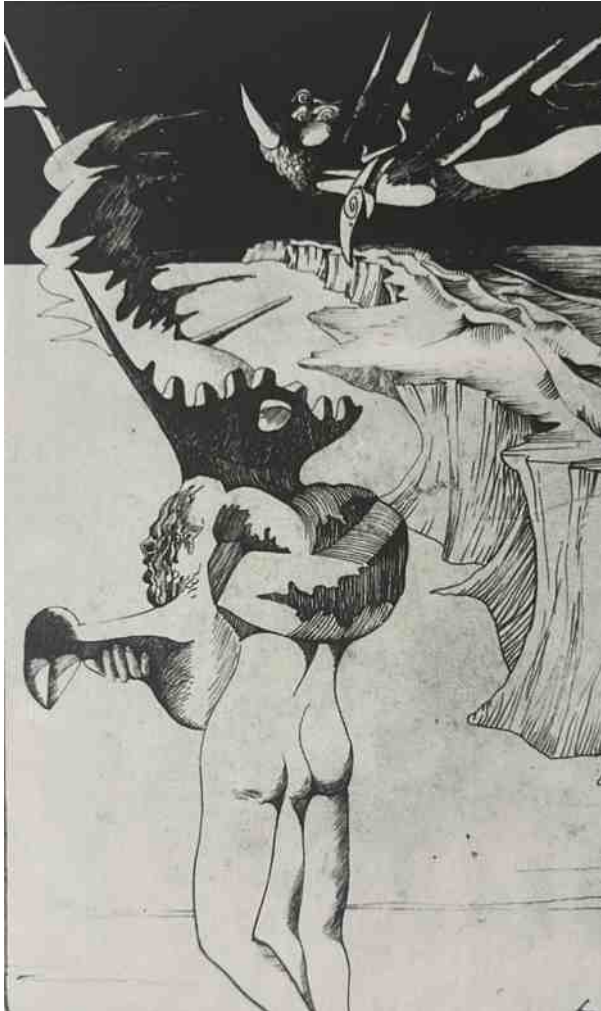


Figure 1: Cruzeiro Seixas, Desenho, 1948
Source: Private collection

3.3. Heterosexual Eroticism versus Queer Silencing

Paradoxically, sex and sexuality are not absent from Portuguese art historiography. There is space – albeit occasional and fragmented – for the acknowledgment of erotic or desire-related themes, but primarily when associated with artists presumed to be heterosexual. The case of Julião Sarmento is paradigmatic: his work is consistently interpreted through the lenses of desire, sensuality, and the sexualization of the body (Pernes, 1988; Melo, 1998, 2018; Pinharanda, 2008).

Other figures – such as António Pedro (Gonçalves, 1986a, 1986c; França, 2004, 2009; Silva, 2008), António Soares (França, 2004), Carlos Vidal (Almeida, 2003), Eduardo Batarda (Melo, 1998), Eduardo Viana (Gonçalves, 1986c; França, 2004, 2009), Eurico Gonçalves (Gonçalves, 1986a), Fernando Lemos (França, 2009), João Cutileiro (França, 2004), Joaquim Lima Carvalho (Gonçalves, 1986a), José Rodrigues (França, 2004), Júlio Pomar (França, 2004), Marcelino Vespeira (França, 2004), Mário Eloy (Gonçalves, 1986a), Moniz Pereira (França, 2009) ou Pedro Casqueiro (Melo, 1998) – appear in readings centered on visual provocation, impulses, and eroticism, often with references to phallic forms or to tensions between desire and authority.

This double standard – the celebration of heterosexual eroticism and the invisibilisation of queer desire – exposes a critical asymmetry that continues to profoundly structure the field of art historiography.

3.4. Resistance to Queer Readings in Contemporary Art

Resistance becomes even more evident in the treatment of contemporary queer artists who explicitly address dissident sexuality. Ana Pérez-Quiroga and the duo João Pedro Vale and Nuno Alexandre Ferreira are paradigmatic examples. Although identity and politics are central to their work, Portuguese art-historical discourse rarely engages with them from this perspective. Sexuality, even when overtly thematized, tends to be erased or ignored in institutional and critical readings, thereby maintaining the paradigm of neutrality and systematically avoiding references to the queer.

3.5. Methodological Consequences

Dominant interpretations, even when they touch upon the body, eroticism, or provocation, do so in ways that avoid destabilizing disciplinary boundaries. The absence of a queer perspective is not merely the result of oversight or neglect; it is the outcome of a methodology that privileges form over attitude, style over discourse, and a supposed neutrality over the recognition of identity.

Despite its historical contribution to the development of the discipline, Portuguese art historiography has exhibited a profound inertia in renewing its discourses (Almeida, 2007; Santos, 2015). This resistance hinders the construction of a plural, critical art history that is attentive to the multiple subjectivities that inform artistic production.

