

# Interrupt Artists

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- Daisy Berry: Rage Rage Rage' Oil paint on cardboard £300
- Rowan Perrow: Top Surgery Quilt Textiles/mixed media NFS
- Jan Kevlin: Proud Peter linocut £65
- Fern Horton: Love looks not with the eyes, but with the mind £500
- Mirek Brandejs: They £5000
- Pinch: "Tired", acrylic on canvas, £895.00
- Leila Mars: Minotaur 1 (Grapes), Minotaur 3 (Avoid), digital photograph (£500 each)
- Zana Baklava: Service Disrupted Acrylic on canvas £140
- Robbie McKinstry: Open to you – NFS

- Elaine Humpleby: 'Reach' – ceramic sculpture – 58cm tall – £400 – plinth not included ; 'Confront' acrylic and mixed-media on Canvas £500
- Ajdillustrates :In the Kitchen, digital illustration £50
- Kimberley Gaskin: In Limbo Acrylic on Canvas NFS
- Kenza Gray: Dyke Tiles Ceramics with glaze £50 a tile Hit Vase no. 1 Ceramic vase with glaze approx. 35cm tall £450. Hit Vase no. 8 Ceramic vase hit with slip colour £350
- Matt David :“Yes Sir” cyanotype £275 “Now” cyanotype £275
- Andy Judd: Perfect imperfections. Digital print. £40
- Binx Kingdom: eat up acrylic on board £300
- Cailin Cummins: Untitled, 2023. Expanding foam, acrylic, PVA, glitter, rhinestones, wire, plastic nails, nail varnish and false lashes on card. NFS
- Philip Vaughan-Williams: Fun Fuck, Fuck Fun Calico, Thread, Wire £240
- Grace Watts: The Wandering Womb, Mixed Media Sculpture NFS
- Ryan Asbury: 'Batty Juice' 2023. Cardboard, ceramic, glass, masking tape, low temp mouldable plastic, UV reactive pigment NFS
- Cydnee Inmon: Blending In Acrylic on Wooden blocks NFS
- Roberto Funai: Mute 2022 £350
- Whitaker Malem: Transmorphic Super-people: Lenticular- 2017 Edition of 30. Framed £3750
- Wai Yi Chung: Entangled Body, digital photography £100
- Rebecca Thomas: 'On Becoming' Photomedia £130
- Ray Abu-Jaber: Straightl(ace)d digital art NFS
- Claudio Pestana: Insert My Queer Body In Classical Love: IV, VIII, VXI, XX, C-Print on Aluminium, 30 x 40cm, 2023. POA
- Krishna Shanthy: From the Blue series – o divine lord, you gave me good ghee Digital print £375.00 (unframed) ; taking entire into his maw, all three worlds Digital print, £375.00 (unframed). Could this be magic? Pavel—Pavel Novotny, centerfold, Men

Magazine, February 2001 Acrylic and gold ink on magazine £800.00 (unframed) ;  
Warm & wet with Peter Peter Roth—cover page, Men Magazine, August 2000 Acrylic  
and gold ink on magazine £800.00 (unframed)

- Tricia Mercer-David: We Need To Do Better Digitally coloured lino print £75
- Dawn Woolley: Rebel Self Portrait 3 £500
- Alex Billingham: Tomorrow we begin again NFS
- AllyKat: Be soft NFS
- Sarah Jane Moon: Reeta, 2022, £6500
- Paul Francis Bryan: A Constant Craving Photographic Print



### Adam King: Untitled (Guy Time) NFS

Through the dissection of male-related images, my recent drawings and collages focus on masculine identity and representation. The work samples a wide range of references from art history and pop culture, including Greek busts, male models and film stars. A Sci-fi-inspired lens is utilised to contextualise sources through a sideways perspective.



### Patrick Baker: Passengers Wire figures £300

Tube crushes are real, with sites like Londonhunderground, 'Bringing you the hottest of hotties from the London Underground' amassing over 20k followers. The hopes of a mundane journey interrupted by a little romance, or a little lust.



### Arlo Lawton: At Home, Medium – Photography Archival Prints, NFS (Working Title)

'At Home' explores the artist's T4T relationship. A story of queer experience, our existence validates The work responds to the brief as trans people alone are still deeply misunderstood – make that a trans

couple and we interrupt cis-heteronormative society completely. Whilst throwing their ideals out the window. This project aims to share some trans joy.

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### Sakib Khan: Salution ; Human Desire ; Homage to Frida ; Qi'yam Shandaar

Sakib Khan is a multidisciplinary **artist** and curator whose practice crosses the mediums of digital, textile and traditional drawing & collage.



### James Robert Morrison: There is never more than a fag paper between them – Gabriel and Nic £160

'There is never more than a fag paper between them' series

In 2019, the artist overheard a teenager describing a gay couple as 'never having more than a fag paper between them'. James explains "In my teenage years, I didn't know anyone gay, there were no 'out and proud' public figures and school was an exclusively heteronormative

environment due to the Section 28 law passed in 1988 stopping councils and schools promoting the teaching of the acceptability of homosexuality as a pretended family relationship". Inspired by this and the play on words (in the UK, 'fag' is first and foremost a colloquial term for a cigarette, before being a homophobic slur), James has created a series of drawings of male couples on the unique and challenging medium: fag (cigarette) papers. They are referenced from his personal collection of gay porn magazines, which at that time, was the only place he could see representations of intimacy between men.



