

Margate Pride

**I JUST  
CAN'T  
THINK  
STRAIGHT**

## **I JUST CAN'T THINK STRAIGHT**

Margate Pride celebrates the other: that and those deemed unordinary and at odds with mainstream culture. Through our selection of artworks, we sought out the queer and alternative, the imagery, visions, forms, materials and actions that spoke directly to our senses and experiences of life.

Loose themes presented themselves to us: politics, protest, visibility, identity, spaces and faces. Identity is personal and varied, and we wanted to celebrate that in our gallery. We selected the artwork anonymously, with no knowledge of the maker's identity and our readings of the work are our own individual responses. The intersection of identities, politics and communities collides in an eclectic collection of artworks. By connecting the individual and minority people, new communities and systems appear, and the unexpected and original can flourish.

Seeing the world with a different lens is inherently queer. Embracing, accepting, and celebrating these alternatives is at the core of Margate Pride's ethos. We seek to make queerness visible as a form of celebration and protest, to make it easier for future generations to live as their full authentic selves.

Boundaries and borders being challenged, movement, migration and alienation, dissociation and comradery, representation and visibility. These topics and themes manifest through a multitude of scenarios and forms, which spoke to us as a collective, and we are excited to present a perspective of our community to Turner Contemporary's audiences.

In line with Margate Pride's mission to be a green pride, we have reused and recycled materials. Our cinema space is built with repurposed wall panels from previous exhibitions, which have not been finished with plaster board, as this was not necessary to deliver the space and present our selected works.

Margate Pride is a culture and arts-led pride, one that commissions and provides a platform for LGBTQIA+ artists. Art has always played a major part in our celebrations and programming but in 2020, as a result of Covid we launched our Art Trail, presenting work across the town, encouraging the community to visit businesses and unusual places, and connect to queer artists. This has evolved in 2021 and we are excited about the opportunities the Art Trail presents for the future, and the potential collaborations. We are thrilled to be curating a gallery at Turner Contemporary for its 10th anniversary and look forward to continuing our relationship that has existed since (this incarnation of) Margate Pride's inception in 2015.

## **Artist Statements and Captions**

Each artist's voice is represented. The curators have written a small number of captions giving insight into their personal connections with the works.

## Things

Let's separate queerness from sexuality or anatomy and equate it to celebrating your difference within a world where the term 'normal' is sacred and centred alongside heterosexual, cis, white, male and privileged. And let's talk about queerness as wilfully being in direct opposition to this centred normal by resisting its expectations, that systemically defeat us from birth and get more and more rigid as we grow up. We become stifled by this centred normalcy if we don't reorient ourselves, interrogating our beliefs and repositioning our approaches to the possibilities and potentialities of subjects, objects and things.

A 'thing' is a thing and marvellous at just that.

And an 'is' just is full of potential to become an 'isn't it' as question and fact.

To be without interrogation, to be with intrigue and interest, to be transformed without being moulded from some exterior force (capitalism, patriarchy, the gender binary).

## And Children?

You could say a child's world view is as queer as it gets, because children exist in a world before those exterior forces deem 'its' interests and intrigue and way of seeing the world as 'other', a world with less possibilities, a world of pink and blue, of gendered male power and gendered feminine inferiority.

A child's honest disdain is refreshing, a child's vision of the world reforms, upscales and humanises, it connects and includes. We found ourselves selecting a number of art works by seemingly

young artists because their imagining and presentation speaks from unquestioned possibility and magnificent acceptance.

A cat doesn't have four eyes under clouds with faces, well a queer cat does ...

## Why Chairs?

An instantaneous and guttural selection of works became that of chairs, chairs that break rules, defied materialism and stood between disfunction and desire. Because we know chairs, we live with chairs, we sit on them every day and most often don't pay them much attention unless they are uncomfortable or in some disservice to what's expected of them.

Chairs appear in uniform arrangements, armies of fours and sixes or several dozen stacked or placed in neat lines, functioning, industrially produced, laboured under capitalism, not challenging any binary, there to serve their purpose ... chairs.

Singularly, chairs are highly functional, often at a desk with a swivel and various abilities to arch back, ascend and descend, to hold our weight at the end of a long day's work, to be a scratching post for a cat and eventually become tattered, dusty and unsprung.

Desirable, functional, comfortable, in servitude and disregarded ... chairs.

Because we know chairs, these disobedient, rebellious, impossible, impractical, surreal and magical chairs unabashedly stick out from what we understand and expect. They aren't rigid or normal but are a fabulation of the everyday. They disrupt the straight lines, the stacking systems and embody queerness.

*Lo Lo No*

1.

**Gary Scholes**

*Portal*, 2019

Acrylic on canvas

This painting is part of a series of recent paintings exploring ideas around the constructed, or imagined, landscape. Inspired by places I have visited throughout England, my intention with this piece was to illustrate an imaginary landscape and record the fleeting visual images it generated. It includes the use of underlying drawings and random fragments of other paintings that are overpainted or highlighted to refer the viewer to the history of the landscape. The placement of a pink-coloured object or sign in the centre of the painting is a reference to video games and how we navigate through an imagined, virtual space.

*Curator Lo Lo No...*

*There is hope in this flash of pink amidst a lush green landscape. The green is appealing, nature is nurture and we are dying to improve our environments but there is distrust in existing utopian visions; there is propaganda, even in trees these days. This work conjures a psycho-geography, a portal to safe spaces, nestled in the distrust of green pastures. The grass is always greener but a pink staircase descending into potentialities of a very queer bunker, to shelter and protect us from looming disaster is a dead set desire. This gateway is the threshold to the subcultural under world, the subterranean fertile grounds of queer existence, thought, aesthetics and resistance. A Thunderbirds layer, a bat cave, a site to harness our superpowers, the ones we need to exist in the world. Here lies a pink tomb, a womb of secrets and spells just below our feet, precariously walking in the blades of grass.*

*Which of course doesn't exist, only in our dreams and scenes in artworks, cognitive sites where ideas are born and have to tread so carefully on the concrete, where grass pushes through the cracks and weeds produce the most beautiful flowers, where we are abandoned and where we are found.*

2.

**Tom Gidley**

*New Citizen*, 2020

Oil on linen

The painting depicts a greenish abstracted figure standing in an empty landscape of dark earth, slate sky and a toxic looking lake in the mid-distance. The figure's dramatically stooped posture suggests they are bowing or curtsying, or perhaps beckoning the viewer and introducing them to the desolate scene. The figure is slightly incongruous to its surroundings, an 'alien' presence that has adapted to a forbidding environment.

3.

**Jordan Buckner**

*Teenage Dreams*, 2021

Giclée print from digital painting

What can be said about a painting such as this? It is Kent. An old tarp, an abandoned car, and a lonely field.

4.

**Matthew George Mullins**

*Hunger on the Wing*, 2021

Oil on canvas

I began with purple and green, two colours that preoccupy me because of their associations with spirituality, psychology, nature and vanity. Male figures are

often the scaffolds upon which I hang expressions of distress, instability, separation and futility. In this painting, I wanted to contrast the uncanny physical figure with aspirational images of growth and flight to express separation between inward life and outward life. It reflects the act of painting, for me.

5.

**Matthew George Mullins**

*Henry VIII in Purgatory, 2021*

Oil on canvas

I wanted to express feelings of spiritual disarray and drew on my appreciation for Goya and Bacon to create a disturbed visage. I appreciate the psychological depth of images of horror and nullity, and here I used my go-to colours of purple and green to depict a decapitated head in an in-between realm of punishment and deprivation.

6.

**Coral Brookes**

*The Fool, 2020*

Acrylic and vegetable oil on paper

This piece is part of a series of works on paper made by the artist during lockdown in 2020. These works begin by making loose and intuitive marks on the paper and are developed in a format the artist describes as 'reminiscent of trying to find familiar forms or figures in the morphing and motion of clouds.' As well as finding forms in clouds, *The Fool* also recalls the experience of looking up at the textured ceiling in the artist's childhood home, remembering an abstract pattern resonant of a figure in a large hat. Cartoony ghosts, figures in hats or feline like creatures are reworked and reimagined across the artist's work, creating surreal

worlds which explore tensions between play and productivity, function and fiction, and the imagination.

7.

**Lorrain Mailer**

*Mrs Ramsey, 2019*

Sellotape and dust

Originating from the pages of the novelist Virginia Woolf, this unassuming and enfolded sculpture invites a spatial awareness in which to consider the absent presence of a body. There is a tangible perception of an outer, self-controlled persona with its inner, intuitive yet uncontrolled thoughts.

8.

**Corinna Spencer**

*A Woman in the Landscape (1), 2020*

Acrylic, watercolour and pencil on paper

Spencer's approach to painting pushes at the limits of recognisable figurative forms while suggesting personal turmoil beneath the skin, and the fluidity and uncertainty of daily life. Within an uncanny landscape, Spencer embraces subjects such as love, death and solitude.

9.

**Sonny Charles Ptohopoulos**

*History, 2020*

Acrylic and thread on canvas

I called this artwork History, because it reminds me a little of Black History.

10.

**Nicky Hirst**

*Finale*, 2019

C-type print

I have an ongoing series called *Elemental Works* which are visually paired images. They started life elsewhere, second hand, borrowed from magazines and books. The found images are my medium and once removed from their original context they become forms and colours to work with. Each image becomes an element that has the potential to be paired with another element. I feel the shapes of the diptych rather than think them.

11.

