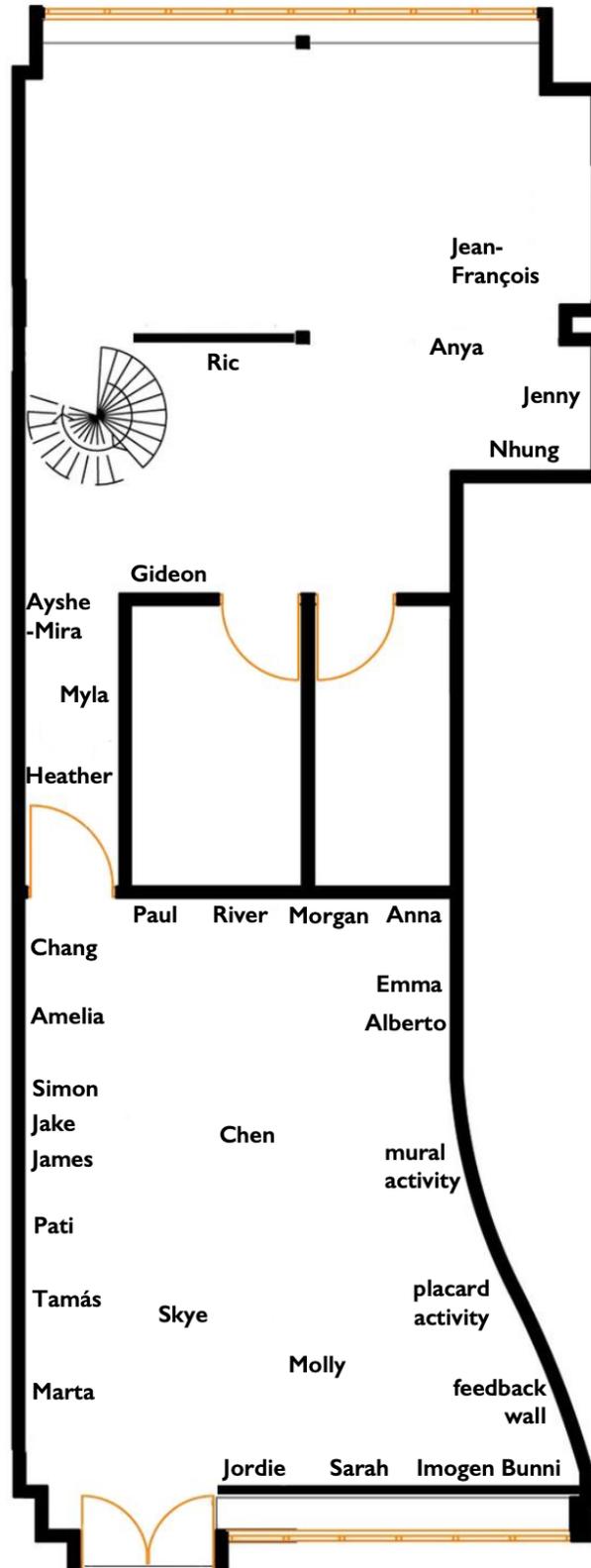


They/Them/Their: Naturally Not Binary

16-21 August 2022, IMT Gallery

“We discover ourselves beside one another, laying within the leaves, beneath the embroidered clover ~ watching the invisible stars. We slide into the spaces of one another, growing into a singular body ~ an elegant, quiet ocean.”

- Imogen Mansfield, *Ithir Milis* (2022)



We'd love to hear your feedback, comments, or responses to They/Them/Their: Naturally Not Binary!

 @naturallynotbinary  naturallynotbinary@gmail.com

 @imgallery

Alberto Maggini (he/him)
Crocodile Tears Mask (2022)

lotus leaves, velvet, synthetic fibres, beauty face mask, acrylic nails and video, 2 mins, 70x90cm

Alberto is an Italian visual artist. He holds a BA in Biology, an MA in Botany and Restoration Ecology from Sapienza University in Rome and an MFA from the Chelsea College of Arts. Alberto fuses scientific knowledge with popular mythology as a methodology that enables him to unpack the healing power of metamorphosis, the process of transformation that connects humans to nature.

