

## THE GAZE CURATED BY LOUIS WISE CURATOR AND ARTIST STATEMENTS

*Louis Wise statement - bold italic*

*Artist statement - italic*

### ADEY

*Are you Sure?*

2015

Pigment print

Courtesy The Little Black Gallery

*A sincere political statement but also a tongue in cheek, or cheeks out. Labels are so discussed these days it's always fun to query what gayness even is.*

*I made this image for all the people who feel misunderstood, judged and are unable to express who they really are. I find it hard to express in words many of my thoughts and emotions and feel misunderstood. I hope this image speaks to some of you and maybe helps in being understood if only for a second.*

With a background in performance, choreography and contemporary dance, AdeY's photographic works study subjects such as the human body's balance, strength and physics. Here they photograph and portray the body in its purest form – bare, undressed and naked. The work seeks to create a non-sexualised and open-minded representation of humankind, which is based on a dream of acceptance.



### SOUFIANE ABABRI

*BedWork, 2021*

Colour pencil on paper

Courtesy Praz-Delavallade Paris

*There is an intimacy in this work that is made in bed, in lovely pencil. There is a blurring of genders, the hairy chest with the very rouged cheeks, and a timely echo of Mark Morrisroe.*

It is in his bed, lying down, that Soufiane Ababri makes his “bed works”. For this work Soufiane was reflecting on an iconic self portrait Polaroid by the American photographer and filmmaker Mark Morrisroe, who died on July 24, 1989, aged 30, from complications of AIDS. In his short life, Morrisroe produced a body of work that examined queer kinship, the performance of gender, and the intimacy of risk while experimenting formally with his chosen Polaroid medium.



# TJ·BOULTING



## **JAMES BARTOLACCI**

*Dressed Up, Nowhere To Go*

2021

Pastel on paper

framed with pink and blue mother of pearl detail

*There is a flicker of night life, and I love pastel especially in this neon palette, it really pulsates. The work is vulnerable and sensitive, and has real heart to it.*

*The work is titled "Dressed Up, Nowhere To Go," as I made it from pictures I took when I had COVID and was in quarantine.*

## **ROTIMI FANI-KAYODE**

*Snapshot*

1987

gelatin silver print

On loan from Autograph ABP

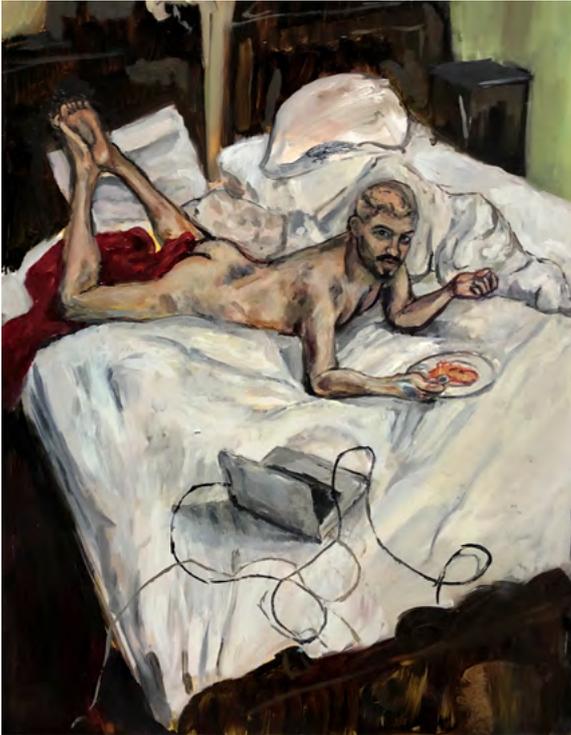
*Stylish and witty work speaks even stronger today when all our cameras are eyes and vice versa. The relevance of his lost battle to AIDS means it is both an important part of queer history, and reminds us that it is very relevant today.*

Rotimi Fani-Kayode was born in 1955 in Lagos, Nigeria. In 1966, amid the Nigerian Civil War, 11-year-old Fani-Kayode moved with his family to Brighton, England. He went to the United States to study at Georgetown University and, later, at the Pratt Institute, where he earned an MFA in 1983. Fani-Kayode then returned to England to pursue photography. He also helped to found the organization Autograph: Association of Black Photographers.