### Sadie Lee: Intimates I and II Medium: Oil on canvas £975 each or £1800 for both

Although I usually paint people who sit for me, I have recently experimented with working from found imagery. For this series I have selected images from pornographic magazines aimed at a

heterosexual male market. I have focused on material from the 1970's, the period of time when I was moving from childhood to puberty. The original explicit images depict titillating sexual acts between anonymous women. In my painted responses, I am re-framing and re-presenting these forgotten, discarded images with crucial information

missing. By editing and disrupting the original graphic image I am inviting the viewer to 'fill in the gaps' and become part of an intimate relationship. To me this feels romantic – allowing the viewer to engage through their own imaginings and desires. I feel that in doing this I am Queering the subject: which is something that was never intended for me, but by stealing and thoughtfully rearranging it I am lovingly claiming it as my own.



**Craig J Frost: Sticks and Stones may break Our Bones but Words will Slowly Kill Us.** paper lithography, drypoint and chine collé, mounted to a cradled wood panel and waxed.£200.

Sticks and Stones... stems from a period of intense anxiety toward the end of 2021. My husband was critically ill in hospital. Life had become one of servitude to the expectations I'd placed on myself and those placed upon me by others.

The red boxes charging into my temple represent the pre-packaged notions I'd silently carried around for years. Notions of masculinity, of sexuality, what to do, how to feel, how to think, the endless echo of 'stay positive' uttered from the mouths of those who didn't know what else to say; the noise in my head was deafening.

My fragmented, screaming self-portrait speaks of the effect of this, watching my own identity crumble under the weight of scrutiny and sense of duty I was subjecting it to. The small square format mimics the contained and amplified intensity of the time.

Thankfully my story has a happy ending, my partner made a complete recovery. I was finally able to interrupt myself too, several months later I found ways to begin to let go again, to let the thoughts pass and the making of this work is the culmination of doing just that.



**Finn Lunn: Untitled** heat printed fabric NFS.

Using sheer fabric that has been heat printed with scanned images I created to document my experience of top surgery as a transgender man. Through printing this image onto fabric I explore the connections between my transgender identity and my identity as a drag queen. Playing with gender stereotypes of what it means to be a Transman the gloves show the process of medical transition while the very act of them being long fabric intended for drag in this floaty sheer fabric can be seen as feminine. The work interrupts the ideas of gender stereotypes of trans men.

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**Jamie Durrant: Master Tom, giclee NFS**

This artwork, inspired by Tom of Finland's illustrations, features the iconic "clone" look with a black leather jacket, cap, and chains. Measuring 72.5cm square, it is embellished with Swarovski Crystals, arranged to represent the constellations as they appeared on the night of Touko Laaksonen's death on November 7, 1991. This piece symbolizes the concept that humans, born from and returning to

stardust, are part of the Law of Conservation of Mass. This law states that in a closed system like Earth, matter is not created or destroyed but merely transforms form, underscoring the perpetual cycle of matter in human existence.



**Kevin Kane: Sadiq & Josef – 2 plate collagraph  
£400**

A two plate collagraph: This is my first collagraph – printing using cardboard covered with UVA glue. It was a tricky process as the cardboard isn't as stable as metal for printing, but it does give a great range of mark making, including fine lines and solid colours. The work depicts two males in embrace wearing only leather harnesses. They're clearly hoping not to be INTERRUPTED!



**Sarah Connell: Summer Summit 1- 4 £200 each**

In September I attended 'Summer Summit' an artist's residency in association with Milk Presents & Homotopia. The aim of the residency was to address the under representation of LGBTQ+ creatives in the countryside. Often LGBTQ+ people don't feel comfortable, experiencing isolation in the countryside.

As part of the residency, I produced a series of self-staged performances exploring what it meant to 'Queer Nature'. The resulting series looks to interrupt how traditionally LGBTQ+ individuals are under represented in rural areas, placing myself into the frame to challenge the lack of representation and isolation often experienced.



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## Ellis Carter: **who I've been is who I'm not** NFS

*My recent project title 'who I've been is who I'm not' is a photographic project commenting on gender identity. The images focus on hyper femininity and how it is projected onto the trans masc community. These images were a defining point on interrupting the narrative of my identity. The reclaiming of my femininity within my trans masc identity.*



## Nicholas Baker: **Glimmer of Hope** NFS

*I took the theme of interrupt and applied it to my anxiety, specifically to how my anxiety interacts with my trans identity. A lot of trans people feel impostor syndrome and other forms of anxiety, and we all need something to interrupt our negative spirals before they can cause us real harm. For me, that is my rats: they love me and they need me every day. It's easy to get lost in twitter arguments with loudmouthed bigots, or listen to the media and feel hopeless, but my rats don't know or care about any of that. Human concerns are not their concerns. They keep me grounded. On this page I've written very personal diary entries, stream-of-consciousness anxiety spirals, wishes, worries, and tweets, and then after hours of work, I got Glimmer to walk over it. Anyone who knows me will tell you how dedicated I am to my rats, and this is why. They keep me tethered to reality when I feel like letting go. They love me when I don't love myself. This is a tribute to them and a reminder to everyone to look for and hold tight to their own interruptions.*





### Candix Odio: **R.I.P** £90

My mum is neuro-diverse and queer. From early childhood I have been exposed to the ways her identity and well-being has been restricted from the environments she grew up in. My understanding of inter-generational trauma has been a connection I share with her on the expressions of our queerness and on troubling with feeling a part of the world. Growing up we had conversations about section 28 and the feelings of low self esteem that came from being esterized from family and friends for exploring non-cis romantic relationships. She often talks about how she wish she could communicate better and how she wishes she could do more (for us) her children because the red alert thinking and trauma that kept her from thinking she could do more than others were doing to her. The piece is a conceptualisation of the reverence i feel for her and the heartbreak i feel beside her. It takes the form of a shrine. The centre piece being a portrait of her from a photo ID that was taken when she was my age. I have recreated it out of missing people sketches to represet the experiences she was not allowed to have. and objects that represent both loss and connection we share. My aim for the exhibition is to share her story



### James Partridge: **Disco** £25

Disco was inspired by the rich LGBTQIA+ history of nightlife. I drew from my own experience going to my first gay nightclub, feeling so amazed there were others like me but also feeling scared, excited, and liberated. The history of the LGBTQIA+ community creating, Safe spaces to allow communities to connect and feel safe to be their authentic selves, even when such spaces were illegal, and some countries still illegal around the world today sadly. I loved the idea of the LGBTQIA+ community going against such challenges and disrupting the heteronormative nightlife and creating something special and unique which is an important part of our history. We've all connected in creating something and causing disruption to the cis-heteronormative gaze, standing our ground, and interrupting cis-heteronormative nightlife to create something of our own being defiant and proud.