Crocodile Tears Mask uses mythological references and a Camp sensibility to disrupt heteronormative notions of nature. Alberto references Francisco Goya's painting *Saturn Devouring His Son* (1819-23), using its connotations of violent greed in conjunction with the visual language of advertisement to critique capitalism and its colonial ideology. The work explores how patriarchal powers have devoured nature to the point of ecological catastrophe, while isolating humanity from nature. Through Alberto's whimsical portrayal of this dire situation, he invites ridicule of the patriarchy, particularly concerning its disingenuous tendency to commiserate those suffering the tragedies it's caused, without acknowledging its responsibility. Hence the title, which in both Italian and English connotes insincere expressions of sadness.

@albertomaggini33

Amelia Fraser-Dale (she/her)

Smoke I (2022)
spray paints, ink, charcoal, and chalk on recycled paper, 50x300cm

Amelia is currently studying medicine at St. George's Hospital and hopes to graduate in 2025. She has an interest in gender-affirming surgery and has previously worked to increase LGBTQ+ representation in medical teaching resources. Amelia's artistic practice began as a creative outlet during her transition. Featured in this exhibition is *Smoke I*, a three metre by half a metre portrait-style hanging scroll, with a three-dimensional element placed at the foot of the work. The background of the work is created from bold blue, green, orange, and red rectangles that form a luscious pastoral landscape divided by an aggressive band. Layered over the red and orange are vibrant black lines representing smokes shapes rising from the medication packets at the base. The burning medication appears to split and break the pastoral blue-green landscape of the hanging scroll.

Of her inspiration for *Smoke I*, Amelia says the following: "The queer community is often unquestioningly presented as being ecologically conscious. However, for this exhibition I wanted to examine my own relationship with the environment as a trans woman; considering the fact the drugs I'm totally dependent upon are produced in a rather environmentally damaging way and then transported halfway across Europe."

@ameliafraserdale

Anna Candlin (she/her)

Stomata I-V (2022)
recycled cardboard, glue, varnish and pigment, 15x19x64cm, 18x31x44cm, 20x25x76cm, 21x37x42cm and 22x28x78cm

Anna had a successful career as a classical violinist before changing direction. She did an art foundation course at Oaklands College in St Albans before pursuing a degree in Fine Art at the University of Hertfordshire. Her recent BA dissertation dealt with the themes of interrelationships, connectivity, and respect for otherness in an idealised, post-human world. She supports her artistic practice by teaching and examining in the music profession.

Stomata is nominally titled in reference to the breathing openings on the surface of leaves. It incorporates vagina-like apertures

with thrusting phallic shoots and is reminiscent of living entities, such as cladonia lichens. They embody underlying concepts of merging, interlinking, permeability, otherness and harmonious existence. "The membranes between entities are blurred: I examine the permeability of feminine into masculine, human into flora, and inside into outside. The result is hybridity, queerness and biomorphic otherness."

@susannacandlin

Anya Bliss (they/them/she/he)
Cornucopia of Delights (2021-2022)
installation with painting and sculptures, 200x75 cm, 60x60cm

Anya's practice is concerned with the relationship between humans and nature through folklore and spirituality, sustainability, and technology, with a focus on micro-infrastructures and non-human systems. They work across sculpture, painting, and performance as a way to connect with ecosystems. Methods include natural dyeing techniques using plants and natural fibres to produce textile-based outcomes. *Cornucopia of Delights* is an installation of a painting, encompassed by a sculptural landscape and model imitations depicting characters and features from within. In their work, Anya portrays imagery that is outside of the accepted boundaries and invites the audience to sit and become immersed, enveloped within the installation. Deliberately working in alternating states of subconsciousness and introspection, their painting slowly revealed itself through phases of introspection realisations.

@anya_bliss_artist

Ayshe-Mira Yashin (they/them)
Woman on Lemon Tree, Crescent Moon Rose Shower, Mediterranean Garden Embrace, Dykes and Cats, Blooming (2022)

five fine liner illustrations on paper, 10x12cm each

Ayshe-Mira is a 19-year-old illustrator, originally from Istanbul and Nicosia, currently living in London. They study Illustration at the Camberwell College of Arts (UAL). Their aim is to celebrate raw feminine power through an empowering representation of women's bodies and to imagine possibilities of what queer love and intimacy could look like in a peaceful world, free of capitalism and of patriarchy.

