

Arcadia Missa ÷

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Art | Basel

Our London: Hannah Quinlan & Rosie Hastings

A true Londoner? Someone who can spend hours bitching about it but would never live anywhere else.



Hannah Quinlan & Rosie Hastings. Photo by Angel Li.

What does the word 'London' evoke for you?

Home and friendship – the city we always return to, no matter which vile new Conservative government is stinking it up.

Your first memory of London?

Our shared London memories began when we fell in love, mostly kissing in the video viewing room in the library at Goldsmiths.

Where do you feel most at home?

Curled up in bed with artist Gaby Sahhar, or Jala Wahid and her partner Stephen, having a gossip, the heating on dangerously high, cups of tea on tap. At Arcadia Missa, with our London gallerist Rózsa Farkas, where we find an endless supply of love and support. Spending time with Rosie's mum, eating soup, and having conversations that last ten hours.



Hannah Quinlan and Rosie Hastings, *A History of Morality*, 2022 (detail). Photo by Josef Konczak. Courtesy of the artist, Tate, and Arcadia Missa, London. Copyright Hannah Quinlan and Rosie Hastings.

What is the mark of a true Londoner?

Someone who can spend hours bitching about it but would never live anywhere else.

Which famous figure best embodies London?

Sam Selvon, author of our favorite book about London, *The Lonely Londoners* [1956]. We strongly advise you to stop what you are doing and read it instead.

Your favorite place for breakfast?

Crossroads Café in Peckham. Even though we left the area many years ago, we remain loyal to the best caff in London.

Where are the best boutiques?

I don't know if you would call it a boutique, but Aladdin's Cave in Lewisham, for rare and completely unusable objects.

Guests at your dream dinner party in London?

Rene and Maggie Matić: They make our life extraordinary, and we wish we could have dinner with them every night.

Where do you go out in London?

Soho, always and forever, or wherever Rózsa Farkas tells us to go, because she throws the best parties in town.

Which artwork best represents London?

The series of ink paintings titled 'Inner City Pressure' by Gaby Sahhar: The works are astonishing.

What is the craziest thing you've ever heard or seen on the streets of London?

An unbridled horse galloping down the high street in Clapton during rush hour, chased by a battalion of police cars. We hope she got away.

What can you only do in London?

Spend four hours on public transport in one day and not blink an eye.

What do you miss the most about London when you are away?

Our friends, the trees and parks, our studio in Woolwich, the river, its vastness, and its architectural diversity.

Your best advice for those just visiting?

Take the Uber Boat from Tate Britain to Woolwich Arsenal, sit on the viewing platform and enjoy an overpriced beer.



Hannah Quinlan and Rosie Hastings. Photo by Rene Matic.



Hannah Quinlan and Rosie Hastings, *Tulips*, 2022 (crop). Photo by Josef Konczak. Courtesy of the artist, Tate, and Arcadia Missa, London. Copyright Hannah Quinlan and Rosie Hastings.

Hannah Quinlan & Rosie Hastings are represented by **Arcadia Missa**, London.

Arcadia Missa will participate in the Positions sector at Art Basel Miami Beach 2022.

'Art Now: Hannah Quinlan & Rosie Hastings' is at Tate Britain, London, until May 7, 2023.

Captions for full-bleed images: 1. Hannah Quinlan and Rosie Hastings, *The Disinherited*, 2022 (detail). 2. Hannah Quinlan and Rosie Hastings, *Common Subjects*, 2022 (detail). 3. Hannah Quinlan and Rosie Hastings, *The Disinherited*, 2022 (detail). All photos by Josef Konczak. Courtesy of the artists, Tate, and Arcadia Missa, London. Copyright Hannah Quinlan and Rosie Hastings.



TATE ETC – 8 SEPTEMBER 2022

Studio Visit

Hannah Quinlan & Rosie Hastings

The artist duo talk to curator *Amy Emmerson Martin* about the elusive art of fresco painting and how they keep things harmonious in the studio



Hannah Quinlan & Rosie Hastings in their studio in London, June 2022, photographed by Angel Li
Photo © Angel Li

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Amy Emmerson Martin What work have you been making for your Art Now exhibition at Tate Britain?

Hannah Quinlan & Rosie Hastings We are presenting six new fresco paintings and a large graphite drawing. The paintings depict scenes of exchange, conflict and camaraderie in public spaces – on street corners, down suburban roads, in parks and public gardens. When developing our compositions, we were drawn to ideas such as authority and obedience, questioning the types of authority that exist in public space: legal authority represented by police in uniform, moral authority represented by well-dressed ladies and suited men who observe and perform outrage, and the authority of the street represented by hustlers, loiterers and sex workers who take control of their territory in and around the pavement. The opaque scenarios depicted are imagined in part as an urban territorial battleground between these various forms of authority and in part as the natural surge and swells of people in overpopulated and under-loved cities.

AEM Your practice encompasses video, installation, etching, egg tempera painting, and drawing. Why has fresco felt like the right medium for your recent work?

HQ & RH Fresco painting is often found in places of political, legal and educational importance and is executed at a monumental scale. Traditionally, frescos depict scenes loaded with ideology and symbolism while presenting themselves as neutral or universal. A fresco often represents the moral code of the time within which it is painted, intended as an instructional and educational medium that reinforces dominant perceptions.



Photo © Angel Li

To prepare for painting the frescos, we make full-scale preparatory drawings called cartoons. We plan each detail down to who will paint what, the colours that we will use and the size of each day's painting, which is known in the fresco world as a *giornata*, or a 'day'. On the day of painting, we apply two layers of silky intonaco plaster – a fatty mix of lime putty and sand aggregate – to specially prepared boards. When the plaster is firm enough to paint, we transfer our cartoon, which has been traced and pricked with thousands of tiny holes, onto it and we dab pigment through the holes onto the plaster to be left with a map of our image to work from. We race to cover all the white plaster with a watery layer of paint, which seasons the plaster and helps keep it moist for more detailed work.

AEM *How do you go about making a fresco?*

HQ & RH Fresco is the practice of painting with pigment mixed with water onto freshly laid lime plaster, usually on a wall or – as we do it – on wooden panels. It is an obsolete medium, in part because it's so horribly difficult to execute, due to the speed at which the painting must be executed (while the plaster is wet), and also because of its hideously technical nature. Plaster that is one millimetre too thin won't absorb the pigment correctly, leaving the surface powdery and chalky. Plaster one millimetre too thick will cause the lime in the plaster to mix with the pigment, leaving a milky bloom on the surface of the painting and hairline cracks as the plaster contracts in the carbonation process. Between these variables are the perfect fresco conditions where pigment, unimpeded by any painting medium other than the carbonated plaster, glows as if illuminated by an inner light. Elusive and very difficult to achieve, this is the part of the process that fascinates and motivates us endlessly. We chase these moments through each very long, physically and mentally draining fresco day.



Photo © Angel Li

AEM *How have you learnt to work in this tricky medium?*

HQ & RH We are largely self-taught. In 2020, we did a one-week course with Fleur Kelly, an experienced fresco painter based in the south of France, where we learnt the essentials. But the only true way to learn to paint fresco is through experience and the development of a symbiotic understanding of the materials and their characteristics.

We work to keep the painting style bold, graphic and monumental, since fresco is not a subtle medium. In certain areas, such as faces, we work more intensively, building up layers of pigment until we are able to blend on the surface of the fresco. In other areas, we use only a single layer of paint. When we paint, we don't sit down or talk or change the music. We are so anxious about the plaster drying before we can finish the image that we work in a state of heightened focus. When it works, it feels transcendental; when it doesn't, it feels like hell.

The nature of painting in *giornata*, or section by section, is a highly unusual way to approach a painting because with other mediums such as oil paint, the painting is typically built up as a whole in layers. The surface of the fresco has scars running through it where the plaster joins; the small changes between colour mixes day-to-day can create a completely different feeling from piece to piece. There is naturally a degree of uncertainty as the painting changes so radically in the drying process. We decided to embrace this aspect of fresco painting, to heighten rather than disguise its sculptural qualities. We love how visible the process is on the surface of the painting – how the fresco has its own architecture, and how the plaster and pigment turn to rock that will last forever.

AEM *The architectural qualities of built environments also feature prominently in your recent paintings, as they do in a lot of your work. Why is this something you keep returning to?*



Photo © Angel Li

HQ & RH *Exterior and interior architecture has always played an important role in our work, from our first collaborative project @gaybar, when we built fully functional gay bars in studios and galleries and hosted live event series, to UK Gay Bar Directory, a moving image archive of gay bars in the UK. We are interested in architecture as something that shapes people's behaviours, desires and orientations. For some, domestic architecture represents power – each property owner is the king of their castle – and for others, it represents repression and is a space encoded with rigid ideas of gender roles and sexual behaviour.*

AEM *Have you drawn on specific artistic influences when creating your new works?*

HQ & RH *Our fresco series is heavily influenced by the Masaccio, Masolino and Filippino Lippi fresco cycles in the Brancacci Chapel in the Church of Santa Maria del Carmine, Florence, Italy. The frescos in the Brancacci Chapel depict biblical stories of saints who raise the dead, heal the sick, aid the poor and suffer imprisonment. These saints move through the palazzi and public spaces with a sense of authority and social standing; they are often depicted as stern and powerful – prosperously clothed among a sea of rags and standing upright among the sick, dying and poverty stricken. We are interested in the way that these religious stories unfold within public spaces, where we witness an unruly clash of registers: the disciplinary power of the state versus the political and communal charge of the streets.*

*Meanwhile, the graphite drawing is roughly based on Paolo Uccello's painting *The Battle of San Romano* c.1438–40 in the National Gallery in London, a battle scene featuring soldiers in armour and many horses. In our drawing, the battle scene becomes one of police militarisation, featuring mounted police in full riot gear.*

We have been thinking about the militarisation of the police in light of the new Police, Crime, Sentencing and Courts Bill and a 'tough on crime' political approach that results in urban gentrification, sweeping police powers and an expanding carceral system.



Photo © Angel Li

AEM *Have you been looking beyond art history too when carrying out research for these paintings?*

HQ & RH For these frescos, we worked heavily with archival street photography from London, Paris, Berlin, New York, Los Angeles and San Francisco. We sifted through hundreds of images during our research and cut up sections of photographs that we then used to make collages for our compositions. Certain characters depicted in the frescos are Frankenstein's monsters, assembled from many different gender expressions, body parts and costumes. Working with street photography archives – some dating back to the advent of photography – we were able to make our own history of the street, with the freedom to play with an infinite number of potential interactions between the figures. The result is that each painting speaks of many eras, expressed through architecture and costume. Working with existing archives or creating our own has always played a significant role in our practice. We are interested in creating an emotional and sensual relationship between the viewer and a historical moment. We are also interested in a horizontal rather than hierarchical relationship to history, and building empathy and understanding across generational divisions.