4. How to Interpret (and Counter) the Persistent Silence Surrounding Queer Artists?

4.1. The Queer Gesture as Epistemological Critique

The construction of a queer art history in Portugal requires more than the mere inclusion of previously silenced artists or works. It calls for a profound re-evaluation of the methods and criteria that have shaped the historiographical canon, confronting the regimes of visibility that legitimize certain discourses while erasing others. A queer reading is not simply an interpretative approach; it is, above all, an epistemological and political gesture that challenges the ways in which knowledge is constituted and perpetuated. Deconstructing the notion of “isolated cases” and recognizing structural patterns of exclusion represent decisive steps toward reformulating the disciplinary field.

The persistent refusal to consider gender and sexuality as relevant critical categories reveals the extent to which art history has been constructed as a discipline hostile to identity. The emergence of queer research within the broader field of visual culture occurred, not coincidentally, outside the discipline itself. In Portugal as well, narratives of artists with dissident sexualities began to gain visibility from the mid-2000s onward, primarily through case studies and artist-led projects developed on the margins of traditional historiography. Within art history, case studies engaging with these questions have only recently begun to appear (Góis, 2025; Marques, 2004; Marques & Braz, 2015; Marques & Caldeira, 2024).

4.2. Institutional Resistance to Queer Theory in Portugal

Despite the established impact of queer theory within the fields of cultural criticism, visual studies, and the humanities since the 1990s, the Portuguese academic context has remained largely impermeable to its reception. This resistance has often taken the form of epistemic devaluation: queer theory has been dismissed as an academic fad – overly situated, ideologically charged, and lacking structural relevance to art-historical inquiry. This gesture of refusal, however, is profoundly paradoxical. It constitutes the rejection of a conceptual framework that, in the national context, has never been fully integrated, tested, or systematically debated. Such resistance extends beyond textual invisibility; it actively structures the disciplinary field through the exclusion of certain topics, methodologies, and subjectivities.

By challenging the mechanisms of desexualisation operating both outside and within heterosexual hegemony, queer art history positions itself as an epistemologically insurgent field. It is not merely concerned with generating new narratives or integrating forgotten artists but with reconfiguring the very ways in which history is written, read, and legitimized. Through the valorisation of artistic practices produced by subjects of dissident sexuality, this approach enriches historical perspectives by introducing analytical categories that have been systematically excluded or neutralized. Its gesture is both political and reparative: to recover erased works and trajectories, to dismantle the critical apparatus that sustains the canon (Doyle, 2006), and to inscribe within the very structure of historiographical discourse the voices and bodies it has sought to silence. In doing so, queer art history not only expands the disciplinary field – it actively and reflexively resists the historical erasure of dissident identities that, for decades, have been absorbed and neutralized by normative discourse.

4.3. Silence as a Strategy of Survival

The invisibility of sexuality in the works of Portuguese queer artists throughout the twentieth century was not solely the result of external imposition. Many of these individuals adopted silence as a strategy of survival within a context of legal, moral, and symbolic repression. During the Estado Novo dictatorship, the stigmatization of homosexuality was internalized (Almeida, 2010), fostering feelings of shame, fear, and social exclusion. The notion of negative identity (Gameiro, 1998), linked to homosexuality as “anomaly” (Love, 2007), profoundly shaped Portuguese queer culture.

This silence, however, does not equate to absence. The “unsaid” here constitutes a dense field of symbolic production, where erasure itself becomes a form of inscription. The historical archaeology of dissidence is not merely about making the repressed visible; it is about recognizing that silence carries a political dimension, constituting a counter-history that demands both attentive and ethical reading.

4.4. Material and Symbolic Obstacles to Queer Research

The subordination of works produced by artists of dissident sexuality is closely linked to the material and symbolic precarity of those who study them. Academic production from a queer perspective – particularly within the field of art history – continues to be frequently devalued by a scholarly community that privileges approaches deemed neutral, universalist, and stylistically “objective”. This criterion of epistemological legitimacy functions as a mechanism of exclusion, not only with regard to objects of analysis but also to the researchers themselves, whose trajectories are often marked by institutional fragility, limited funding, and lack of recognition.

The material obstacles to such research are manifold. The absence of funding schemes specifically dedicated to queer studies, the lack of structured research groups focused on these themes, and the limited curricular offerings in higher education institutions have resulted in profound academic marginalization.

In the specific case of art history, the situation is particularly critical. University libraries lack holdings on queer art; the textbooks in use ignore such approaches; and curricula rarely include dissident artists or movements. When publications on queer, feminist, or separatist art do appear, they are almost always the result of the efforts of independent publishers, relegated to niche markets with limited circulation and minimal institutional visibility.

The convergence of these material and symbolic obstacles not only constrains the development of queer research in Portugal but also reinforces a self-perpetuating regime of exclusion: what is not taught is not read; what is not read is not funded; what is not funded is not legitimized. Contrary to what might be assumed, it is not the absence of content that explains the silence, but rather the persistence of an academic model that continues to define the boundaries of legitimate knowledge – and, with them, the limits of the visible.

