

# Desire in Detail: Seeing Queer in *Torso and BOYZ OF THE WILD*

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At first glance, *Torso* and *BOYZ OF THE WILD* appear to be stark antitheses of one another. *Torso*'s dot-to-dot game suggests human figures, but as dots across an otherwise blank canvas, we have to labor to see them in their full form; *BOYZ OF THE WILD*, like the online consumer culture it appropriates, overwhelms the viewer with a cacophony of logos and symbols that entwine its subjects, requiring that we see their bodies and identities as inseparable from their mediated context.

But Sameshima's black dots and White's pop-inspired symbols have something fundamental in common. Both provide a set of instructions for seeing their subjects. Sameshima asks us to follow a series of dots in order to see what, taken together, they reveal. White instead gestures to the many ways the identities of the subjects in the artwork are informed and shaped by the media they are engaged with. If we follow the artists' instructions within each painting, we find complex renderings of queer identity, masculinity, and pleasure.

Perhaps seeing ourselves always begins with a set of instructions. Where do we begin and end? How long does it take to process the data we have about ourselves and begin to see the contours of our identities? The artworks remind us that queer desire and expression look different for each person, according to their specific temporality, context, and experiences, which can only be depicted in exquisite detail.