

# The REBEL DYKES ART & ARCHIVE Show

space station **65**

A PROJECT OF SPACE ART  
Charity number: 1188167

CURATED BY ATALANTA KERNICK AND KAT HUDSON

Open: June 25th - September 17th  
Thursday - Saturday 12-6pm

SPACE STATION SIXTY-FIVE  
Building One, 373 Kennington Road  
London, SE11 4PT

## LIST OF WORKS

**The London Rebel Dykes** merged outsider cultures in the 1980s to create a fresh feminist exploration of art, sex and activism. From coming together at Greenham and squatting in Brixton to throwing parties, starting bands and building family, the Rebel Dykes represent a converging of communities of outsider lesbians: punks, bikers, clubbers, musicians, squatters, protestors, kinksters and gender outlaws.

The Rebel Dykes Art and Archive Show shines a spotlight on this underexposed LGBTQIA+ community based primarily in 1980s London, with connections to San Francisco, Greenham Common Women's Peace Camp and major cities in Britain and Europe, particularly Amsterdam and Berlin.

This exhibition celebrates the incredible achievements of this group of lesbians, many of whom have become globally renowned in their fields and for the first time incorporates work by the younger generation of rebel dykes and queer visionaries who join them in continuing to disrupt the world today.

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The Rebel Dykes Art & Archive Show is produced by Rebel Dykes History Project CiC in collaboration with Lesley Magazine and in partnership with Space Station Sixty-Five. It is funded by Arts Council England, The National Lottery Heritage Fund, The David Family Foundation and The Independent Film Trust.

Special thanks to all involved; artists, collaborators, funders, everyone behind the scenes and to all the rebel dykes out there, friends, lovers, family and supporters, this is for you.

### ENTRANCE

#### **Kate Charlesworth**

1. *Auntie Studs Cut-Out*, 2006

2. *Babydyke Leathergirl Cut-out*, 2006

*Designs for freestanding figures and accompanying postcards from 'Rainbow City - Stories from Lesbian, Gay, Bisexual and Transgender Edinburgh' City Art Centre, Edinburgh 2006, and exhibition which grew from the Remember When Project.*

#### **Sadie Lee**

3. *Venus Envy*, 1994, Oil on canvas, 152.5x122 cm  
*Venus Envy has been kindly lent by Dr. Sandra Evans*

#### **Rachael House**

4. *Feminists Come In Waves*, Mixed media, 60x168 cm  
*On Loan from the Feminist United Crone Kindred Society Clubhouse.*

#### **Sadie Lee**

5. *SMITHIE WOZ eRE (Portrait of Debbie Smith)*  
2021, Oil on Canvas, 46 x 35.5 cm

#### **Rachael House**

6. *Untitled*, 2020, Mixed media, 40 x 20 cm  
*Pennant on loan from Feminist United Crone Kindred Society Clubhouse.*

#### **Enter: left of introduction**

*Please follow the arrows*

### FIRST WALL

#### **Right:**

*Colour and Black and White photos, 1980s, Various sizes*

#### **Laney Shimmin**

7. *Anne and Khadija*, 9. *Kirsty and Josh*, 10. *Debbie Smith*, 11. *Siobhan and Jojo B* 12. *Holly Johnson and the lesbians crossing Renshaw St Liverpool*, 14. *B+W photo, Kirsty, Sandy and Miranda and the Ice Cream man*

#### **Lucy Martin**

8. *Brixton Dyke Banner*, 15. *Atalanta and Chim*

#### **Trill Moss**

13. *B+W Group Shot. Jude, Tina, Jamie, Glenda (standing). Ros, Corinne and Kathy (sitting)*

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#### **Eleanor Louise West**

16. *Greenham Common Quilt*, 2021, Various Fabric, Vintage Duvet, Batting, Transfer Dyes, Embroidery and Enamelled Chain, 135x200cm  
*'Greenham Common Quilt' (2021) explores the history of the Greenham Common peace camp and the lives of the women who lived and protested at RAF Greenham Common, Berkshire in the 1980s. The camp primarily focused on opposing the use of nuclear weapons and campaigned throughout the 80s and continued occupying the common until the camp disbanded in 2000. Along with their nuclear disarmament campaign, the*

women's camp became a centre for feminist activity which spanned many liberation groups and topics. This quilt aims to highlight some of the queer feminist histories of Greenham juxtaposed with lesbophobic rhetoric from the media that aimed to use homophobia to discredit the campaigners. The Artist and the Quilt have been supported by The Feminist Library with their extensive archive of Greenham Common, the artist has also taken inspiration from the Rebel Dykes archive and the Oral and Written histories of Greenham archived on: [www.greenhamwomeneverywhere.co.uk](http://www.greenhamwomeneverywhere.co.uk)

