

ACROSS-OVER-BEYOND

14 Sept - 14 Oct | Open Wednesday–Saturday 12 – 6pm

Viewings at other times may be available, by prior appointment

Across-Over-Beyond is an exhibition showcasing the work of UK-based early-career Trans+ artists as part of Fringe! Queer Film & Arts Festival's extended programme at Space Station Sixty-Five in Kennington, London. The exhibition is curated by artist, curator & DJ Rabz Lansiquot, with artists selected via a nationwide Open Call alongside panelists biogal, Eburn Sodipo, Fritha Jenkins, Sin Wai Kin and Josiah Moktar. Across-Over-Beyond is made possible with funding from contemporary art charity, Space Art.

The exhibition features work by Alina Abdullahi, Alimma Aldiyar, Autojektor, Nathan Beaton, Teef Chan, Sofia Del Carmen, Pierce Eldridge, Parma Ham, Elena Hoskyns-Abrahall, Koumbah Jannah, India Jaggon, Steph Linn, Izzy MacC, George Manhire, Chris Owen, Martha Summers, Tuesday, Avery Worsley, Eli Walkden (slvrfshmetalwlf) and Xiaoqi Yang.

The exhibition takes its name from the Latin etymology of the prefix 'trans-'. A word-/world-forming element, trans- means "across, beyond, through, on the other side of, to go beyond, to cross or cross over, to pass through, to overcome."

Across-Over-Beyond aims to celebrate the richness and range of artistic practices of artists who identify as trans, non-binary, GNC and intersex, especially in a national and international environment that is becoming explicitly more hostile to people of trans experience.

*Some of the works in the exhibition are for sale, please direct any sales requests to **acrossverbeyond@gmail.com**, and we will put you in touch with the artist.*

Note: All texts below are descriptions of works and practices provided by the artists involved in Across-Over-Beyond. Texts have then been edited by the curator for ease of reading.

Please be advised, this exhibition contains works of an explicitly sexual nature.

1. **Nathan Beaton** (he/him)

@nathanbeaton.art

'And now rest' and *'Bliss'* [oil paintings from series *The Male Form*]

Nathan Beaton is a contemporary, figurative oil painter who recently graduated with a first class honours degree in Fine Art from Leeds Arts University. His practice focuses on intimacy between men, directed through a queer, vulnerable and intimate lens that stems from his identity as a transgender man who transitioned as a child and has experienced continual evolution in terms of his relationship to his body and self. Beaton started to paint nude, transgender male bodies, and anonymous figures, in familiar and suggestively domestic settings to try and reach as many audiences as possible at a time when trans rights are under such scrutiny. Beaton hopes his work can educate, as well as be enjoyed, criticised and challenged.

2. **Tuesday (he/they)**

@chewsdayy

FAGGOT, *PUSSY* and *SISSYBOY* [digital prints with custom magnets]

Tuesday works mainly in painting and ceramics, drawing, writing and collage. His work tends to pull images in a maximalist fashion to abstract the body and its surroundings into the colourful and kaleidoscopic. Invoking the ephemerality of a marginal location and the marginalised body and the indeterminacy of the 'othered' experience, the collages include slurs, religious depictions, poetry, erotica, symbolic animals and foliage, and gay pornographic images.

These works came about from navigating gay sex as a trans man who is perceived as effeminate, navigating the hyper-masculine ideals of trans-masc and cis-gay circles. "The feeling, Tuesday says, "is the same as when I was young and staring up at the engravings in church, the imagery and icons within the stained glass windows were another ideal I couldn't live up to. These all sit on top of all the beautiful intimate moments I have had within queer sex and they all whirl together in my head. I wanted to depict that but to bring the beauty back".

The concept of "FAGGOT" is revelation through intimacy and emotion. This work references the baptism of Jesus by John the Baptist, a pivotal transformational moment in the Gospel, as the revelation of unbounded and unencumbered faggotry. It centres the serenity of the moment found in between two individuals, with the sea urchins representing the water bound metaphor of the "hedgehog's dilemma," illustrating the challenges of human intimacy. Cleansing, healing, emotion and purification are symbolised by opposing waves in encircling motion, baptismal waters, and purging croton & jalapa plants, known for their detoxifying effects.