### Casey Wasey: **Webcam recording from HP Stream 13. Medium: Video on laptop Video length: 3 minutes 42 seconds**

This piece tells the story of my younger self discovering and exploring my queer identity. Growing up in rural Norfolk the internet was where I turned

for a sense of community. For a long time my queer identity existed exclusively online and as soon as i had to slam the laptop shut I had to leave that part of me in the cloud. Whilst reality meant I had to hide, the internet let me play. But as soon as I got comfortable I had to log off to avoid being discovered by the world. I found people like me through chat sites and for better and for worse it has shaped my queer self. Particularly, the website 'Omegle' was massively popular before its shut down last year. This piece also aims to gently cast an eye on the sexual abuse that young queer people face in virtual spaces by their queer peers which often goes unnoticed. We have all spoken to headless torsos on a screen and my piece brings this anonymity into a public context. My video will be played on a HP Stream 13 laptop (blue), the same laptop I had when I was younger and using these websites.



## Rachel Collier-Wilson: **Exquisite Corpse of Identity** MDF NFS

Playing with the idea of gender. Something that is not taught in the playground. I have constructed a life size pile of building blocks which can twist to change the view of my different personas. Each block can be twisted to combine different elements of the characters portrayed. Rachel has referenced works such as exquisite corpse game from the surrealist movement, and combined with their imagery addressing identity, gender and their superhero persona 'super dyke'  
Invisible Lesbian  
In Death, Still Lesbian  
All The Fun of The Bear  
Super Hero Dyke



## Ruairí Valentine **A wink and a prayer.** Embroidered cushion. (NFS)

The 'wink and a prayer' series was produced during my healing period post-mastectomy; the works explore parallels between devotion and sacrifice as understood within Valentine's Irish Catholic heritage, and the devotion and sacrifice required for the processes of gender transition.



## Daisy Dodsworth **Just Stomach Me** A2 £85 A3 £55

This work created in March 2023 was at a challenging point in my life where my gender dysphoria was peaking, and taking these photos allowed for me to have a creative output for these negative emotions.

'Just Stomach Me' speaks on vulnerability and the loneliness I feel in my gender identity. I wanted the images to be raw, exposing, intimate and uncomfortable for the viewer. The title is a quote taken from a poem I wrote about feeling invisible as a trans person. This juxtaposes the concept of this piece as you are forced to look at the detail of the large images and stomach it. Inspired by Claude Cahuns self portraiture I wanted to take my own approach into creating a character out of myself that embodies a version of my gender expression. This then kickstarted my work in drag, performing in shows around Norwich.



## Andrew Logan **Mirror Piece**

*Andrew Logan belongs to a unique school of English eccentrics. One of Britain's principal sculptural artists, he challenges convention, mixes media and plays with our artistic values. Since its beginnings, Logan's work has depended on the inventive use of whatever was to hand. With flair and fantasy he transformed real objects into their new and different versions. His artistic world includes fauna, flora, planets and gods. His love of travel provides the bases for several series of work.*



Nigel Grimmer **Analogue Disruptions (Matthew, Static, 2023)** Digital fabric prints with pleating in sprayed wooden frame £1100 **Analogue Disruptions (Ollie, Rupture, 2023)** Digital fabric prints with pleating in sprayed wooden frame £1000

Analogue Disruptions explores queer photographic self-representation. The project is made in collaboration with volunteer models from various on-line platforms, such as Instagram and Grindr. I work with these strangers within a short time frame, taking photos and discussing ideas. The photo shoots take place in our homes. There is no editing or digital manipulation in the images; the model can see the final image at the end of the shoot. The shoots are small collaborations, aiming to extend how the queer body is represented.



Richard Sawdon Smith **Facial interruption (micro needling) Facial interruption (Lines) Facial interruption (Filler injection) Facial interruption (After)** Photography, sizes variable but A1, £750

each unframed

Provided is a small selection of images from a recent project documenting facial cosmetic procedures, including micro needling and fillers. The project was completed as a live performance in August 2023, just after my 60th birthday. The project not only makes visible these procedures, which are rarely talked about with men, but also questions assumptions about growing older on the queer scene and the pressures to look younger and fit.

Part of this dialogue as a mature gay man living with HIV for over 30 years, is the terminology used around illness, as summarised by Sander L Gilman (1995) that the ill are often defined as ugly and bad, while the good are seen to be beautiful and healthy. The gay scene has not only been predicated on portraying pretty or handsome faces, fit and buff bodies as the supposed norm but this approach was heightened in relation to AIDS, when the young and muscular was in opposition to images of emancipated bodies stereotyping someone with HIV in mainstream media. This work is an interruption into such dialogue, critiquing assumptions and confronting stigma about growing old on the gay scene and living with HIV.