Woman on Lemon Tree tells the tale of two sapphic lovers falling in love in the Mediterranean island of Cyprus. Ayshe-Mira wrote and illustrated this zine with the intention of creating representation for queer women in Cyprus. The zine is primarily set in Nicosia, the artist's hometown, and was inspired by a recent visit with Ayshe-Mira's girlfriend. This is the first time they visited the island after having come out to everyone in their life. The illustration of a strong bond between two queer lovers, the flourishing nature, and the friendship between humans and animals is a part of imagining Cyprus in a peaceful and unified state. The imagery of forestry, mountains, flowers, fields, and clouds shows queer love to exist within or as a part of nature, countering the idea that same-sex love is "unnatural".

@illustrationwitch

Bunni (they/them)
Gender Failure (2022)
audio, 2 mins

Bunni is a trans screenwriter and animator currently based in London, focusing on matters of mental health and illness, feminism, queerness, and body positivity. They experienced moving to the UK as escaping a conservative environment and finding a space to be themselves, although they found it complex trying to understand themselves through the western perspectives prevalent here. Their art tries to empower and comfort marginalised communities through personal testimonies. Bunni's biggest aspiration is for their stories to translate complex

issues into human experiences and emotions for audience of any age or origin.

Gender Failure was the output of Bunni's documentary film project for their university degree. Here, they interview a trans person called Juice about their experience of gender in a cis-heteronormative and patriarchal society.

@kiwwby

Chang Gao (she/her)

***Erotic Proximity* (2022)**

four prints and AR interface, 100x120cm

Please use the AR by scanning the QR codes (kept on the wooden shelf by the entrance)

Chang is a visual artist and a PhD candidate at the Royal College of Art, London. She uses multiple media in her practice, such as sculptures, hologram installations, robotics, AR interfaces, films, and photographic prints. She previously worked for the Public Art Research Centre of China and has exhibited in many Chinese galleries, as well as platforms in the UK, like the London Art Biennale.

Her work, *Erotic Proximity*, centres around sensuousness, which Chang likens to the energy of honey, the touch of fingers, something that flows and flourishes our skin, warms our heart, and remains in our dream. "I believe that art, especially sensuous art can escape, and create an opportunity to breathe, to dream, to imagine, to fanaticize, to play and display. [...] Therefore, I believe art can make the world a better place to live, a place where allows the existence of differences, different voice and opinions, different colour and different ethnicities, different positions and identities to coexist."

@gaochang.art

Chen Yang (she/her)

***Three Chairs* (2022)**

wood and metal, 150x150x210cm

Please sit!

Chen practices sculpture, video, and painting. In her work she critiques contemporary gender discrimination. She completed her BA in Digital Media Art at Lu Xun Academy of Fine Arts in China in 2020. In 2021, Chen exhibited at the Shanghai Himalaya Art Museum. She achieved her MFA with Distinction at Central Saint Martins (UAL) in 2022.

Three Chairs considers family relationships and psychoanalysis, using vibrant colours to conjure the artist's ideal living situation. Specifically, this chair considers the subversion of binaries in toilets, through the provision of three facilities rather than one male and one female. Through the intertwined armrests and the mirrors that allow sitters to see each other, this idea of adding a third gender is elaborated into a suggestion of a more interconnected and fluid spectrum. This use of gender ambiguity and notions of symbiosis also provides a critical interrogation of Lacan's theories in which he questionably defines women merely an opposition of men. In this way, Chen's work both embraces the notion that our identities are interlinked and rejects Lacan's misogyny and binary thinking.

@chenyangabbey

Emma Plover (they/them)

***Bodies of Nature* (2021)**

video, 2 mins

Through their creative practice, Emma explores their relationship to the spaces and landscapes they call home. They're interested in the ways they share these spaces with those around them, especially those who aren't often seen. Emma seeks to explore how their ADHD and unique connection to the natural world influences their practice as an artist.