Working with archives also allowed us to make historical interventions and revisions. For example, one of the fresco paintings draws from images of two pairs of drag queens being arrested from gay bars in New York in the 1950s. In the 1950s and 1960s in the United States, the 'three-article rule' was used to criminalise LGBTQ+ people, especially so-called 'cross dressers'. The rule stipulated that each individual must be wearing at least three articles of clothing assigned to their biological gender at any given time and resulted in a huge number of arrests in gay areas, such as Greenwich Village in New York, where police raids were frequent and brutal.

In our fresco, we removed the offending police officers and the handcuffs from the arms of the drag queens, transforming the scene into one where the queens are walking home from a wild night down a leafy suburban street. Interventions in art-making can't heal the past or absolve it of its violations and abuses, but it can help you to reimagine the future, especially when drag performers, trans and non-binary people continue to shoulder the burden of such disproportionate political vitriol.

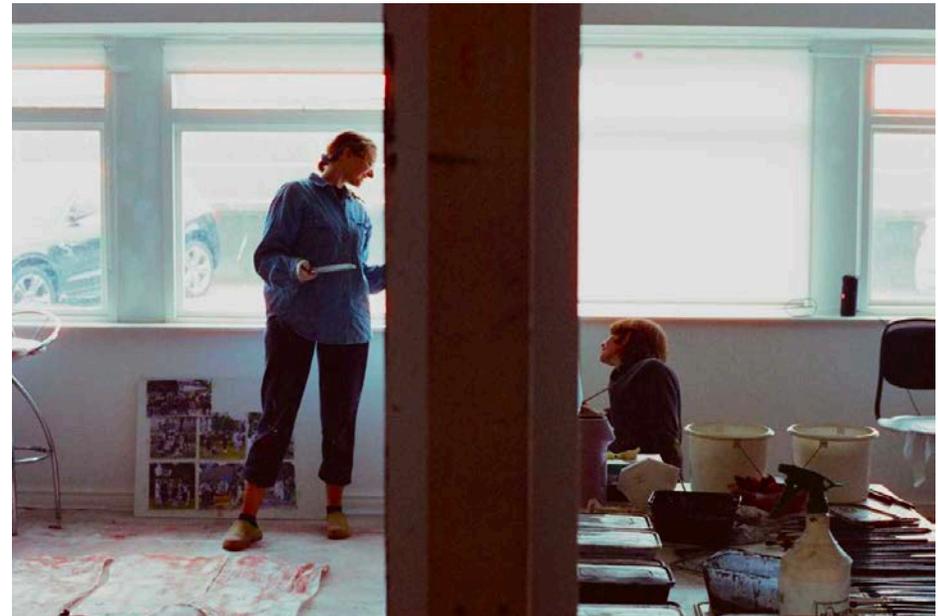


Photo © Angel Li

AEM *How long have you been working together in this way?*

HQ & RH We have worked together for eight years. At first, we argued constantly as our individual artistic egos battled for space and our attitudes towards making clashed. Now we have a way of working that allows us both to flourish. On a good day, we have a deep understanding of our own vulnerabilities and strengths, we help each other grow, and we surprise each other constantly.

When we work, we are often very quiet. We tend not to talk very much in the studio and, strangely, our work creates distance between us as we disappear into deep tides of concentration. When we develop new ideas for work, the conversations are a spark of shared excitement that we can both visualise unfolding into a full body of work. We delegate roles to one another in research and development and we tend to have meetings outside the studio where things feel less loaded and difficult. Occasionally, things spiral out of control, we lose faith in what we are doing, have crazy fights and find it impossible to work.

In order to work harmoniously, we follow a regimented approach to producing work and managing our studio. In relation to the frescos, we have a series of rules that apply to creating the composition, drawing the cartoon and finally painting. We design each giornata so that there is enough for us both to paint each day. People consider our way of working, especially on drawings or paintings, highly unusual, as they think about painting within the context of modernism and the myth of the artist as an individual genius. We think about art-making within a broader historical context as early practices of art-making were highly communal. Large groups of artisans would work together under the control of a master to produce works: one artisan would specialise in painting flowers, while another would paint the architecture. We work like artisans, but we have no master.

AEM *Speaking of flowers, where did the title of your new show come from?*

HQ & RH We struggled to find a title for this exhibition as we didn't want to privilege one aspect of the narrative or define the viewer's experience of the work. In the end we settled on Tulips, which refers to the foliage that runs through all the work in the exhibition. In public spaces, tulips exercise a form of control over green spaces where what is grown or not grown is tightly managed. This form of urban planning is reminiscent of the 'broken windows theory' in criminology, where visible signs of crime and disorder are seen to incite further anti-social behaviour and civil disorder. If broken windows signal disorder, tulips signal order. We see this desire for control and order in dialogue with notions of the commons, and the cultural and natural resources available to all members of society. In the urban scenes of the fresco paintings, the commons would ideally represent the streets and the public garden. These spaces, however, are subject to increasing surveillance, policing and privatisation, prescribing who uses these spaces and how. We think of Sylvia Plath's description of the flowers in her poem 'Tulips':



Photo © Angel Li

Their redness talks to my wound, it corresponds.

They are subtle: they seem to float, though they

weigh me down

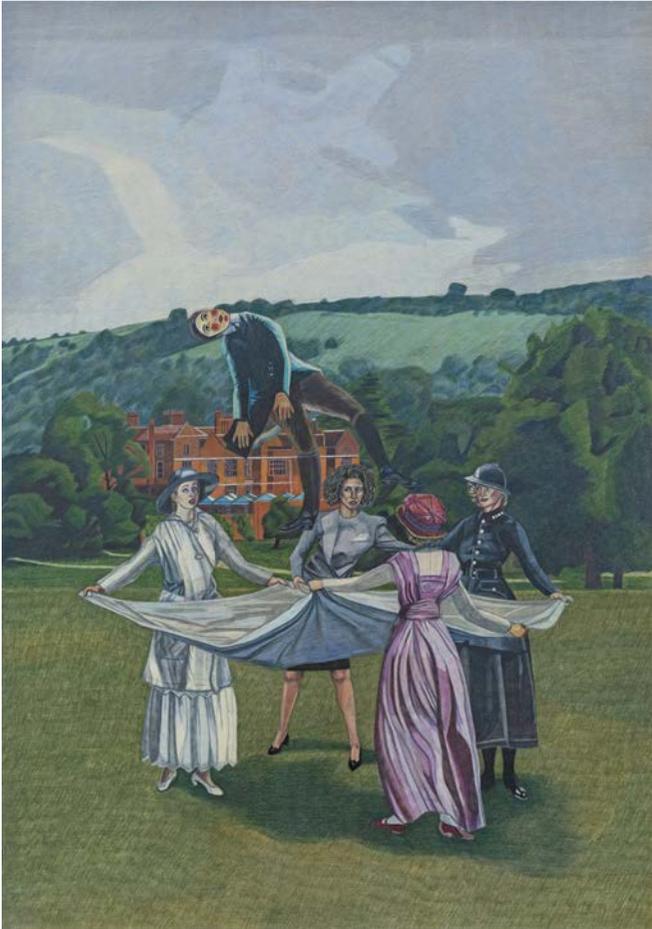
Despite the weight of tulips, the promise of the commons perseveres,
like beautiful weeds growing in the cracks.

Hannah Quinlan & Rosie Hastings live and work in London.

*Amy Emmerson Martin is Assistant Curator, Contemporary British Art,
Tate Britain.*

Audio narration by Radhika Aggarwal and Wesley Nzinga.

Hannah Quinlan and Rosie Hastings



In 2012, Theresa May, then British home secretary, introduced the hostile environment policy, restricting undocumented migrants' access to housing, employment, and health care. By 2019, a special rapporteur to the United Nations had detailed how under May's successor Amber Rudd, "the rotten core" of the legislation remained, "destroying the lives and livelihoods of racial and ethnic minority communities more broadly." Immigrant women, even those with paperwork in order, had become reluctant to give birth in hospitals after staffers were effectively deputized as immigration law enforcement. More recently, current home secretary Priti Patel proposed shipping asylum seekers to remote mid-Atlantic sites, following plans to install a floating wall (or a giant wave machine) in the Channel to scupper migrant crossings. May, Rudd, and Patel all call themselves feminists. Rudd once tweeted: "Feminism is a core conservative value." In their exhibition "Disgrace," Hannah Quinlan and Rosie Hastings reckoned with a long history of right-wing feminism in Britain, from the suffragettes through Margaret Thatcher to present day. In an accompanying book of essays, Juliet Jacques cites May's quip, "What does the Conservative Party do for women? It makes us prime minister!"—summing up a rarefied vision of empowerment.

Central to "Disgrace" was a series of twelve etchings that formed something like a fragmented social realist mural. The vignettes read as daffy, then insidious. An etching that depicts a coed round of blindman's bluff was titled for banal rituals of Empire: *Tea, garden & evening parties, rifle competitions, polo matches, the trooping of the colours and other special events*, 2021. Elsewhere, viewers saw women Blackshirts—raising money for Oswald Mosley's British Union of Fascists with "bazaars, jumble sales, whist drives, dances, etc." in the 1930s—and politicians, including those aforementioned, striding in knee-length skirts as in the military parades from Andrea Mantegna's *Triumphs of Caesar*, 1484–92.

The large colored-pencil drawing *Mother*, 2021, showed an Edwardian woman capturing the Cretan Bull on the lawn of her mansion. The artists imagined this as the origin myth of the exhibition: The woman's task is Herculean, but her power is contingent on privilege, specifically property ownership, which was a condition in the initial right of (some) British women to vote. Another large drawing, *The whole world may, perhaps, be rather a large country house*, 2021, was set on the grounds of Chequers, the rural domicile of the prime minister. Composed as a remake of Goya's *The Straw Manikin*, 1791–92, it depicts women from different historical periods bouncing a floppy rag doll on a sheet, keeping the useless male aristocrat aloft even as they appear to enfeeble him.

Quinlan and Hastings avail themselves of both obscure layering and high legibility in their complex works—archives and reenactments that highlight equivocal liberations within capitalist structures. Their earliest significant commission, *UK Gay Bar Directory*, 2015–16, a four-and-a-half-hour video of empty nightlife interiors, many of them facing threat of closure, established the artists' position of joyful ambivalence.

The duo's presence in male-dominated venues disrupted stale hierarchies; they might have been unintended, even undesired, guests, yet their arduous commitment to documenting these precarious enclaves demonstrated a disarming faith in allyship across identity categories.

With the works in "Disgrace," their gaze has become harsher, though it is still not without humor. The process of rendering figurative drawings collaboratively can result in a bemusing stagginess, as if the characters had drawn themselves, to their own disapproval. The awkwardness is fitting, bringing to mind May's stilted attempt at dancing at the Conservative Party conference in 2018 or holding hands with Donald Trump. But the figures are also stately and muscular (I kept thinking I was spotting Madonna), their power not diminished but articulated.