In "PUSSY," the recurring theme of water deepens to the submersion in memory and its entanglement with fears and unfulfilled desires within relationships, particularly in the context of cis-trans gay relationships, where a pervasive unease lingers. How does one's partner perceive them – as a man, or are they fixated on the physical presence of a "pussy" during intimate and sexual moments? This unspoken uncertainty casts a shadow over all interactions. Within the baroque frame,imps and grotesque figures symbolise the overseers of this pervasive unease, watching over it. This unease finds further reflection in

the illustration of Job swallowed by the whale, representing the lowest point in his story, circled by the sharks that sense blood in the water.

"SISSY BOY" is an ode to the femme, embracing both trans and cis individuals whose gender identity has been questioned for more femme expressions. The poem on the left challenges the arbitrary confines society places on masculinity and its effects on who it restricts and excludes. Celestial symbolism with the moon in the poem and a sun pattern in the background emphasises the all-encompassing nature of the term "SISSY BOY" for those who've been labelled with it. This is mirrored in the depiction of the Virgin Mary atop the world, the ram's head forming horns symbolising the demonization of feminine expressions. Historically, those who have been called demons are those who break and reshape societal moulds, so, Tuesday reclaims the image of demon, through references to a snake, traditionally the most demonised creature in biblical lore, its skeleton serving as a metaphor for laying bare oneself. At the heart of this collage there is a revelatory focus, with explicit pornographic imagery are more prominently displayed than the other two collages. The erotica on the right, written from a perspective of a person liberating themselves from toxic masculinity to fully indulge in an orgy with two other "sissy boys", highlights a desire for unfettered pleasure without unnecessary divisions.

3. **Eli Walkden [slvrfshmetalwlf]** (she/her)

@slvrfshmetalwlf

*'A BEAUTIFUL KNIFE WHEN ITS TWISTED (AND A BEAUTIFUL CUNT WHEN ITS FISTED)'; 'HOT FLOWING', and 'TIT TORTURE'.
[Ink on paper]*

The artistic practice of Eli Walkden [slvrfshmetalwlf] investigates portraiture as a form of sexual exhibitionism. Spanning graphite and ink based pieces, her work pursues the transexual body, taboo sexuality and kink, holding a light up to these often prohibited themes. Her work interrogates what it means to be a sexual being as a trans woman, exposing the lack of dominant sexual autonomy allowed to other trans women and bridging gaps between these disparities. Working exclusively for an intended trans audience, with work published in Playthey and Almanac Press Journal of Trans Poetics, slvrfshmetalwlf has garnered a humble online following of freaks and retrobates to enjoy her work. As well as self-portraiture, her practice also focuses on depicting other transexual bodies, allowing these subjects to express a sense of control over their own bodies and sexuality. This body of work has used traditional handkerchief code colours to inform the pieces; red for fisting, yellow for piss, and dark pink for tit torture.

4. **Koumbah Janneh** (they/he)

@x_x_x_wife

honey on your grave / lem si suma bamel li baay (2023) [Sound Work, 16.10]

The indifference of bystanders (round 2) I am no longer woman or man / I have tasted power (2022) [film, live performance to camera, 09.57]

Kombah Janneh is a London, Banjul and Gadigal based artist, archivist and producer who's work spans performance, cultural production and experiential design. Their work primarily employs movement, sound, writing and film and focuses on personal transformation through question, action and result,

coming from the personal in a way that is woven into their daily life, yet in dialogue with larger social conditions and forces.

In early 2023, Koumbah brought their father's body home to be buried in Gambia. *honey on your grave / lem si suma bamel li baay* inscribes the sonic signature of place based on their return to their ancestral lands of Gambia, Senegal and Mauritania. Offering moments and particulars of the physical embodiment of a home within, and shared between, neuro queered bodies through states of connection, grief, displacement, spiritualism and joy, the work invokes queer identities and visions that are often framed as 'imported' and 'Western'. The artist uses, and plays with, Wolof words for queer and trans people without translation as a firm rebuke to this argument. Amongst passing connections, the artist pays witness to the traditional practice of 'Fetish' - often queer-led sonic healing ceremonies, their exiled queer uncle, a young trans boi, and an elder queen passed down from their father's childhood memories. And, of course the matriarchs who bear the weight of gendered expectation.

The indifference of bystanders is a testament to the loneliness of victory. "We prefer to celebrate the dead rather than make space for the bitter reality accompanied with the journey to triumph," the artist states. The work presents the position of the bystander embodied by the audience and the social condition of Black bodies and pain as spectacle. Part spell, part dialogue with Kara Walker's *Fons Americanus*, the work is the second from Janneh's 'Pound for Pound' series.

