

March 29th — May 17th 2025

A sense
of divine-like

fantasy lingers in the title chosen for Bart Julius Peters' exhibition at Camera Doppia. However, spirituality is not what *With All Worldly Beings* advocates. Rather, it symbolically gestures toward the sacrality of sex. Placed within a site-specific exhibition design by Massimo Faion, Peters' photography evokes the same kind of sacralized desire awakened by sex. Much like the body of the main protagonist in Pasolini's *Teorema*, the substance of his images remains just out of reach, never to be fully possessed. It manifests a muted desire that reveals the erotic dynamic of physical possession—one that alienates the individual from themselves. Equally, it is the disturbing sacrality of the guest's sexual capital that intrudes and ultimately disrupts the conventions of the Milanese bourgeoisie in Pasolini's film.

For over three decades, Bart Julius Peters has created images in which reality and fiction blend. In his photography, nothing is entirely real, just as nothing is entirely fictional. Bringing to light the moments where art history and social status intersect, his images symbolize the sublimation of human desire, leading his lens to seek out erotic energy in everyday life. The reality Peters' work presents exists, yet it is fully crafted. By constructing a narrative that seems almost to evade existence, he shifts corporeal subject matter into an intangible, liquefied, immaterial realm.

The realism in Peters' work is rooted in the history of sex cruising, personal trauma, family heritage, domestic relations, and the fashion world—particularly in the bourgeois fascination with a lifestyle that is often, if unconsciously, so like the generalized gay stereotype. Whether a precious vintage mirror, a bust from antiquity, or an often-hyper-sexualized masculine body, his subject matter brings to the surface our inner drive to possess. This impulse belongs to the artist himself: on one side, he is hard at work cruising treasures at art fairs, museums, auction houses, and antique stores; on the other, he is chasing the fading beauty of the natural world—flowers, trees, and gardens—both in public and private spaces. What, after all, do many of us desire more than the fleeting perfection of a flower at its peak, just before it fades? Often a focus of Peters' work, nature also becomes an image of unplanned, eroticized pleasure. By manipulating its conceptual framework, he repurposes natural elements into a new imaginative landscape—one of sexual reverie, where the excitement of a potential encounter, whether physical or purely cerebral, is never shown within the picture itself but always alluded to.

The works exhibited in *With All Worldly Beings* span from the mid-2000s to the present, engaging with some of the key ideas that define Peters' practice and methodology. First, there is the artist's ability to continuously morph his perception of reality, transforming everyday objects—from discarded furniture to unremarkable stones—into seemingly valuable art with the uncanny instinct of a *bricoleur*. Secondly, there is a solicitous reflection on the use of light and its manipulation in the darkroom, explored through multiple exposures, solarizations, and print tests. Several layers of transformation occur in his work, as seen in *The Bouquet Van Loon*, where an image of a flower bouquet is stretched, printed, and recomposed into a folded transparent polyester curtain, creating a continuous interplay of light and darkness, order and disorder, what can be seen and what must remain hidden. Third is his homoerotic drive, which Peters redirects to subvert vision itself: a pear lying on a table becomes a man's ass exposing its anus; the backs of fishermen's descendants, wearing ear tags with personal references, suggest the temptation of their youthful strength and carnal vigor; the open legs of a boy reimagine Courbet's *L'Origine du Monde*, though here, the model's sexual attribute does not imply the origin of life but rather the object of desire; the water explosion of the Versailles fountain, a place of opulence in itself, is re-signified as the satisfaction and sense of power imagined as orgasm.