"Bad history is everyone's history," writes Lola Olufemi in the exhibition book. "In the gallery, two white women put whiteness on display. They invite feedback and reflection." Such collaboration was represented in the fresco *Republic #2*, 2021, maybe the only optimistic image in "Disgrace," in which femmes of various ages and races cluster on a public-housing development. They could be discussing questions raised by the exhibition, such as, How can we cultivate a feminism that doesn't pull up the ladder behind itself?

— [Jeremy Atherton Lin](#)

Art

Interview |

'There's a lefty, rose-tinted glaze around feminism': artist duo Quinlan and Hastings

Elizabeth Fullerton |



▲ 'We kept going back and ended up in the Edwardian period' ... Hannah Quinlan and Rosie Hastings. Photograph: Jasmine Cornish

Mon 11 Oct 2021 10.00 BST

For the past five years the artist duo Hannah Quinlan and Rosie Hastings have been focused on gay bars. A couple as well as collaborators, they've created joyous one-night-only gay bars as performances, compiled a vast moving image archive of more than 100 such venues around the country and made films looking at how male sex clubs and men-only gay bars reflect a broader culture of male dominance. Themes of safety, belonging, visibility and power dynamics run through their work as part of an examination of issues around policing, austerity and gentrification in society at large. Oh, and they also make wonderfully sultry drawings featuring buff androgynous youths.

Now the London-based artists, who were co-winners of last year's Jarman award for film, are turning their scrutiny to the feminist movement in Britain. "There's a lefty rose-tinted glaze around the history of feminism," says Quinlan when we meet at their Thames-side studio in London. "We wanted to use the same critical framework we've applied to male culture to look at women." Their new show *Disgrace* at London's Arcadia Missa gallery explores the often overlooked historical connections between British feminism and the political right through a series of etchings, a film, a fresco, two drawings and a book.

The 12 etchings - a new medium for the pair - form the centrepiece, theatrically drawing a thread from largely female propaganda groups such as the Victoria League, formed in 1901 to strengthen imperial networks, to the conservative lobby group Women2Win, co-founded in 2005 by Theresa May. Along the way, they take in the suffragettes, women's voluntary police groups and free-market feminists.



▲ 'It's about being accountable as white women' ... Republic #2, 2021 Photograph: Rob Harris/Courtesy: The Artists and Arcadia Missa, London

"Our aim was to create our own feminist timeline that presents this alternative narrative, thinking about the British empire and colonialism, white feminism, and how class has intersected with issues of feminism, xenophobia and racism in this time period," Hastings explains.

In this potted chronology, posh women are depicted cavorting at a garden party, baking cakes to support the empire, breeding perfect privileged children and mobilising in fascist black shirts; fast forward to the 70s, where pinch-faced puritans and scantily clad liberals battle over the morality of sex work and pornography, and a decade later when a woman in a power suit is shown clambering over bodies to cannonball a social housing block.

These compositions take inspiration from the magic realism of Paula Rego's 1989 *Nursery Rhyme* etchings and the brutal vocabulary of Goya's *Disasters of War* (1810-20), together with other artistic heroes such as William Blake and Gustave Doré. Quinlan frequently pulls out books of drawings to point to sources they've used to capture a scene or movement. The Renaissance painter Andrea Mantegna's *Triumphs of Caesar* series (1484-92), for instance, has been reinterpreted as a procession of success-hungry Thatcherite women including May and Priti Patel in the etching *I'm Not a Woman I'm a Conservative*.

“Someone who reads this as undermining feminism is

probably complicit within this white racist feminism on the political right

Complementing the etchings, a home-movie style “horror” film, Portraits, presents a kaleidoscope of faux nostalgic photographs of early 20th century ladies interwoven with claustrophobic interiors of a Victorian mansion and creepy scenes of Edwardian dolls attended by servants in an immaculate doll’s house.

So what prompted Quinlan and Hastings to take on the feminist movement? It was partly debates around intersectional feminism as

well as the artists’ disgust at hardline Conservative MPs such as May, Patel and even Boris Johnson proclaiming themselves feminists. Gender critical feminism, or what the duo call trans exclusionary radical feminism, for Hastings a “defining issue of our generation”, was also a factor. “We were thinking, ‘what is the origin of this?’” she notes, “and the natural step back is to the sex wars of the 1970s, to this sexual conservatism that is very rooted in feminism. We just kept going back and ended up in the Edwardian period.”

Months of research revealed unsavoury truths about women held up as national icons in school curriculums. While it may be no surprise that wealthy women promoted the imperial project to increase their influence, it’s less well known that a number of suffragettes joined Oswald Mosley’s British Union of Fascists and several were advocates of eugenics.

The artists recognise they may be accused of betraying an imagined sisterhood, but Hastings argues it’s about being accountable as white women. “We’re doing this because we’re feminists,” she says. “Someone who reads this as undermining feminism is probably complicit within this white racist feminism on the political right.”

Quinlan and Hastings met at Goldsmiths College in 2013 when they were both 21 and began collaborating the following year, mostly with computer generated and digital imagery and performance pieces. They only began drawing together in 2017, but their intricate, distinctive compositions have become a cornerstone of their practice, each piece taking about two months to complete. In the last couple of years they have expanded into demanding traditional techniques such as fresco painting and etching for their uber-contemporary explorations of identity. “Our collaboration is definitely powered by our love because the labour is so intense,” says Hastings.

Across all these mediums, the figures are depicted as flamboyantly virile. “We just love the androgyny of Michelangelo’s figures, with their masculine physiques,” explains Quinlan. “And funny little boobs, really pert, high on the chest,” laughs Hastings.

In their show Disgrace, a striking colour pencil drawing, Mother, portrays a brawny woman dressed to the nines in a fancy hat, effortlessly holding a bull on the lawn of a manor house. Giving a playful feminist twist to the Twelve Labours of Hercules, it suggests that women’s political emancipation is a herculean enterprise. “I just love that she’s wearing that outfit but carrying a bull,” says Hastings. “There’s this show of strength, but she’s in front of this English country mansion so there’s the idea that her political power is contingent upon her privilege and property.”

“Whether they’re villains or heroes,” she adds, “we’re always interested in drawing our characters with muscular vitality to show their power ... and think about how it’s wielded.”

Artist's By Hannah Favourites Quinlan & Rosie Hastings



"When I stepped inside, it was just a bar. Through the haze of smoke I saw faces glance over and look me up and down. There was no turning back, and I didn't want to. For the first time I might have found my people." Leslie Feinberg, Stone Butch Blues

We have been fascinated and troubled by gay bars since we met. We shared our first kiss in a lesbian bar in New York, and we built a gay bar in our bedroom for our first collaborative work. Gay bars are historic sites of visibility and safety in the LGBTQ community that have served as centres for political activism, community-building, and identity production. Despite this, they can be elite spaces that are predominantly white and male-centric, catering to an audience with the financial power to craft institutions to their own sexuality and desire. We love the

way gay bars look, smell, and feel; they are seductive fantasies, a departure from the brutality of the everyday by the way of cheap cocktails, sparkling lights, mirrored surfaces, and black leather. Since the financial crash of 2008 and the subsequent gentrification of urban centres, gay bars have been closing with a rapid intensity, a pattern of course exacerbated by the pandemic. In light of these closures, and the immense creative and philosophical debt we owe to gay bars, we decided to share with you four of the venues that have most influenced our practice.



Growlr, *UK Gay Bar Directory (UKGBD)*, 2016
Video, 4:30 h.

Club Growlr

Club Growlr is a men's-only bar and sex club in Blackpool where we have spent many happy hours filming and chatting with the owner. The venue is a series of rooms bedecked with various signifiers of masculinity: hunting guns, military, football and construction symbols, police uniforms, Tom of Finland-esque artworks, and the Union Jack flag alongside the more predictable porn films featuring hairless young men and a gothic sex maze filled with BDSM gear and gloryholes. Like musical theatre, the gay leather scene blossomed during the postwar period, and may once have offered a creative and reparative way to handle fascism for both the victims and the perpetrators who experienced it as it became a way to reimagine power. So much of the power of fascism comes from its pageantry and elaborate use of uniforms, flags, military symbols and signifiers. Much of the eroticism,

heightened masculinity, and appropriation of sexual power in gay bars comes from a similar place aesthetically (if not necessarily politically). A lot of leather subculture traditions are based on protocols and rituals, and the aesthetics of men's leather culture are drawn from the pageantry of military and police attire. Leather vests, boots, buckles, chaps, straps and harnesses are all visual signifiers in both BDSM culture and nationalist insignia. Considering that the wider fetish community has been involved in political activism from the 1960s onward – and that surviving leather clubs cater almost exclusively to white men – it's worth questioning how these venues are responding to the recent resurgence of nationalism and a shift to the political right, especially in light of the homophobia and transphobia that tend to follow.

Bar Jester

Bar Jester was one of the oldest gay bars in Birmingham – it opened in the 1970s and closed in 2020. When we first visited the city’s gay village in 2016, it had a robust scene that seemed uniquely unaffected by the spate of gay bar closures spreading across the UK. Five years later, it has undergone rapid gentrification in anticipation of the highly politicised HS2, a high-speed rail line connecting London with Birmingham. Bar Jester featured many unique elements that drew us back to the venue again and again: the DJ booth was

a repurposed church pew; in the centre of the floor was a mirrored stage with a pole for dancing on; watching over the dance floor was a reimagined version of Michelangelo’s Sistine Chapel populated entirely by muscular and nude men. Outside the venue was a mural carved in granite of the bar’s namesake, a Jester, that mischievous figure in a bell-lined suit. Once the venue had closed its doors permanently, the Jester carving became a tombstone to the venue within, an ominous mascot for a species of culture in decline.



Still from *In My Room*, 2020
Video, 17:44 min.

Tifkas

Tifkas is a fictional lesbian bar in *Stone Butch Blues* (1993), an autobiographical novel written by activist Leslie Feinberg. The novel chronicles the lesbian bar scene in small-town America during the dawn of the civil rights movement. Dealing with issues including police brutality, sexual violence, and a racially stratified bar scene, the novel documents the unionised struggle of working-class industrial labourers and the precariousness of being non-binary in a binary world. Tifkas is a haven for

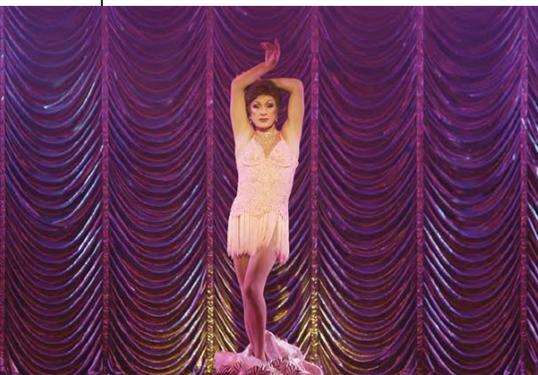
femmes, he-shes, drag queens and stone butches. They wear three items of clothing assigned to their perceived gender to avoid arrest during frequent raids; some refuse and face dire consequences including correctional rape by “gangs of sailors, Klan-type thugs, sociopaths and cops” who regularly attack the bar. Confronted by a lack of archival material describing the lesbian scene during this period, we chose to interpret the novel as a primary historical document.