Working during the height of the AIDS crisis and responding to the homophobia of both Thatcherite England and his home country of Nigeria, Fani-Kayode produced images that exalt queer black desire. He wrote, "On three counts I am an outsider: in matters of sexuality; in terms of geographical and cultural dislocation; and in the sense of not having become the sort of respectably married professional my parents might have hoped for."



# TJ·BOULTING



## ADAM FEARON

*Preparatory Sketch Caique (Boucher)*

2020

Oil on Primed Paper

Framed

*There is a historic element to the work with his nod to Boucher, who I love. A surreal, naughty, camp painter summed up a libertine France; he painted Louis XV's mistress in this pose. Here we have a gay man playing with that language, creating a tension and elegance between Boucher and 21st century Berlin.*

*I walked into the room and the scene of my partner on the bed reminded me of the Boucher painting of Louis XV's mistress Marie Louise O' Murphy. The image is opposite to Boucher's image, his is a boudoir image of seduction and she's looking away from us, my scene is of overfamiliarity and domesticity, and a form of intimacy where he's looking straight at you.*

*I used to paint when I was young, as a teenager. After my first year of art school, I stopped. As is the case with a lot of people, it didn't make sense to me why the image should be a painting. I began working in different media. But my first understanding of art was through painting, so it was always kind of in the background in my practice, but more for sketching and exploring. So when everything was cancelled in the first lockdown, I got more into painting again. The reason I chose to do portraits was partly because it's a genre where you can just do it and it bypasses all the discourses and concerns about what it means to be a painter now.*



## ALEX FOXTON

*Study*

2018

Oil on canvas

Courtesy Galerie Derouillon

on loan from the collection of Dan Thawley

*There is a thrilling use of colour and paint, I love these clashing colour combinations done in interesting ways. Alex always does male subjects and with a queer palette, probing tension and desire.*

*Colour is so subtle and unexplainable. In the beginning, I just wanted my paintings to be as immediate as possible and to provoke joy, and to hum. Colour was the most direct way of doing that. I don't really think any colour is trashier than another but I liked the contrast between these melancholic or mysterious male figures and the colours I associated with sugar and plastic. I'm not consciously challenging anything; I just want to represent a specific kind of masculinity. Until recently, I didn't see anything political in what I paint but I've been asked a few times to explain why I paint men the way I do – as sensual and expressive, like that isn't a part of a man's natural being. It's funny that I have to justify that, as if it's threatening.*

# TJ·BOULTING



## SUNIL GUPTA

*Untitled #10 from the series Christopher Street*

1976/2019

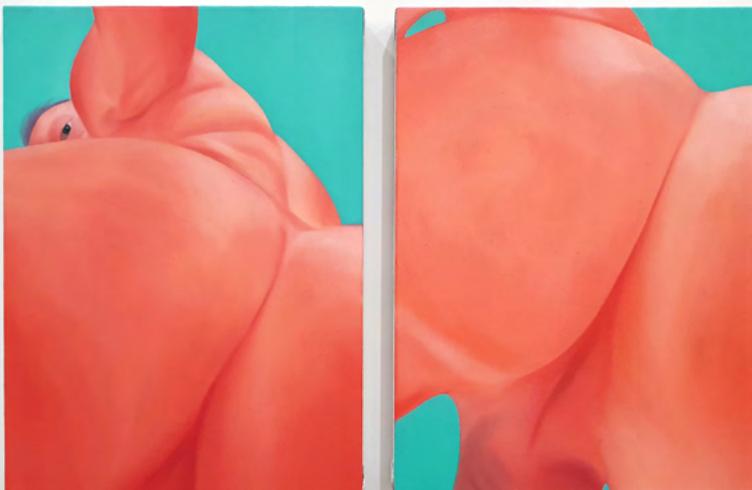
Silver gelatin print

Courtesy Hales Gallery

*What can I say this is the quintessential gaze but sucker punch look. Such a tonic and a gorgeous dynamic image. This is a gay image with a lot of life, taken on the streets in the midst of a pulsating gay culture, and sums up great cruising.*