**Ruth Geldard**

*To Storify II*, 2021

Soapstone, beeswax and manufactured composite tile

Inspiration for this work comes from a love of fetishized objects, universally produced across ancient cultures, in the form of carved human figurines. These totemic objects, divorced from their original purpose and meaning, are necessarily viewed by successive civilisations through the cultural lens of their own time, creating fresh layers of altered meaning.

12.

**Lindsey Mendick**

*Once Bitten...*, 2021

Ceramic

Presently I've been really interested in playing with and disrupting the rigid structure of a traditional vase. I utilise tropes within the horror genre to invade the vessels, damaging their perfection

with tears, bursting seams and protrusions as a way to explore the abject that I feel within everyday life.

13.

**Malcolm Allen**

*Number of Days (NoD)*, 2020

Wooden mannequin, textiles, book binding, military and religious medal embellishments, assorted found objects

*Number of Days* began as a series of hand sewn tallies on fabric panels made in order to visualise months, years and decades lost to addiction. That patchwork of counters evolved, through a commission from Creative Folkestone, into *Number of Days*; a stitch for every day of my life from birth up to the date of its installation. It was made as the pandemic was unfolding and grew to reflect anxieties about disinformation. It serves as a reminder to be cautious about what we might believe and what we might want to repeat.

14.

**Sara Trillo**

*Votive Gloves*, 2020

Fabric stuffed with foraged wool, fired clay, fossilised sponges and wire

*Votive Gloves* were made as part of a sequence of work, *Lomea*, in which I imagined an island in the English Channel facing submergence. In legend, Lomea is the island which was inundated in the eleventh century and became Goodwin Sands. The gloves are votive offerings, venerating the earth and calling upon the forces of nature to promote the growth of specific plants and the fecundity of the soil, in a bid to halt imminent flooding.



15.

**Matilda Sutton**

*Pisspot*, 2020

Acrylic paper on collaged paper surface

These works are recent iterations of my hairy women. They take a view into the private worlds of the characters and their intimate moments. The two pieces in this room were created during the winter of the pandemic, in stark quiet, where the solitary self-reflective nature of these characters felt fitting. Their usually defiant glare morphed in this time to a tired, frustrated, baffled gawp.

*Curator Lo Lo No...*

*Please see text by curator Lo Lo No exploring this artwork and its importance to the Margate Pride's themes at the end of the booklet.*

16.

**Frederick Ingoldby**

*Don't Try to Hoodwink the Big-Headed!*, 2020

Oil on canvas

I was exploring the irrationality of class divide in the UK, of which Kent is no exception. Often my works can be satirical in nature (as shown in *Don't Try to Hoodwink the Big-Headed!*), and in these cases I riff off the cocktail of moral deficiencies of all humans, especially those in the upper and middle classes. The egghead has a number of connotations, including big-headedness, intelligence, fragility and lack of sexual interest, realism, or common sense. I applied the breaking of the fourth wall that I discovered in Richard Dadd's paintings (who was from Chatham). Both characters look at the viewer, however one does through the mirror and the other directly, extenuating the divide

between the classes. The mirror also places us in the shoes of the factory worker. With technical exploration, I chose a triadic colour pallet, using the deep green and gold to imply wealth.

17.

**Shaun Stamp**

*Untitled (Phone is the Weapon.*

*Some Time After BLM)*, 2020

GIFF

During 2020 lockdown, I had struggled to create anything and pondered a lot on what was the point when we were globally in the grip of an unknown virus that had potentially gripped and crippled the world.

After some time, new work became inspired by the events unfolding around me... Some of these topics were close to my heart. I had a book on drawings by Albrecht Durer and the practice of washing our hands with 'hand sanitiser' inspired me to make new illumination photography that reflected our current existence and faith in the future.

Other reflections that went into my work was *Self-Portrait with a Petunia* that reflected the symbol of my Native American heritage to show solidarity with on-the-ground activists who are called 'water protectors', who are against the pipelines being placed on their lands because of its impact on the climate crisis, oil spills and infringement on Native treaty rights.

Another work that appeared that reflected 2020 was Black Lives Matters (BLM) protests and the use of mobile phones. Phones have the power to be used as a weapon of defence by recording the things around us that are shown to be unfair and abusive.

18.

**Gabriel Silver Parker**

*Test of Authority with Chair, 2020*

*Photographic moving image*

I'm really interested in ideas involving the origin of consciousness and recent scientific sympathies toward the idea of panpsychism. *Test of Authority with Chair* is a visual exploration of my relationship with my surroundings. The video is comprised of positive and negative stills that represent the binary nature of man's conscious self and the non-conscious physical world that surrounds him. This disassociation between man and inanimate is broken by the subject of the video, the conjoined forms of the chair and myself, who disappear and reappear in unison as they alternate between authoritarian and subservient roles in their interaction.

19.

**Oliver Herbert**

*Margate Needs a Balenciaga, 2021*

Digital printed image on paper

A series of three posters with images I took in Margate on the beach in Palm Bay. I'm interested in how Margate is being gentrified in a very particular way. Not glitzy and ostentatious like the opening of a Prada or Gucci store, however I fear in a more covert bourgeois way. I wanted to create these campaign posters for high end designer stores to open in Margate in order to create dialogue about what gentrification means and how it can impact the local community.

20.

**Holly Chadd**

*No More Allnighters, 2020*

Ceramic

A lot of my work recently has been in response to my experience of nature in urban environments, especially at night time and where invasive plants and adaptable animals are again taking over in an almost folkloric way. I think being confined to my local area during lockdown gave me a new appreciation of overgrown structures and a chance to properly observe my immediate surroundings. *No More Allnighters* is about late-night walks home under streetlamps and moonlight and I was thinking about the different blues of the night sky, the silhouettes of trees and the quality of the light when I made it. The lit-up words could be pledging commitment or perhaps mourning a loss!

21.

**Emily Dawson**

*Human Kind, 2021*

Collage, oil paint and mixed media on canvas

*Human Kind* is a sagittal plane of my own life journey in search of meaning through punk, drugs, spiritual gurus and sex, the seek and find, the pain and the ecstasy. Ultimately, I have returned to find that my greatest clarity has developed through a long process of learning to live, becoming the mother I wanted and my daughter highlighting our undiagnosed potentially hereditary neurodiversity.

22.

**Patrick Lears**

*Small Joys Remain*, 2020  
Ceramic

Made in lockdown — the mud shows me the way.

23.

**Patrick Lears**

*Angelus Tenebris*, 2020  
Glazed ceramic

*Angelus Tenebris* translates as dark angel.

24.

**Sarah Wyld**

*Poem, Epple Bay*, 2019  
Inkjet print

Thanet was an important smuggling area in the 18th century, with gaps and caves along the coast used for access and storing plunder. I was walking with my camera in Epple Bay, allowing myself to be slightly spooked by strange windows, structural remains, stairways to nowhere, when I came across this. I was enchanted. Through subsequent googling I have found that the person who created 'Poem' is Gommie ([www.gommie.com](http://www.gommie.com)). Gommie is pleased it has found its way to Turner Contemporary.

25.

**Safwyl Valentine**

*The Death of Life*  
(*The Woes of Dead Men*), 2021  
Watercolour and pencil on paper

Death in a thousand pieces.

26.

**Max Kimber**

*She Was Rather Over-Elaborate For the Church Service*, 2020  
Oils, paper, Victorian photograph and Victorian mount

I think it's the combination of the usually stern-faced Victorians having something bizarre happen to them that makes me smile. This particular Victorian lady was in competition with another person at the local Church who wore an enormous ostrich feather hat to Sunday Service last week ... she went a bit overboard with her live leopard hat, especially when it threatened to eat the vicar.

27.

**Iris Pearl**

*Plastic Chair*, 2021  
Pencil

Ubiquitous garden chair. I wanted to make a black and white artwork so took the form of a common, mundane piece of furniture (the garden chair) and elevated it into an aesthetically pleasing image.

28.

**Mr Jim Moir**

*Mona Lisa in the Rain*, 2020  
Work on canvas

29.

**Gill Roth**

*Every Fibre of Her Frame, 2020*

Soft pastel and colour pencils

Exposure, fear, movement and agency; the body becomes spatial. Arms become a fence, limbs connect with nature and vice versa. The surface of the paper creates a space for the body to exist. The figure is animated with a digital glitch and a nervous energy.

30.

**Elissa Cray**

*Pride Portrait Series*

*Bridgette, 2020*

Digital print

*Ted, 2020*

Digital print

*Dame Jane, 2020*

Digital print

*Kandiss, 2020*

Digital print

In 2020 when the Covid pandemic hit and we had to cancel our Margate Pride parade, Cray began a project to document the LGBTQIA+ community as individual portraits. Travelling to the participants and photographing them in their environments, places of work and against landmarks of the town, with a golden reflective backdrop, a visible studio, framing each sitter and connecting each portrait to the next. These were hung in stores and cafe windows to become an alternative version of the parade, so people could still show up, be seen and be celebrated. Margate Pride is about and comes directly from our community

and through our celebrations we can also bring attention to the challenges faced by others of us, elsewhere.

31.

**Gill Roth**

*Friends Reunited, 2020*

Wax crayon, acrylic paint and collage

32.

**Stephanie Brunton**

*Sisterhood, 2019*

Oil and acrylic on canvas

This painting is a variation to my normal style. I was trying something quite different here and was not sure that it was successful. The composition is based upon an American artist's work, but with the central figure loosely based upon an artist friend of mine, who helped me through a difficult time in my life. I liked the idea of women supporting other women and so the two women who have aided me in this painting are shown as hands supporting one another.

33.

