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Erotic positions for two consenting males
Considerations for a gay painting practise

An exegesis presented with exhibition as fulfillment of the requirements
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Abstract

This exegesis is an exploration into painting and gay visual culture, and investigates what might constitute a “gay painting practise”. It discusses my focus on the work of American photographer Bob Mizer and *Physique Pictorial* as source material for painting and the questions it raises regarding queer histories, gay sexuality and camp sensibilities. It considers the idea of queer utopian memory as a framework of looking back to moments of “sexual possibility” in order to transmit and receive utopian visions across intergenerational divides. It also considers gay sexuality, its ability to reimagine and restructure notions of intimacy, and its role in resisting gay assimilationist narratives.

Drawing on the writings of various queer theorists, this exegesis considers how colour, form and content may contribute to a queer aesthetic. Making the argument for camp as a style of relating to things, I aim to situate my painting practise as a “gay painting practise” through a network of gay associations, affiliations and references.

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