*This series was shot in New York in 1976 when I spent a year studying photography with Lisette Model, Philippe Halsman and George Tice at the New School. It was a turning point as I had originally arrived in the city to enrol in an MBA programme. I spent my weekends cruising with my camera, it was the heady days after Stonewall and before AIDS when we were young and busy creating a gay public space such as hadn't really been seen before. It was the first time I was living in a city that seemed full of photography. There were numerous commercial galleries and the museums had permanent displays of the history of photography.*

*The New Documents show at MoMA had been a big influence on everyone around me. Lisette talked about "Diane" in class and the real life of the streets was our theatre. Everything needed to be photographed. Every street corner in New York seemed to be different and unique. Christopher Street became my natural habitat. I was one of the tribe and I wanted to be noticed. I wasn't spying on the inhabitants. I made myself as visible as possible and walked up to people. In retrospect, these pictures have become both nostalgic and iconic for a very important moment in my personal history and the struggle for gay liberation that had far reaching consequences across the globe.*



## CHRISTOPHER HARTMANN

*Big Butt (Don't look at me)*

2020

Oil on linen

Courtesy Hannah Barry Gallery

on loan from private collection

*A thrilling contemporary painter, with a great individual colour palette and a fun twist on the gaze. Literally cheeky, but monolithic, the Stonehenge of arsars.*

*I always depict the figures in my paintings in relationship to others. Even when there is only one figure in painting, you can sense the absence of the 'other'. I am particularly interested in the ambiguity of these relationships, the tension that oscillates between romance and rejection.*

# TJ·BOULTING



## FLORIAN HETZ

*Nathan*

2017

Photograph on Moab paper

Courtesy of The Little Black Gallery

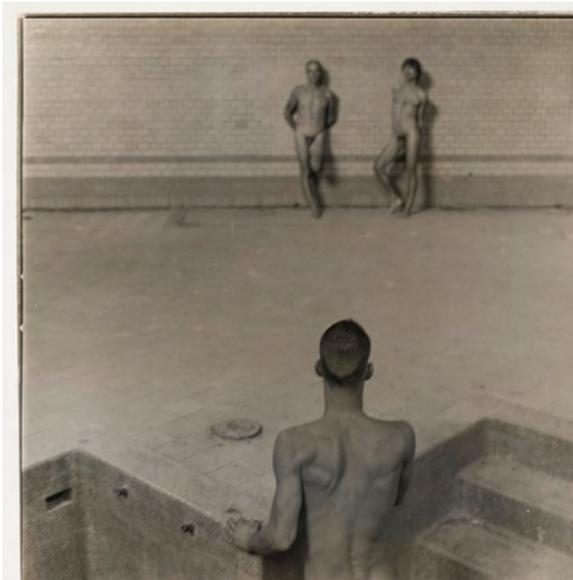
*A literal and explicit relationship between artist and sitter, the hand in the mouth breaks the fourth wall. Voyeuristic and slightly sleazy, this is also about control.*

*Before we come out to others (or ourselves), we can not publicly say who we are. We have desires that confuse us mostly because society tells us that those desires are shameful and wrong. We have to hide a big part of who we are and completely question our existence. Visuals get amplified to a maximum. The veins on the arm of someone we have a secret crush on all over a sudden arouse us, because it is so out of our reach.*

*Straight male sexuality seems to be changing a tiny bit, which is interesting because it hasn't changed much in the past. I meet more and more straight men who tell me that they are curious about exploring sexuality and feel less stressed about what society thinks about it. I get more and more messages from straight guys, telling me that after seeing my work, they realized for the first time how beautiful a male body could be.*

*'Might I ask, what is the most erotic part of the body for you?'*

*The neck and collarbone. That's for me the most erotic part of the body. Followed by hands. I find hands fascinating.*