**Sally Hewett**

*Free the Nipple, 2019*

Lycra, foam padding, embroidery silk and wooden quilting hoop

Showing female nipples is forbidden on most online platforms — they can only be shown if they are pixelated. Instagram has sometimes taken down images of my embroidered nipples for 'going against Instagram's guidelines' so I thought I would make some ready pixelated nipples to save us all time.

34.

**Oliver Herbert**

*Margate Needs a Prada*, 2021  
Digital printed image on paper

A series of three posters with images I took in Margate on the beach in Palm Bay. I'm interested in how Margate is being gentrified in a very particular way. Not glitzy and ostentatious like the opening of a Prada or Gucci store, however I fear in a more covert bourgeois way. I wanted to create these campaign posters for high end designer stores to open in Margate in order to create dialogue about what gentrification means and how it can impact the local community.

35.

**Sonia McNally**

*Feet*, 2020  
Oil on paper

This piece is part of a body of work in response to pilgrimage. I made a series of oil paintings of feet, the genesis of which was sparked off as a result of walking the 'Augustine Camino' with a group of artists from Rochester to Ramsgate, stopping and revisiting sites along the route to make work.

36.

**Maxine Sutton**

*Would You Rather Have Hands for Feet or ...*, 2021  
Constructed linen, wool, cotton, thread, inks and wooden baton

I wanted my 'making hands' to be visibly present in this work. The hands are just a bit bigger than life size which was also important. I was thinking about the body as a container and having hands like eyes.

Of seeing, feeling and experiencing the world from the inside out, rather than drawing the outside in. My hands are like tools, everyday they move around, making the work, and so are in the work. With textile especially, I'm describing or investigating a language of materials and movement, and a kind of transformation. When I was a girl, I spent whole summers practising handstands and being upside down. In this work there is an upside-down confusion, where hands and feet change position. I often find that assemblages of tumbling, toppling body parts, structures and shapes, emerge in the work. The use of household linens and domestic textile is practical, and addresses textile waste, but also brings an intimacy to the work that I hope resonates.

37.

**Jemima Brown**

*Lucy Jordan Stayed at Home*, 2019  
Metal, fabric, hair and ink on paper

*Lucy Jordan Stayed at Home* is a sculpture from my recent body of work *The Great Indoors*. Through the intersection of class and gender, this work explores representations of women and their lived experiences in contemporary Western society. Consciously constructed from recycled, discarded or found materials, the figures of the women coalesce into their own individual characters via an accumulation of Anthropocene detritus and considered interventions in relation to small details of their hair or clothing.

38.

**Esmee Ferguson**

*Portraits of People I Know*, 2018

Pastels and oil on paper

Rainbow hair for Brennie and dark hair for mum.

39.

**Valentina**

*Self Portrait with Lola*, 2021

Acrylic on canvas

I'm a third-generation painter. When I grow up I want to be a cat psychologist and an artist.

40.

**Pat Macdonald**

*Love Beneath the Boat*, 2020

Giclee print of etching

Pat Macdonald draws what he feels and expresses what he needs to. He likes to record and bring himself closer to the moment through drawing, through looking and memory.

41.

**Rose Wylie**

*I'd Like to Be*, 2020

Oil on canvas

Courtesy of David Zwirner

42.

**Valentina**

*My Brother with Charlie*, 2021

Mixed media and acrylic on canvas

I'm a third-generation painter. My camel painting was shortlisted in last year's portfolio competition. When I grow up I want to be a cat psychologist and an artist.

I live in Margate with my brother, auntie and three cats. We got Charlie and Lola in lockdown to make our family bigger. Now there is always a cat to hug.

This painting took me many attempts. My own portrait was simple but for some reason I could not get my brother right. At first I made his skin yellow, then way too dark. Then I made his skin too light — it went back and forward like this many times. Another time I tried to paint his teeth but this made him look goofy. In fact his bottom lip still shows some white but once painted over it began to look lip-like and okay. Another attempt and he looked terrified. All in all, I think I changed his face about 15 times. He still looks like a zombie but Charlie the cat was no trouble at all.

43.

**Di Drummond**

*Artist in a Time of Covid*, 2020

Oil on canvas paper

At the start of 2020 I set myself the task to paint or draw every day, even if it was for a very short time. During the Covid lockdowns of that year, I took up various online challenges which enabled me to focus on several series of drawings and paintings, and experiment with different media.



44.

**Iona Bembridge**

*Lookout*, 2020

Digital print

This image was taken in September 2020, before this shoot I saw photography as a hobby rather than something I could pursue as a career. For me, this image marks the moment I fell in love with photography and the day I felt passion for something for the first time.

45.

**Bob Martin**

*Sapphic Models*, 2019

Oil on canvas

These two pieces are from a series following a life drawing experience, that I later finished as oils.

*Sapphic Models' partner painting is in Canvas 4 Equality gallery, artwork number 22*

46.

**Studio Lenca**

*Magdaleno*, 2020

Oil on canvas board

This is a portrait of a Salvadoran man.

47.

**Maria Underwood**

*Bernardine Evaristo, Author. Portrait Artist of the Week (PAOTW) Season 1*, 2020

Oil sketch on paper

The first lock-down afforded many people more time at home, myself included, to explore looking at and creating art. The interactive online paint-a-long Sky TV

series *Portrait Artist of the Week* provided a creative outlet and much valued community for myself and thousands of other artists worldwide to share in the experience of seeing a different painter paint a different celebrity each week, whilst painting along at home during the four hour session. An incredible opportunity to learn from other artists and the artist-sitter interaction, access fabulous sitters, and share our artworks in the PAOTW online gallery. This oil sketch of Bernardine Evaristo was created in four hours during the first episode of the first season of PAOTW.

48.

**Meghan Costin**

*Grand High Witch*, 2021

Digital artwork

My artwork is about the Grand High Witch from the Roald Dahl film *The Witches*. The Grand High Witch is the leader of the witches and the main protagonist of the film. I am pretty interested in villains from all medias, and I find them very fun to draw, as I sometimes prefer to draw more aggressive and intimidating expressions and figures. I decided to draw her in a scene where she is not pretending to be human, as this can convey more emotion and I can also go all out on the creepiness.

49.

**Rebecca Waterworth**

*Fear of the Inevitable*, 2019

Stop frame animation

The animation records the fragility of gaining balance as a metaphor for life experience. The painted eggs are animated to rotate on a small stand potentially about to fall but never quite doing so. It is intended that the animation is projected on a large scale

(as big as a human) with the sound as a backdrop to the menhir of fragility. The music is calling us to reminisce to missed opportunities but also to surviving.

50.

**Steve Parnell**

*Spanish Hats in the French House*, 2020  
Oil on board

This is a portrait of myself and a friend who is no longer with us.

51.

**Matilda Sutton**

*What is This?*, 2020  
Acrylic on collaged paper surface

These works are recent iterations of my hairy women. They take a view into the private worlds of the characters and their intimate moments. The two pieces in this room were created during the winter of the pandemic, in stark quiet, where the solitary self-reflective nature of these characters felt fitting. Their usually defiant glare morphed in this time to a tired, frustrated, baffled gawp.

52.

**Anna Bush**

*Dad*, 2021  
Giclée fine art print

*Dad* is taken from my new series of digital and oil paintings which explore my family's archive of photographs in a gestural and painterly approach. I have always been fascinated by photographs, the stories behind them and how each one preserves a moment in time. My family are from the Medway towns in Kent and these paintings depict life in Kent including days out in Margate.

53.

**Elisabeth Bartlett**

*Adam 1*, 2018  
Acrylic on paper

Gestural paintings focus upon movement rather than on carefully plotted outlines of the human form. The artist needs to capture quickly in a minimum of strokes and marks the shapes made by the body as it moves. For this painting the model Adam walked around the studio in a circle. I had to decide which particular moment to focus upon and only paint for the few seconds that he was in this position. Paintings made this way can produce a lively sense of the power and freedom of the human figure, and this is what I am aiming for in my work.

54.

**Michelle Marshall**

*The Blue Woman*, 2019  
C-Type print

*The Blue Woman*, commissioned by Nataal Magazine.

55.

**John Sims**

*Social Distancing in My Village (A Fantasy)*, 2020  
Graphite and oil pastel on board

Prior to making this, my work had become increasingly abstract, inspired by walking in the Kent landscape. Somehow due to Covid and the restrictions, abstraction seemed the wrong way to explore the Pandemic. Hence this painting. I was sitting watching people social distancing around the village green and the inspiration came to make a work that was both a statement and a humorous take on the current situation.



56.

**Jonathan Insole**

*Fighting Bill Tracy from Dover*, 2017 – 2018  
Acrylic on board

In the Pogues song 'The Wild Rover' they sing about fighting Bill Tracey from Dover. It's about a massive sailing ship with an incredibly large cargo. I imagined Bill Tracey being an ex-soldier from the Dover Barracks and this is my portrait of him.

57.

**Tsvet**

*Nebondwoso (Conveys a Meaning of Unhappiness and Contempt in the Ghanaian Twi language)*, 2016  
Acrylic paint on canvas board

This painting is a stylised view of a Ghanaian market trader who was fed up with a customer offering a low price for her wares. Her look to the potential customer was a mixture of contained fury and contempt. Her heart was not at ease with the offer.

58.

**Studio Lenca**

*Charlando en el Jardin (Chatting in the Garden)*, 2021  
Oil on canvas

59.

**Shaun Stamp**

*Untitled Self Portrait with Petunia*, 2020  
Digital print on archival paper

*Self-Portrait with Petunia* reflects the symbol of my Native American heritage to show solidarity with on-the-ground activists who are called 'water protectors', who are against the pipelines being placed

on their lands because of its impact on the climate crisis, oil spills and infringement on Native treaty rights.