They see their rural and queer identities as connections to otherness and liminality, and thereby as links to spiritual realms. In this way, they find their queer communing with the land as a

mode of connecting through their soul to the ancient knowledge carried by the soil.

Bodies of Nature was developed for the Disability Arts Online Covid Commission, which was supported by Arts Council funding. This short video explores the connectivity between the human and the non-human/more-than-human worlds. In a time of pandemic and climate crisis, Emma highlights our connection to the earth and to nature.

@emma_plover

Gideon Horváth (he/him)

***The Grinning Faun* (2021)**

photograph, 30x42cm

Gideon is an interdisciplinary visual artist based in Budapest, working with sculptures, videos, photos, and installations. Conceptually he is mainly dealing with queer, ecological, and new materialist theories. Gideon's works question anthropocentrism and binary worldviews, always giving space to the sensual and intuitive ways of presenting ambivalence, intangibility, and fluidity.

The Grinning Faun was featured in Gideon's Faun Realness solo show, in which they queerly embodied the mythological faun. Here, he is shown wearing a mask made of beeswax. As a medium that requires both sensitive warming and the creation of a hardened (yet meltable) form, Gideon feels working with wax to be a sensual representation of the constant possibility of becoming. In this way, he sees it as an appropriate medium for a queer person striving to create and be himself under Hungary's oppressive conditions.

@gideonhorvath

Heather Renée Russ (she/they)

***Caress Me, Riis Seaweed and Algae Tears* (2022)**

dye on two sheets of aluminium, 23x30cm each

New York-based artist Heather works across photography, projection, installation, sculpture, and bio-art. She blends organic marine materials with queer femme signifiers to engage with themes of grief and displacement, celebrating the queer activist artists that have historically formed vibrant communities by the sea. They've recently taken up a residency at the Massachusetts Museum of Contemporary Art.

Caress Me, Riis Seaweed is a scanographic collage image, which is a photographic process made using a high-resolution scanner. The movement of Heather's brightly coloured fingernails causes the scanner to glitch and to create rainbows in the background. In the foreground is seaweed (macroalgae) that she found on Riis Beach, a queer, trans, and BIPOC beach in New York City. She makes a lot of her work there as it is one of the few remaining inclusive queer spaces in New York City, but it is vulnerable to climate change and is also under threat of gentrification. Of their inspiration for *Caress Me, Riis Seaweed*, Heather says that they are "[...] interested in seaweed because it mitigates excess nitrogen in the water column that is created by humans. Seaweed also absorbs coastal pollution. I feel a kinship with seaweed as I draw correlations between the ecosystem services it provides and the labour so many in my community put towards working for social change."

@heather_renee_russ

Imogen Mansfield (she/they)

***Ithir Milis* (2022)**

audio, 5 mins

Imogen is an artist practicing mostly as a writer, director, and photographer. Recently she has been working with the likes of Queer Botany and Chelsea Physic Garden. Their practice explores the symbiotic relationships of nature, cultivating connections of refuge and sexuality, while deconstructing historically reinforced boundaries.

Ithir Milis is an Irish phrase meaning "Sweet Soil". The work explores intimacy with nature and the unveiling of ecological

knowledge through a slow and gentle symbiotic relationship with the land.

“I am dreaming of a new world where we may all be free enough to voyage bravely within our bodies and minds with a softening radiance, fiery playfulness and true luminosity.”

@imogenaoifeann

Jake Wood (he/him)

Muscle Mary (2022)

video, 11 mins

Jake works in performance, sculpture, installation, collage, and photography. Wood has recently been exploring the relationship between bodybuilding and queerness. His work explores and draws on a culture that is concerned with debunking the idea of fitness, work, and exercise, which he explores by integrating his own use of the gym and physicality, employing slapstick comical gestures.

In *Muscle Mary*, Jake explores queer histories, bringing them into the contemporary culture of bodybuilding and fitness through the artist being a “gay bodybuilder”. Queer interventions are performed in the landscape dressed in a wool costume, which becomes functionless to the body over time. Filmed in Romney Marsh – an area with rich LGBTQ+ history and artistic connections such as Derek Jarman, Henry James, and Edward Burra – *Muscle Mary* means “a gay man who has prominent, well-developed muscles”.

