

## **Neither Nude, Nor Naked: Queer Exposure and the Japanese Body**

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When European merchants and missionaries first visited Japan centuries ago, many were quick to comment upon the unclothed Japanese body. Now, we, other Jesuits, find Japanese laws pertaining to sexuality, obscenity, and pornography repressive, restrictive, and the epitome of an illiberal conservatism. Still, in an era when same-sex marriage in many European countries is increasingly normative, it's imperative for us to consider the ways in which relentless histories of misogyny and anti-queer discrimination have themselves produced rich and longstanding queer cultures. In the case of Japan, known worldwide for its distinctive tradition of erotic arts, this question is especially vital as the emergence of queer, Japanese countercultures has, itself, been caught up in a complex relation with Euro-American cultural imperialisms. In this presentation, my goal is to re-approach the unclothed Japanese body through the lens of queer studies. By probing gay, queer, and straight assertions of the unclothed, or partially unclothed body in Japanese public space, we can discover distinctly Japanese strategies of resistance that upend the classic, Western dichotomy of naked and nude. This presentation takes seven key figures from across the history Japan-related performing and visual arts from 1950 to now to examine what has changed and what has remained consistent in Japanese conceptions of obscenity, sexual violence, and queer subversion: female performance artist Yoko Ono; transgender, gay, and straight photographers Okabe Momo, Yoshiyuki Kohei, Takano Ryudai; filmmaker Donald Richie; and sculptural visual artists Rokudenashiko and Maria Eichhorn. In addition, we consider how Italian faggots Marco Mieli and Pier Paolo Pasolini contributed in their own ways to the Japanese genealogy of bodily exposure and resistance.