*For full caption see number 17.*

60.

**Felicity Gill**

*Snog*, 2020  
Oil on linen covered board

I was inspired by nostalgia for fun times and seaside holidays of the past and amateur photography. I have been experimenting with capturing fleeting moments and memories by smudging the paint, so the figures emerge like ghosts, taking form in front of us.

61.

**Ricardo Sleiman**

*Cow Face Variation*, 2021  
Giclee print on Hahnemühle German Etching paper

*Cow Face Variation* was inspired by my getting back into yoga during the pandemic. While being involved in zoom classes I started imagining how various poses and positions could be combined together to create ambiguous forms of the body. The name of the piece comes from the alteration of a particular pose.

62.

**Max Kimber**

*Say Nothing*, 2020  
Original 1960s photograph, gold leaf, collage and oils

Take a moment, wait a bit ... do you need to say anything? Sometimes keeping quiet is the best plan! Say nothing.

63.

**Shaun Stamp**

*Untitled Study of Hands, (France), 2020*  
Digital print on archival paper

I hand a book on drawings by Albrecht Durer and the practice of washing our hands with 'hand sanitiser' inspired me to make new illumination photography that reflected our current existence and faith in the future.

*For full caption see number 17.*

64.

**Bill Prickett**

*Bolted, 2020*  
Wood and steel

*Bolted* is part of my new collection which was originally inspired by the unusual objects (from barbed wire to a watch) I have found embedded in the many pieces of wood I have carved over the years. The materials, which are a mix of natural and man-made, also show how you can find man's influence almost everywhere. With these more abstract pieces, I have tried to surprise the viewer with a contrast between the visual texture of a sculpture and the expected physical properties from which it is made. I hope it makes the viewer question the material in front of them — and maybe take a second look.

65.

**Scott Lee Freeland**

*Buchi\_Emecheta, 2019*  
Screenprint on paper

This CMYK screenprint was created after using a digital inkjet corruption process on my original digital painting. It is part of my project *Don't Judge Me* that attempts

to bring forth individuals with genuine worth that may have been overlooked, undervalued or misrepresented. It was a reaction to the growing number of false gods and vacuous celebrity that the media propagate to the masses and an attempt to offer alternatives. This project itself represents a strand of my wider theme of disconnection, an exploration of how parts of society appear to have a much greater reliance on digital media, and a diminished connection with nature and real-life activities

66.

**Gerry Atkinson**

*Supporters Attending a Solidarity Event to Support the BLACK LIVES MATTER Campaign in Whitstable, Kent, 5th June 2020*  
Digital print

On the 5th June 2020 with just over a day's notice, via a private Facebook group set up by a local campaigner and through word of mouth, around 150 Whitstable people turned out for a socially distanced event on the beach. It was in solidarity and to support the BLACK LIVES MATTER campaign against the murders, violence, and systematic racism towards black people and an end to white privilege. JUSTICE AND EQUALITY FOR ALL was the theme and local people and residents spoke to the supportive crowd. This is one photograph of many taken that day, which the private Facebook group members have seen.

67.

**Selma Malasi**

*Groggy, 2021*

Oil paint

This is a painting of artist and model Jazzelle Zanaughtti who inspires me a lot. They post pictures of themselves, and I was drawn to one of their images in particular because it portrayed a sort of glumness I was feeling at the time that I wanted to capture. I wanted to use grey tones with some pinkish hues and I used thick layers of paint to create the wavy hair.

68.

**Tim Molloy**

*Family Group 1, 2021*

Various recycled plastics and wood, pink eyes

A group of three figures, each an assembly of found flotsam from the Thames Estuary marshes.

69.

**Tim Molloy**

*Family Group 2, 2020*

Various recycled plastics, metal and wood

A group of three figures, each an assembly of found flotsam from the Thames Estuary marshes.

70.

**Ara Moradian**

*Morning Star, 2021*

Stoneware clay and glaze (Raku)

Raku fired pot inspired by the weapon of the same name.

Raku is Japanese pottery used traditionally in Japanese tea ceremonies. The process this pot was fired in is called the American or Western Raku where the kiln is actually opened at 1000 degrees and the pot is red hot with molten glaze. Then quickly, it is placed in a container of combustible materials (sawdust and/or paper) — this is known as reduction or smoking. The burning combustible creates black smoke which blackens the raw clay directly or through the randomly forming cracks in the glaze (crazing). When the pot has cooled down sufficiently it is washed and dried, revealing a multitude of beautiful lines and colours with intersecting black smoke lines. That's if one is lucky and the pot survives!

71.

**Cherry Tewfik**

*Plato, 2021*

Porcelain and silver

I am currently exploring colour, ovoid forms, links with other artists and materials, and the possibility of making and using simplified ceramic heads with groups of disadvantaged children as a teaching approach. These 'philosophers' can be simply made with limited features as stand alone sculptures or in groups to provoke conversations around gender, ethnicity, mood, vocabulary and social behaviour. I then enjoy embellishing them with silver rings and studs.

*Curator Lennie...*

*How do we signal queerness? What do we see in other people that makes us recognise queerness? What physical changes do we make when we fully embrace our queerness? Shave your head. Get a piercing. Reimagine yourself. Piss off your parents. Rebel. Remember*

*when having a piercing in your left ear meant you were gay? Remember when you got your nose pierced and everyone told you that you were a lesbian? Remember that look you give each other when you pass on the street and just know... Well our Gaydar is off the chart because this pot is so obviously a homo! Maybe we are just yearning for visibility or representation of our community but we saw this piece and just knew it was one of us. They are a model, you know what I mean? They do a little turn of the catwalk...*

72.

**Warren King**

*Woman with a New Hat, 2020*

Acrylic paint and spray

The title *Woman with a New Hat* is a semi humorous parody of a certain type of traditional portrait photography and painting whereby the sitter will be dressed smartly in bonnet and gloves etc. Of course, in my painting there is no new hat, more a ring or halo of light surrounding the figure. My aim was to subvert expectations of what a portrait should be; my preference is for the figure to exude mystery as to its character and gender.

73.

**George Morl**

*Orange Orient Warrior, 2020*

Laser print

*Orange Orient Warrior* is a subversion of an archived riot police figure reimagined as a civilian individual equipped with futuristic inclusive communication technology to support educational knowledge whilst celebrating individuals with agency and autonomy.

In Morl's underground secretive world and virtual space of the 'Autistic Trans Matrix' (ATM), a visual collective of emblems and characters become vehicles for depicting a community that distribute technologies and access to networks, which are adapted and evolved to support the immediate mutual understandings of differences in communication and identities.

These avatars explore the autistic and LGBTQIA+ communities in virtual spaces including videogames, servers, chatrooms, social media, and communicate identity through colour codes, emojis, flags, images, outside of language barriers.

74.

**Steve Parnell**

*Tinder, 2020*

Oil paint on canvas

A portrait.

75.

**Sharon Cooper**

*Fab, 2020*

Aquabeads

I soothed myself as a child making art in my bedroom. I've revisited this making and dreaming ... losing myself.

*Curator Lennie...*

*Celebrating sexuality. Concealing sexuality. Explicit sexuality. Hidden sexuality. Ambiguous sexuality. Overt Sexuality. Multiple sexuality. Changing sexuality. Open Sexuality. Seeing sex. Hiding sex. Wanting sex. Having sex. Loving sex. Normalising sex. Group sex. Casual sex. Safe sex. Discussing sex. Healthy sex. Wild sex. Slow sex. Awkward sex.*

*Comfortable sex. One off sex. Sex Party. Sex Club. Sex talk. Sex work. Sex Education. Sex Liberation. Homosexual. Bisexual. Pansexual. Omnisexual. Cupiosesexual. Gyneseexual. Polysexual. Pomosexual. Skoliosexual. Spectraseexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual. Sexual.*

77.

**Dave Asthouart**

*CATastrophic Cups Appeal*, 2019  
Mixed media: mainly recycled materials

The inspiration for the sculpture in this exhibition is the pollution caused by single use cups. They can pollute our towns by being discarded on the street and, since they are often plastic lined, they are difficult to recycle and end up in landfill, polluting the planet.

78.

**H E Morris**

*Tale of Time*, 2021  
Oil on canvas

I made this painting while in lockdown. I was painting in my apartment and desperate to recreate a feeling of freedom in nature within my own space. I was dreaming of having a bathtub to escape into, but instead I was left with only my imagination.

79.

**Joff Insole**

*Edith Piaff*, 2020  
Acrylic on board

This is a portrait I made during a residency in 2020.

80.

**Gillian Gambold**

*Simultaneous State 1*, 2019  
Acrylic on canvas

*Simultaneous State 1* is one of a series of acrylic paintings produced during 2019-2020 exploring a hybrid anatomy. The figure is part human but has transmogrified into something more akin to an insect. A rib cage is clearly visible but is encased within a black carapace. Just off centre, a rudimentary heart beats and elements of flesh slide off the base of the canvas.

81.

**Rebecca Strickson**

*Future Rituals — Who Came from Where and Why They Cannot Return*, 2019  
Cotton drill and leather

Our rituals in the future will be based on our actions now. If we don't protect the planet, how will we celebrate it? Will we even be here to do so? Imagine how far backwards we may go if we survive to go forwards.

82.

**Tsvet**

*Steise*, 2018  
Acrylic on canvas board

*Steise* is a composite stylised image of many people from several countries and attempts to provide a vibrant picture in a range of colours.

83.