@jake_wood_artist

James Chantry (he/they)

Darklins (2021)

video and sculptures, 10 mins

James is an artist, researcher, and Fine Art Tutor at Loughborough University. He has exhibited internationally and he's currently undertaking a PhD in Fine Art by Practice in Fine Art at De Montfort University, Leicester. Their practice explores the links between the supernatural and queer identity. James's challenges heteronormative places and spaces, gender expectations, inner colonialism, and it elucidates theories of queer reproductive and societal futurity. In *Darklins*, James explores “[...] art making as a form of queer reproduction and queer male birthing. Particular media in the video, such as drawing, sculpture, animation, and performance have expounded this. Transgressive tropes relating to mediumship, whilst working with performers has also been a method of production. The Lincolnshire Fens are my birthplace and I've queered this landscape, relating queer bodies to the fens' liminality.” Creating and birthing dough sculptures, using flour from the Lincolnshire fens, the video performance was born in response to Julia Kristeva's writings in *Powers of Horror* (1980) and considers abjection and deviating from the boundaries of the body, being distasteful.

@james.chantry

Jean-Francois Krebs (he/they)

Daphne (2022)

three textiles (digital knitting, cotton, acrylic, wool, silk, lurex), 80x80cm, 100x120cm and 100x200cm

Jean-François's practice concerns aspects of vegetal metamorphosis, identifying new forms of transhumanism. He uses glass sculpture, textile, and living installations in his work, employing plants as co-creators. Eco sexuality, queerness, and toxicity are important elements in their practice. Jean-François is currently finishing an MFA in Fine Art at Goldsmiths University of London.

Their work, *Daphne*, is a weaving story of the flowers we have inside. Referencing the myth of Daphne and Apollo, in which Daphne turns into a laurel to escape Apollo, the weaving looks like roses to most people. It's only under closer scrutiny that the piece reveals its true nature, the combination of many anuses that together look like a huge rose bouquet. The abstraction

allowed by the digital weaving in their work is crucial to deliver a poetic piece revealing the fluidity between human and plants.

@jf.krebs

Jenny Camp (they/them)

Naturally Confident (2021)

ceramic, 12x14x30cm

Jenny is a Croydon-based visual artist working primarily with sculptures. Their work focuses on material experimentation to make objects that embody thoughts and feelings through their forms. Jenny employs a non-hierarchical approach to making—working collaboratively with materials and letting them lead the way, thereby treating them as living things. Their recent practice has been particularly concentrated on exploring trans bodies, for example by representing the hunched forms common among trans-masc and non-binary people who happen to have breasts. *Naturally Confident* was created from industrial crank clay, using a coiling process and an oatmeal glaze. On the surface of the work's spinal s-curve form are freckle-like air bubbles in the glaze.

“This sculpture is about grounding myself in what a body actually is, as an antidote to the harmful mass of external ideas and preconceptions surrounding bodies and what they should be. It doesn't see itself as masculine nor feminine. It just is. Variation is natural, and so are we.”

@jennycamp_

Jordie Hennigar (she/her)

Willo (2022)

photograph, 42x60cm

Jordie is most known for her creative approach to portraits. She works to evoke emotion, authenticity, and timelessness through her work. Jordie has always been an ally of the LGBTQIA+ community from a young age, encountering queer people in her mum and stepdad's tattoo and piercing studio. “I grew up in the studio seeing every walk of life and learning there is no single way to live.”

In her work, Jordie aims to create visibility for underrepresented people, such as Two Spirit creatives. One such person is Willo Prince, who is the subject of this photograph. “Willo walks between worlds to reconnect people to the land, to community, to spirituality, and to themselves. Willo uses their radical creativity to dream up a world that is built on mutual reciprocity and trust, creating safe spaces for voices who are systematically devalued. They remind of ways to live sustainably, in abundance, unison and peace.”

@jordiehennigar

Marta Ilacqua (she/her)

Radical Soundscape (2022)

Installation with plants and physical computing, 1.7x2m

Please touch!