Tifkas. Where Girls Can Be Boys, 2014
CGI render

Funny Girls

Funny Girls is an opulent art deco drag cabaret theatre, awash in pink velvet and plush carpet, which hosts ambitious follies in Blackpool. Blackpool is a historic British seaside resort where the dazzling entertainment culture has been brutalised by austerity and falling visitor numbers. The town provides the conditions for a unique political conflict to play out: between the reactionary nostalgia of the Victorian holiday destination and its vibrant and fantastical queer culture. We were particularly interested in the relationship between the gay scene and musical theatre epitomised by the eponymous Isobel Lennart musical *Funny Girls*. In the 1940s and 50s – musical theatre’s golden era and a time when homosexuality was criminalised in the UK – the industry was dominated by gay men. A coded language was used to describe gay experience, such as “the diva”, a larger-than-life woman who defies sexual and moral conventions. Betty Legs Diamond is Funny Girls’ resident diva, the venue’s leading star since it opened its doors in 1993.



Still from *Something For The Boys*, 2018
Video with sound, 16:34 min.

HANNAH QUINLAN & ROSIE HASTINGS (both *1991, Newcastle and London) are artists working across film, drawing, installation, performance, and fresco to archive the politics and histories of queer spaces. They live in Southeast London. Their solo exhibitions include “Public Affairs” at Galerie Isabella Bortolozzi, Berlin (2020) and “In My Room” at MOSTYN, Llandudno, Wales (2020). Their work has also been presented at Whitechapel Gallery and ICA in London, Centre Pompidou, Paris; in “The Cruising Pavilion” at the 2018 Venice Architecture Biennale; and in “Coming Out” at Walker Art Gallery, Liverpool.

Jarman prize shortlist 2020 celebrates vibrant escapism

Afro-surrealism, Hollywood racial imbalances and LGBTQ history are explored by nominees for the £10,000 film-making prize



Some of the Jarman award nominees ... clockwise from top left, work by Larissa Sansour, Michelle Williams Gamaker, Jenn Nkiru, and Hannah Quinlan and Rosie Hastings.

Tim Jonze

Thu 2 Jul 2020 10:57 BST

Arabic science fiction, flying paint and a journey through the black techno scene: this year's Jarman award nominees offer plenty of vibrant escapism.

Among the six shortlisted artists for the £10,000 prize, which recognises the pioneering work of UK-based artist film-makers, are Jenn Nkiru, whose work is influenced by Afro-surrealism and electronic music, and Michelle Williams Gamaker, who tackles racial imbalances using the language of Hollywood.



No Church in the Wild, 2015. Photograph: Project Art Works

The duo Hannah Quinlan and Rosie Hastings, with their humorous and at times unsettling work exploring the history and politics of LGBTQ culture, are also on the shortlist, along with Project Art Works, an artist-led organisation working with children, young people and adults who have complex support needs. The latter's 2016 work Tessellate found beauty in Jackson Pollock-esque paint splatters along with the noise of an electric sander.

Larissa Sansour, whose work is informed by both science fiction and her Palestinian heritage, and Andrea Luka Zimmerman, a Munich-born film-maker whose work focuses on marginalised and working-class communities, complete the nominations list.

Now in its 13th year, the Film London Jarman award - named after the late film-maker Derek Jarman - has a reputation for boosting the careers of its nominees. Laure Prouvost, Monster Chetwynd, Charlotte Prodger, Lawrence Abu Hamdan and Luke Fowler are some of the names who would go on to be shortlisted for or win the Turner prize.



Errol McGlashan and Jono Whitty in Here for Life by Andrea Luka Zimmerman and Adrian Jackson
Photograph: Therese Henningsen

Recent winners have included Heather Phillipson, Oreet Ashery and Daria Martin. The 2019 winner, Hetain Patel, is one of the judge's of this year's prize and told the Guardian that being involved with the awards has helped him avoid being boxed in as an artist. "The biggest challenge I've faced has been trying to be recognised as a British artist outside of my ethnicity," he said. "I'll get invited to do shows around the subject of diaspora or race. So to be acknowledged for the medium I'm working in, alongside peers I respect and admire? That's a freeing thing for me."

Adrian Wootton, head of Film London and the British Film Commission said: "With the impact of Covid-19 being felt so deeply by artists and exhibitors, we are more proud than ever to present this year's Jarman award shortlist and help raise the profile of this important body of original work, that questions and articulates the world around us."

The winner of the award will be announced on 24 November. In the run-up to the announcement, the work of the shortlisted artists will be available to view through the Whitechapel Gallery website. A special weekend of online screenings, discussions and performances featuring all six shortlisted artists is set for 14-15 November.

LIFE

Without empathy the term 'community' is redundant

BY GAYTIMES



Focal Point Gallery (Instagram)

As the writer Rosanna McLaughlin so beautifully and bluntly states, "The truth is, I can't recall a time when the concept of community has been placed in so much doubt."

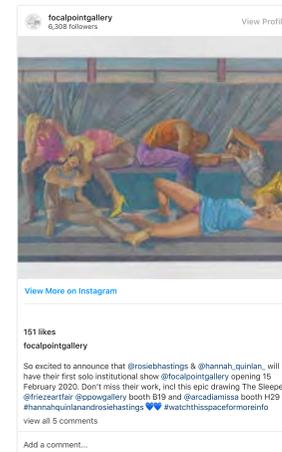
Under a matrix of both external and internal factors the queer landscape is being threatened silently from within and noticeably from without. Since the millennium rising costs catalysed further by the 2008 financial crisis have led to gentrification flourishing whilst LGBTQ+ bars depleting in existence. One website report illustrates this, using images from inside a non-existent magazine, they tracked and traced or rather identified the many LGBTQ+ venues which no longer exist, recording that around 116 venues specifically in London have closed between 2000 and 2016. Forced out of dedicated communes, and allured by the digital scene, the question is if we have no access to dedicated spaces where do we go physically?

This idea of belonging and imagined private utopias were characterised in the subvertive explorations of the mid-twentieth century works of David Hockney's pictorial escapes in *Domestic Scene* (1963), retreats in his Cavafey poetry inspired *The Beginning* (1966), or differently in a more sexually liberating yet overtly violent esoteric excess William Borough's novel *Wild Boys* (1971). However courageous in their time for avocation for same sex relations, in retrospect collectively they portray queer visibility as lacking in outward empathy and visibility for others. This has become confounded.

Such manifestos for a vision for a supposed utopia doesn't widen for the inclusion for lesbians, transgender and BAME individuals. Also how does their context fit within the queer landscape of today given the lack of presence for others, especially where historically queer spaces and our representation are largely tailored and dominated by cis white gay men. This hasn't largely been questioned to the extent till now in which Rosie Hastings and Hannah Quinlan's practice observes and rightly exposes.

Following on from their participation in the group show 'Queer Spaces: London, 1980's - Today' at Whitechapel Gallery, London last year, Hastings & Quinlan's debut institutional solo show at Focal Point Gallery in Southend brings to our attention this paradox of representation. 'In My Room' explores the false sense of commune that is too often portrayed by these spaces and the urgency that is required for others. *Republic* (2020) for example, a fresco painting based upon the drawings of Christ being whipped in public by the artist Andrea Mantegna, is instead subverted and dominated by women in expressions and scenes of distress often directed towards and for the audience to surmise.

Similarly graphite drawings depicting women either scuffling or embracing outside gay bars which are destined for closure appear too as episodes of inflations. It is this confusion and division which is proliferating now in queer politics such as the presence of anti-trans rights fringe groups highjacking pride parades. This is dumfounded given that the rights that many of us have today were paved by trans women in the Stonewall riots. Like their work *Lonely City* 2019, which portrayed dance floor conflicts between sneering gay men and friends, amongst all our insecurities and strive to love and exist, we are reminded that we are all in the search maybe for lust, affection, liberation, space, or love, whether in fantasy or reality.



Rosie Hastings & Hannah Quinlan

This sense of search for bodily liberation is a subject of Hastings and Quinlan's short film *In My Room* (2020) installed in the main exhibition space. Filmed inside the closed Bar Jester in Birmingham, pole dancers perform and men embrace in front of the fractured imagery of renaissance reproductions on the wall, which at once is both almost reverential and harmonic against the movements of the figures under the fragmented sounds. In a different landscape under the cover of night in woodlands and scrubland often associated with cruising grounds, lies the former army base Shoeburyness Fort. In one scene a line of men perform an intimate almost delicate display. You can't help but feel under the historical contexts of the military past, machoistic culture, the historical implications of cruising, who actually has permission to exhibit sexual expression. Take for example that in the UK police are seeing 81% increases in hate crimes towards transgender people, as well as increases in the risks associated with transgender people meeting others across apps. In contrast LGB people aren't largely exposed to this.

GAYTIMES



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'In My Room', the first solo institutional exhibition by Hannah Quinlan and Rosie Hastings is now open at Focal Point Gallery until 31 May 2020. As a new body of work, this exhibition develops the artists' enquiry into the politics, histories and aesthetics of queer spaces and culture. Open Wednesday to Sunday each week in #Southend. Join us next Thursday 27 February at 5:00pm for a free exhibition tour with FPG Director @katharine.stout - Free and all welcome. Photo credit: @booklookukala #hannahquinlanandrosiehastings #inmyroom #ukgaybardirectory #Essex @arcadamsia @southendbc @visitouthend @hannah_quinlan_ @rosiebhastings view all comments

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In My Room by Rosie Hastings & Hannah Quinlan

Our collective motivations for safe embrace and explorations in gay bars are like ancient bathhouses becoming threatened and reinstated as artefacts of the past. As we are seeing, as contradictions of our time as a result of changing work times and living costs, dating apps are removing the need for gay bars whilst at the same time forcing those to use apps because there are no bars in their areas, which are largely catered for men. *Gay Bar Directory* (2015-16) on display on the Big Screen outside the gallery is a video archive of the empty interiors of over 100 LGBTQ+ spaces. Under the glitter veneer of the walls and altar like adorations of muscular men imagery, these venues are a far cry from being the namesake of queer culture that they once was. **With only around 50 left in London** the dating app has **become the primary means by which queer people now interact and meet each other**. The issue with this is that many dating apps exhibit racist and transphobic material spread by users on a platform that is supposed to welcome us. BAME and transgender individuals instead are largely being oppressed by these platforms. Under these opposing systems and spaces designed for queer people, Hastings and Quinlan's output are a continuing observance of what they say is **"concerned with communicating the complicated emotional space that is under threat both from internal and external pressures and failures."**

Like the title of the show suggests 'In [Our] Room', when we think about the many idols we had pinned and cellotaped to our bedroom walls to be inspired by, who do we allow and welcome into our narrative respectively? When we seek social connection and expect acceptance we are reminded that we must make and advocate space for others. And in our uncertain and troubled time we don't need community as such, we need to exercise inclusion for all and empathy. After all without empathy the term 'community' is redundant.