5. **Pierce Eldridge** (she/they)

@sissyanarchy | @pierceeldridge | @caitlin_mcloughlin_

'*SISSY ANARCHY*' (2023) [AI poster]

SISSY ANARCHY is an A1 poster (which folds down to an A4 magazine) and online newsletter, founded and edited by, curator, dramaturg, artist and writer, Pierce Eldridge and designed by Caitlin McLoughlin. It features essays, poems, and visions about contemporary politics where socialism, communism, and anarchism converge through the lens of trans queer theory and artistic practices against racism, transicide, femicide, and ecocide; with responses that address the abolition of the state, defunding militarisation, activist/archivist process/protest and relinquishing carceral institutions of their power. The print edition of SISSY ANARCHY is available to purchase at sissyanarchy.bigcartel.com.

6. **Steph Linn (they/them)**

@reduce_productivity

moltings I and *moltings II* [knit mohair & steel frame with forged hooks]

Linn's practice is an exploration of how they got here, a trans person, using this hacked 80's knitting machine, living a life of precarity under capitalism. They work with an 1980s knitting machine, hacked with an Arduino. This machine, brought back from obsolescence, is a key collaborator in Linn's practice; they use it to knit tapestries that collage together drawings, words, and archival images. Combining these with welded steel frames, Linn uses hand forged hooks to mount the pieces like pelts. Creating tension, understood as *the feeling before something happens*, is one of the artists' main aims.

Stretching, ripping, Linn likes to explore the brutal side of knit. They are constantly trying to find that sweet edge that transness

exists on – between vulnerability and voyeurism, interested in the political history of the knitting machine. The Luddites were smashing knitting machines, and binary code came from the punch cards used to program jacquard looms. Linn wants to explore the connections between craft and computing, and use their work to examine the strains that techno-capitalism places on workers. The artist uses the knitting machine as a tool and analogue to trace the development of industrialization and computing. Through tapestries made of knit and steel they pry open the machine's relationship to queerness & traditionally feminised labour, using these machines with a critical lens, speculating how we can demand useful technologies to create a post-capitalist future.

7. **Avery Worsley** (they/he)
@averiii00

Believe In Birkenhead (Jesus Does) [film, 05.40]

Avery Worsley explores themes of gender and sexuality through the lens of working-class Britain via an exploration of masculinity in their hometown of Birkenhead. Worsley believes that humour is the most accessible form of communication and is interested in making work that is serious, yet fun, poking fun at important topics in a way that can be enjoyed by the people the work is about. They say, "I look at the things that controlled my childhood, such as Adidas tracksuits, blokes dancing at the speed of lightning, older women having 'mothers meetings', fighting, football, Steven Gerrard, and anything else within the realm of lad culture. I read a quote somewhere, it reads something along the lines of 'art school takes working class people away from their environment, and encourages them to re enter, but this time as a spy'. This quote has lived with me,

and is something I am constantly trying to avoid. *Believe In Birkenhead (Jesus Does)* explores the relationship between hometown rituals and the effect that this can have on growing up as queer. Content warning: *transphobic street harassment*.

8. **Chris Owen** (they/them)

@chrisowen__

My heart is roses and wildflowers for you [digitally knitted tapestry with ribbons]

Long haired girls [glazed clay ceramics]

24 drawings [pen on A4 paper]

My heart is a blue sea for you, treetop vines meet silver skies [film, 02.27]

Chris Owen's work dips in between theatre, performance and visual art. Performance is at the heart of their practice and often the drawings, sculptures and other physical works are reminiscent of characters or moments from live or for camera performances, serving as responses to performances, ideas for new performances or as little reflections from lived experiences. Owen was part of the Made in Bristol scheme at the Bristol Old Vic and has collaborated and performed for other artists, working recently with Leo Costello, Jame St Findlay and Lene Vollhardt in her performance at the Royal Academy.

They have been inspired recently by the writings of bell hooks and her thoughts around love. There's often a sense of romance, or connection between bodies in the work, whether thinking about friendship, care or more romantic love. They enjoy thinking about the gaze of the viewer as well as the connection between the bodies shown on camera or in the object-based works. Their practice has been inspired by Anna Uddenberg,

Penny Goring, and the writings of Hannah Baer, Maggie Nelson and Tai Shani.