Gilman, S.L. (1995) Health and Illness: Images of Difference. Reaktion Books



**Andrea Beeson Angel & Me Cheeky Evening Encounter Lulu`s Back £50 each**

The images I have presented were taken in and around Norwich. Interrupting the local scenes or streets with myself presenting in different styles/outfits and creating artistic images through photography.



**Mayurkumar Mistry The Feminine Man £35**

The image describes the delicacy of a man who has a dream of bringing out his feminine side to the world, wearing makeup and dressing like a woman, with their heavy jewellery and beautiful mehndi. It fits with the brief as it shows the change into what this society has become due to its support for the LGBTQ+ community which grows, to expand into what they believe and how they form their identity in order to fit in with the crowd of other human beings.





## Chloe Sibley **Kinky & Queer (A Taboo Love Story)**

Kink and fetish is an art form that still has negative connotations surrounding it: sex is a perfectly natural activity everyone partakes in, yet when partners want to experiment and explore they are met with hetero-normative criticism and judgement. I believe kink is a major part of the Queer community and it is a seriously underrated art form; not only with the amount of preparation and props involved, but also taking into account the level of trust needed. By including people in the Queer community (especially the trans community) I have subverted the hetero norm of society and I will continue to do so, all whilst spreading appreciation for the kink/fetish community.



## Jonathan Armour **Birth Sleeve**

Taken from Richard Morgan's *Altered Carbon*, "sleeves" is the term used for bodies that serve as a receptacle for the human consciousness. The body an individual is born with is called their Birth Sleeve.

A recurring theme in trans-humanist thinking is that one day we will be able to upload our human consciousness into a device which can then be relocated into a new body (re-sleeved), whether naturally born, modified or artificially created.



## David Shenton **Cottaging, a game of chance**, Hama Beads NFS

This piece of work obviously represents a boardgame. It looks attractive and makes one want to play the game. The looks are deceptive because cottaging is absolutely fraught with dangers, and this becomes apparent as you start to move across the squares.

Before personal ads in the gay press, before queer pubs and clubs, long before on-line dating, one of the places gay men met each other was in the gents.. BUT There might also be muggers, blackmailers and Emergency Rooms, entrapment officers or Pretty Policemen and prison cells, there is even risk on the

pavement as somebody follows you on the street... any wrong move or misinterpreted gesture could interrupt your life for good..... OR on the other hand, you might find your true partner for life, or for an hour or two.. that's the game, it's all a bit of a game, which is exciting but can easily turn unpleasant, even violent.

There is a smaller version of this artwork, an actual boardgame with rules, dice, moving pieces, which can be shown, and played, alongside this exhibition piece. The game lasts around 30 minutes



## Sara Collie **The Power of Silence (Anyone can)**, paper collage, **Transition**, paper collage, **Wintering**, paper collage, **The Idea of a Girl**, paper collage, NFS

This collection of collages has grown out of my recent interest in experimenting with collage poetry, especially in times of creative block. I have found there is something quite magical in watching poems form out of words taken from arbitrarily selected texts and noticed with fascination how, whatever the original source of the text, what emerges on the page manages to capture and

explore exactly what I haven't otherwise been able to say, interrupting the blankness that has been holding me back from creating. I am interested in the way that combining text with visual elements helps to further inform and disrupt the emerging poems, creating additional lines of questioning in the reader's/viewer's mind. These collages feature hybrid figures – half-human, half-plant – inhabiting fantastical landscapes; these strange figures and landscapes and the relationships between them are explored further in the poems, offering playful and intriguing insights into queer identity and experience.





### georgia: **silenced** £30

As the brief is interrupt i chose to call my painting silenced the reason for this is because members of the queer community are usually silenced by oppressors and have been for many years and i strongly feel as if it needs representing in my very own way.



### Daisy Berry: **Rage Rage Rage** Oil paint on cardboard £300

In times of poor mental health that have come with a disconnect from my body and identity, rage has been a small seed untouched within my belly. It has been told to stay quiet, to not make a sound, to be in the dark - unseen, untouched - growing slowly into complex webs to find the light.

From nature, I learnt, peace with my body and identity could only come with bringing my rage to light. To interrupt anyone who may demean trim or uproot any of my fruit. My rage is mine, my rage is powerful, and my rage will grow strong beautiful vines that demand to be heard. I will say: Do Not Interrupt, I Am Speaking.

I intend for this piece to be presented unframed on a wall so the audience can experience the piece in its raw form. If possible, as I like to make my exhibits immersive, I would like to pin some artificial vines to the wall behind the piece to make the vines depicted within the painting appear to be bursting out of the canvas.



### Rowan Perrow **Top Surgery Quilt** Textiles/mixed media NFS

The gendered history of textiles/crafting and its historical significance amongst women fascinates me as a trans masc person; me and my sister learnt to sew from my mother, (who learnt from her mother) and the idea of passing down of knowledge through a female bloodline complicates my relationship to textile-based work. I often feel my transness to be an interruption to these inherited 'feminine' traditions and I use textiles to explore this; I make a feature of uneven stitches, visible seams, and 'messy' aesthetics to present a non-traditional form of engagement with "women's work".