In My Room is at Focal Point Gallery, Southend until 31 May 2020.

TANK

CONVERSATION | Hannah Quinlan & Rosie Hastings



Hannah Quinlan and Rosie Hastings, *Hope, Joy, Youth, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rags, Sheepskin, Plunder, Precedent, Jargon, Gammon, and Spinach* (ICA performance), 2019. Courtesy the artists

In their ongoing performance project *Hope, Joy, Youth, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rags, Sheepskin, Plunder, Precedent, Jargon, Gammon, and Spinach*, artists Hannah Quinlan and Rosie Hastings create a cacophonous survey of contemporary queer culture's radical edges and the reactionary white-male mainstream as they rub up against each other.

Enlisting an expanded cast of performers – go-go dancer Ted Rodgers, singer Jesse Hultberg, musicians Owen Pratt and Milo McKinnon, drummer Severin Black – Quinlan and Hastings' work presents an ecstatic and terrifying interpretation of the pride parade, complete with a rainbow-coloured float and big-screen video displays of lip-syncing soldiers and YouTube dance sensations.

Guy Mackinnon-Little spoke to the artists about their work following a recent performance at the ICA as part of Image Behaviour, the ICA's annual convening dedicated to experiments in artists' moving image.

<https://tankmagazine.com/tank/2019/12/hannah-quinlan-rosie-hastings/>

ban the video which was ridiculous but in the end we compromised on censoring certain images within the film. The footage they decided to censor was so innocent – the word “sex” sprayed on a wall, poppers through a shop window, a leather daddy removing his waistcoat, of course they didn’t censor any nude women or the occupying soldiers with their guns. As always with censorship issues, it became a litmus test of what fears are circulating within the public and government: it was a moment that felt indicative of the current shift to the far right. We were lucky to be working with the incredible producer Kamal Akarie who really fought for the video to be shown, he was so shocked by the policing impulses of the council and felt like it was something he had not experienced since Section 28 was brought in under Thatcher.



Hannah Quinlan and Rosie Hastings, *Hope, Joy, Youth, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rage, Sheepskin, Plunder, Precedent, Jargon, Gammon, and Spinach* (video detail), 2019. Courtesy the artists

Could you say a bit more about that tension between public and private space that plays out when you have videos of people dancing in their bedrooms, and then videos of cops making out at pride, all spliced together?

We were considering the entanglement between visibility and capital – gay men, especially gay white men have access to a public sex culture. Gay men have gay bars, saunas, clubs and gay pride, what we would describe as institutions dedicated to their identities and sexuality. In the film we see thousand of gay men, topless and dancing in unison at huge circuit party festivals, we even see similar shots of military-themed parties filmed on the gay cruise ship *Atlantis* which prides itself in only hosting a handful of women out of 2000 male passengers. It's important to recognise that this culture exists because of men's historical and contemporary access to capital, in the 1970s, an important decade for the creation of gay space, lesbians existed within the lowest economic bracket, a situation exacerbated by the gender pay gap (and lower still of course for lesbians of colour), and therefore did not have the same monetary and societal comfort in creating and accessing these spaces. What we tried to show in the video was a wild and radical culture that exists behind closed doors or on the streets, this is what happens when wealth is so unevenly distributed within a supposed “community”.

We've spoken about this quite alarming climate of fear and censorship. Instead of trying to offer some kind of definitive takedown or counter-narrative, what you've done instead is generate this cacophony which grows and grows and grows.

In the past the LGBTQ community has responded to moments of crisis in two ways – by flattening itself and appealing to conservative ideals with the aim of assimilation, or via radical activism that actively rejects conformism and the conservative ideals which created the political environment in which homophobia is dominant. There is a rich history of LGBTQ activism to draw from. ●

Hannah Quinlan and Rosie Hastings' next exhibition is at [Focal Point Gallery, Southend-on-Sea](#), 16 February to 31 May 2020.

MOUSSE



Hannah Quinlan & Rosie Hastings

Interview by Rosanna Mclaughlin

Modern Art
50-58 Vyner Street
London, United Kingdom
modernart.net

Between 2015 and 2016, Rosie Hastings and Hannah Quinlan traveled the UK while making *UK Gay Bar Directory (UKGBD)* (2015–16), a video archive of LGBTQ social spaces. In the wake of the financial crisis of 2007–2008,

the Conservative government's rollout of fiscal austerity had contributed to the closure of nightlife venues across the country. *UKGBD* is a record of public queer culture, legal in the UK for a little more than fifty years, now at risk of extinction.

Since completing the archive, the artist duo has continued to explore the politics, histories, and aesthetics of queer space, shining a light on a complex terrain in which questions of class, nationalism, gentrification,

and patriarchy often collide, particularly in the shadow of Brexit. As their work shows, "G" is by a long stretch the best-represented letter of the LGBTQ family. While gay bars and clubs provide a sense of community for men across the UK, they appeal to a predominantly white clientele, and often incorporate militaristic decor—aspects of a culture critically at odds with the metropolitan, politically aware, university educated, newly invigorated manifestation of queer identity.

I met the artists in London to discuss their recent video, *Something for the Boys* (2018), commissioned by Two Queens gallery in Leicester, where it was shown earlier this year, and their recent turn toward drawing. ROSANNA MCLAUGHLIN: *Something for the Boys* was filmed in Blackpool, a seaside resort on the northwest coast of England. You'd recorded the city's gay venues while making *UK Gay Bar Directory*. What brought you back?

HANNAH QUINLAN & ROSIE HASTINGS: Blackpool is a complicated place. It's a Victorian pleasure town in a state of decline, abandoned by the state, where social problems such as a homelessness and substance abuse flourish. A vibrant gay scene survives in these hostile conditions, as part of a broader tourist industry selling a nostalgic idea of "traditional Britishness." We first visited in the buildup to the Brexit referendum, when nostalgia was gaining political currency, energizing white nationalism in the UK. While filming we developed relationships with people in the Blackpool gay scene who introduced us to their world. We were also drawn to the city's amazing LGBTQ local history archive, formed as a community project in 2005, where written memories, drawings, and photos exist alongside more formal archival materials. The memories submitted are intimate and messy. They include things like, "I fucked this guy on the beach and it made me feel weird."

RM: The two locations in the video represent opposite ends of the Blackpool gay scene. Ted Rogers, a young go-go dancer in a jockstrap, performs at Growlr sex club, and Betty Legs Diamond, an old-school drag artist, performs at the cabaret venue Funny Girls.

HQ & RH: *Funny Girls* is a fantasy of a place: a former art deco cinema where high-production musical theater and cabaret drag shows are staged every night. There is something utopian about the gay scene in Blackpool, where a troupe of drag queens will perform a highly skilled, two-hour variety show to just a handful of regulars. These productions defy

the logic of capitalism that dominates other areas of the entertainment industry, especially in the context of London. It's a reckless pursuit, driven by a longing, desire, and fantasy that feels synonymous with queerness itself. *Something for the Boys* explores the connection between musical theater and gay culture. In the 1940s and 1950s—musical theater's golden era and a time when homosexuality was criminalized in the UK—the industry was dominated by gay men. A coded language was used to describe gay experience, such as "the diva," a larger-than-life woman who defies sexual and moral conventions. Musicals from this time parody the era's rigid social codes.

RM: Do you think the parodic element is still active, or has it transformed into a purely nostalgic form of entertainment?

HQ & RH: It's interesting to answer this in the context of Growlr and other sex clubs we've visited that feature military, nationalist, and leather aesthetics. Like musical theater, the gay leather scene bloomed during the post-war period, and may once have offered a creative, reparative way to handle fascism for those who experienced it. Given that surviving leather clubs cater almost exclusively to white men, it's worth considering these behaviors on a spectrum, and questioning how these venues are responding to the recent resurgence of nationalism and the homophobia that tends to follow.

RM: You filmed Ted and Betty performing without an audience, and replaced the music they were dancing to with a haunting, atmospheric soundtrack, so they seem isolated and out of time. Was this intended as a commentary on the spate of closures of LGBTQ nightlife venues across the UK?

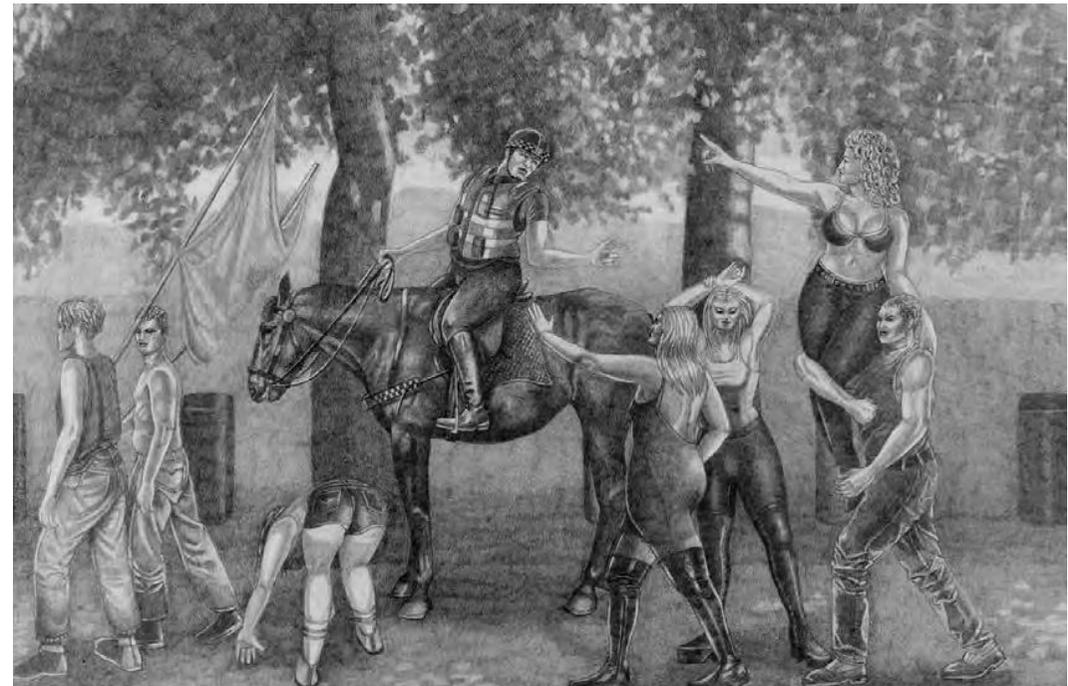
HQ & RH: We were thinking about this moment in time as a moment of crisis. We were considering the closure of queer spaces, but also more broadly the loss of public space and the dismantling of state infrastructure, which are the results of more than a decade of austerity.

RM: In June 2019 you'll be showing *Something for the Boys* at Hayward Gallery alongside some of your drawings—a relatively new addition to your practice. What prompted the shift in medium?