9. **Xiaoqi Yang** (they/them)
@xiaoqiyangg

Floaters (2023) [film, 09.22]

Xiaoqi Yang is an artist originally from China, recently graduated from London College of Fashion's Fashion Photography degree, who is now moving into contemporary art. The title of the work "Floaters" refers to an eye disease related to the ageing of the eyeball, in which the bearer sees black shadows or plankton floating in the air. When Yang was young, their grandmother would regard this as a ghost. In China, the older generation often likes to use past experience or some kind of feudal superstition to [mis]understand incomprehensible things, and homosexuality is one of them.

The story of the film tells the story of a man walking along a road talking to himself about things from his childhood, before falling into a fantasy dream state, and finally waking up to use folk feudal superstition to fight stereotypes of queerness and gender. Yang's work explores China's patriarchal society, stereotypes, and the education system's attempt to 'poison' Chinese homosexuals. It asks the questions, What are we going through? and attempts to document the struggle against the true self.

10. **Sofia Del Carmen** (they/them)
@sofia_haha__

Soft Rock [film, 01.07 - looped once]

Soft Rock is a film composed of archival footage, scans of rocks, the artist's body, soil, pages of geology books, plastic, and various versions of the handwritten poem. The soundscape consists of field recordings of water, wind, and the movement of large stones. With the poem, Del Carmen wanted to capture the impermanence of solidity, and how the limitations of our perspectives can make it seem like it isn't so. Contextualised through the visual materials, the work also considers the same ideas applied to the body and identity, resisting the idea of permanence and fixity in relation to the self. Progression of the text as it emerges on the screen is paced according to how the poem is meant to be punctuated. The artist was interested in emblematic language in geology (fault, tremor, plume, etc.), simultaneously playing with its very emotional connotations around destruction, transformation and renewal, and also as disambiguated scientific definitions of natural phenomena.

11. **Elena Hoskyns-Abrahall** (they/he)

@el.hosykns

I need two strong boys [sculpture - wooden gym bench, sterling silver, porcelain, freshwater pearls]

HB [Homo Bacatus] [sculpture - plastic stacking chairs, sterling silver, bronze, porcelain, freshwater pearls]

Hosynks-Abrahall's practice currently sits in a place of transition, finding and excavating what it means to be in progress or in the midst of process. When a transgender person begins medical transition it is almost as if they are transported to a point of adolescence again. Voice cracks, skin changes, body odour, new hair growth and more emotions than you know what to do with are all textbooks for the adolescent experience, but pair this with

choice, with wanting, with needing, and you have second adolescence. Where often there is embarrassment or shame, instead you find bliss. There is so much beauty to be found in masculine adolescence, beauty which is so often skipped over and reduced to humorous stories of cringe. They feel strongly that through the lens of the transgender experience we are able to isolate and amplify those little pockets of beauty because they are symptoms of something that is so desperately desired as opposed to endured. The work aims to open up this experience to allow those who don't experience trans-ness to gain access to that view point, to show the beauty and vulnerability of being in a state of flux. Hoskyns-Abrahall's work largely manifests in sculptural objects and installations, bringing objects which symbolise the shameful, dirty side of adolescence and transforming them into objects of beauty and desire through a series of different casting techniques. Materials of choice tend to be precious materials such as silver, bronze and porcelain ceramic, all adding to that idea of value and significance which are combined with found objects, building a world of rose-tinted fantasy.

'I need two strong boys...' in their words: "Ants as a symbol have found their way into my practice initially as a sensory memory of childhood. The prickling sensation of insects on skin, sweat drying, hair growing. I wasn't quite sure where they sat within my practice but the more I work with them the more I am unearthing about their connection to my perspective on identity. Their relationship to community, fragility and relative strength feels incredibly fitting in regards to queerness and indeed transness."

'HB [*Homo Bacatus*]' in their words: "The pencil holds a double meaning, referencing a childhood spent sharpening pencils

down to a nub for sport but also the phenomenon known as bottom growth. While a micro-penis is not usually a badge of masculine honour, when recontextualised to the transgender experience it becomes just that. The chewing gum references, more simply, the teenage act of hiding the highly sought after yet illicit contraband under desks, but also the intimate act of sharing spit, imparting genetic identity through saliva and impressions of teeth."