Marta is an interaction designer whose practice orients towards exploring audience's perception of nature and intelligent lifeforms. At the intersection of bio-art and anthropology, her work employs ethereal sensory experiences to remould our relationships with nature. Marta graduated from BA Interaction Design Arts at the London College of Communication (UAL) and is currently exhibiting and freelancing in London.

“Sound holds power, and landscapes are repositories of sound, textured and layered. *Radical Soundscape*, before being an interactive installation, is a project which promotes a revolutionary understanding around plants' consciousness through these radical, from Latin radicalis (“originating in the root”), vibrations. The installation navigates the possibility of creating live and dynamic sounds through our interaction with nature, allowing for sonic encounters to unfold in an immersive manner. Nothing is scripted, there's magic to it.” @martacqt

Molly Grad (she/her)

Cabbage Patch Kid (2022)

silks, polyester, synthetic hair, and walnut wood, 30x60x170cm

Molly is an artist working across the mediums of drawing, painting, writing, performance, sculpture, and textiles. By enacting radical empathy towards those underrepresented, Molly investigates personal, ancestral, and collective trauma. She holds a BA and MA in Fashion from Central Saint Martins (UAL) and now (after some time working for the likes of Lady Gaga and Yves Saint Laurent in the luxury fashion industry) Molly is completing her MRes at the Royal College of Art.

Cabbage Patch Kidz is a series of cabbage-like sculptures that represent genderless humans growing in the soil while their heads emerge as cabbages with blue veins. Each cabbage is hand sewn into a sphere from multiple textile leaves that have been frayed. Decapitated and placed on a plinth, this *Cabbage Patch Kid* features a once wild growth that has now been manicured with a perfect plume of hair. This work is inspired by the binary dolls that were popular in the 80's, had a dark consumerist history, and have been used to represent the 'American dream'. Molly's cabbages represent the longing to be rid of consumer categories and to be planted free in the earth as a seed of hope in the polluted layers of urban soils.

@mollygrad

Morgan Swartz (he/they)

The Gardener (2022)

lino print on map paper, 21x30cm

Morgan is an emerging artist and designer from Pittsburgh, Pennsylvania. He graduated from Vassar College and spent time abroad studying at Glasgow School of Art. Their work tends to deal with themes of queer and trans bodies and expression, the natural world, traditional craft, pattern, and fantasy. Their queer ecology work is heavily influenced by the Queer Hanky Ecology Project which first opened in Pittsburgh in early 2020. Morgan finds that metaphors involving transness and the growth of plants are an interesting parallel. They are also inspired by the natural world's resistance to fitting into the boxes that we impose on it using our social norms.

The Gardener is a dual-block linocut printed on reclaimed map paper from geological surveys of the USA's Midwest. Each map is different, and the work is handprinted, so no two prints are exactly alike. *The Gardener* depicts a trans-masc body, with pink scarred flesh as well as blue overalls and a mushroom head. These two colours, printed with separate blocks, symbolise the contrast between bodies and adornments.

@m.art.jpg

Myla Covidae (he/they)

The Body's Landscapes (2022)

photograph, 21x30cm

Myla explores the discovery of the self in his work, dissecting their own views on the world, his brain and body and how that interacts with politics, racism, and identities. Myla sees a queer body as being an ecology in itself. In this way, by exploring gender dysphoria as a landscape he's living within, Myla finds acceptance of himself. "I treat my body like a landscape, a place to explore and discovered, specifically focusing on the match between land and body shapes."

The Body's Landscapes is a nude photograph of Myla, focusing on the folds of the body, how it is never ugly or disfigured, and how fat can remind us of the way the land lies. Myla proposes the work as an exploration of self in the face of media showing us bodies that look identical.

@mylafish

Nhung Dinh (she/her)

***Manland* ['Bãi Giữa Sông Hồng'] (2018) and *Queer Lexicon From the Saigonese 80's Generation* ['Chì Bàn Lộn: từ điển queer/pê đê 8x Saigon và tính dục'] (2020-2021, featuring illustrations by Hai and Luu An)**

photograph, writing and illustration, 30x42cm each

Nhung is a Vietnamese artist and curator who collects all kinds of stories, objects, artworks, and slang terms. Almost all of them are either sent to online LGBT archives, her 'Unstraight' projects or pasted into her queer lexicons. For the last 5 years, Nhung has been trying out her 'Bàn Lộn-Vagina Talks' and 'A Queer Museum' as participatory exhibitions.