HQ & RH: Making *UKGBD* was exhausting. We spent nine months traveling, inserting ourselves into unfamiliar and often exclusively male spaces. Drawing is a private, intimate process, and after we finished, it became our salvation. Previously we hadn't worked figuratively, as we were fearful of replicating real-world power dynamics that deny certain bodies agency. Drawing brought out a more playful and fantastical quality in our work, and became our bridge to figuration: a medium with which to probe, analyze, and re-present these dynamics in an imaginary realm. Our drawings reveal worlds full of dreamlike uncertainty, populated by heroic characters on the cusp of love or violence. It felt like we were digging into the collective queer unconscious, and reveling in the joys and anxieties that define everyday queer life.

RM: Your exaggerated, muscly figures, as seen in *The Dudes* (2017), an epic drawing of a group of friends gathered in a bar, remind me of the cult, gay, twentieth-century pornographic cartoons of Tom of Finland. But as with all of your work, the gaze is altered because you're approaching gay culture from a lesbian perspective.

HQ & RH: We often get asked "Where are the lesbians?" but this is the point. People want our work to show something that isn't a reality: a representation of lesbians happily hanging out in bars. When you come out as a gay man you can go cruising, use Grindr, visit gay sex clubs and bars. Lesbians operate in a more marginal, creative space, inventing their own structures rather than depending on those that already exist. The title of *Something for the Boys* is a tongue-in-cheek reference to the prefabricated structures that enable the mobilization of gay identity, and stem from historic male entitlement to public space.





Rosie Hastings and Hannah Quinlan, *Gaby*, 2018, video still. Courtesy of the artists and Queer Thoughts, New York.

Rosie Hastings and Hannah Quinlan *Queer Thoughts / New York*

Gay representation exists in a slippery space between liberation and domination, solidarity and violence, of both socioeconomic and interpersonal dimension. The ambivalent localization of violence within gay sociality — both aimed toward it and coming from within it — serves as the subtle thematic framework for the artist duo Rosie Hastings and Hannah Quinlan's most recent show at Queer Thoughts.

A series of carefully executed pencil works on paper depict imagined scenes of intimate queer sociality: a group of beefy, gender-opaque characters, rendered in a stylized "gay hand" somewhere between lesbian comic books and Tom of Finland, are seen drinking, laughing, and making out in sparsely furnished rooms, desire omnipresent in their poses, gestures, and gazes. Hogarthian in both form and spirit, these charged scenes of conviviality nonetheless feel on the cusp of some kind of impending unhinging; desire transformed into rivalry, into conflict.



Rosie Hastings and Hannah Quinlan, *We Haven't Spoken Since*, 2018, video still. Courtesy of the artists and Queer Thoughts, New York.

Bracketed by the drawings is the video work *Gaby* (2018), consisting of three short vignettes that each address the interweaved connections between gay culture and wider systems of violence. The first vignette tells the story of their best friend Gaby, who as an eighteen year old briefly dated a straight-presenting gay cop. In naïve first-person PowerPoint form, Gaby recounts how he romantically engaged and navigated his partner's persistent self-guilt and self-masking, which in the process reproduced homophobia onto Gaby himself (the fatal ending of their relationship ultimately loops back as the title for the show's body of drawings, "We Haven't Spoken Since," all 2018).



Rosie Hastings and Hannah Quinlan, *Gaby*, 2018, video still. Courtesy of the artists and Queer Thoughts, New York.

Directly following this is a vignette compiling found video footage of police officers at pride marches momentarily sidestepping their law-enforcing duties and breaking out in fits of badly simulated twerking and voguing. These harrowing scenes are only furthered by their shared soundtrack, Village People's 1974 hit "Y.M.C.A.," which served as the definitive anthem of the post-Stonewall era of sexual liberation in New York's West Village — which, in turn, triggered the neighborhood's rapid sanitization and gentrification. This is marked by Hastings and Quinlan in a video with a rendered issue of Christopher Street Magazine from 1977, in which an article boasts the gentrifying powers of the gay, male, white middle-class (serving to "clean up" impoverished, undesirable urban areas).

Hastings and Quinlan's succinct examination of gay representation brings its viewer from macro- to micro-political scales of space, intimacy, and desire, and carefully deciphers the troublesome history of gay politics that must still be articulated today.

by Jeppe Ugelvig



A New Art Book Archives British Gay Bars

HETTIE JUDAH
Jun 19 2018, 3:31pm

Rosie Hastings and Hannah Quinlan have archived a fast-changing scene.

“Our job at The Hoist is to supply you guys with the best thing that a club can give a person: a mini vacation from the everyday.” This enticing promise comes from a poster reproduced in *The UK Gay Bar Directory*, a new book from artists Rosie Hastings and Hannah Quinlan. The club in question lived up to its ambition, as a note on a blackboard hung above a row of urinals testifies: “I FIRST CAME HERE IN MY 20s—I’M NOW IN MY 40s—THANK YOU.”

The Hoist is one of more than 100 of Britain’s rapidly disappearing gay bars that Hastings and Quinlan documented for their multipart project *The UK Gay Bar Directory*, the four-and-a-half-hour film version of which first screened in 2016. The duo assembled the movie from footage shot on a GoPro camera—when the club was closed—over a period of nine months or so. By presenting their imagery in no particular order and never identifying the locations, they engineered a disorienting flood of imagery, sound-tracked by pop paired, in an elegiac turn, with the sound of glaciers melting. Recently acquired by the Walker Art Gallery in Liverpool, *The UK Gay Bar Directory* was shown as part of the public art institution’s popular 2017 show, *Coming Out: Sexuality, Gender, and Identity*. Now Hastings and Quinlan have released a book of the same name.



From Rosie Hastings and Hannah Quinlan, *The UK Gay Bar Directory*. Courtesy of the artists and Arcadia Missa, London

“The book is the next of what we hope will be many chapters of the Directory,” the artists told me. “We describe the UKGBD as an archive but in its display as an artwork, we chose not to conform to traditional archival requirements. The book includes what was put aside in the Directory. Where the Directory is mysterious, the book fills things in.”

Among these elucidations are lines striking through the names of bars that have closed in the short time since the project began, The Hoist amongst them. Austerity, gentrification, homogenization, and the internet have

all put pressure on bars that offered space for posing, cruising, fantasy, and sex, and were sites for information exchange and emotional support. The artists’ camera captures all these functions, often through wear and tear. (According to Quinlan and Hastings, some bars that attempted makeovers received complaints and lost customers, visible scars inspiring a certain loyalty.)



From Rosie Hastings and Hannah Quinlan, *The UK Gay Bar Directory*. Courtesy of the artists and Arcadia Missa, London

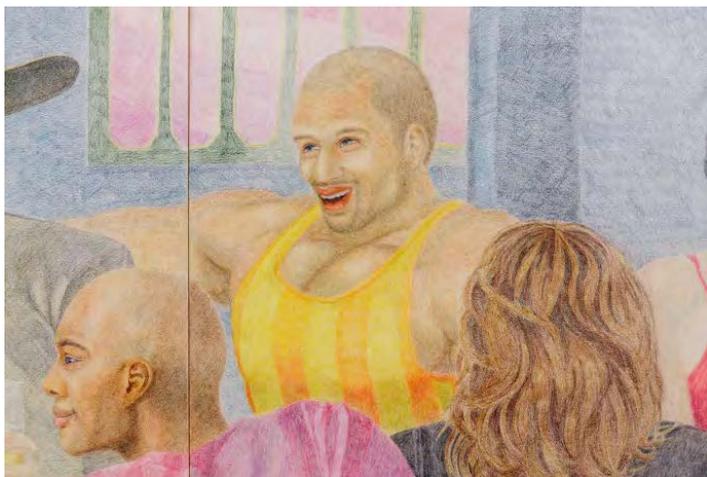
UKGBD the book makes no claims to encyclopedic status: “It is an archive of gay bars that two lesbians were able to gain access to,” note the artists in their introduction. Its classification as a directory, too, is intentionally specious, inspired by the informal xeroxed guides and early internet listings that the pair turned up in their nationwide hunt for venues. As bastions against cultural mediocrity, the bars depicted also stand aside from anything so trite as ‘British’ identity. “Just as there is not one international LGBTQ identity, there is not one that describes the whole of the UK,” say Quinlan and Hastings. “The gentrified bars of Soho are vastly different from the musical theatre bars in Blackpool, the working class lesbian bar in Liverpool, or the trans co-op bar in Leeds.”

The UK Gay Bar Directory is published by Arcadia Missa.

Art Hole: Your Monthly Queer Art Roundup – October

October sees the art world descend upon London for Frieze Art Fair and a calendar packed with satellite fairs, auctions, exhibitions, events and the chicest of chic parties.

The city's galleries and institutions take the opportunity to showcase their programme highlights, presenting work by top contemporary and historical artists. This year in response to local and global concerns around identity, equality and freedom, there is a critical mass of work on show in London presenting an urgent celebration of diversity and a desperate preservation of queer culture. Gemma Rolls-Bentley provides a rundown of what not to miss this Frieze week!



Hannah Quinlan & Rosie Hastings, detail of *The Dudes* (2017), Courtesy the Artist and Arcadia Missa, Photo: Tim Bowditch

Hannah Quinlan & Rosie Hastings: *We Lost Them At Midnight*

Until 12 November, Arcadia Missa, London

Lesbionic dream duo Hannah Quinlan and Rosie Hastings work together to tirelessly preserve queer culture, documenting a rapidly shrinking scene that offers sanctuary to the community, and imagining new, utopian, radical and critical environments that nurture individuality and resist the cruel destructive impact of austerity and gentrification. For their exhibition at Arcadia Missa, the artists consider queer sociality as a mode of resistance set against an increasingly barren cultural landscape. The sparse gallery reflects the closure of queer venues, the emptying and buying out of London's community spaces. "*We Lost Them At Midnight*" presents a set against which stories and queer mythologies may be enacted.

EXHIBITIONS

Hannah Quinlan and Rosie Hastings "Gaby" at Queer Thoughts, New York

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It is fitting that one of the first American mainstream depictions of post-Stonewall gay culture, via one of its first anthems (Y.M.C.A. by Village People), would situate gay sociality within the physical location of a Christian charity organization. That the category of homosexual has ever existed owes much to Christian charity itself, a moral principle designed to unite a community of people who had lost their common interest (namely, the world). In the case of the people from the 'Village', the euphemistic proposal to "get yourself clean" at the YMCA (submitted as a pretext for aberrant sexual behavior), mirrors the simultaneous movement of a contingent gay community to clean up the West Village (in their eventual pursuit of wealth accumulation and inclusion within Christian family structures). This is only to say that the radical aspects of gay socialization were always anchored to their non-place in society and the extraterritorial spaces they inhabited, and were never acutely reducible to biological fact.

