Fin Serck-Hanssen with Nate Lippens
Opening: Thursday, November 5, 2026 at 6PM

That Moment When It Happens or Doesn't

November 6, 2026 – January 10, 2027

Camera Doppia
Via Francesco Ingegnoli 13, Milan

That Moment When It Happens or Doesn't brings the work of artist and photographer Fin Serck-Hanssen and writer Nate Lippens into dialogue for the first time at Camera Doppia. Their photographs and poetic lines, respectively, make no claim to a resolutive truth. Both prominent contemporary voices in queer culture and discourse, Serck-Hanssen and Lippens create work that extends to the infinite forms that a queer touch, rather than a queer image or story, can take in the very act of recording them. Without fitting into a precise narrative scheme that might eventually be thought of as queer, their work defies the urgency to heal history or fully satisfy the confessional-expectations often ascribed to queer representation. Instead, it evokes the perception of a different condition of mind, radiant with emotions, sometimes undefined under a mix of spirituality, desire and sexuality difficult to explain, an indulgence in states of pure existence, an appetite for life without a teleological outcome.

The exhibition presents a selection of previously unseen photographs drawn from Serck-Hanssen's five-decade-long archive and a series of new, deeply personal and intimate images created from his archive specifically for this occasion. The selection has unfolded along a path that was not determined in advance, resisting a distinctive mode of selecting and sequencing: each photograph is, in one way or another, the singular manifestation of a desire, one without either a script or a plot. The title, an excerpt from an original text written by Nate Lippens for a forthcoming monograph on the artist's work, has guided this unorthodox and anti-temporal trajectory. It calls forth that state of the gaze that lingers for a few seconds or many hours before moving towards another possibility, or an elsewhere. It is the chance of a new encounter, of a renewed attraction, of a time and space that remain suspended between what manifests, what might still happen, and what ultimately never does. The moment called upon by the title is precisely that: a moment detached from the sequence of moments that precede or follow it, as if it had never existed as an opportunity, but only as an accident that might eventually reveal itself, if only once.

Starting in the late-1970s by documenting punk, rock and new wave bands as they emerged, from The Cure to Depeche Mode, Fin Serck-Hanssen became known as a master of portraiture. Over the years, he shifted his focus towards the lives and stories of disenfranchised communities, both within and beyond his native Norway. He became an important photographic voice for the LGBTQ+ movements from the late 1970s and early 1980s onward, and later a symbolic spokesperson for those affected by the HIV/AIDS epidemics, lending his photography to countless governmental and non-governmental prevention and safer-sex campaigns. Over the course of fifty years, Serck-Hanssen has created an extensive archive, which he has now, for the first time, cruised and revisited. In response to this gesture of cruising and visual promiscuity, US-based writer Nate Lippens has written an original text that moves between Serck-Hanssen's photographs and his own memories and encounters with artists, writers, images, and other archives. Cruising becomes for Lippens a way to look at both his images and the world: lingering, recognising signals, following attractions, and allowing unexpected associations to come to the surface. "Serck-Hanssen's most recent time revisiting his own body," he observes, "I often think of the lives cut short by AIDS and the artworks never produced and the ones lost to careless families and landlords who cleared out the apartment of the dead. [...] Deciding one's life matters enough, the belief these materials, personal records, and art will mean something, will be valued, is a way to project oneself into a future everyone tells you is foreclosed, if they bother to acknowledge you exist at all."

In *That Moment When It Happens or Doesn't*, images from different years are exhibited without following a precise chronological order. Far from constituting a diary, its photographic form – at once personal and public – is one of many overlaps, the works on display share a different form of pathos: the persistence of desire and its potential to offer another way of relating to the past and its legacy. Many of the photographs are drawn from projects that never came to light; others from Serck-Hanssen's most photographic sessions in domestic spaces with casual or long-term lovers; still others are preparatory tests for ideas that eventually took a different form. There are also images that feel almost forbidden: private exercises never intended for anyone else's eyes, alongside portraits of people important to the artist that defy the conventions through which we might expect certain subjects to be portrayed. In the boxes containing original images from the archive alongside other found visual material, memories from different periods in time are mixed together: photographs that have never been used or seen in print are next to those that the artist exposed from the early years involving members of his family, through which Serck-Hanssen explored how the body might be detached from the story that contains it. Some presences are only whispered. Others are blurred. Others still glitter. Occasionally, images from the same phase are presented as diptychs, expanding the sense of uncertainty of choosing which one holds the more powerful promise of a desired touch. As Serck-Hanssen selects fragments of longing from his archive, Lippens embraces this fragmentariness in his writing. It becomes one of the ways to express a state of suspension, where desire lingers, dense and intense, without ever resolving itself, yet recognisable in both its ambiguity and singularity.