## DAN KANE

*The Bathhouse, Beelitz*

2016

Selenium toned gelatin silver print

Courtesy Henry Miller Fine Art

*A beautiful and intriguing example of old school cruising. Tension to obscure that dynamic. You can see the gaze even with no eyes. It could be lots of places but also not specific – sauna / bath house / dreamscape / Narnia – and it looks like a vintage photo but is actually from 2016.*

# TJ·BOULTING



## CARY KWOK

*Stairway to Kevin (One Step Closer)*

2018

Acrylic, ink and palladium leaf on paper

Courtesy Herald Street

*Always so involved with the gaze, people looking at people, looked at with a keen eye, an artist who enjoys looking, the work has amazing details and is precise, beautiful, cool, sexy, meticulous, playful, and witty.*

*It's never my intention to shock and I don't think my work is confrontational anyway. It's meant to be humorous. I like dicks. They fascinate me. To me, male ejaculation is one of the most erotic, intimate and beautiful things to witness. I realize my fantasies on paper, injected with my sense of humor. That's what turns me on.*

*I like having films on in the background or I listen to YouTube videos while I'm working. Films I like are usually evocative and can transport me to a different world. I love films that are set in a fantasy place or with other worldly technology or films that are set in big cities or sunny European places. I'm very much inspired and influenced by cinema: how scenes are framed; what colours are put next to one another; and how a face or a set is lit.*

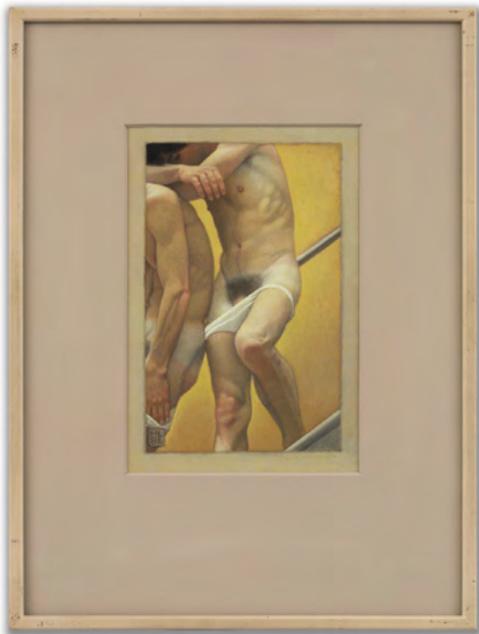
## MICHAEL LEONARD

*On The Steps*

1981

Acrylic on rag board

on loan from Henry Miller Fine Art



*Epitomises classic beauty. I have known of him for a long time, he actually illustrated the 'Gay Joy of Sex'. There is classicism and it is undeniably sexy, but not cheeky. Also tenderness. It is quiet but sensual, with the gaze as afterthought. You think you are looking at him, but the model has the upper hand as he looks back out at us.*

*I was nearly forty when my life as an exhibiting painter began. At first my pictures tended to be formal, sober and low key — an attempt perhaps to distance myself from the sensational values of the commercial world.*

*In portraits I aim for a vivid presence, in nudes a sense of dynamism and animal grace, in still-life a charged but harmonious arrangement. In all my work observed reality is underpinned by abstract values.*

*The nude, particularly the male nude, has been a recurring theme. My figures are usually on the move or in a state of transition but even when they are at rest dynamism is provided by the design of the picture.*

# TJ·BOULTING

## GILBERT LEWIS

*Doorway*

1989

Gouache on board

on loan from Woodmere Art Museum



*Unbearably touching portrait. I saw he had done a show in Philadelphia and spoke to the curator of the museum about his work. Poignant and vulnerable, each person has their dignity. Certain romance and innocence but without sentimentality. Gorgeous figures and colours.*

*One of my motivations in painting has been to celebrate the beginning of adulthood for the young and the final period of life for the old... What struck me is that both young men and the old are ignored by society.*

This portrait is of one of Gilbert Lewis' favorite models, Anthony Rullo. Lewis painted portraits of Rullo at least 60 times between 1986 and 1996.