**Pat Macdonald**  
 *Holding Hands, 2020*  
Digital giclee print

Pat Macdonald draws what he feels and expresses what he needs to. He likes to record and bring himself closer to the moment through drawing, through looking and memory.

84.

**Tracy Davidson**  
 *Bruised, 2020*  
Embroidery and digital print on vintage handkerchief

This piece reflects some feelings and memories from my childhood. My father was in and out of prison my whole life for various crimes, including some violent ones. When he came home, he had very little tolerance and I witnessed some explosive outbursts and violence towards my mother and later, his girlfriend. The teddy bear is for me, a symbol of childhood and the tallies depict counting the days that my dad was away from us. Despite his unacceptable behaviour, I still loved him and missed him greatly when he was in prison.

85.

**Anthony Heywood**  
 *CORAL CORAL, 2021*  
Mixed media including steel, wax and ceramic forms

I juxtapose the readymade form within the structure with an imaginary world. My engagement with the environment is through witnessing how our beaches, rock pools and atmosphere are subject to environmental changes and human

intervention. The sculptures admit to the fascination of the material object but also seek to question the depth and consistency of our civic values. The sculptures have an intimate engagement with our formal understanding of nature, whilst I hope also creating an ambiguous response as I juxtapose upcycled surplus building materials with classical form.

86.

**Margaret Mouzon**  
 *Doors of Perception, 2019*  
Silver gelatin print

Through the medium of photomontage and collage I have, in this work, used silver gelatine prints in the traditional papier-collé technique. Essentially it is about time and space and our place in the universe, the apparent loneliness of our lives in the vastness of space.

87.

**Callum Read**  
 *Dazed, 2019*  
Photographic digital image

I took this portrait spontaneously when I was still learning about my camera and how to use the settings to produce an image that I liked. This piece was created with a long exposure to create a sense of disorientation and dizziness. The figure's facial features are just visible under the blur and their expression difficult to read.

88.

**Callum Read**  
 *Medial, 2020*  
Photographic digital image

This piece was taken during a photoshoot for one of my college projects during quarantine, where I was attempting to



imitate Nan Goldin's iconic flash photography. My model had run upstairs to grab something, and I snagged this shot on a whim. It ended up making a very unique photograph that I'm really proud of and I love the movement captured in the skirt, as well as the hand reaching out.

89.

**Emma Harvey**

*Untitled [12], 2019*

Oil on wood

*Untitled [12]* is part of a series of on-going tondo (circular) paintings. The paintings within this series draw upon different representations of the female in art history and popular culture; some of these paintings are overtly sexualised while others focus on the objectifying and idealising of the female figure. In this painting I was interested in contrasting some of those earlier themes with a more contemporary, empowered notion of womanhood. The painting is influenced by imagery from the riot grrrl music scene of the early 90s. Although this scene focused on female empowerment and the musicians were outspoken, particularly about male aggression, I was drawn to the ambiguity in the look of the main figure which could be interpreted in many different ways by the viewer. Through the more aggressive painterly marks I have tried to draw the viewer towards her face as the primary emotional point of reference in the painting. This painting is also influenced, in part, by its sister painting, which is more abstract and gesturally painted. I was also interested in referencing some of the more kitsch and pop influenced imagery in contemporary tondos with the cartoon figure on the right of the painting.

90.

**Sadie Hennessy**

*Iron Pyrites, 2021*

Digital print on Hahnemuele

Photo Rag paper

This is a digital collage created from a slide found amongst a discarded cache of local newspaper slides, in the cellar of a Margate shop. It was given to me by the shop keeper who knew that I had an interest in such things after seeing my show *Souvenirs of Cliftonville* in 2014. I created this image as part of a body of work I have been making during lockdown, combining animal and mineral forms, inspired by JG Ballard's *The Crystal World*. *Iron Pyrites* is also known as Fool's Gold.

*Curator Mia Pollak...*

*The immediate signal to Margate, seaside, camp, appeal in this artwork. The technicolour aesthetic speaks to a certain time and the addition of the glittery head subverts the original. This year Margate Pride presented its inaugural Mx Margate: A Very Queer Beauty Pageant. It is an opportunity for us to celebrate alternative ideas of what's deemed beautiful. While there's clearly a cheeky wink to our town's heritage, we wanted to challenge the ideas around 'beauty', discarding the gender binary (hence 'Mx') and promote all the ways in which presenting an aspect of your authentic self is truly beautiful. Many of the artworks we have selected present alternative ideas of beauty or ways of being and we hope visitors can see aspects of themselves reflected.*

91.

**Joshua Osborne**

*Nathan, 2020*

Digital print

This portrait is from a series that documented Nathan, my next-door neighbour on their journey to becoming a drag queen.

92.

**Alison Allum**

*Darkest Thoughts, 2020*

Lead glass kiln casting from a wax model

A portrait of the blackest imaginings of depression.

93.

**Alison Allum**

*The Curse, 2020*

Lead glass kiln casting from a wax model

A portrait in glass of the monthly woes of womankind.

94.

**Alison Allum**

*Militant Vegan, 2020*

Lead glass kiln casting from a wax model

A portrait of a modern-day food evangelist.

95.

**Kath Thompson**

*What Next, 2019*

Oil on canvas

I was painting from images of Giotto's Fresco's from around August 2019 until the end of December 2019.

96.

**Tomas Poblete**

*Teddy Horse, 2020*

Acrylic and industrial paint on canvas

In my paintings I use colour to suggest a distant connection to memory and everyday life in a figurative, abstracted and rebellious manner. Folkestone has a heightened sense of living 'over the edge' of something, as things move forward and change becomes visible. I focus my inspiration on personal experiences that tend to allegorise *The Original American Dream*. I am inspired by the characters and communities that feel left behind, by the eccentricities and innocence of local history. My images often sketch down a hardened coming of age through an assembled collection of amateur aesthetic landscapes that appear expressively in space. Lived objects, found images and collected memories build no narrative strand, though they do tell a story where a latent sense of drama lurks unconsciously and untidily close to everything.

97.

**Rebecca Waterworth**

*Scarf Possibilities, 2020*

Digital print on textile

The image uses a template of a scarf created by my father that over the years became tattered. The headscarf design allows for a space where anything can happen, allowing imagination and play to occur (my father used silk paints to create his design). The design includes the shape of the tattered silk scarf as a reference to what came before. I use a selection of drawings and collages which I have collected over the years to create the initial design for the scarf which I then



work on top of with painting and drawing medium. The piece was cut up and digitally scanned to reproduce as a digital print onto silk and displayed on a stretched canvas of linen reminiscent of textile displays in museums.

98.

**Charlie Evaristo-Boyce**

*Dengue Fever, 2020*

Paper and ink

The original pencil drawing was made whilst I was in Tiruvannamalai in India and encompasses all the hazards and pleasures of everyday life. Riding a scooter is the most thrilling fun you can have but also comes with its accidents. Water is holy and life-giving, but too much can cause flooding. Wild dogs can be effective security, but it depends if they are protecting you or warning someone else of you. Fire is a primeval pleasure, an essential tool, but in modern times is seen as dirty and polluting. The pylons represent electricity and communication technology; these devices appear to make life easier and more connected but at what cost to the environment? To physical human interaction? Whilst drawing this I was being attacked by mosquitoes, they were buzzing in my ear like electricity, I'm not sure they have any benefits apart from being bird food.

99.

**Charles Williams**

*Selection Panel V5, 2021*

Oil on linen

My practice is about what it means to be a contemporary British artist. When I was a student at Maidstone College of Art and then the Royal Academy Schools in London, I realised that the artists I liked

were French, German, then American, and, like an idiot, I decided to start by looking at what British artists had managed in the past. This has bogged me down in art history and made me imagine that the British watercolourists, Reynolds and Sickert, might be my chief inspirations, and forget that I used to enjoy entertaining my friends with pornographic and satirical drawings on our school desks.

100.

**Corinna Spencer**

*Women in the Landscape, 2020*

Acrylic, watercolour and pencil on paper

Spencer's approach to painting pushes at the limits of recognisable figurative forms while suggesting personal turmoil beneath the skin and the fluidity and uncertainty of daily life. Within an uncanny landscape Spencer embraces subjects such as love, death and solitude.

101.

**Sharon Cooper**

*Saw, 2020*

Wood and lace

Saw is about the strength of woman — the power of the feminine.

102.

**Rachael House**

*Queer Joy Is An Act of Resistance, 2021*

Acrylic ink on handmade cotton rag paper

I drew this in February 2021. We'd gone through a year when Pride events were online, and LGBTQIA+ people were unable to gather together to celebrate in the streets. There was much talk on the news about families separated, but queer

families, chosen families, what Armistead Maupin calls our 'logical families', were not mentioned. Alongside queer rights being rescinded in many parts of the world, it felt like a kind of erasure.

103.

**Eric Parker**

*Unnamed Alien, 2020*

Digital print (mask made of sheep hair and recycled materials)

This photograph is part of a series of alien and human characters I have been creating and photographing. The images are playful, sinister, ambiguous and unsettling. The mask is made from hand dyed sheep's fleece sewn onto a purpose-built mesh helmet, finished with papier-mâché details. Shot on a digital camera.

*Curator Lennie...*

*A lot of the pieces we have picked feel like they celebrate otherness. As queer people we are often noticed for our queerness. From miles away people see it. Sometimes even before we know ourselves. Often from a young age and often when we would rather not be noticed. People see queerness in you immediately it seems, and can use it to make you feel just like this. Alien. Monster. Like you have a giant furry pink head that you cannot hide away as you do all you can to try to blend in. For me this picture celebrates the unusual, the monstrosity camp, the obviously queer. It is a joyous representation of standing out and looking fab.*

104.