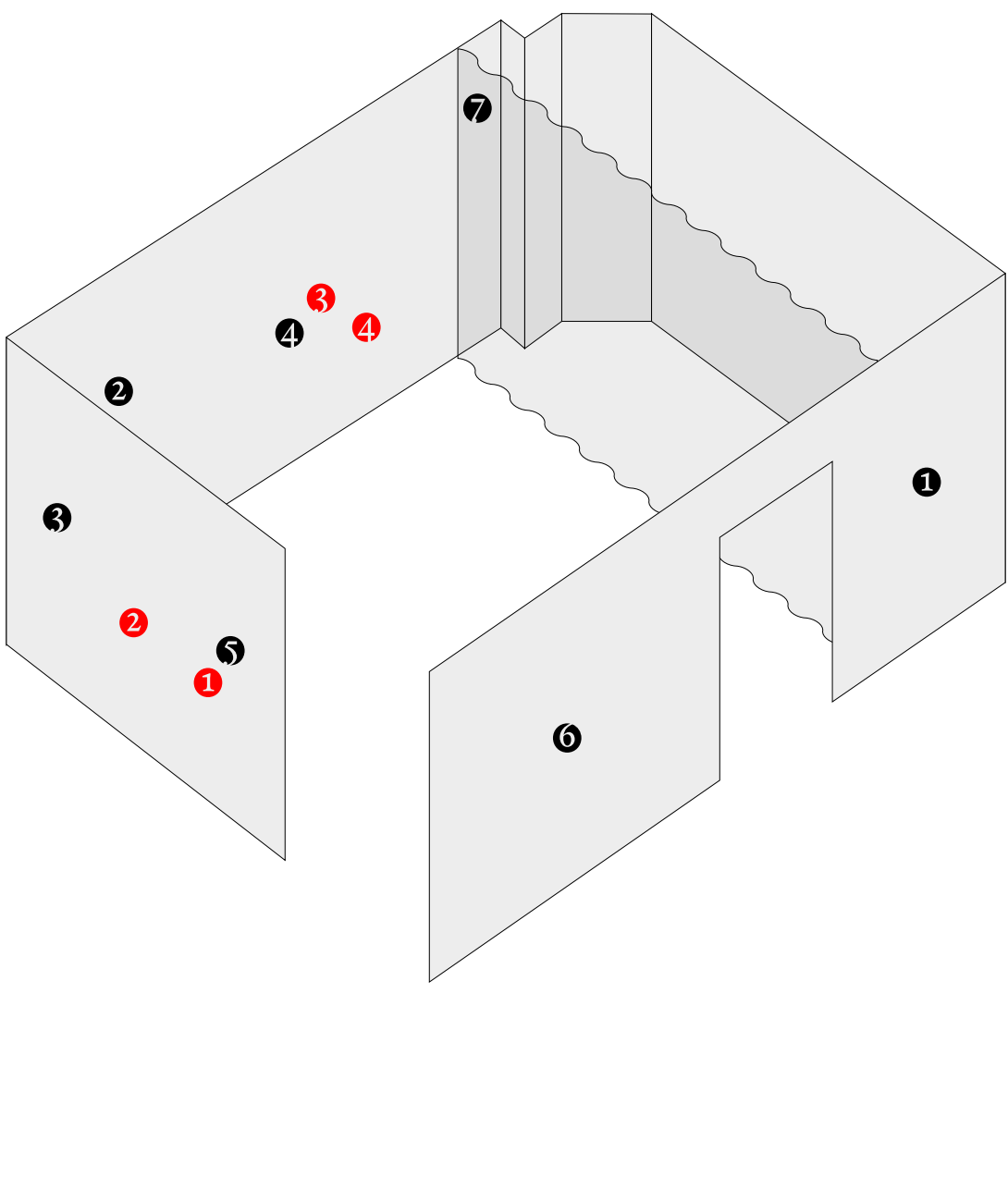
In *With All Worldly Beings*, Bart Julius Peters, together with Massimo Faion, re-creates a domestic space full of ambiguity and carnality alike. The erotic tension that manifests becomes a possible way to relate to the world as a means of coming into contact with others and things beyond moral solitude and intellectual isolation. Or, on the contrary, as *Teorema* suggests, is it the remnant of the inexplicable sacrality of sex (and the desire to possess) that irreversibly alters the order of things, ultimately fracturing the bourgeois world?

EXHIBITED WORKS

- 1 Bart Julius Peters, *Pear*, 2015, silver gelatin print, unique
- 2 Bart Julius Peters, *Mirror*, 2014, silver gelatin print (solarized), unique
- 3 Bart Julius Peters, *Mirror*, 2014, digital print, unique
- 4 Bart Julius Peters, *Dutch Earrings*, 2007/2025, cyanotype, edition of 5 (+ 2 artist's proof)
- 5 Bart Julius Peters, *L'Origine du Monde*, 2024, silver gelatin print, unique (darkroom experiment)
- 6 Bart Julius Peters, *Neptune Fountain [Vertical], Versailles*, 2019, silver gelatin print, unique
- 7 Bart Julius Peters, *The Bouquet Van Loon*, 2022, ink dye transfer on polyester, unique

EXHIBITED FURNITURE

- 1 Fausto Bontempi, *Cabinet*, 1961
- 2 Riccardo Dalisi, *Una sedia*, 1973
- 3 Giovanni Michelucci, *Consolle per la Cassa di risparmio di Firenze*, 1957
- 4 Massimo Faion, *Brass frames with earrings*, 2025



Camera Doppia is an exhibition space that periodically appears and disappears within the studio of artist Giovanni De Francesco. Operating under the acronym CC, it serves as a dynamic platform where dialogue is central to each exhibition format. Grounded in a multidisciplinary approach, Camera Doppia places a strong emphasis on exploring queer positions and identities. The project is a partnership with curator Tommaso Speretta and art director Edoardo Ferrari.