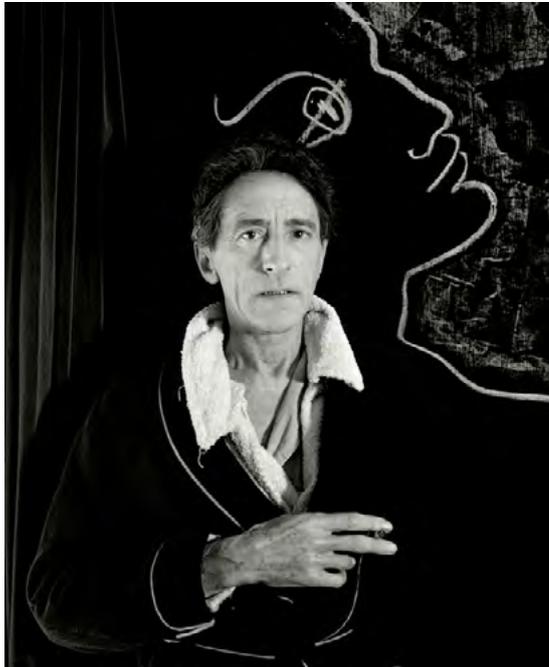
Lewis worked with many models, mostly young men and the elderly people he met through his art therapy work. Collectively, his body of work shows the development of what could be called a gay gaze: a way of rendering figures with a gay sensibility. While he was immersed in the young male gay world, the bonds that Lewis forged as an art therapist with the residents of the nursing home, where he worked for many years, gave the artist invaluable insight and depth of understanding into these peoples' lives. The painter was not only a faithful observer but a trusted listener. Lewis' models are often lanky, looking directly at the viewer with a slightly awkward, open-eyed vulnerability. He used a softer color palette, sometimes painting figures against a background of solid, bright, candy-like colors. Lewis' activism is not in your face. Instead it is quiet but nonetheless relentless in its breadth and longevity.

## HERBERT LIST

*Jean Cocteau. Paris, France, 1944*

Vintage gelatin silver print

Courtesy Magnum Photos



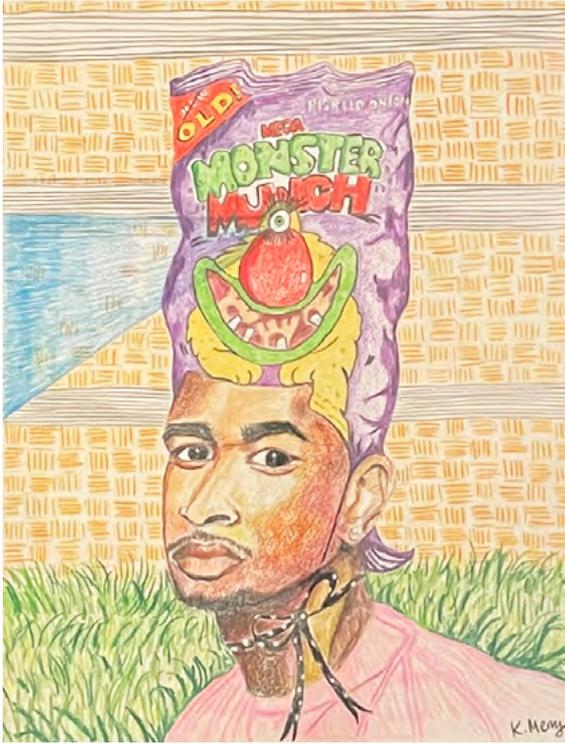
*A portrait of the icon and legend Jean Cocteau. A legend shooting a legend. Cocteau is a dreamy element, surrealist, and a natural elegance. I enjoy connecting the Cocteau drawing behind him with the Foxton work adjacent.*

*A camera lens is not objective, otherwise as a medium it would be worthless. The lens and our eye see differently. Precisely these differences of perception make the lens a valuable means of artistic expression.*