**Josie Richardson**

*Nude on iPhone, 2020*

Hessian and wool

105.

**Rachael House**

*Genderqueer Deity, 2020*

Ceramic, string, candles, rowan berries and bottle tops

Rachael House's *Genderqueer Deity* is a wall hanging apotropaic sculpture. It is stoneware ceramic, embellished with bottle tops, dried rowan berries and stamped ceramic charms.

*Curator Mia Pollak...*

*The 'olde worlde' look of this sculpture suggests something ancient and medieval; totemic, special, something to revere. Deities are charged with meaning and energy. Whether a Venus figurine, the Hindu Krishna or that guy Jesus, it's only right that queer cultures should have their own. I think some already exist — I'd make a case for drag queen and actor Divine, activist Marsha P Johnson or even the Golden Girls. Though these are all contemporary of course. This makes me think of art from the African continent, or Ancient Greece where society did not conceive of sexual orientation as a social identifier: Apollo had the most male lovers of all the Greek gods. The engraved female symbol, multiple eyes, use of stoneware is suggestive of masks from the Kuba Kingdom, female empowerment, the all-seeing eye and mythologies. For me it nods to many cultures and reminds me that queer folk have existed within them all.*

106.

**Courtney Beckett and Annie Murrells**

*The Hand that Feeds*, 2020

Digital print

*The Hand that Feeds* is a digital print of a cake sculpture made for our exhibition, *Desperate Measures*, held at the Brewery Tap UCA project space in Folkestone. The cake acts as a presentation of labour and care, bringing to the table a moment of gross mundanity. The pink marigold brings an element of faux fun to an otherwise disregarded chore. An image of a cake often holds a moment of celebration, the evidence of handmade effort and love. This piece is part of an ongoing body of work which explores dystopian housewife realities through subverting domestic objects and symbols.

107.

**Helen Excell**

*Lighthouse*, 2020

Digital print

*Lighthouse* was taken in Dungeness before the first Covid lockdown in March 2020. Dungeness is known for its desolate, peculiar and isolating landscape, little did I know this feeling would transpire through the following 18 months. I have photographed the lighthouse and other iconic elements of Dungeness many times before, but this momentary glimpse of this derelict building framed the lighthouse perfectly providing an alternative narrative at this historical juncture.

108.

**Margaret Mouzon**

*The Unknown*, 2020

Silver gelatin print

Through the medium of photomontage and collage I have, in this work, used silver gelatine prints in the traditional papier-colle technique. For some things in life, conscious knowledge is not enough. At some point we reach the edge of certainty, and no matter what instruments we use to increase perception and understanding we still cannot pass. It is this place that the work travels to, images combine in a subconscious thread through time emerging into the light.

109.

**Bob Chicalors**

*Janet's Back*, 2021

Photographic print

Portrait of Janet District Council taken by long-time collaborator Larnen Hawker.

110.

**Morgan Erbe**

*The Gateway*, 2020

Digital print

My artwork is designed to represent the idea of the different masks we wear socially in order to be accepted. The mask in the image draws inspiration from the Mardi Gras tradition and represents the celebration of embracing our darker less acceptable side.

111.

**Ba Stunt**

*Granny Spit*, 2021

Textiles, found objects, card and wood

We are swaddled in textiles from cradle to grave. They express our cultures, beliefs, status, character, and generation. In these sculptures, the textiles are not simply the stuff of construction, every piece of fabric contributes to the visual allegory, reflecting inner conflicts through the grotesque and the tension of ugly/beautiful.

From a continuing series about Mental Health, this sculpture specifically refers to Dementia.

*Granny Spit* is everyone's favourite, sweet old lady. But in a blink she is enraged, violent, spiteful, profane. Dementia can transform character without warning or reason.

I was my mother's main carer through fifteen years of Vascular Dementia. Powerless to prevent the gradual depletion of the interesting, intelligent, creative woman we loved, as each T.I.A. (Transient Ischaemic Attack) deprived us of her, piece by piece. Dementia does not take only the rational memory, the body also forgets. Mum lost the ability to swallow...

*Granny Spit's partner artwork, Daved and Confused, is in the Age UK gallery, artwork number 80.*

*Curator Mia Pollak...*

*I was immediately drawn to this artwork as it reminded me of the iconic, campy, irreverent performance artist Leigh Bowery — a hero of mine and someone who very much chimes with our Pride's ethos.*

*It appears as a kind of drag, but a punky subversive one and where the gender is unknown. I like the artist's use of mixed media and the very uncomfortable inclusion of the wasp having entered the head's mouth. This alongside its chintzy fabric and the floral hairline jars. It's both familiar and cosy whilst repulsive and scary. It plays to many of the themes in the gallery and that appealed to us in other artworks: identity, presentation, dismantling of gender, body dysmorphia.*

112.

**Jessica Jordan-Wrench and Eoin Furbank (with programming from Dave Webb)**

*Departures*, 2019

Wood, plastic and electronics

*Departures* explores the radically unstable concept of now via a purpose built split-flap display. Messages and memories emerge, fall apart and fall away throughout the day, as split-flaps clack, stick and whirr.

113.

**Oliver Herbert**

*Kent International*, 2021

Video projection with sound

Growing up in a regional town in the UK my childhood obsession with plane spotting was rooted in the concept of an escape to 'International Glamour'. Similarly, I found solace in Madonna's song 'La Isla Bonita', the soundtrack to what I considered to be

a more accepting parallel universe on an exotic island. I've always been intrigued with the abandoned Kent International Airport. During lockdown I made a film there which layered a karaoke version of 'La Isla Bonita' by Madonna, images of desolate aeroplanes and runways with signifiers of the exotic and opulence. I created a palatial terminal building out of collaged gifs, my portal to a new world.

114.

**Oliver Herbert**

*I Wanted Marbella but Got Margate*, 2021  
Mixed media: nail varnish, crystal vases, superglue and concrete

Inside the pink plinth of this artwork is a speaker playing an unlicensed version of 'Lambada — Kaoma' (from an iPod on repeat). Made from things I've found on Northdown Road, this artwork is about how I've always wanted to live somewhere hot and glamorous. It's made from crystal ash trays, cement, nail varnish and fish tank ornaments. I wanted to think about different realities and the idea of escape through using things that were available to me on my local high street.

115.

**Ann Bridges**

*Online Undies (Gents)*, 2020  
Oil-based printmaking inks

When the high streets were quiet and the shops shut I, like many other people, turned to the internet for essential shopping. Searching and scrolling revealed endless opportunities to purchase even the most basic of items.

116.

**Andrew Clarke**

*Menagerie*, 2020  
Prints, photocopies, cyanotypes and acrylic paint

Re-assembling offcuts and happy accidents from previous works, *Menagerie* presents a chaotic scene of faces and figures jostling for position within a confined frame. The use of flat areas of colour creates ambiguous spaces confusing the positive and negative and adding to the disjointed feeling of bodies caught in mid-action. At the same time these spaces create respite for the visually busy interiors that evoke a sense of contained energy and disturbance sublimated by a cartoonish humour.

117.

**Kirsty A Watson**

*Untitled*, 2020 *Yellow*, 2020  
Wood, metal, card, papier-mache, acrylic paint and gloss varnish

Kirsty's practice reverses the concept of the traditional design process. Beginning with a found object and using an intuitive design process means it is only in the final stages that the object's new form is revealed. Other materials are added to create a reimagined shape, surface and texture. Kirsty's practice is explored through hands and physicality with little focus on a refined flawless outcome, and more on the raw organic nature of her spontaneous and versatile process of making.

118.

**Maria Leiva**

*Under that Mountain*, 2020

Mixed media on canvas, using found items from Margate beach

The psychic reality and knowing that I am sharing with you today is part of visions and images I have received and seen over my lifetime, not only in Thanet but also in my travels and day to day experience.

119.

**Lesley Gray**

*Across the Nations*, 2021

Gouache, ink and watercolour

I come from Central Africa (on the Congo border) where people of different cultures, colours, sexes, nations and faiths mingle.

120.

**Josie Richardson**

*Rosie in Baileys*, 2020

Hessian and wool

Rosie enjoying life with her tatties out in a glass of baileys.

121.

**Merike Sein**

*Pink Bulb in a Coffee Cup*, 2019

Mixed beach combed finds

Over the years I have picked up detritus and litter from the beach. Some caught my eye to be kept for potential use in artworks. I was particularly astounded by the amount of discarded, partially broken-down dog balls found and I likened them to flower bulbs.

122.

**Rebecca Strickson**

*Future Rituals — The Hand in Power*, 2019

Cotton drill and leather applied fabric banner with fringing

Our rituals in the future will be based on our actions now. If we don't protect the planet, how will we celebrate it? Will we even be here to do so? Imagine how far backwards we may go if we survive to go forwards.

123.

**Ian Bride**

*Alebrije: Six-Eyed, Spotted Thwark and Commensal Thwark-Snake (Thwarkus Stiktika, and Thwarkopthidis Filomenos), Attacked by a Beaked Crabulus (Kavulas Ramphostis)*, 2019

Wood, acrylic, semi-precious stones and seeds

A Six-eyed, spotted thwark and commensal Thwark-snake (Thwarkus stiktika and Thwarkopthidis filomenos) are being attacked by a Beaked crabulus (Kavulas ramphostis). All three species were sympatric with the Jabberwock, Jubjub bird, and the Bandersnatch, described by Lewis Carol in 1871. Sadly, no further records of any of these species or their original distributions have ever been found.

124.