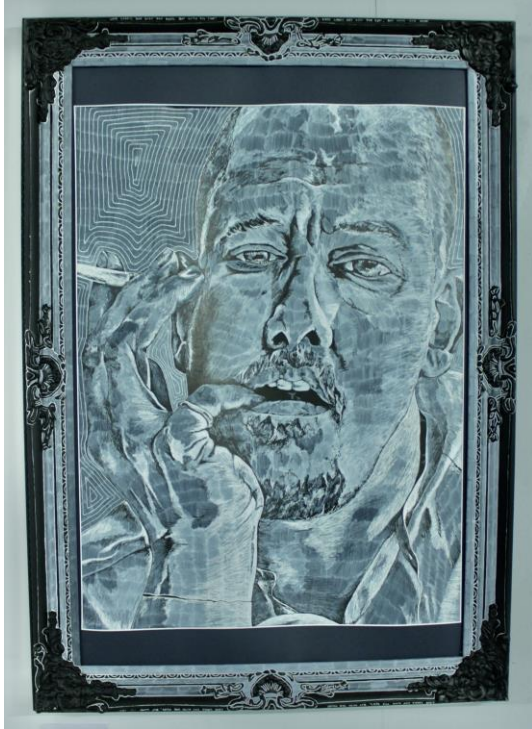
'Top Surgery Quilt' incorporates items accumulated during my recovery from top surgery

in Oct/Nov 2022. I found recovery really hard as an interruption of my everyday comforts – these items are emblematic of this time, and yet also symbolise a new comfort that I have found in my post-surgery body. I chose to make a quilt due to their place in LGBTQIA+ activism and traditional association with comfort; this is my first quilt and is entirely hand-stitched. The process involved making the quilt first and then disrupting the finished product with the items, invoking traditional comforts interrupted by a trans-specific form of comfort.



### Jan Kevlin: **Proud Peter** linocut £65

The first Pride march in Norwich was in 2009. The march interrupted the City with a spectacular show of colour and pride, and I was very excited to be part of it. Nothing like it had been seen in Norwich before: shoppers were agog; some bystanders clapped and cheered; others turned their backs and walked away. The march in turn was interrupted briefly by a small minority of religious fundamentalists, but we were not deterred and marched proudly on. We continue year on year to interrupt the City. The work I have produced highlights the fun and playful aspects of Pride, featuring images of people taking part.



## Fern Horton: **Love looks not with the eyes, but with the mind** £500

'Love looks not with the eyes, but with the mind', 2023 pays homage to the late designer Alexander McQueen, whose life and work has had a huge influence on my artistic practice, as well as my own identity on a deeper, emotional level. McQueen interrupted the world of fashion from 1993 to 2010 with his anti-establishment attitude and unconventional, sculptural clothing which blurred the boundaries between art and fashion.

Although often fuelled by pain, the hauntingly beautiful pieces of art that McQueen created during his life and the legacy he left behind has helped to pave the way for young, queer artists

such as myself, whose work is a coping mechanism for me to express complex emotions towards trauma and identity without fear or judgement.



## Mirek Brandejs: **They** £5000

This piece represents both biological sex. The mirror is a vessel to our true self. Only we can see in reflection who we are.



## Pinch: **"Tired"**, acrylic on canvas, £895.00

As a person that identifies as non-binary, I am so very tired of being asked about my body. In order to be perceived as non-binary, it is expected that I reject my body in it's present feminine state, but I don't want to do that. My body is my vessel, my home, and quite simply, mine.

This painting responds to the theme of "interrupt" as it censors the main aspects of my body that a heteronormative gaze would be concerned with. My private anatomy is a big debate to queer and non-queer persons alike as it categorises me to most as "female", but really, I find it bizarre to be reduced to



my parts. I am more than my physical form. I would like to interrupt the narrative that non binary equates to perfectly in the middle neutrality, and challenge it. All people are more than simply flesh, so why be so concerned about it?



Leila Mars: **Minotaur 1 (Grapes), Minotaur 3 (Avoid)**, digital photograph (£500 each)

The photographs aim to conceptually and imaginatively synthesise the Minotaur Greek myth narrative, tropes of classical painting and those of female artists posing with their art works on Instagram, as a 'lense' through which to interrogate questions of authorship and agency. Stepping into the 'male gaze' as the subject, the subject as 'the other', I seek a reflection on common tropes of materiality, composition, symbols and narrative: a transgression of the cis-heteronormative 'maze' only possible by the purging of fragmentation, norming and punishment inflicted by societal norms, to transcend my

violently othered body. The desire of the viewer to explore the haptic nature of diverse states of materiality in the photographs is orchestrated both through reference to the analogue index of form and digitally manipulated layering.



Zana Baklava: **Service Disrupted** Acrylic on canvas £140

*This piece comes from a dream I had, I was serving Dolma to some guests but when I looked down, I saw it coming, falling out of my chest and dripping over the tray.*

*I think this dream spoke to the contention I feel as a queer and gender non-confirming Kurdish person, being Kurdish is such a core part of my identity I love Kurdish culture but the cultural norms around gender never sat well with me.*

*I was socialized female and while I lived there, I felt the weight of my gender on my chest, honour killing of woman*

*only became a crime in 2016 after I left for university and that showed in the way women were treated around me.*

*I know girls at school who disappeared never to be heard from again and witnessed an abduction where only myself and another teenager intervened, while crowds of men*



**Open to you – NFS** My work relates to the way I live my life, and an attempt at capturing moments that I feel need to be remembered, or that interest me as a subject. This often ends up being my partner or myself in private moments. These instances seem normal to us, but I know that in the greater community they aren't as commonly seen. I feel by making these private moments more public, it brings a sense of humanity of queer identities into the art world. I don't look to provoke with my work, I look to evoke common feelings of closeness to another person, or moments of tenderness and ecstasy. I hope that my use of paint can bring people in and allow them to be aware of my reality, and in some ways help engrain LGBTQIA+ lives into the fabric of society.



Elaine Humpleby: **'Reach'** – ceramic sculpture – 58cm tall – £400 – plinth not included ; **'Confront'** acrylic and mixed-media on Canvas £500

Interrupt is a powerful theme; I have always felt interrupted, my identity has been compressed into a role I never quite fit. As a bi-sexual person I always felt ashamed, stuck between the gay and hetero-sexual communities but fitting into neither which made me quite isolated and introverted. Becoming a full-time artist has found me, I can breathe and express, be truly me.