These two photographs from Nhung's *Manland* series document queer men on a nudist beach in Vietnam. She was introduced to this nudist colony with the assistance of her 'courgette friend' (Vietnamese term for platonic queer partner) and creative collaborator, Hai. Hai has since helped her to put together her *Queer Lexicon*, the production of which was opened up to autonomous contributions by Vietnamese queers via the provision of a 'dictionary tree' for visitor submissions in both her iterations of 'A Queer Museum' in Hanoi and Saigon. Nhung is now working on publishing her second volume of this catalogue of queer Vietnamese slang.

@pandatumx @aqueermuseum

Pati Starzykowski (they/them)

Armoury of Weapons of Class Destruction WOCD (2022)

soil, unfired London clay, wild and urban plant seeds, agar, cellulose, hay, gypsum, water, 10-35cm each

Pati is a London-based transdisciplinary artist researching and producing at the intersection of art, ecology, and politics. They recently graduated with an MA in Art and Science from Central Saint Martins (UAL), where they've been exploring weeds as queer ecological models.

Armoury of Weapons of Class Destruction (WOCD) is a collection of ammunition-like seed pods modelled on seed bombs. It borrows from natural farming techniques and a traditional craft of mud ball making inspired by Matsunobu Fukuoka. "I wanted to offer an ecological take on the militaristic representations of weapons and ammunition and situate it within the queer ecological frame. The sculptures are alive and despite appearing solid and closed, they are porous; they will react, evolve, mature, and transform and become ecological tools of resistance. Each sculpture contains seeds of local wild and urban plants and is a living ecosystem of bacteria and fungus contained in soil and reclaimed London clay. WOCD are resistance tools for queer ecology and an attempt at gaze rewilding."

@mother_matter

Paul Harfleet (he/him)

Major Mitchell's Cockatoo Gentle Reference (2022)

drawing and photograph, 30x42cm

Paul is showing work from his Birds Can Fly project, which employs illustration, drag and photography to encourage an inclusive community of bird lovers. On his blog, he uses an intersectional perspective by exploring both queerness and colonialism in the study of birds throughout history. Before launching this project in 2020, Paul had been working for 15 years on their Pansy Project, planting pansies at sites of homophobic and transphobic abuse. Since then, he's worked with the likes of the RSPB, the Scottish National Portrait Gallery, and Queer Britain.

After initiating his Birds Can Fly project during Lockdown, he started "gently referencing" the birds he'd drawn, paying homage to their plumage and personality. This became a way for him to reveal the cultural history of the study of birds, including using

dragged up versions of birds to reference both the parrot illustrations and “Nonsense Botany” of the queer artist Edward Lear.

@thepansyproject @_birdscanfly

Ric Stott (he/they)

Tree Icon (2022)

mixed media on canvas, 105x165cm

Ric is a multimedia artist, writer, and ritual performer who derives inspiration from their diverse experiences studying medical science, theology, and art psychotherapy. Their creative flow emerges from sessions of meditation and shamanic journeying as embodied artefacts of souls' experiences.

Tree Icon is one of a series of paintings Ric made after spending time meditating with trees in various locations across the country. It emerged from an encounter with a magnificent copper beech on Hampstead Heath. “I ask trees for the story that they would like me to tell and spend hours in silent meditation with them, listening and then moving my body with the canvas in a ritual practice that produces the image as a kind of sacred artifact of the encounter. As part of the ritual, I make charcoal from fallen branches of the tree to make marks on the canvas so that the image is literally the tree embodied in the work.”

@ricstott

River Manning (he/him)

Violets, String of Hearts and Rapunzel Ivy from

River's Transflorations (2021-2022) series

seven lino prints, each 21x30cm or 15x21cm

River is a South London-based multimedia artist and graduate of the University of East London, who runs queer makers' markets. His collection of "Transfloration" prints explore the parallels between transness and the natural world—namely, their symbiotic communities and their potential for growth. Each print is handmade from the initial design to the final press making each one unique. Depicting trans bodies blooming from the neck with wild and tropical flora, River creates hybrid forms that defy ideas of nature fitting into neat categories. He poses this resistance of categorisation as allowing trans bodies to literally grow and bloom, and thus presents queer ecology as integral to celebrations of trans joy and well-being.