**Ted Harrison**

*... and was Crucified*, 2020

Coloured felt on polystyrene base

This work is a reflection on the timeless story of the crucifixion of Jesus — using contrasting coloured felt to create an ambiguous image.



125.

**Studio Lenca**

*El Historiante on Northdown Road, 2019*  
Digital photograph

My recent photographic performance work *Los Historiantes* looks at the folkloric dancers of El Salvador. This is an ongoing project in which I create portraits of myself dressed as a Historiante. Los Historiantes are a result of traditions brought over by the Iberian conquistadors during the colonisation of the Americas mixed with pre-Columbian beliefs. The Historiantes offer me an embodied archive of trauma that is still relevant today. When building these costumes, the collection of materials becomes difficult, and I often need to borrow from different cultures with similar histories; this process becomes the performance. The inability to access authentic materials for the costumes highlights my distance from the place I was born in as well as my lack of connection with Salvadoran culture due to being uprooted by war. I believe the trajectory Salvadoran people and many Central American nations have taken stem back to ancient histories, specifically the colonisation of the Americas by Europeans. This postcolonial intergenerational trauma is present to this day, and can be seen in public discourse of Latinx communities, especially in the U.S.

*Curator Ray Prendergast...*

*Living in a country where difference is not celebrated, our bodies, our experiences, our lives are politicised and used to fuel fear and anger towards each other. The anti-immigrant rhetoric that we see daily has created a place where seeing diversity celebrated is all too rare. This room is here to uplift the people of our community*

*and their stories. To share this space and platform with each other. Celebrating culture and diversity. Radically allowing space for ourselves to exist and be seen in our entirety.*

126.

**Ethan**

*Man with a Love Earring, 2020*  
Acrylic on canvas

This work explores topics and themes of identity and identity values. Raised in a religious household, I was encouraged to embrace a particular lifestyle which included the rejection of large elements of mainstream popular culture, and as a young gay teenager, I realised that practising as a Jehovah's witness was not compatible with my sexuality and my developing identity. I sought to challenge what was at the time seen as 'conventional'. I began drawing queer erotic art, a cathartic method I used to help express my emotions, battling inner turmoil over same sex intimacy. Further investigation into my own queer theory led to unearthing and ultimately embracing my own queer identity. *Man with a Love Earring* is the beginning of that.

127.

**Clayton Irwin**  
*Margate, 2019*  
Ink jet print

128.

**Ty Locke**  
*Metal Plastic Garden Chair, 2020*  
Welded steel

*Metal Plastic Garden Chair* is a copy of a garden chair welded out of steel.

129.

**Kavel Rafferty**

*Fifty Nine Roses for My Dad*, 2021

Ink on vintage postcards

‘If I were down to my last fiver I would buy flowers rather than food’

When my dad Peter Myles Rafferty walked into a room all eyes were on him: he was funny, intelligent, generous, well read, eloquent, handsome, adventurous, charming, cynical, ahead of his time and sometimes sentimental. He was also an alcoholic and deeply troubled. He did the best he could to be a good father, but he was ill equipped for the role.

He loved me and I loved him.

May the long time sun  
Shine upon you  
All love surround you  
And the pure light  
Within you  
Guide your way on

130.

**Alex Chinneck**

*Fire in the Jelly*, 2020

Painted, patinated and waxed bronze

Alex Chinneck has created the illusion that a traditional fire extinguisher has been tied in a knot. The painted, patinated and waxed bronze introduces fluidity into a typically inflexible form and material. The surreal sculpture elevates an everyday object, playfully reconfiguring an extinguisher that was seemingly already present within the gallery. The sculpture is synonymous with the artist’s larger public works.

131.

**Studio Lenca**

*We Are All Immigrants*, 2019

Ink on paper

132.

**Emily Glass**

*Duck*, 2021

Ceramic, jesmonite, aluminium and textile

*Duck* is an imaginary hybrid animal located somewhere between pet, wild beast and overstuffed sofa.

133.

**Kirsty A Watson**

*Untitled*, 2020 *Pink*, 2020

Wood, metal, card, papier-mache, acrylic paint and gloss varnish

Kirsty’s practice reverses the concept of the traditional design process. Beginning with a found object and using an intuitive design process means it is only in the final stages that the object’s new form is revealed. Other materials are added to create a reimagined shape, surface and texture. Kirsty’s practice is explored through hands and physicality with little focus on a refined flawless outcome, and more on the raw organic nature of her spontaneous and versatile process of making.

134.

**Claire Knights**

*Thunderbird 2*, 2020

Plywood, birds wings and chains

*Thunderbird 2* is a winged toilet swing made from layers of plywood, birds wings and chains. Part of a tongue in cheek,



playful body of work from a surrealist paradigm of subversion. A nod to Duchamp, childhood memories playing on swings and the freedom that represents, abject, with scatological associations, but also angelic and cherub-like soaring through the air.

135.

**Melanie Jordan**

*Pin Cushion*, 2020

Fabric, metal pins and needles

Made with avocado stone dyed cotton hand stitched together. The pins stick out through the fabric, symbolising the ambivalent feelings of a mother of a dependent adult piercing through from the private internal, out into the external public sphere.

136.

**Rebecca Rayner**

*Abicere*, 2020

Textiles and discarded materials including wax, plaster and string

*Abicere* is made of discarded materials, namely upholstery foam cut offs, unwanted fabric and wax remnants, contorted, tied, and encapsulated in viscous layers of dripping wax. The 'fleshy' form resembles the carcass of animal and rotting flesh and yet is simultaneously reminiscent of icing, sponge and cake, creating an ambiguous landscape that both repulses and attracts the viewer.

As well as from her passion for vegetarianism and the environment, Rebecca draws inspiration from post-structuralist theory, the works of Julia Kristeva and artists including Louise Bourgeois and Berlinde De Bruyckere. Themes of excess, consumption,

objectification and the abject run through her work.

137.

**Jemima Brown**

*Kitty*, 2019

Clothing, wicker and Jesmonite

*Kitty* is also from my recent body of work *The Great Indoors*. The cat pictured on the T-shirt is Kitty 97. She joined our family in 2018 via the brilliant Thanet charity Cats in Crisis. The hands are casts taken from my son.

138.

**Miraj Ahmed**

*Untitled — How to Lean Elegantly*, 2019

Mixed media assemblage

*Curator Ray Prendergast...*

*Queering the objects we see every day. Dressing up. Dressing down. Sustainability. We see the character in them. We see ourselves in the figurers. What to wear? Where to go? Who we are? We love this piece as it feels like us. The simplicity of ourselves in a world where the complexities are overriding. The transformation of these day-to-day objects rings true as we are constantly transforming and transcending away from the binaries and expectations placed upon us.*

139.

**Daniel Andrews**

*Untitled*, 2020

Concrete, chicken wire, brick and ratchet strap

Inspired by the works of Wolf Vostell, Jorge Méndez Blake and Carl Andre, using

bricks acquired in 2019 from a demolition site near Margate, and utilising techniques learned through my background in construction. The work encompasses a man-made intervention that demonstrates the gap between natural and man-made objects. Further to this, the work is a commentary of the mundane yet unique identity of a brick. Attention is drawn to an object that is so common and therefore overlooked.

140.

**Ty Locke**

*Floppy Broom*, 2020

Wooden broom and nylon string

*Floppy Broom* is a broom I cut into 72 sections and reconnected with string.

141.

**Henry Collins**

*John Cage*, 2020

Cage and card cut outs

This is one of the most self-explanatory pieces ever made, but I will elaborate. *John Cage* features famed actor John Wayne, American statesman John McCain, a can of John Smith beer, musician John Lenon, *The Grapes of Wrath* by John Steinbeck, conceptual artist John Baldessari, punk rocker John Lydon, heartthrob Johnny Depp, religious figure John the Baptist on the john, a rubber johnny machine, 17th century English political philosopher John Locke and a Papa John's pizza eternally trapped together in the purgatory of semantics.

142.

**Sally Hewett**

*Nursing Chair with Placenta Footstall*, 2021

Victorian chair and footstool, Lycra, angel skin, padding and embroidery silk

The nursing chair belonged to my granny, and she used it to breastfeed her children. My mum inherited it from her and I inherited it from my mum. It's a chair that carries the family history — we've all sat on it to do all sorts of different things. My mum reupholstered the chair years ago when she was young and it was worn and in need of reupholstering again. I wanted its new upholstery to reflect something of its history.

143.

**Sally Hewett**

*Louis' Chair*, 2021

Antique French chair, Lycra, padding, embroidery silk and papier-mâché

I made this chair after I heard a story about Louis XIV and his eating habits. After he had eaten to the point where he could eat no more, he would leave the table and go to another room where a chair was carefully positioned to enable him to vomit into a bucket. After he had recovered himself, he could then return to the banquet for the next course.

144.

**Max Kimber**

*My Magnificent Boy*, 2021  
Vintage taxidermy bird and  
porcelain cherub

*My Magnificent Boy* is based on a collage I made from a vintage 1950s photograph of a young man with his arm around his rather shy-looking girlfriend. This collage was in my mind when I visited an antique shop in Rye, Sussex and saw the cherub, with his arm outstretched just like the boy in the photograph collage I had so recently made! It was just a matter of time until I found exactly the right, shy-looking bird to nuzzle next to the porcelain cherub ... and I really love the way it turned out.

145.