In the collaborative practice of London-based artists Hannah Quinlan and Rosie Hastings, the appearances of LGBTQ culture are evaluated, in both their establishment and clandestine forms, as a tactile environment of lived signs that is performed and transformed by its inhabitants. Under historical circumstances that have liquidated the realms of public and private in favor of an all encompassing society, the queer culture that Quinlan and Hastings undertake is of a foregrounded intimacy; the intimacy of darkened spaces, and of biological processes necessarily brought towards illumination. Utilizing drawing and digital video (and their intersection in digital animation), the works of Quinlan and Hastings serve as both a document of, and proposition for, the social spaces of queer life.

In *Gaby*, a new video work named for the duo's best friend, the artists present three vignettes highlighting intersections of gay culture (its iconography, politics and relationships) and the police (their tactics and their personnel). The vignettes include: a montage of found video clips where active police dance to Y.M.C.A. at pride parades, often joined by celebrating paraders; an animatics sequence of a 1977 issue of *Christopher Street* magazine, extolling (white, male) gay communities' propensity to rejuvenate disregarded neighborhoods and "save" Manhattan from the "slums"; and a recounting by the eponymous Gaby of his brief relationship as an eighteen-year-old with a straight-presenting gay cop.

frieze



All Bar None

An interview with Rosie Hastings and Hannah Quinlan about their project, UK Gaybar Directory

BY HATTY NESTOR

Collaborative duo Rosie Hastings and Hannah Quinlan have spent the past nine months constructing a filmed archive of gay bars across the UK. Currently showing as part of the exhibition 'Utopian Voices Here & Now' at Somerset House, UK Gaybar Directory (2016) is an archive of these spaces, raising important questions concerning the LGBTQ community, both past and present.

Hatty Nestor

The UK Gaybar Directory is a project where you collaboratively filmed 170 gay bars across the UK. What drove you to archive these spaces?

Rosie Hastings & Hannah Quinlan

The project started in November 2015, shortly after Somerset House commissioned us to start the archive. We had already been filming gay bars, but the idea for the archive came as a response to the rampant gentrification of the gay scene in London, and the closure of many historic and popular venues. There was a sense of urgency, that if we didn't document these bars they would vanish into the chasm of unmarked history and be discarded as non-influential, out-dated spaces. We are drawn to gay bars as spaces for communities to congregate visibly, and their relationship to the civil rights movement and direct action. There is a level of self-awareness present in gay bars that is absent in heterosexual spaces, where information concerning mental health, safe sex and addiction is circulated, demonstrating that LGBTQ services can provide the services our government doesn't. The commission gave us the opportunity to create a queer archive. To disrupt the narratives that we were simultaneously historicizing, working through the social, political and historical aspects of gay bars.



Hannah Quinlan and Rosie Hastings, 'Utopian Voices Here & Now', 2016, exhibition view, Somerset House, London

HN Whilst travelling around the UK you collected different objects, leaflets and memorabilia from the bars, which are presented in the exhibition as the piece Scarcity of Liberty (2016). Amongst these objects is the men's magazine Attitude. Can you talk about it?

RH & HQ In the initial stages of this project we purchased a collection of Attitude from the early 1990s. These editions of the UK mainstream gay magazine were being published at the tail end of the AIDS crisis. They focused on the white, young, hairless, healthy male body, creating a toxic model for what a queer body looks like. Through its content Attitude made apparent its commitment to masculinity and a lack of care for inclusivity, something that is universal throughout mainstream gay culture. It's an agenda that we were frequently confronted with in the bars.

HN Was your intention to disrupt Attitude magazine as an archive? Did including this material feel equally as important as a contemporary critique of gay bars?

RH & HQ Yes, we destroyed it as an archive, it can no longer function as one. We ripped the covers off, and mixed up their chronological order. We reinvented it as an example of our fury and rage at the scene and its shortcomings as a magazine.

HN You use mainstream pop music in the video piece, UK Gaybar Directory (2016). Does the music relate to the gay bars you encountered outside of London?



Hannah Quinlan and Rosie Hastings, Scarcity of Liberty, 2016, installation view

RH & HQ For the music we collected field recordings from the bars and also recorded samples of the music that played in each venue. We also inserted sounds from the natural world: glaciers melting, super storms and forest fires. We produced the music to create a highly emotive and visceral sensation – ultra-recognizable songs that draw the viewer into the empty spaces of the bars. We wanted to implicate the viewer by manipulating their sense of the past, present and future. These videos make apparent the nuanced temporalities of the gay bar: on the one hand they are incredibly nostalgic, on the other hand they are futuristic spaces, presenting an idea of a utopia that in the present moment they simultaneously fall short of.

HN The metal sculpture Attitude (2016) overlooks the exhibition, and appears much like a motif. Does this work reflect community relationships you experienced whilst filming?
Karlsruhe

RH & HQ Attitude shows the LGBTQ motif of a rainbow flag. It is intended to mimic the sculptural language of a community centre, be it a library, a hospital or a primary school. We were attempting to communicate the public image of LGBTQ culture, its front or facade – this need to appear acceptable and the desire for a false optimism that erases our history and cultural identity.

HN Does exposing this false optimism, and questioning LGBTQ culture's relationship to institutions, link to other elements of your practice? Or was this an issue that arose whilst documenting the LGBTQ scene in this project?

RH & HQ Since the AIDS years the LGBTQ movement has focused on constructing an acceptable front in order to assimilate into the institutions that continue to oppress us. These include the police, the military, the state and big businesses. Showing this project in institutions such as Somerset House we are expected to operate within this contradiction, of complicity and critique.

HN Viewing UK Gaybar Directory, it is unclear where the spaces are. Was it a conscious choice to keep their addresses and locations hidden?



Hannah Quinlan and Rosie Hastings, UK Gaybar Directory, 2016, film still

RH & HQ Showing the UK Gaybar Directory within an art context allowed the space to operate from the periphery of what could be considered an archive, to expand its context and field of references using audio and installation. The reality of filming was that we consistently had to seek permission to enter male centred or male only spaces, and were often denied access. In a sense it's not an archive of the UK gay bar scene, it is a documentation of the spaces two white and presumed female identified people were allowed to inhabit. The necessity of providing empirical documentation was secondary, as we were more concerned with communicating the complicated emotional space that is under threat both from internal and external pressures and failures.

HN Do you think the UK Gaybar Directory archive in the future will hold more weight because many of the spaces may no longer be functioning gay bars?

RH & HQ Definitely, in a generation's time people will look at these spaces and find it hard to believe they existed. In the same way we will look at the labour union or the NHS and free education, and other localized support networks – the decline of these community services are all linked by the vicious cycles of gentrification and austerity. The erosion of public services has given way to the neo-liberal homogenization of our cultural landscape; its demand for one model that can accommodate for a larger spectrum of needs. The idea that you could go to a space that is open 24/7 to have sex in public, take drugs or buy a £1 pint of beer will be completely alien. These are the spaces that are being taken away from us.

<https://frieze.com/article/all-bar-none>

i-D

@gaybar is a critical, anarchic and queer take on gay history

While questioning queer history and the homophobic present, artist duo Hannah Quinlan and Rosie Hastings are creating critical spaces for all forms of queer culture to thrive.



building a new gay utopia

While questioning gay history and the homophobic present, artist duo Hannah Quinlan and Rosie Hastings are creating safe spaces for all forms of queer culture to thrive.

In the past two years alone 25% of London's LGBTQIA spaces have simply dissolved into nothing: their histories ignored, the communities that once gathered there forgotten, their facades boarded over by pictures of dull, wealthy white couples eating avocado bagels on the penthouse balconies of what promises to be a 'creative living' luxury

tower block. In this Tory austerity of choice—where the rich win while the oppressed lose visibility, space, money, and thus any semblance of safety—it is no surprise that anything that is not for the wealthy white elite is priced out of public view. Our streets and our cities are rapidly homogenising, and while another All Bar One opens in central Soho, queer people wave goodbye to our pubs, our shops, and our clubs.

Frustrated by just how little LGBTQIA space there really is available, and with how much of the space that does exist caters solely for rich white gay men—who very often come with their own set of misogynies, racisms and transphobias—artists Hannah Quinlan and Rosie Hastings decided to start the project @Gaybar back in 2014, to realise a space where queer people could congregate more safely.

“We started doing queer reading groups in our bedroom, and it was a really intimate and beautiful space with all our queer friends. We basically had a lot conversations about queer space and about queer sociability, and whether this [safe] space can exist... and about problems to do with mainstream gay bars,” Rosie told i-D. “And there was a lot of frustration expressed, it felt like there wasn't a space for our bodies—for gender queer people, trans people, queer people of colour—so what we started doing with @Gaybar was to try and create this space for our friends but to also try and re-materialise political issues we had been thinking about: assimilations, the way gay narratives get consigned to mainstream history, or just ignored, for example.”

The space feels like a gay bar: something about the drinks, the music, the laser lights, the wipe-clean furniture: think decor like the Manchester bar scene circa Queer as Folk — but much more diverse, and much less misogynist. The difference in energy is down to the 'punters' who are encouraged to come and enjoy the space: there is a diversity unlike the popular gay bars on Old Compton Street or the regional boozers some of us grew up in: at @Gaybar people come to celebrate with each other.

Now exhibiting at the David Roberts Art Foundation in Camden, the duo have looked at a post-Hurricane Sandy Fire Island, using CGI, found video of the Island after the disaster, gay bar style furniture and music to create an @Gaybar within the gallery space, entitled How to Survive a Flood. “Fire Island is such a dominant male narrative in our history: it was this gay male utopic space in a time when it was illegal to be gay. We found footage of luxury boats and gay bars being engulfed by the sea and we used this as a point of departure to re-imagine the future of Fire Island as this post-human space. We use CGI to imagine new queer realities.”

@Gaybar is evidently a true work of love, but also of intense critique of the dominant white male structures that isolate queer people from public gay spaces. The artists recognise the importance of somewhere such as Fire Island in the history of gayness and even queerness, but as two queer people they are now asking why they can't be involved in that history? And why queer people can't imagine a collectively more utopian future.

“White gay male spaces are really dominant in historical narratives and they are the spaces that have been offered the most privilege so they're the ones that get historicised more,” Hannah adds. “A lot of what we do is a messy relationship to the idea of archive and history, and a play with fact and fiction. When you do, as queer people, have a lack of history, the idea of an objective history becomes quite absurd because who gets control of history? We don't want to replicate white, western linear history. We don't want to find a bar and recreate it photo-realistically. We are not looking for facts because those are the things that have kept queer people out of history as we know it.”

The pair speak with radicalism attached to every phrase—something the LGBTQIA community certainly needs now. The artists express their frustrations at the fact that all of our resources are dedicated to gay people and marriage, or gay people in the military, but not to the experience of anyone else, of which there are so many.

Their work is about creating a space which de-privileges the white, male body and gives privilege to other types of queer body in space. It is about taking traditional gay bar aesthetics and inserting queer bodies into the space they have created: their practice involves fabricating all elements within the space, from scratch, themselves.