12. **Izzy MacC (they/them)**

@izzymacart

'Pietà' [oil paint, inkjet and varnish, on canvas]

'Would you be Mad if I Screamed?' [oil paint, inkjet and varnish, on canvas]

MacC's works lean into the fantastical and strange, drawing upon mythical symbols of otherness, allowing for the exploration of self(s) outside of the usual social and real world conventions. The historical othering of queer people has led many in the community to identify more easily with non-human and non-normative characters, creatures and villains with imagination enabling escapism, and the inherent freedom and openness of possibility created by fabulation, the creative act of inventing or fabricating false stories. The artificial and supernatural, are embraced or reclaimed, especially in relation to bodily autonomy and self-creation, speaking back to queerness' association with the 'unnatural'. Imagery of different explorations and articulations of self are presented throughout both the works in the show; like the 'Buffy' inspired vampire in *'Would you be Mad if I Screamed?'*, or the handsome devil figure repeated in *'Pietà'*.

In addition to these figures are depictions of wine bottles, shoes, cracked phone screens with ketchup wrappers, dispersed amongst distorted blown up or scattered sections of previous works, adding to the absurdist, Bosch-esque madness. Images are turned up in the constantly evolving process, they become mystified with every jpeg re-uploaded, painted, re-photographed, distorted, recreated, then painted again.

MacC often takes inspiration from a wide range of christian imagery seen here in the repeated central figures of *'Pietà'* - literally translating as 'pity' in Italian. This recontextualised duo, as the name suggests, visually references a subject in Christian art depicting the Virgin Mary cradling the body of Christ after his descent from the cross. The image itself is a film still in the iconic episode 'Smile Time' from the 'Buffy' spin off series 'Angel', in which the protagonist of the show, Angel, is transformed into a muppet, and soon after mauled nearly to death by his current love interest and werewolf girlfriend, only to be pitifully scooped up by Lorne, creating this comedic yet genuinely heartbreaking and biblically symbolic moment.

The red disembodied mouth in *'Would you be Mad if I Screamed?'* is a repeating motif present in many of the artist's works. The demon's open mouth is in good company forming a screaming triangle in the work with the artist's quite literal bloody scream of the vampire and the Munch-seque expressionist screaming creature in the middle.

13. **Alina Abdullahi** (they/she)

@ulaniuniverse

Love & Prosperity [the energies i am embodying] (2023) [digital print]

Mami Wata [the Water Mother, or used to describe a water spirit] (2023) [digital print]

Embrace the Shadow [the shadow side, what we prefer to keep hidden, the other side] (2023) [digital print]

In *Love & Prosperity*.. the small critter ventures forth playfully. While everyone points the finger at them for being “too much”, the little one means no harm for being curious, and simply wants to love and share with others. The light behind them illuminates their deep, passion-shaded skin tone, simply full of love. And from the dried petals from an old lover’s bouquet, they created a new narrative by reconstructing a new flower. Operating from a place of love, real love, has been Abdullahi’s mission since they started a journey of honouring themselves no matter the social resistance as part of a self-love practice. As for their love of and for others, they are learning not to be the overindulgent, obsessive and coddling person they once were, as they learned it was unhealthy for all parties involved. A huge part of a process of intentionality in their life was them unmasking, and uncovering an authentic self. This critter here is a representation of their childlikeness and curiosity in the world, as they continue to discover more things about themselves. The cowries and cloves make a featured appearance in most, if not all artworks in this collection.

In *Embrace the Shadow*.. a waxy creature who looks like the artist has shadows looming large behind it, and a dish of a herbal mix they created to burn while she was going through something difficult. This is probably the most accurate depiction of how their shadow side looks/feels. These are the parts of ourselves we’ve learned to hide from the world, and feel ashamed of. Embrace the shadow. Along their spiritual journey, they broke through the seemingly positive “love and light”

phase and realised they was doing themselves a disservice. Toxic positivity and emotional avoidance are a recipe for disaster and Abdullahi had to learn that very quickly in order to grow. The parts of ourselves that we're ashamed of; the hot temper that flares up when provoked, the tendency to manipulate in order to gain sympathy or attention, the jealousy held towards a sibling. All natural human phenomena that we've been conditioned to hate ourselves for expressing. When you embrace your shadow side, you are able to "innerstand" yourself and express yourself wholly without feeling ashamed.