**Tracie Peisley**

*Relic*, 2021  
Ceramic (raku fired)

Ceramic sculpture intended to convey a sense of intimacy and abandonment. Two pieces one laying on the other in a sanguine post-coital pose. I wanted to hold onto what I remembered. When intimately involved with another it feels as if you are one, you wear the same expressions, make the same gestures. After all you have studied every part of each other and like a diamond this information is secreted away somatically. When separated indefinitely there is nothing left but to be a magician, to hold the clay, close my eyes and bring back the missed person. Not simply the limbs, but the way they fell, their length and languid fluidity. The poetry of someone. A sense of the conversations, the warmth, the knowing of each other.

146.

**Lizzy Rose**

*Angry Internet ♀*, 2017 – 2020  
Raku fired stoneware clay and shino  
glazed stoneware clay

I started making these when I started using Tumblr and Instagram specifically. I felt the conditions of these sites allowed me to be seen by people I did not know but shared something with. I posted about my illness and my life and also my fantasy life. I like the mash of politics and fashion that has been used to further social conditions for ♀. They came from seeing fem communities online blossoming making their own rules.

147.

**Franzi Sordon**

*We Dig, We Water, We Grow,  
We Reap, We Sow*, 2021  
Sound (composition of field recordings)

The soundscape *We Dig, We Water, We Grow, We Reap, We Sow* was composed and recorded in Margate in lockdown in early 2021. Inspired by taking in the sounds during a day's work at the Windmill Community Gardens, it sums up the experience of calmness and connectivity induced by organic tones like the chirping of birds or buzzing of bees, the rustling of leaves, sounds of wind and water, that can be found when gardening. The piece serves to reflect the natural rhythms one hears while working outdoors, sowing, harvesting, growing. Mother Nature's sounds stimulate our human brains and help us realise physically and cognitively — especially in currently challenging times, where borders can't be crossed easily and where anxiety and stress levels can be high — that everything will be all right, because birds sing when they feel safe.

148.

**Miraj Ahmed**

*Here and There*, 2018

Acrylic on canvas with steel acrowprop

Two paintings are supported and compressed into place on the ground and ceiling using a construction acrowprop. Each has been painted with a line that picks up on the geometry of the room, but the force of the prop distorts the line.

**Screening Room**

149.

**Sandy Eames**

*Sensory Overload*, 2019

Film

*Sensory Overload* is a short, experimental film which aims to convey my personal experience of being autistic. Sensory difficulties can be a daily challenge for many autistic individuals, and it remains a poorly and often misunderstood condition. Sudden noises, strong smells and bright lights can be overwhelming for some; even painful.

150.

**Anthea Hamilton / Open School East**

*La Poupe*, 2020

Short film (15:00)

*La Poupe* is a fine art film project, directed by Anthea Hamilton and produced in collaboration with Open School East (OSE) Associate Artists. It investigates the image of the sailor as an archetype. Via a nightmarish dreamscape we highlight the dangers of falling into a world of imposed stereotypes. The story explores and twists themes including masculinity, body image, labour and expectation.

151.

**nancy violet**

*L'expérience de Femme*, 2020

Film

This is a film collage of some of the things that make up the experience of being a woman. It draws on personal experiences of myself and other women, highlighting the everyday casual sexism that is so often experienced. It is an exposure of the things women deal with daily, and a reclamation of our space and our own bodies.

152.

**Duncan McKellar**

*Ray of Hope*, 2018

178 People wearing mirrored masks

*Ray of Hope* — 178 people wearing mirrored masks standing in a 1-Kilometre-long line crossing the U.S and Mexico border. This artwork aims to symbolise the continuity and interdependence of the two communities of Douglas Arizona in the United States and Agua Prieta Sonora in Mexico. Both communities are now divided by a large metal border wall yet rely on each other and share co-dependency. This artwork invited members of each community to join together in one line under one sun as a symbol of unity.

153.

**Squidwin Triumph**

*Rest in Peace Jacques Cousteau*, 2020

Microphone, PA

*Rest in Peace Jacques Cousteau* is a song and selection of songs about climate change sung from the perspective of a French squid.

154.

**Kit Griffiths**

*Dic Pic*, 2019

Film

It is a vigorous, humorous and tender self-portrait exploring gender and transnarrative, the work of the artist, and the radical act of liking yourself.

155.

**Ted Rogers + Jess Frankland**

*Risky Business Vol 1*, 2021

Digital film

*Risky Business Vol. 1* is a feature length film consisting of 4 chapters, an introduction and ending credits. The first and last chapters see artist Ted Rogers perform in Elham Woods and Stodmarsh; the second and third we experience artist Jess Frankland perform in the Kent Downs and on Reculver beach. The film was performed and filmed by Ted and Jess themselves, taking turns to perform and film each other. In the film we follow their journey together in exploring performance as an act of protest and resistance.

156.

**Guy Oliver**

*Culture Caveat (Two-Thousand and Late)*, 2019

HD video

The video chronicles the artist's collection of Sunday Times Culture Section magazines that cover the whole decade of the 2000s. The artist narrates the film over a succession of shots of this odd collection. He recites a sprawling and absurd poem contextualising this slightly pointless archive while reflecting on a period of his life that is now firmly in the past.

157.

**Liene Steinberga**

*NO*, 2021

Short single channel film (1:56)

*NO* is a short video about the idea of the malleability of someone representing feminine traits. And how unusual and comical it can feel learning the simplest of things. It's about the lifelong character-building journey most people of female sex take, and how people seeming to be the closest to them — their partners — use the gaps in their self-worth selfishly because that is what they have been conditioned to do. *NO* has an important message to everyone about setting boundaries, learning that we are enough and that we never have to please anyone.

158.

**ZouZou Group**

— *door open* — , 2019

3-screen DVD

From 2014-19 a Kent-based artist made — *door open* — with a Syrian-based artist. Eleven impediments are listed as chapter headings, indicating the near-impossibility of making the work: communication and file-sharing could only be made through encrypted forms of social media for the safety of the Syrian artist. Made before Brexit and Covid had affected the UK, the daily confinement experienced by the Syrian artist is evident as she works under a long-standing military dictatorship in the Syrian war zone. It is too dangerous for her to be seen filming with her phone, and so she resorts to shooting downwards or alone in her small walled backyard, upwards. The horizon — and its symbolic quality as an imagined future — cannot be

represented. In contrast, the British artist, as if compulsively, is shown travelling internationally, which, since Lockdown, looks increasingly like a fantasy of 'Global Britain'. Apparently free to film what she sees from all perspectives, as the credits reveal, the countries the British artist visits are among the many somehow implicated in the continuing Syrian 'crisis'. Representing two independent female artists, — *door open* — is in the tradition of women's epistolary works, and challenges conventional Western prejudices about women from Muslim-majority countries.

159.

### **Shaun PRICKIMAGE**

*MargatePLUR in Laser with Local Voices Mixtape, 2020*  
Small laser, android tablet and audio mixtape

(The laser runs at intervals of 5 – 10 minutes)

*MargatePLUR*, an visual-audio installation that was on Margate seafront where Shaun PRICKIMAGE re-envisioned an old Primark building with the words 'PEACE LOVE UNITY RESPECT'. In collaboration with sound artist Hannah Holland, and supported by The Margate School, they released an audio mixtape in January 2021 featuring a diverse mix of mostly Margate residents. A homage to rave culture, selected samples from a pool of over 150 contributions with children and adults saying 'peace love unity respect' in approximately fifteen languages, including Finnish, Catalan, Polish and German.

### **Performances**

#### **Mr Blanche DuBois**

*Solitude, 2020*

Lip sync performance

The first piece is about solitude, the loneliness experienced while facing difficult situations and eventually making decisions to move forward.

#### **Mr Blanch Dubois**

*That Life, 2020*

Lip sync performance

The second piece is called *That Life* and it's about grieving the parts of oneself which once were and they are no more, facing the present in its current form.



*Text in response to Pisspot by Matilda Sutton (15.)*

*Are we all hiding our true nature? The constructs and systems we live in demand and dictate our ideals of beauty and the rituals we enact to achieve them, our gender as a performance over embodiment, our views of each other as we trigger subconscious desires that manifest as disdain for those who are bravely living in ways that we desire but cannot, as we are hiding our true nature. Buried under cultural and systemic conditioning that socially reproduces itself over many years with minute shifts reforming our zeitgeists and our fashion trends, directing acceptances and our embrace. All these shifts are forged by the brave and unapologetic, often those so different they could not become anything else. Within a culture desperate for the new and the next big thing, that exploits those brave soul's actions into the voyeuristic fodder for the masses; and before long, hairy ladies are hanging in galleries, posing in fashion magazine spreads and selling you roll-ons in deodorant adverts.*

*These works are esoteric, they speak from a symbolic life, altering the alter of expectation, defying the prescription and revealing an internal and eternal majesty around human otherness and our secret selves; of being outside the collective but uniquely an inhabitant of some earth, maybe this one, maybe not.*

*The sale and confrontation of these works address our horror and intrigue of the Other before it's celebration, this cultural phenomenon functions almost as the polar opposite of the pressure to assimilate to an oppressive, binary normal as discussed in other texts. Sometimes the Other is othered to such a degree it becomes a deity, a cultural front runner, the token of a new dawn (or fashion trend).*

*We must constantly interrogate the patriarchal gaze that pervades all gazes, with new lenses, new frameworks and no centres, rebel art works, feminism, queerness and the alternative can create systems and ideals that speak from our true super nature and not the systems of power that damage us. Class, race and gender that are not cis white, heterosexual, male and privileged remain widely unrepresented in the art world and although the submission process for this curation was anonymous; we (at most) endeavour to present a diverse and inclusive selection and if we weren't able to do so, we hope to (at least) conjure conversations around these subjects that all intersect with LBTQIA+ peoples experiences.*

*Lo Lo No*

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