In 1930 Herbert List met Bauhaus student and young photographer Andreas Feininger, who introduced him to the Rolleiflex camera. With his 1936 departure from Germany he briefly turned his hobby into a profession but became frustrated with the challenges of studio fashion photography. Often associated with the *Fotografia Metafisica* style, which explored innovative scenes of a dreamlike nature, List's work compares with the mysterious paintings of artists Jean Cocteau, who he photographs here, and Giorgio de Chirico. Jean Cocteau was a French poet, playwright, novelist, designer, filmmaker, visual artist and critic. List photographed him and other iconic artists, such as Picasso, in Paris during the war, as he had Jewish heritage and had fled Germany. Shortly after, Greece and Italy became List's main interest. He not only visited antique temples, sculptures and landscapes, but also created a photo diary of the Mediterranean lives of his friends including his now famous erotic images of young men. Jean Cocteau never hid his homosexuality. He was the author of the mildly homoerotic and semi-autobiographical *Le livre blanc*, published anonymously in 1928. The novel begins:

"As far back as I can remember, and even at an age when the mind does not yet influence the senses, I find traces of my love of boys. I have always loved the strong sex that I find legitimate to call the fair sex. My misfortunes came from a society that condemns the rare as a crime and forces us to reform our inclinations."

# TJ·BOULTING



## KATE MERRY

*USHERMUNCH*

2021

Watercolour paper, watercolour pencil

*This represents modern pop culture, and a queered image, it is funny, romantic playful, colourful, and I think somewhere between John Waters and a Renaissance prince.*

*Usher is an artist Kate and I love, a crooner of R&B love. He's a musical Nefertiti!*



## OLUSEYE

*Steve, Act I: The Fall of Man*

2019

Baryta photographique print in antique Catholic last rites box  
Courtesy of Devan Patel

*The devotional element in this work reminds us of Moroni's intense faith. The image is both surreal and slightly religious. A self-portrait, the artist has a confident gaze with agency, owning the religious space.*

Steve is a photographic triptych, titled after the conservative Christian slogan, "God made Adam and Eve, not Adam and Steve." In this work, Oluseye stages Biblical themes and juxtaposes them with processes of reconciliation: Act I: The Fall of Man (The Sin); Act II: Act of Contrition (Shame), Act III: The Revelation (Self-acceptance). Steve brings together Catholic iconography, theatre references, and the abundance of Eden. In this imagined space, Oluseye positions himself as both subject and object; an introspective gesture in which he contemplates the impact of race, gender, orthodox beliefs and heteronormativity on the collective psyche of queer Black men.

# TJ·BOULTING



## PREM SAHIB

*Your Disco Needs You XXXI*

2017

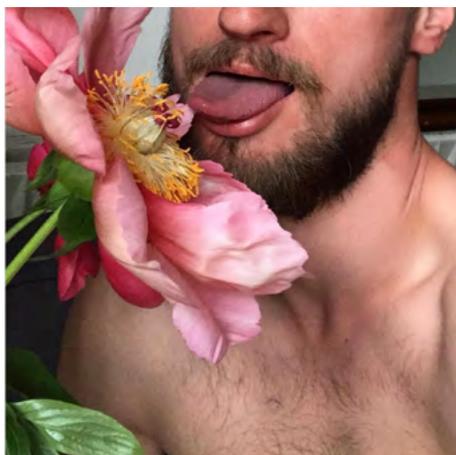
digital print on ceramic tile

Courtesy of Southard Reid

*Prem is someone who revels in the cruising side of the show. He shows how cruising can become an art. The gaze is invited, imagined, remembered and is no less powerful for that.*

*The work is from a series called 'Your Disco Needs You', which is one of the longest and most consistent works I've been making since around 2012. The image is taken in a park in West London that I used to go cruising in when I was younger.*