Mami Wata, the popularly coined term for mermaids and water spirits in Nigeria, which the artist grew up hearing, is often used to describe "evil" and/ "promiscuous" women. With age, Abdullahi came to realise that most people are afraid of whatever is outside their scope of understanding. In that same vein, they've also come to realise that they're turning into what would be referred to as a mami wota or "winch". Completely different terms but they're all lumped together in one bucket of "big bad beliefs" (as they like to call them). The eyes are a representation of a conniving, slick, mischievous nature, which they often find is represented within individuals like themselves. The flowers fill up what would've been from their waist, down. In connection to the themes from their first artwork, they felt it necessary to highlight another aspect of the spiritual. Mami Wata, divinatory symbolism further reveals her connection to the water, the moon and their dreams. Along the artists' healing journey, the element of water has been a strong force. The ability to transmute that water energy makes it such that Abdullahi is able to remain in flow. Some days they feel more feminine and other days, more masculine. The duality of Mami Wata, as someone who once shied away from their feminine energy, has

encouraged the artist to embrace it. No matter what that looks like.

14. **Autojektor** (she/they)

@autojektorx

everything is ok | an asmr to help you sleep at night [film, 04.18 looped]

Autojektor is an experimental filmmaker and visual artist whose work follows narratives created through the destruction of found and sentimental items. She explores themes around identity, loss and erasure through the structural breakdown of mediums that information is recorded on. In this instance, the scratching and altering of celluloid film, trans porn specifically, creating a work that sets side by side both the demonisation and fetishisation of transness. In her own words; “you are a good person - you don't hate them like they say you do - you would never want them dead - just quiet - complicit - fuckable - you are a good person and everything is ok.”

15. **Parma Ham** (they/them)

@parma.ham

Piss Fountain (2023) [sculpture - scrap metal, silicone, fountain pump, urine]

Hoof (2019, ft Salvia) [sculpture - deer leg, coyote paw, goat fur, elastic, ribbon, hardware]

In their multidisciplinary practice spanning performance, sculpture, film, fashion and music, Parma Ham explores transformation, otherness and the merging of machine and

body in their work. They are drawn to themes of the esoteric, folkloric, and sexual.

Piss Fountain is made from salvaged metal from a public restroom, and is intended to continually pump the artist's own urine. This violent looking object highlights the threat trans and visibly gender nonconforming people face when using the bathroom in a public space, with bathroom bans being a contentious subject in politics and media over the last few years. The work playfully pays homage to Marcel Duchamp's readymade urinal work 'The Fountain', and the metal clad cyborg in Shinya Tsukamoto's film 'Tetsuo: The Iron Man' via the sexual cyberpunk juxtaposition of metal and body.

Hoof is a strapon made from a *Chimera* assortment of animal parts - goat fur, a taxidermied deer leg, and coyote paw, it has a likeness to the popular rampant rabbit dildo. The piece comes from a larger collection of fetishwear called *nullo*, and is a surreal reimagining of genitalia. The *nullo* project explores the posthuman component of transness, and as something inherent to the digital self that could be experimented without limits. Visit www.parmaham.tv/nulloss to view the fetishwear show (content warning: explicit scenes).

16. **Alimma Aldiyar** (she/her)

@alimma.zheztransaq

'*Pa la*' and '*Drön ma*' [sculptures - lipstick, porcelain, ink, foundation, wood, glass, plaster, bones, clay, polymer, textile, varnish, silver, found creations]

The Turning of the Heads [film, 18.35 - looped)

Aldiyar's practice takes form in film, performance, ink, paint and sculpture, using all these mediums to reach outward, across cultures, generations and species, in a search for trans-ancestors, real and mythologised. She sees her works as the creation of amulets, which can unearth their voices, and revive their much needed wisdom in this time of need, and hopes to channel collective dreams, beyond borders and biology, of a world in which her trans community is reflected in all their vibrant, fearless and eternal embodiments. Through natural and mythic imagery she reclaims the trancesors' fundamental role in creating the world, and their place in its healing.

The sculptures *Pa la* and *Dron Ma* consider Kushan emperor Kaniška's role in Buddhism and the establishment of the Silk Road; "Kaniška, expanded his kingdom to extend from Central Asia as far as Persia. Indian culture was stimulated by resulting contact with Central Asia...It was during these times of transition and ferment that the form of Buddhism called Mahayana came into being." Taiko Yamasaki (2015). The silk superhighway of human knowledge carried Buddhas through our land. They fed on what was buried in the ground, and became the haunt of shaman spirits. Opening their bodies to contamination, they embraced transition. The embodiment is eternal change. Sex in flux among all. What trancesors carried you?

