

*Neon Parc and They Shoot Homos Don't They?* present:

## *The Brotherhood*



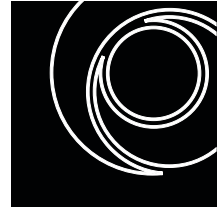
**KENNETH ANGER (USA), MILES COLLYER (CANADA), DINO DINCO (USA), CRAIG DOTY (USA), YUSEF ETIMAN (GERMANY), MATTHIAS HERRMANN (GERMANY), PAUL KNIGHT (AUSTRALIA), BRUCE LABRUCE (CANADA), PETER MALONEY (AUSTRALIA), SLAVA MOGUTIN (RUSSIA), PAUL MPAGI SEPUYA (USA), PRVTDNCR (USA)**

It has been said that whenever something is depicted, something else is excluded. When we look at an image, we may ask ourselves: what is it that is hidden, implied or left out? Or, what is unspoken, unnamed, unresolved or unrealised? Gay people are often experts at this line of visual inquiry, having learned early on to extract information from the tiniest details or smallest gestures to form elaborate narratives or meaningful encounters. This process has traditionally arisen from the lack of available imagery, and the necessity for secrecy, having the effect of riddling our perception with codes and private signs. Our aesthetic experiences are therefore different from those of others; they have to be, although they have over time become appropriated, compartmentalised and commodified to within an inch of their lives.

A lack of images is hardly the case nowadays of course; they're everywhere, available at any moment. Their profusion has a tendency however to crowd things out. The need to read beneath, between or behind the picture is less urgent, and our cover is blown in most cases anyway. The old signs have been blown up to billboard size or tidied up ready for prime-time, and an element of agency has been lost to the focus groups. Amidst this sheer mass of material, this explosion of visibility, now the question must be: what do we want to see?

This exhibition suggests a few possibilities. It provides space for imaginative, sexy play, enlightening meditations, sensual reveries, anxious wanderings. Our eyes alight upon faces that are at once beautiful and ugly, upon embarrassing intimate performances that are

# ROOMNOTES



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suffused with love, upon toilet blocks strewn with words that may or may not make sense. A lot is left out of these photographs, requiring us to look, to think and to feel. They include landscapes, domestic views, portraits, pornographic collages, experimental film. They are about life, gay life, celebrating difference and acknowledging another way of seeing.

## Russell Storer

IMAGE © Bruce LaBruce *Pieta* 2003 Courtesy of Peres Projects, Los Angeles

IMAGE © Miles Collyer *Colour Wheel* 2006



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