My paintings have always been a private thing: I have never shown them in public. They are how I explore my self-worth, narrating my journey and the roles I play. These paintings have been hidden and part completed for years, I add to them intermittently and they have changed as my mental health and self-identity has evolved. Just submitting them has been liberating, giving them a value a challenge.

Reach is part of a new series exploring Escaping from Restrictions, New Mythos. Reach is elevated on a plinth to give status, she is strong, assured, grounded and open to change, reflecting me now.



Ajdillustrates: **In the Kitchen**, digital illustration £50

'In The Kitchen' is a playful and bright piece that attempts to redress the underrepresented demonstration of queer domesticity. Something which is largely depicted through a heteronormative gaze, this work tells us a story of two queer women who have built a home together, simply existing within that space. This piece responds to the brief for Interrupt by disrupting the norms for domestic scenes, and repainting them through a queer lens. It also brings a soft queer joy to the table, something which is often missing from visual arts, in which queer relationships are often saturated with grief and turmoil, or otherwise hyper-sexualized (particularly in relationships

between queer women).



## Kimberley Gaskin: **In Limbo** Acrylic on Canvas NFS

When considering a brief and choosing one of my dolls to paint, I decided on this sequin embellished doll as I wondered when making it if it was a bit too much? This is something I have struggled with my identity. For some I would be considered too much one thing, for others too much another thing. I considered a state of being in limbo with bisexuality as within both communities I feel not fully fitting. Ultimately, I wanted to turn any turmoil into a painting where I can have fun exploring colours and textures in a way that some could consider too much, and others not enough. The colours are bright and contrasting, but some muted down and playing with colours within the bisexual flag.



## KENZA Gray: **Dyke Tiles** Ceramics with glaze £50 a tile **Hit Vase no. 1** Ceramic vase with glaze approx. 35cm tall £450. **Hit Vase no. 8** Ceramic vase hit with slip colour £350

All the work I create is influenced by my lived experiences of struggling with my gender identity, my sexuality and my heritage. I have also felt that my work does not fit in the pottery world, a medium that is seen as peaceful, wholesome and neat. The works I am submitting address these conflicts and struggles as I aim to interrupt the normalities of art and the art world.

The works I am submitting are from my 'Hit Series', starting with 'Dyke Tiles', a piece that I have been creating purely for myself. However, it would fit ideally in this exhibition, especially in the context of interrupting the heteronormative space. They are tiles hit by my fist, imprinted with insults (mostly dyke) that I have endured. They have become a visual record, baring my own, branded, skin marks. Matt David "Yes Sir" cyanotype £275  
"Now" cyanotype £275





Andy Judd: **Perfect imperfections** Digital print. £40

As someone that identifies as queer, I sometimes don't feel like I belong. I think like the 'other', this feeling can leave a constant knot in my stomach and mind.

My piece titled Imperfections is a response to that feeling. You can improve by embracing those imperfections, learning to love who you are and not fearing your true identity. It can sometimes feel like you are crippled by fear, but in the end, staying true to yourself is the most liberating thing you can embrace.



Binx Kingdom: **eat up** acrylic on board £300

Linking with complex relationships with physicality and one's own body within my trans experience, I think some body-horror elements can come up in the same vein very quickly. The idea of removing oneself from their assigned physical body could be a very visceral image, but how else could those body horror themes surrounding divorce and unnatural relationships with humanity and physicality go? Consumption of flesh seemed like creating a whole circular system within this body horror story through my art, so I chose to make this piece. I knew it would likely make people

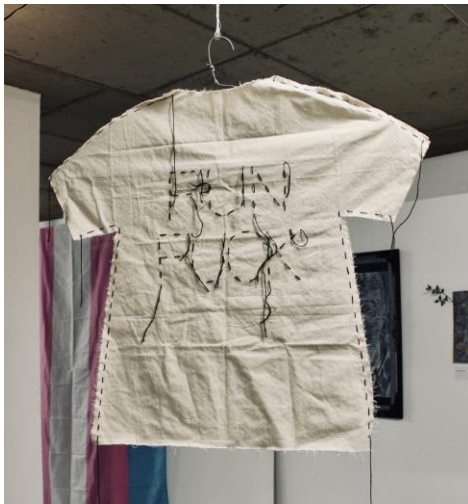
uncomfortable yet strangely fascinated, which sometimes is how it feels when you are seen as an 'other' because of your identity, gender and body.

Again, this figure is 'caught in the act', with the viewer once again uncomfortably interrupts some strangely intimate sin. Discussions of body dysphoria and peoples relationships to their body's is somewhat taboo in day-to-day life, so a trans experience of vivid and quite graphic body dysphoria is often a coarse cog or a shocking interruption to conversations around body positivity, because it is 'too complex', seen as ugly or generally misunderstood.



Cailin Cummins: **Untitled**, 2023. Expanding foam, acrylic, PVA, glitter, rhinestones, wire, plastic nails, nail varnish and false lashes on card. NFS

I am invested in fun; work that is both fun to make and to watch. I work across performance, film and sculptural practice exploring world building- a world which shifts from film to film, sitting outside of reality rather than mirroring it and offering up queer interpretation. My recent work has been rooted in fantasy and folklore dealing with the narrative structures of fairy tales and oral folk traditions. The predictability of these structures allows for fruitful manipulation, and I am interested in manipulating representations of the 'Other' in oral folk traditions. Costume is a vital part of my practice, reinterpreting historical costume through a queer contemporary lens I make historical costumes inspired by the imagined lives of people from the past and let these characters loose in various mischievous scenarios.