*You can just about make out a willow tree and a lake, all of which have now gone as the park has been massively re-landscaped. It is an approximation of an image I saw when standing at a urinal in a now demolished public toilet, where I noticed a reflection of the park outside within one of the banal white tiles in front of me. I decided to print the image onto a ceramic tile digitally and have it glazed, so that it appears a bit like a stain under the surface which cannot be removed. In the same way that tiles reinstate themselves formally (and ideologically) through repetition, I wanted to keep the image of this site fixed through repetition within the series, but still fleeting and slippery. In each of the tiles, the image is printed faintly to mimic a reflection- sometimes disappearing more into the background and at other times becoming more prominent. Although the image always stays the same and therefore re-positions or transports the viewer to this time and space, there is an additional wash of colour across the surface of the tile which is unique to each one. I often describe this a bit like a disco light hitting a surface and becoming reified. Some are actually quite bruise-like too. The title refers to a Kylie Minogue song I used to only ever hear being played in local gay bars at the time, so in my mind it became this call away from the cold, isolating and sometimes dangerous cruising site, to the warmth and collectiveness of the club environment. I'm interested in the novel ways in which ubiquitous materials can be exploited to go against the design of a space. So how tiles in public toilets are usually there to maintain ideas around hygiene and anonymity but in cruising scenarios, can also become these flirtatious portals that because of their reflective surface, allow your eye to stray and to see what or who is behind you- despite looking like you're facing the object ahead. The reason I thought of this work for the show, is because it embodies my initial gaze from the cruising site within the park, but also allows the viewers eyes to stray away from the 'art' object they're supposedly looking at. So it's sometimes nice to consider this when placing/hanging these works. Like, it can be interesting to think about where this intimate moment with the work takes place within a room, because it invites you up so close to inspect its surface in quite a sculptural way, or to consider if its own subtle reflection might reveal something within the space.*



## MARTIN SEKERA

*'And your armpit tasted like my favourite fruit. You became my favourite fruit. You are sweet!'*

2021

Inkjet print

*A lovely mix of beauty and cheek. It is an imagined gaze as you can't see his eyes but know they are there. He is toying with camera and viewer. A cute pollination, and example of Instagram image turned art. The artist keeps control of image, the voyeur does not get full satisfaction.*

*You are square*

And often hard

You like me soft  
want me to squat  
You swear for me  
Make me moan

The neighbours shout  
I scream more

We both *d r i p*  
This is fun  
Come back more  
Play me more

*It gets pink*  
When you come



## HOWARD TANGYE

*Asad (Sitting, Hand on Knee)*

2015-2016

Mixed media on grey cardboard

*The work in the first room is surprisingly punchy, the rest of his works are more elegant. There are the Schiele references of elegance, but with a twisted savage grace.*

*I love Howard and to this date am humbled by his work. His laser sharp eye, dancing and exotic, piercing through his subjects, the eye never leaves them as his hand relays all emotion through his curious and quizzical line. Punctuated like music by the pressure applied on his chosen medium and angle of application. The line that pierces the soul, his deeply deeply beautiful line. I was always in awe. I would always listen. I would trust his every critique. What I wanted was to be able to capture was this same moment too...this essence.*

**John Galliano**

Howard Tangye (b.1948, Australia) has been an influential force in fashion for decades. Lecturing at London's Central Saint Martins for 35 years, including 16 years as head of BA Womenswear. There, he tutored many contemporary greats, including John Galliano, Stella McCartney, Christopher Kane, Wes Gordon, Zac Posen and Hussein Chalayan.

Both works in The Gaze are of Asad Kahn, an ex-student and friend of Howard's who has sat for around 10 works with Howard since graduating from the BA Womenswear course at Central Saint Martins in 2013. Since graduation, Khan has worked with Louis Vuitton, Carven, Roland Mouret and MaxMara. He is currently the Senior Outerwear Designer at Canada Goose.

Throughout his teaching career Tangye quietly developed a particularly idiosyncratic art practice. By employing a decisive line with bold applications of richly layered materials, Tangye explores the nuances of the human form in an effort to expose his subjects' true essence and energy.

Through these hyper-vigilant life studies what becomes apparent is an articulation of how the process of drawing offers a freedom to examine emotion in a way other mediums are unable. Tangye's twisted delicacy finds similarities with Egon Schiele, but what separates Tangye's work is an intriguing, shy romanticism. Tangye himself states that, "[drawing is] a bit like falling in love, however unrequited."