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**Left:**

Colour and B+W photos, 1980s, Various sizes

**Laney Shimmin**

- 17. Kirsty, 18. On Stoke Newington High St,
- 19. Linda and Rhona

**Lucy Martin**

- 20. Lucy and Siobhan, 21. Lucy, Atalanta, Jane, Siobhan, 22. Lucy, Rosanne and Fran, 23. Lucy with Boots, 24. Jane, Atalanta and Rosanne,
- 25. Atalanta, Lucy, Chim

**End of wall:**

**Dixie Thomas**

- 26-33. Stop Clause 28 and Pride March, B+W Prints, 26x21 cm and 21x26 cm
- The photographs exhibited in this exhibition were taken in the late 80's and early 90's while Dixie Thomas was part of the dyke squatting community in Brixton. The photographs are taken on an analogue camera and hand printed by Dixie Thomas.

**ALCOVE**

**Right Wall:**

**Phyllis Christopher**

- 34. Lissaivy, San Francisco, 1997, Silver Gelatin Print, 27.94 x 35.56cm (*Pissing in alley*)
- 35. Lissaivy & Angus Ann, San Francisco, 1999, Silver Gelatin Print, 27.94x35.56cm
- 36. Tribe 8, San Francisco, 1991, Silver Gelatin Print 20.3x25.4 cm (*Picture with dildo*)
- 37. Tribe 8, San Francisco, 1995, Silver Gelatin Print 20.3x25.4 cm (*Guitar player*)
- 38. Michou & Cooper, San Francisco, 1997, Silver Gelatin Print, 15.24x20.32cm
- 39. In Bed with Fairy Butch Strip Night, San Francisco, 1997, Silver Gelatin Print 10.16x17.78cm
- 40. Klitz Sex Club, San Francisco, 1991, Silver Gelatin Print, 12.7x17.78 cm
- 41. The Shoe Box, San Francisco, 1990, A1 Giclee print
- 42. Party, Los Angeles, 1999, A1 Giclee print

**Central Wall:**

**Dixie Thomas**

**Inverted Triangle Top Row (L-R)**

- 43. Myriam, B+W Photo, 51x41 cm
- 44. Velda, B+W Photo, 51x41 cm
- 45. Cross, B+W Photo, 54x44 cm
- 46. Rosie, B+W Photo, 51x41 cm
- 47. Joelle, B+W Photo, 51x41 cm

**Second Row (L-R):**

- 48. Club Series - Carol + Jo, B+W Photo, 41x31 cm
- 49. Boot Series for Quim, B+W Photo, 54x44 cm
- 50. Club Series-Terry Jed Jo Pascale, B+W Photo 41x31 cm

**Third Row (L-R):**

- 51. Boot Series, B+W Photo, 33.5x28 cm
- 52. Terry, B+W Photo, 33.5 x 28 cm
- 53. Boot Series, B+W Photo, 33.5 x 28 cm

**Bottom Row:**

- 54. Boot Series, B+W Photo, 28 x 33.5 cm

**Left Wall:**

**Jessica Tanzer**

- 55. Rosa and Daria, 1990, Limited Edition Poster, 42"x59"
- 56. Bear and Aphra, 1989, Limited Edition Giclee Print, 12"x18"
- 57. Group shot after wrap, 1989, 12"x18" Photographed by Linda Perry  
From left to right- Top row: Chim, Bear, Lulu, Jo  
Bottom: Aphra, Jessica Tanzer
- 58. Linda and Lulu, 1989, Limited Edition Giclee Print, 12"x18"
- 59. Bear and Aphra, 1989 On Our Backs, Limited Edition Giclee Print, 12"x18"

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**Anne marie Le Ble**

- 60. Suzanne and Mildred, 1989, C-Type Print, 21"x16"
- 61. Rachel Auburn, 1989, B+W analogue photo 14"x14"
- 62. Sisters, 1988, B+W analogue photo, 15"x15"
- 63. Tish On A Triumph, 1980s, Analogue Colour Photo, 12.5"x14"