Philip Vaughan-Williams: **Fun Fuck, Fuck Fun Calico**, Thread, Wire £240

'Fun Fuck, Fuck Fun': A double sided hanging textile work.

With reference to clothing logos and slogans messages are conveyed that invite conversation and discussion around 'hook up' culture within our queer community.

Hinting at items that are considered pristine, fashionable and desirable, 'Fun Fuck, Fuck Fun' embraces a crude and unfinished aesthetic as well as an uncomfortable impracticality.



## Grace Watts **The Wandering Womb** Mixed Media Sculpture NFS

'The Wandering Womb' is a response to how people assigned female at birth (AFAB) and non-binary people are treated when seen by doctors, we are repeatedly not listened to when it comes to our health and treated as if we are wasting time. Our lives are interrupted by our reproductive organs, or how doctors view us when we have these organs. The wandering womb was an ancient Egyptian theory that tried to explain women's mental health through the belief that their wombs moved through the body, disrupting other organs, such as the brain, in the process. I have used this ancient theory as an allegory for how many people are treated by doctors in the present day. The sculpture is interactive, to allow people to interrupt the womb and move it around the body, thus mimicking the theory and becoming the womb as an extension of themselves. The piece is intended to be exhibited on a plinth, with some spotlights on it to make the body stand out against its surroundings, as it is transparent.



## Ryan Asbury: **'Batty Juice'** 2023. Cardboard, ceramic, glass, masking tape, low temp mouldable plastic, UV reactive pigment NFS

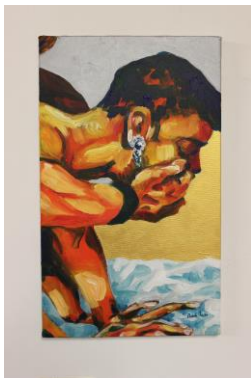
"Batty Juice' 2023 serves as a response to the 'Interrupt' theme, delving into the artist's personal narrative within a cis-heteronormative society. The artwork, inspired by a term often rooted in heteronormative language, subtly challenges its connotations, acknowledging the discomfort it may evoke in many queer individuals due to past experiences. The visceral appearance, resembling bodily fluids, combined with the stark white color, creates a visual 'void' that provocatively stands out in the physical space of the exhibition.

The shape is reminiscent of traditional beer taps and adds another layer of complexity, evoking the atmosphere of a heteronormative pub. This engages with societal norms and underscores the artist's exploration of the queer experience within spaces traditionally associated with a cis-heteronormative gaze. 'Batty Juice' not only disrupts the visual landscape but also prompts a nuanced reflection on the intersections of language, personal history, and the queer identity within the broader narrative of Interrupt."



## Cydnee Inmon: **Blending In** Acrylic on Wooden blocks NFS

As someone who identifies as Asexual and Aromantic, I have always felt like I teeter on being truly "in" the queer community. Yes, my identity means that I am queer, yet I have always felt "unworthy" of being included. My sexuality means I am pretty "straight passing" and therefore never truly discriminated against for it. It also means I don't relate to straight peers as I am not straight myself. In either community I lack a key experience and type of attraction making it difficult to find people I truly relate to. I don't see myself as "Queer enough" and therefore don't "blend in" with the community. This piece is to provide a visual representation of my predicament, where the black cube fits the gradient, but is simply the wrong value, and interrupts the overall cohesiveness of the cube.



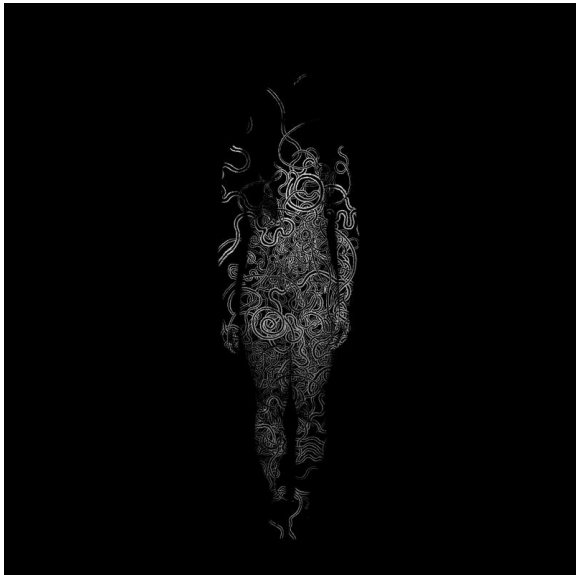
## Roberto Funai: **Mute** 2022 £350

Homoeroticism and male sexuality are often at the centre of Funai's works. The exposure of bodies, reflecting scenes of sexual desire, is used as a demonstration and a vindication of homosexuality in contestation with many elements of modern Italian society, wherein homobitransphobia is not only still deep-rooted, but often encouraged by traditional institutions.

Whitaker Malem: **Transmorphic Super-people: Lenticular- 2017**  
Edition of 30. Framed £3750



Transmorphic Superpeople is an optimistic exploration of the multiple possibilities of fluid sexual identities. Drawing on Whitaker Malem's extensive experience as artists and makers, it represents the start of an exploration of this theme, playfully exploring the limits of sex and gender by engaging with the visual language of masculine and feminine archetypes. Fitting together along their identical seams, these figures can swap bodies and morph into new composites, provoking thought about the difference between the sexed body and the masked performance of gender identity.



Wai Yi Chung: **Entangled Body**,  
digital photography £100

So, how does the work interrupt... I guess it's not that "queer" but my mom always says I am like a boy now, because my shoulders are so wide, although I am tiny and look just like an ordinary cute girl. But inside I do think I am more like a guy than a girl... So the thing I interrupt I guess is gender...? Gender stereotype? I think my role model is a cute boy who acts like a "girl" and you see the thing is we have to find another way to describe certain acts if we are getting rid of the stereotypes... And also the drawing on my

naked and objectified body is the symbol of the complicated feeling of unveiling the biggest mystery in my life.