The imaginative labor of both Serck-Hanssen and Lippens is concerned with notes of grace. Fin's delicate approach to his models, never requiring them to undertake the compositional tasks, appears to be indifferent to and aware of the gaze of the other. His images, like Lippen's writings, maintain a cinematic quality of figuration. Like still frames from a film, they describe neither in plot nor in narrative implications, but simply punctuate the temporal sequence of what we see, read, experience. Behind the careful construct of the gaze and the body, of theory-construction and syntax, the artist and the author do not entirely disappear. In the contingent manifestation of a moment, one is frozen, while others have yet to reveal themselves.

Fin Serck-Hanssen started his career in the late 1970s, photo documenting the punk and underground music scene both in Norway and the UK. He captured the behind the scenes of legendary concerts such as Depeche Mode, The Cure, R.E.M. and the Clash. Since the late 1980s Serck- Hanssen has portrayed the Norwegian queer community, at the forefront of the AIDS crisis. Furthermore, he focused on projects of social justice, offering a platform of visibility to the living conditions of North Sea divers or mental health and detention centre patients. His work has exhibited internationally, including at Helsinki City Art Museum, Helsinki (FI), ICA, London (UK), Louisiana Museum of Modern Art, Copenhagen (DK). His work is part of private and public collections including Victoria & Albert Museum, London (UK) and the National Museum, Oslo (NO).

Nate Lippens is the author of three novels published by Semiotext(e) and Pilot Press UK. *My Autobiography of Carson McCullers* was longlisted for the Republic of Consciousness Prize and named a Book of the Year in *The White Review*, *Frieze*, and *The Guardian*. In 2023, it was published in Spanish as *Mi libro de mentiras* by Los Tres Editores in Madrid. His second novel *Ripcord* was named a *New Statesman* Book of the Year and was translated into HOME, *The Nation*, *Interview*, and *The Chicago Review of Books*. His most recent novel is *Bastards*. His fiction has appeared in many anthologies including *Slut*, edited by Michelle Tea, and *Pathetic Literature*, edited by Eileen Myles.

That Moment When It Happens or Doesn't is the fifth exhibition organized by Camera Doppia, exploring the intersection between practices and discourses in Milan. CC serves as a dynamic platform where dialogue is central to each exhibition. Two authors or distinct practices enter into relation, echoing the collaborative approach of the founders in shaping each project. Grounded in a multidisciplinary approach, it places a strong emphasis on exploring queer perspectives and identities. Each exhibition is structured as a dialogue between an artist and a creative practitioner from a different field.

Camera Doppia is located at Via Francesco Ingegnoli 13, Milan.

Fin Serck-Hanssen
Untitled Bed Box mid 1980s
1000×1000mm
Platine paper

Fin Serck-Hanssen
Untitled Brother Cris 1982
40×50mm
Platine paper

Fin Serck-Hanssen
Untitled Lag #1 1980
1000×1000mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Lag #2 1980
1000×1000mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Lag #7 1980
1000×1000mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled summer 1988
265×390mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled early 90's
1000×1000mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled early 90's
1000×1000mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Per Ole 1992
550×700mm
Digital Archival Print
(late 90's)

Fin Serck-Hanssen
Untitled Beach 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Kiss 2026
(1980) 297×420mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled #28 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled #28 2026
(Early 80's) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled #29 2026
(Early 80's) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled #31 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Bathroom 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Bathroom 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Bed 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Bed 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Underwater 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Underwater 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled #18 2026
(1980) 420×297mm
Digital Archival Print
(Baryta paper)

Fin Serck-Hanssen
Untitled Portrait 2026
(late 80's) 420×297mm
Digital Archival Print
(Baryta paper)

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