**Del LaGrace Volcano**

- 64. Robin, Colour photo, 134x91cm
- 65. The Ceremony, B+W photo, 46x64 cm
- 66. Rough Sex, B+W photo, 52x72.5 cm
- 67. On The Way There, B+W photo, 46x64 cm
- 68. Scott's Bar, 1980, Series of 9 B+W Photos framed, 99x136 cm
- 69. Cover of Lovebites (Jess), Hand tinted photographic print, 34x44 cm
- 70. Scott's Bar single image, Hand tinted photographic print, 39x32 cm
- 71. S+M, Suzie & Marianne, Hand tinted photographic print, 31x26 cm

## **BACK WALL**

### **Jane Campbell**

72. *Dyke Shoes*, 2020, Sound Work, 8 minutes  
*Echo Chamber have loved this collaboration with Maj and producing this piece which is a vital piece of HERstory. Maj, Caroline, Sam, and Rad self-defined their process for making this which feels like a metaphor for our politics and one of the reasons we love what Rebel Dykes stands for. We are thrilled to be included and bring Maj's words to life.*

### **Jill Posener**

73. *Farringdon, London*, 1979, B&W silver gelatin print  
74. *Dalston, London*, 1981, B&W silver gelatin print  
75. *London*, 1983, B&W silver gelatin print  
76. *Lesbian Strength March, London*, 23 March 1984, B&W digital silver print  
77. *Spare Rib banner at the TUC march against the anti-abortion Corrie Bill, London*, 28 October 1979, B&W silver gelatin print

### **Monitor 1:**

### **Anne Robinson**

78. *Fellowship*, 1984/2015, Super-8 Film, 15mins  
*Fellowship is an extract from a longer 1984 Super-8 film: Royal Fellowship: a reflection on the presence of war memorials, the 'dead men' in our cities and the amazing energy of Greenham. Thanks to Strange Language for music.*  
79. *Boot Monkeys*, 1985, Super-8 Film, 2mins  
*Boot Monkeys is a short exploration of a young dyke's relationship with her favourite footwear. Thanks to Gary and Viv for voice and whistling.*  
80. *Darks*, 2018, Digital Video with Sound, 12mins  
*This image/performance/text work looks back to the 80s and queer late night streets and was made as a commission for Inspiral London and originally performed live with reading and video projection at The Space. Thanks to Inspiral London and ACE.*  
81. *Real Woman*, 1985, U-Matic Video, 4mins  
*Music video made with Wildtrax video collective (Anne Robinson, Caroline Sheldon, Claire Glassman, Jeanette Iljon). Music: Poison Girls, X-Ntrix Records.*

### **Above Monitor 1:**

### **Roz Kaveney**

82. *Belltime*, Poem

### **Jill Posener**

83. *Title and date TBC*, B&W silver gelatin print  
84. *San Francisco*, 1989, B&W silver gelatin print  
85. *From Dirty Girls Guide to London*, 1988, B&W silver gelatin print  
86. *The Café #2*, 1989, B&W silver gelatin print  
87. *The Café #1*, 1989, B&W silver gelatin print

### **Monitor 2:**

### **Emma Hindley**

88. *Butch/Femme*, Analogue Film, 25 mins

### **Above Monitor 2:**

### **Atalanta Kernick**

89. *Lou*, 1992, 3 Solarised B+W Photos, 11"x9"

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### **Kate Charlesworth**

90. *Auntie Studs, Rebel Without A Cat*. Pages 1 and 2, *Dyke's Delight Vol 2*, Ed. KC Fanny, 1994  
Pen, Ink & Brush on Paper, 29.8cm x 22.5cm  
91. *Auntie Studs, The Early Years*. Pages 1 and 6, *Dyke's Delight Vol 1*, Ed. KC Fanny, 1993, 29.8x 22.5cm  
92. *Doing It With a Dam*. 1991, Pen, Ink & Brush on Paper, 36x13cm  
*Lesbian Safer Sex Kit issued by London Lesbian and Gay Switchboard, produced by West Lambeth Community Care (NHS) Trust, HIV Education and Training Unit.*  
93. *Plain Tales From The Bars 9*, Pen, Ink & Brush on Paper, *The Pink Paper*, January 21st, 1988.  
27.8x10.7cm  
*The homophobic Clause 27, 28 or 29 was still to settle into it's final incarnation as Section 28 of the Local Government Bill, and was only a few weeks old. This strip was drawn a few days after the first big march in protest, London's 'Stop Clause 27'. Anthologies of dyke comics from UK and US cartoonists published by Carol Bennett.*