“Through my art I want to show the spectrum of trans bodies and show my love for my community. I think it is important, in a country where trans lives are constantly being put up for debate, that we take notes from the natural world around us and build communities and focus on things like mutual aid.”

@rivermanning_

Sarah Jaworski (they/them)

boyhood (2022)

vinyl, thread and two photographs, 150x150cm

Sarah is a genderqueer artist living and working in Ottawa, Canada, the unceded territory of the Algonquin Anishnaabe people. They have exhibited work in Ottawa, Toronto, and Montreal. They have a BFA from Concordia University and an MSc in forensic art and facial identification from the University of Dundee.

boyhood consists of an apron and two self-portraits of Sarah wearing their apron in different poses—one more masculine and one more feminine. The work employs thread on the apron to explore the intersection of gender fluidity and domestic labour, particularly in relation to their childhood growing up doing this kind of work to help their large family. Through its title, *boyhood* plays with rewriting Sarah' s history, refusing the designation of their domestic-labour-filled childhood as feminine just because they did different work than their brothers. The vines and root-

like forms of thread follow Sarah' s arteries, bringing attention to their bodily form, including their use of binding to express their non-binary identity.

@sarahejaworski

Simon Olmetti (he/they)

A Womb of Divine Strange Inceptions (2022)

video and sculptures, 5 mins

Simon is an Italian artist who is completing their PhD in Fine Arts at the University for the Creative Arts. His practice-based research focuses on queerness and spirituality in land art and employs sculpture, poetry, and film. Simon also has a photography MA from the University of Westminster and has exhibited work at the likes of Bow Arts and the Brighton Photo Fringe Festival.

A Womb of Divine Strange Inceptions features several purple rock sculptures as well as a video that “is mainly set at Avebury, a Neolithic site sacred to neo-paganism and other alternative forms of spirituality. My voice whispers a short poem I've written which encapsulates what Queer Spirit represents, the spirituality made by and for queer people, which celebrates queerness.” Simon's work becomes a spell against patriarchy and heteronormativity, depicting the natural world which is more complex and multi-layered than what centuries of macho/male-centred culture has led us to believe. The overlaying of images tries to show the complexity of nature, its links and ties between all matter, a becoming, with which it becomes intrinsically spiritual.

@simonolmetti

Skye Kember (they/them)

My First Binder (2018-2022)

textiles (binder, embroidery, fabric offcuts), 35x35cm

Skye is an artist who runs craft circles at the Queer Emporium in Cardiff. Recently, they've been learning to cultivate and forage for food, spending lots of time at a local community garden. Skye feels the most like themselves when they're surrounded by green, where they can dance, stim, and talk to the world around them. Skye embroidered *My First Binder* while they were recovering from breaking their pelvis. “I am grateful to have found my love of embroidery during this time. I find the slowness a healing and mindful process which creates space to connect with ourselves, our community, and the world around us. I wrote the poem as an ode to the trees, thinking about the ways they hold me.”

@spinningoutoftime

Tamás Ábel (he/him)

Sex of Shells (2022)

mixed media of book, glass, mirror, 13x20cm

Please read!

Tamás graduated from Moholy-Nagy University of Art and Design in Budapest, Hungary, where his studio is currently based. His work uses geometric forms and an array of colours to deal with equality, tolerance, and the intangible. His works vary in size, from small glass sculptures and mirror wall pieces to site-specific installations. His work has been exhibited in the USA, Germany, and China.

The idea for *Sex of Shells* originates in Tamás's childhood fascination with collecting shells. “I loved them as you can't see any difference between the genders, they are equal in a visual way.” Accompanying the shells are a book from the 80's together with a piece of edge painted mirror and a painted glass tube providing the background. Of the different components of his work, Tamás says “I have no idea how they make love, but I feel them amazingly queer.”

@tamasabelglass