This comes in combination with a questioning of gay assimilationist politics: this is where gay people seek to appear as 'normal' and 'acceptable' in order to become normal and acceptable to the over-riding heteronormative narrative that Western society is founded upon. One can't blame people for seeking assimilation into the heteronormative world: after lifetimes of oppression and traumas because of someone's sexual orientation people are tired, people want to feel safe. "But what is important is to reflect upon is the fact that within our community there are certain bodies that can't assimilate because the system is against their bodies from birth. They are the ones who we have to protect." says Rosie. "As long as there's one white person in the room there will be racism, and as long as there's one cis-male in the room there will be misogyny: it's about acknowledging these problems as structural rather than placing individual blame on one person." Hannah adds. As 'equality' for a very specific, privileged set of white gay men is within grasp, it is time to turn our conversations to those members of the LGBTQIA community who don't have the same opportunity, or desire, to assimilate into heteronormative society. This is what Hannah and Rosie are doing with @Gaybar: allowing space for queer people to congregate and enjoy themselves, aiming for safety, while also reimagining the picture of a new future or new reality through CGI. "It's the choice of music, the type of drinks, a sort of magic. At the beginning maybe some fuckboys or some really cis-guys will come, but towards the end they all get pushed to the back and it's always the queers at the front, ripping it up."

When life for gay people, queer people or any minority oppressed group remains a fight for space and for safety, we need artists like Hannah and Rosie: people who continue to open pockets of safety and comfort for those who have nowhere else to go.

How To Survive A Flood @Gaybar is on display in DRAF Studio 14-28 May 2016. The commission is part of Curators' Series #9. Ways of Living by Arcadia Missa, 15 Apr-23 Jul 2016. For more information see davidrobertsartfoundation.com

Credits

Text Tom Rasmussen

Portrait Francesca Allen

Styling Max Clark

Hannah Quinlan and Rosie Hastings, installation view of How To Survive A Flood @Gaybar, DRAF Studio, 2016.

Courtesy the artists and Arcadia Missa, London. Photography. Tim Bowditch

https://i-d.vice.com/en_gb/article/gaybar-is-a-critical-anarchic-and-queer-take-on-gay-history

A New Generation of Artists in London Is Putting a Spotlight on Queer Issues

• Rosanna McLaughlin Nov 4, 2016 6:19pm [f](#) [t](#) [✉](#)

According to artist duo and couple Rosie Hastings and Hannah Quinlan, “queerness is trending.” Over the past three years, Facebook introduced 71 gender options to its U.K. user profiles following their introduction in the U.S., Caitlyn Jenner made trans identity a water-cooler conversation when she came out on the cover of *Vanity Fair*, and “gender-fluid” entered the Oxford English Dictionary. Queer visibility may be at an all-time high, but if interest peaks at a magazine cover, the experiences of those who fall outside the familiar axis of privilege—defined by wealth, whiteness, and conventional notions of beauty—continue to be marginalized, and with them, the intersectional politics at the heart of queer identities. Moreover, as statistics from the U.S. lay bare, when support is not extended to those most at risk from exposure, visibility can have violent consequences. In 2015, at least 21 trans people were murdered, the highest on record. Nearly all of the victims were transgender women of color.

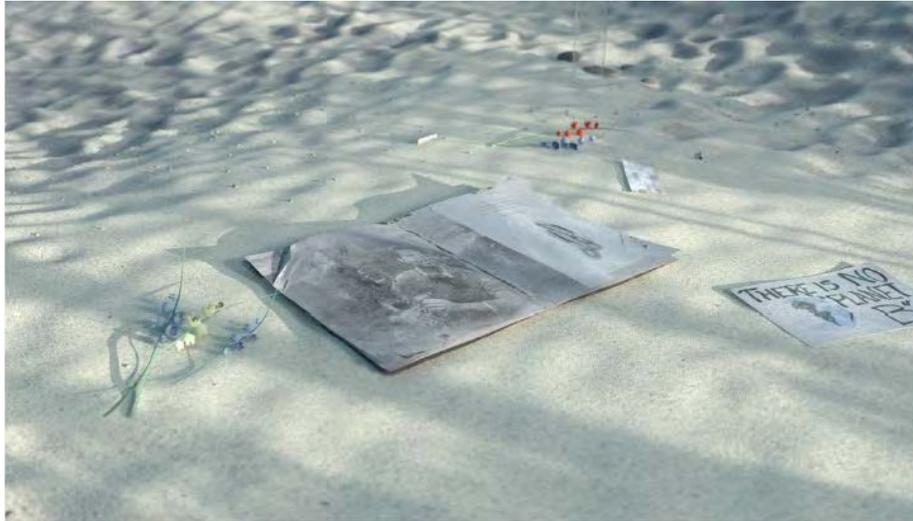
Hastings and Quinlan are part of a growing, London-based network of artists advocating for an engagement with queer issues that goes beyond the buzz. At the top of the agenda is the continued lack of diversity in the U.K. cultural sector when it comes to representing people from the broader queer community, and a frequent failure to move beyond the inclusion of white, homosexual, cisgendered men. “Our work developed from looking critically at mainstream gay identities,” Quinlan says. “While there are things we value about those identities, they can also be claustrophobic and oppressive.”

In the summer of 2016, Hastings and Quinlan installed UK Gay Bar Directory (UKGBD) at London’s Somerset House. The work consists of a bank of monitors playing video footage they took of the interiors of 170 gay bars across the U.K. Shown alongside this film archive was the *The Scarcity of Liberty* (2016), a cork board on which are pinned flyers, magazine covers, and other ephemera collected while filming. Among the sea of idealized faces and rippling torsos staring out from the board, there is a striking absence of lesbian, trans, and non-binary-identifying individuals. Nor is there any body type visible that does not adhere to a narrow physical ideal. This, Hastings and Quinlan say, is precisely their point. In an attempt to create the type of space they feel is missing, they run @GayBar, a nomadic night that moves between galleries and studios across the city. Along with sets by DJs from across the queer spectrum, they have also held vigils for trans and lesbian cultural figures such as Leslie Feinberg, author of the novel *Stone Butch Blues*.

Today’s queer culture has roots in feminist, gay, and lesbian liberation movements, and the AIDS activism of the 1980s. Against this backdrop, queer theory rose to prominence in the early 1990s, when groundbreaking U.S. writers such as Judith Butler and Eve Kosofsky Sedgwick took aim at conventional wisdom regarding sex and gender. Attempting to dismantle the binary constructs denoted by the terms “male” and “female,” and the assumption that the sex we are

born with corresponds to gender identity, they called for a radical reassessment of the way we understand identity.

In recent years, changing attitudes toward sexuality have been enshrined into U.K. law, with the same-sex marriage bill passed in 2013 bringing parity for gay and lesbian couples. But for many in the queer community, acceptance into the traditional fold comes at a cost they are unwilling to pay: putting aside their anti-establishment beliefs and assimilating into what contemporary queer theorist Elizabeth Freeman calls “state-sponsored narratives of belonging and becoming.” As former British Prime Minister David Cameron said prior to the bill’s introduction, “I don’t support gay marriage in spite of being a conservative. I support gay marriage because I am a conservative.”



Rosie Hastings and Hannah Quinlan, D.I.N.K #2 (Dual Income No Kids), 2016. Image courtesy of the artists.

In a series of backlit CGI landscapes that Hastings and Quinlan call their “queer sublime,” the rub between the radical promise of queerness and the conformist nature of mainstream gay culture takes on epic proportions. D.I.N.K #2 (Dual Income No Kids) (2016) shows the beach at New York’s Fire Island after a hurricane has hit. Fire Island was a safe haven for gays and lesbians decades before the Stonewall riots of 1969 drew widespread attention to homophobia, and has since become a popular gay party resort. Here, the anarchic force of natural disaster is used as a tool for countering apathy. In the foreground, a battered

magazine lies open at an advert from a Tiffany and Co.’s 2015 “Will You?” wedding ring campaign—the first by the brand to feature a same-sex couple. Its image shows two coiffed white men barely visible beneath a layer of sand.

Over the past decade, South London has become a hub for emerging queer artists. Arcadia Missa, a Peckham-based gallery founded in 2011 by Rozsa Farkas, is one of the city’s most prominent supporters of queer young artists. Farkas began working with Hastings and Quinlan the year after they graduated in 2014 from nearby Goldsmith’s University—itsself home in recent years to leading queer and feminist scholarship, including the Centre For Feminist Research—and this past autumn, Arcadia Missa debuted their work at Frieze London.

Meet London's new generation of sensationalists shaking up the art world

They're young, they're British — and they're shaking up the art world. Samuel Fishwick meets the new generation of sensationalists

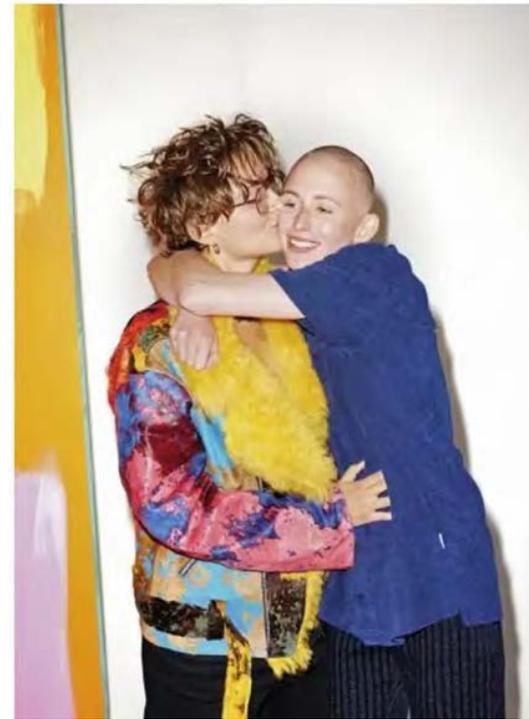
SAMUEL FISHWICK | @Fish_o_wick | Thursday 6 October 2016 12:36 | 1 comment



Photographs by Andrew Woffinden, styled by Sophie Paxton, set design by Nicola Bell (Andrew Woffinden)

For London's best and boldest young artists, stories of how they got to where they are start from all directions, then meet in the middle — or, more often than not, out east. And that's just a typical Friday night.

ROSIE HASTINGS & HANNAH QUINLAN



'We build gay bars in galleries,' say Rosie Hastings and Hannah Quinlan. The couple, both 25, who 'fell madly in love on a trip to New York' when studying Fine Art at Goldsmiths four years ago, now live in Brockley and were part of Somerset House's exhibition of cutting-edge work, Utopian Voices Here and Now, this summer. There, UK Gay Bar Directory (UKGBD), using video shot on Go-Pro, combined footage from 170 gay bars they visited across Britain. 'It would be hard if we didn't work together because then we wouldn't have any time with each other,' says Quinlan. They also run a roaming club night, Gay Bar. Their most complicated relationship is with gentrification. 'All the big studio spaces are in disused industrial buildings,' sighs Hastings. 'But we do get that by moving in, we're part of the problem.'

What's your greatest love? *Each other.*

Arcadia Missa ï

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