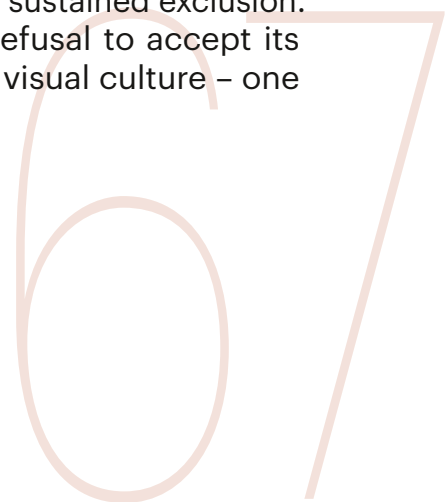
4.5. The Urgency of a Queer Art History: Methodologies and Challenges

Queer art history is not merely a critical project; it is an epistemological necessity within a field that, for decades, has been structured around the systematic exclusion of dissident subjectivities. Disciplinary desexualisation has produced a structured silence – an institutionalized invisibility – where sexuality and desire, when dissident, have been rendered as noise, irrelevant biography, or interpretative excess. This silence is not empty: it is a dense and ambiguous presence, what has been described as the “unsaid” (Marques, 2022) – that which is simultaneously absent and yet permeates everything.

It is within this ambivalent terrain, where homosexuality both exists and does not exist, that the reimagining of historiographical practice becomes urgent. The deliberate ignorance of queer history – as a practice of erasure and selective rewriting – does not merely obliterate individual trajectories but collectively expropriates queer communities, denying them historical depth, cultural genealogy, and epistemic recognition. Biographies, when omitted or depoliticized, become spectral – they exist in the archive but not in discourse. Their erasure constitutes a form of social death (Cascais, 2024).

The reading of homoerotic works as isolated cases – without context, continuity, or a language of their own – prevents us from understanding their transgressive dimension and their capacity to act as both symbolic and material resistance to normative repression. These images are not merely traces of desire: they are strategies of survival, acts of everyday insurgency, modes of inscribing the body beyond the grammars of the admissible.

The urgency of a queer art history thus lies not in its reparative or inclusive function, but in its capacity to enact a critical rupture with the paradigms that have sustained exclusion. It entails not only the deconstruction of the canon, but also the refusal to accept its legitimating criteria as universal. It means imagining an alternative visual culture – one that was not dreamt by the heterosexual mind.



5. Final considerations: Silence as Structure and Symptom

The omission of queer narratives in Portuguese art historiography is neither a deviation nor a lapse explainable by historical contingencies. Rather, it is the outcome of a meticulous disciplinary process of desexualisation – an operation sustained by methodological paradigms that enshrine form, style, and neutrality as epistemological criteria, and that, under the guise of objectivity, legitimize the erasure of dissident subjectivities. This silence, far from being empty or absent, constitutes a repressive grammar that regulates what can be seen, spoken, and thought within the discipline.

Throughout the twentieth century, artists of dissident sexuality were systematically marginalized or assimilated through readings that, by privileging formalism and stylistic analysis, neutralized the political, affective, and aesthetic potential of their work. When sexuality was admitted, it was channelled through heteronormative codes – such as masculine desire or aestheticized femininity – never recognized as an epistemological operator or as a site of knowledge production. The result is a canon that neutralizes difference, reframing dissidence as a tolerated exception or as interpretative noise.

More than a failure of representation, this exclusion functions as a strategy of disciplinary control. The cis-heteronormative hegemony that structures Portuguese art history operates not only at the thematic level: it is founded on an economy of the visible, a regime of legibility that determines what can be recognized as art, what is deemed worthy of analysis, and who is entitled to historical inscription. The neoliberal logic of superficial inclusion allows queer voices to circulate only insofar as they do not destabilize the critical and institutional edifice. What is produced, in this context, is visibility without recognition.

Within this scenario, queer art history cannot be conceived as a mere practice of addition or repair. Its proposition is far more radical: it demands a profound reconfiguration of the disciplinary gaze, a reconstruction of critical apparatuses, and a reinvention of evaluative criteria. To rewrite art history from the standpoint of dissidence is to reject the illusion of neutrality and to recognize that every historiographical construction is also a political act.

The “unsaid” (Marques, 2022) is both symptom and archive. Beneath the surface of forgetting, it carries the traces of a resistant memory that calls for new methodologies of listening and new modes of reading. The silence surrounding dissident sexuality is not merely repression; it is a subterranean language composed of displacements, omissions, codifications, and strategies of survival. Interpreting it requires a critical hermeneutics capable of articulating absence as inscription, opacity as resistance, and invisibility as a mode of existence.

In this sense, imagining a queer art history is more than an academic undertaking: it is an ethical, epistemological, and political exercise. It entails interrogating the discipline’s foundations, denaturalizing its filters, and opening space for other questions: What if art had not been conceived through the lens of normative heterosexuality? Which images would have been legible? Which artists remembered? Which histories told?

To reimagine the discipline from the standpoint of dissidence is, therefore, an act of critical insubordination. It is to affirm that what has been silenced has not disappeared – it has survived in the interstices, in the margins, in opaque archives, in works that persist in saying what could not be said. It is now up to us to develop the theoretical and political instruments to listen to them – and, with them, to rewrite the entire field of art history.

Acknowledgments

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