The Turning of the Heads seeks to reclaim the trancesors' role in creating the world, and our place in its healing. *Enheduana* (2286 bc-2251 bc) is the writer of the world's earliest authored text. In her hymns, she converses with Inanna, goddess of love and war. Inanna, who's priests shed their sex to imitate her boundlessness. Inanna, whose body was stripped in the underworld. Inanna, who was rebirthed by trespassers of gender. Nana she became, and wandered Bactria for two

millennia before Kaniška met her too, and crowned her patron of his kingdom. When he fell, did she disappear? Or did she stretch, ever outwards, on the tongues of outlawed lovers?

17. **George Manhire** (he/it)
@mouthguard17

The world letting me in, Finally. [welded steel sheet]
Embodied Image [acrylic & spray paint on found acrylic panel]

Manhire's artistic practice is rooted in drawing. He considers himself first and foremost a drawer even though he is often using other processes to produce work. His approach to creating is influenced by writers like Jean-Luc Nancy and Joana P.R. Neves, who propose drawing as a form in and of itself, before a piece is even created. Manhire finds the physical and mental act of making art to be the most important part of his process. This is also heavily influenced by his history with mental illness and experiences in therapy since he was 12 years old, where creating became something that helped him process emotions, memories and life.

Finding connection with the world through materials has become increasingly important to Manhire as he has developed his own practice and gained access to new facilities at university. Yet throughout experiments with more industrial processes, he always comes back to the metaphysical connection between mind, body and what he is working on. What he creates becomes a fundamental connection between what often feels like a confused and frightened psyche and the external world. Recently, Manhire has been exploring this concept with improvised abstract works that create a sort of written documentation of the moment or period he is working on them.

The works themselves have been made with various materials like welded steel, acrylic, oil, wood, permanent marker, nails, plastics, each one expressing a unique feeling while being drawn with the same language of mark making.

Embodied Image was the first in this body of works, an initial exploration of drawing with as little filter as possible, finding his way with the utensil upon the surface, and his mind and body connected through the act of drawing. In his own words, *The world letting me in, Finally*. “came to be a totem of perseverance and rest; finding myself in the most secure state I have ever been in my whole life and letting myself relax into it. I consider this work to be a documentation of my recovery over the last year and where I have found myself in the world since.”

18. **Martha Summers** (she/her)

@marfsummers

TOOLbelt (2022) [sculpture - leather strap-on harness toolbelt]

Mended Chair (2022) [mended chair with leather straps & one cable tie]

Mended Foreshore Pots 01, 02, 03, 04, 05 (2022) [1. Blue Victorian medicine bottle (Greenwich) - timber & glue. 2. Frosted tapered glass bottle end, date unknown (Greenwich) - timber & clay. 3. Turn of the century bottle neck with lignum vitae wooden stopper (Kew) - veg tan leather, waxed thread. 4. Green bulbous glass, date unknown (Kew) - Clay, wood chip, resin. 5. Thick clear glass, date unknown (Kew) - cocktail sticks, filler, air drying clay, sheeps wool.]

Martha Summers is an Architect, Artist, and Leatherworker living and working in London. Her artistic and architectural practice explore themes of queer domesticity, self-fashioning,

and butch identity. Her working practices in both fields are DIY and often involve mending / reparative methods / thinking. Her artistic work is multidisciplinary, and often sculptural, involving found objects, and a material palette ranging from leather and silicone to hard candy or wool. Her background as a creative generalist (an architect), sees her pick up new disciplines to acutely describe her concerns, rather than specialise in one medium. Her work ranges from meditative, mended works, like the *Mended Chair* to more seemingly ironic original pieces that are at once playful and meaningful. Her work is typically autobiographical, exploring the artist's relationship to gender, sexuality and class, often thinking about about escape, robustness, resourcefulness and do-it-yourself selfhoods. As a queer autistic artist, her works describe slippery, nonlinear and chaotic themes through detailed and sometimes quite crisp outputs- creating an enjoyable and parodic tension.

TOOLbelt is a sculpture which combines a strap-on harness with a toolbelt. It is also a love letter to a community- exploring very specific ideas around gendered sexualities. In particular, it looks at the identity of the working-class butch lesbian, and how for some what may be a sex "toy" is for others, a sex "tool", an extension of the body with a specific service/job in mind, over which she/they/he seek mastery. It thinks about the butch lesbian connection to the trades and manual occupations and how this kind of "handiness" speaks to the queer experience of DIYing our self-hoods and bodies in a society which doesn't cater to us.