## HOWARD TANGYE

*Asad (Sitting)*

2015-16

Mixed media on Pergamenata paper

# TJ·BOULTING

## WILHELM VON GLOEDEN

*Young Man with Coronette of Flowers*

c. 1880

albumen print

Courtesy Henry Miller Fine Art



*A mysterious historical image involving dress up and role play. I thought it was important to have an element of drag in the show.*

(Born 1856, Germany. Died 1931, Italy.) Wilhelm Von Gloeden was a German photographer who worked mainly in Italy. He is mostly known for his pastoral nude studies of Sicilian boys, which usually featured props such as wreaths or amphoras, suggesting a setting in the Greece or Italy of antiquity. His work, both landscapes and nudes, drew wealthy tourists to Sicily, particularly gay men uncomfortable in northern Europe, and changed the history of Taormina. Suffering from ill health in his early twenties, von Gloeden moved to Taormina, Sicily. The villagers attitude to von Gloeden's open homosexuality was eased by his generosity and the royalties he paid his models, as some of the images sold by the thousand. After von Gloeden's death in 1931, the Italian authorities, considering his work as pornographic, destroyed an estimated three thousand glass plate negatives and prints and by the end of the Second World War, only a few hundred images survived. Today Gloeden is mainly known for his nudes, and is considered "one of the founders of modern homosexual iconography"

## KARLHEINZ WEINBERGER

*Portrait, Zurich*

mid 1970s

Vintage black and white photograph

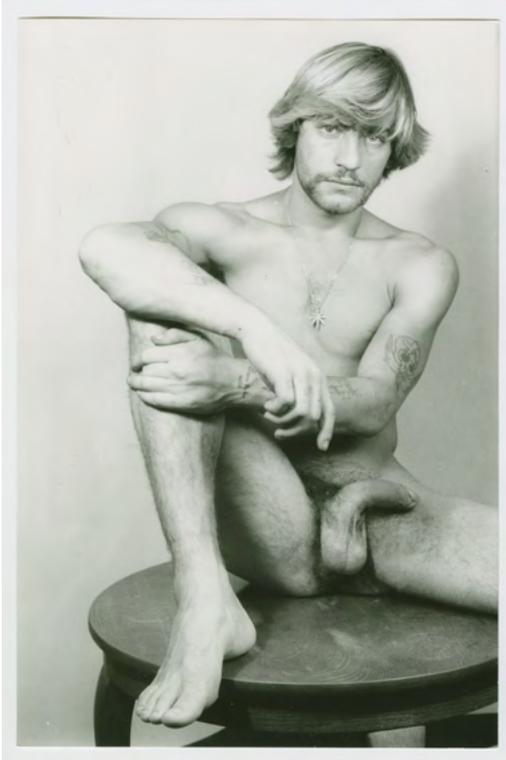
Courtesy of Karlheinz Weinberger Stiftung, Zurich care of Artist Resources Management



*His works are off kilter, yet vulnerable. He was a Swiss banker who invited men back to photograph in a slightly gauche way. Everything is posed, but not forced. Enthusiastic, snap happy and cock hungry.*

(Born 1921, Switzerland, died 2006 Zurich) Karlheinz Weinberger was a Swiss photographer whose work predominantly explores outsider cultures and turns its back on conservative middle-class values. Between 1943 and 1967 Weinberger published photos of male workers, sportsmen and bikers in the gay magazine *Der Kreis* under the pseudonym of Jim, taken from Hanns Eisler's song "The Ballad of Jim." In the late fifties and early sixties he concentrated on Swiss rock-'n'-roll youth whom he photographed with tenderness and a hint of irony. Although a passionate amateur photographer over six decades, Weinberger placed little emphasis on exhibiting his work; his first comprehensive show took place only in 2000, six years before his death.

# TJ·BOULTING



## **KARLHEINZ WEINBERGER**

*Portrait, Zurich*

circa 1976

Vintage black and white photograph

Courtesy of Karlheinz Weinberger Stiftung, Zurich care of  
Artist Resources Management



## **KARLHEINZ WEINBERGER**

*Portrait, Zurich*

mid 1970s

Color photographs

Courtesy of Karlheinz Weinberger Stiftung, Zurich care of Artist Resources Management