Rebecca Thomas: **'On Becoming'** Photomedia  
£130

'On Becoming' Is a Ghost-like visage This work is a process of understanding my own body image, questioning whether my body and self are identical.

About transforming oneself and understanding the world from the position of this identity.

These are images of my own body as moments of experience.

In my own practice I have dealt with changing identities, trying to capture something intangible, finding the evolving self. Becoming is the experience of time and space. This allows change and suggests that as time moves, we move with it. These images of myself are 'in-between', shapeless -this is my displaced body.

Self-identity and becoming is a theme in my photographic work because I can feel 'in exile' or unhoused because of my sexuality and I end up in an in-between position.



Ray Abu-Jaber: **Straightl(ace)d** digital  
art NFS

Straightl(ace)d: As part of a series of spicy self-portraits, this piece recontextualises kink gear to subvert perception of asexual identity, positing harnesses and bare breasts donned on my asexual body as items that celebrate my journey of gender liberation and embracing of my own femininity.



Claudio Pestana **Insert My Queer Body In Classical Love: IV, VIII, XXI, XX**, C-Print on Aluminium, 30 x 40cm, 2023. POA

Photographic series from the project, 'Setting Up Camp: Queering Now Late Antiquity Spaces'.

Why look under the grand façade of Late Antiquity? It is about tracing the roots of a long-lasting intolerance towards queerness.

Although religious discourses shaped the state and society well before Late Antiquity, and documented prejudice towards queer people goes back to when King Josiah (640-609 BC) burned the room of the qadesh (Assyrian priests who conducted same-sex rituals to

honour the goddess Ishtar) in the Temple of Jerusalem, it was during the christianisation of the Roman Empire that the fate of queer people got sealed with the Codex Theodosianus. Amongst other dogmatic moves, the code instituted laws against same-sex intercourse. This prejudice first took hold in the Christian domain and then, like a virus, spread to the rest of the world, where to this day it inflicts so much trauma.



Krishna Shanthi: **From the Blue series – o divine lord, you gave me good ghee**

Digital print £375.00 (unframed) ; **taking entire into his maw, all three worlds**

Digital print, £375.00 (unframed). **Could**

**this be magic?** Pavel—Pavel Novotny, centerfold, Men Magazine, February 2001 Acrylic and gold ink on magazine £800.00 (unframed) ; **Warm & wet with Peter Peter Roth**—cover page, Men Magazine, August 2000 Acrylic and gold ink on magazine £800.00 (unframed)

Krishna Shanthi challenges the Western white gay perspective that has long dominated queer spaces. Tackling themes of race and religion, Shanthi's work reimagines queer pin-ups by transforming bodily objects of desire into mythological figures like Krishna



and Vishnu. His homoerotic scenes are also a means of reclaiming his queer identity, not just within the Hindu community that often rejects queerness, but within the hegemonic queer community that has long rejected or fetishised non-white bodies. I am open to traditional ways of exhibiting my work or to think outside the box.



Tricia Mercer-David: **We Need To Do Better** Digitally coloured lino print £75

To exist as queer people is to interrupt the norm of the world and of everything that we have been told is 'right' in our cis-heteronormative society. While on the one hand empowering, this disruption can also provoke feelings of isolation for individuals within the queer community, especially those of us with intersecting identities. If we want to empower our community then mutual aid, taking a stand for each

other and fighting for everyone in our community is not just important, it is a necessity. This piece was made upon reflecting on that need to support one another.



Dawn Woolley Rebel **Self Portrait 3** £500

Selfies are an important form of self-expression because they enable marginalised people not represented on mainstream media platforms to be visible. Sharing and commenting on selfies creates online communities, enabling self-esteem building support and validation. However, they are often constrained by binary gender and other beauty ideals. Research shows that bodies that are marginalised in terms of race, gender, sexuality, size and disability, experience hostility online. This may

prevent them from receiving the benefits of being visible and building communities on social media. Therefore, it is important to find ways to participate online while reducing their potential exposure to negative comments and experiences. #Rebel Selves explores creative methods that could be used when taking selfies in order to avoid some of these problems.



### Alex Billingham: **Tomorrow we begin again NFS**

Queerness and the coast just go together. I think it's the precedence of something so vast and fluid. Being visibly trans and disabled I can't run from the stares and pitying looks. Everywhere I go my presence interrupts, I can either hide away and withdraw or be my glorious self and enjoy interrupting peoples' bigotry. I wanted to take this feeling of 'Othering' up to 11. What could be more disrupting than seeing a pink unicorn stumbling over the rocks?



### AllyKat: **Be soft NFS**

I'm a 33 year old bisexual/pansexual woman living with chronic pain and depression. I use photography and collage to express my inner thoughts, worries, sexual identity and desires. I want to end the stigma around enjoying sex and our bodies, queer bodies especially.



### Sarah Jane Moon: **Reeta, 2022, £6500**

Reeta Loi is a Buddhist, Dalit & queer Indian raised in the UK. A vital spokesperson for the South Asian LGBTQ+ community as Founder & CEO of Gaysians, Reeta is also a singer, music producer & poet. Their work brings together people, communities & organisations to create positive change.



## Paul Francis Bryan: **A Constant Craving** Photographic Print

Paul Francis Bryan is an artist based in Norwich and Nottingham whose work utilises photography, sculpture and sound to explore themes of perception, abstraction and materiality. Bryan's photography uses surrealism and the abstract to play with notions of desire and otherness to consider how queerness is perceived, presented and to some extent fetishised