The *Mended Foreshore Pots* are part of an ongoing project of visible mending fragments found mudlarking on the foreshore of the River Thames. These pieces start out as unwanted fragments - not only did they fall into the river and have now

washed up in the mud, but generally they are unappealing even to mudlarkers. Mundane, broken, and insignificant. This project takes these fragments, that tell less than half their own story, and begins a conversation with them, each time finding a unique way in which to fashion a new part to create a whole. Whilst each pot is different, and uses different means of mending, there is a shared theme of becoming something new that has the old self within.

19. **Teef Chan** (they/them)

@teefvideos

Under The Trees of Hampstead Heath, I ate Fei Larm Char Rice
[film installation, chair, drawers, finished dinner plate, 02.27 - looped]

"*Self-Portraits*" [photographs, hair, lashes, tape, plastic tiara]

Chan's current practice revolves around personal research and contemplation on queerness, identification, diaspora, memories, Hong Kong, impulsivity, desperation, yearning and desires. The forms they enjoy working with are moving images, sounds and prints. With an emphasis on personal and collective histories, they hope to make connections with materialities, finding reflexivity within form, subject and stories. The video installation for *Under The Trees...* constructs a domestic space in which to view the film which simply and playfully documents finding a nice spot under the trees of Hampstead Heath to eat *fei larm char* rice on an idyllic sunny afternoon. This playful domesticity is furthered with the *Self Portraits*, intentionally displayed with masking tape fixings and dressed with hair, false eyelashes and a broken pink and silver tiara.

20. **India Jaggon** (they/he)

@dyketactics__2.0 | @rub.magazine

Bry, Sylk and Juana in the Agave Fields and *Jah* [photographic prints]

The three images presented feature trans people of colour that have been featured in Jaggon's ongoing project RUB Magazine. The artist's aim is to portray queer, trans and GNC people expressing themselves in a way that is personal and expressive of who they are. Much of queer sexuality is assumed or represented in a way that is not true to how we love, how we fuck and how we see ourselves, so Jaggon works closely with each model to create concepts that excite them and are true to their sexuality and sexual expression.

The photo of *Sylk and Juana* was taken in Oaxaca, Mexico. Sylk is a T-Masc herbalist, healer and rope enthusiast, Juana is a witch, stripper, gender non-conforming Oracle Priestess. Two people the artist considers themselves lucky to know and love, deeply. *Jah* is a southern boy, painter & sweetheart. This photo was taken the day before Jah's top surgery as a final goodbye and celebration of a body that no longer serves him. *Bry* is a T-girl living in Mexico City, she's a party hostess, baby angel & Goddessx. This photo was taken in a leather shop in downtown CDMX on a very random Tuesday.

Jaggon describes their work as "first and foremost an essay, a seductive love letter, a visual poem, for my queer and trans siblings, a bold and brutal statement as well as a deep personal healing process...[that] aims to connect but also to undo us, to build, to destroy." Their work mostly takes the form of photography, and occasionally seeps into film and painting, with an element of world-building that is at moments fantastical and

obscure but also fundamentally documentary; building worlds within the mundane until it becomes fantasy.

Curated by Rabz Lansiquot (they/she)

Rabz Lansiquot is a filmmaker, programmer, curator, and DJ. They are one half of the artistic and curatorial duo Languid Hands, alongside Imani Mason Jordan, who are currently Lead Curators at 198 Contemporary Arts & Learning, Brixton. Languid Hands were the Cubitt Curatorial Fellows for 2020-22 and have curated multiple exhibitions and programmes in the UK, Europe and USA, including their moving image work and curatorial project *Towards A Black Testimony*. Rabz was Curator-In-Residence at LUX Moving Image in 2019, developing a public and educational programme around Black liberatory cinema. Their first solo exhibition *where did we land*, an experimental visual essay exploring the use of images of anti-black violence in film and media, was on view at LUX in Summer 2019, presented alongside a programme of screenings and a study day. They have also convened courses on Black Liberatory Cinema on the MFA at Goldsmiths, and are currently teaching on the BA short course Diversity in British Cinema with the University of Pittsburgh at Birkbeck. They have put together film programmes at the ICA, SQIFF, Berwick Film; Media Festival and were a programme advisor for London Film Festival's Experimenta strand in 2019 and were on the selection committee for Sheffield Doc Fest 2020 and a programmer in 2021. Rabz also co-founded South London dyke night WET, and has a monthly radio show on Balamii.