### **Monitor 3:**

### **Max Disgrace**

94. *Tribute*, 2019, B+W Digital Film, 4.55 minutes

### **Autojektor**

95. *Robyn*, 2021, Digital Video, 2.18 mins  
*Rituals in destroying the face, creating a new one beyond the algorithm's comprehension.*

### **Above Monitor 3:**

### **Atalanta Kernick**

96. *Self-Portraits*, 1991, 4 B+W Photos, 8"x10"

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### **Kai Fiain**

97. *Battle Ground*, 1991, Seven Photographic Prints, 26x20 cm  
98. *Seventh Son*, 2019, Multi Screen Video Installation, 23x182 cm

### **Monitor 4:**

### **Kate Jessop**

99. *Modern Queer Heroes*, 2020, Digital Animation  
*Who are the queer heroes walking amongst us now or in recent times? A celebration of LGBTQ+ figures who have helped push forward culture and society a little more for the rest of us. A collaboration during the 2020 quarantine between 14 LGBTQ+ identified animators around the world, the structure is based on the old Surrealist drawing game Exquisite Corpses.*

Each animator nominated a hero then was given a different hero to animate, passing on their last frame to the next animator to form their first frame and so on.

100. *Tales From Pussy Willow, Queerer Than Thou, Coming Into The Station, Parents Chat, The Mansplainer, The Astronaut, Smile.* 2017-2019  
Digital Animation

*Tales From Pussy Willow is a multi award-winning satirical sketch show for adult audiences. It takes the form of 3 minute sketch episodes the fictional British town of Pussy Willow and has described as "A powerful, witty and relevant statement on what it means to be a woman today".*

**Above Monitor 4:**

**Emily Witham**

101. *Descendant of a Rebel Dyke*, 202, Leather Banner, 145x92 cm

## **BACK DOOR**

**Dixie Thomas**

102. *Joelle*, 1980s, B+W Photo, 42x32 cm

**Mark Harriot**

103. *Documentation of Performance at Sadie Masies*, With Mark Harriot and Tessa Boffin

**Darren Evans**

Untitled, 2020, Ten Framed C-Type Prints, Each 21x29.7cm

*These ten portraits were shot over two days at the end of October 2020. They are a celebration of butch. There is a cinematic quality of them and a feeling of 'The Old Masters' in the lighting. Some of the sitters perform as drag kings which brings a theatrical playfulness to the pictures. Thank you to Atalanta Kernick for helping me to realise the pictures and Vout-O-Reenees for the generous use of their sumptuous members' club as a perfect location.*

**Back Door (T-B):**

104. *Smashlyn Monre*, 105. *Zed Gregory*,

106. *Gill Whisson*

**Wall End 1 (T-B):**

107. *Benjamin Butch*, 108. *Frankie Sinatra*,

109. *Dr Stainz*, 110. *Lysander Dove*

**Wall End 2 (T-B):**

111. *Prinx Silver*, 112. *Aston Martin*, 113. *Don One*

114. *Tink Flaherty*

## **LARGE CENTRAL WALL**

**Rene Matic**

115. *Destination/Departure*, 2020, MDF, spray mount, blue back paper, sharpie, 1524x1016mm

*This ceremonial betrothing of Britishness upon Matic's mixed-race skin speaks not only to the unique reality of hailing from the Black British diaspora, but also connotes the historical violence enacted on Black and Brown bodies in the name of 'Great' Britain, both historically and today.*

*In emulating and adopting this right-wing statement and*

*aesthetic signifier, Matic stakes a claim in a Britishness that is often denied of them - the myth of a 'pure' and 'unadulterated' Britishness. By reclaiming this body marking as their own, Matic signals and celebrates their skin as a subversive surface that undermines what it means to be born British and to die British in modern-day, multi-cultural Britain.*

*This portrait of Matic was taken by legendary British photographer Derek Ridgers who is best known for his photography of British subcultural groups from the 1970s to now.*

116. *Muddy Puddle*, 2020, Levi Jeans, Fred Perry Polo, Dr Martens

*Muddy Puddle is an assemblage of clothes from Matic's own wardrobe. The catalyst of this work is the black/yellow twin tipped Fred Perry that was recently pulled from shelves in the US and Canada to prevent the Proud Boys (a far-right, neo-fascist, and men-only political organization) from appropriating it as their uniform. One of the articles about this used a picture of Matic from a previous Fred Perry campaign with the words 'FASHION OR FASHIST.' With this work Matic points to the cognitive dissonance in sharing the same materials with political groups that stand in opposition to them and their identity. For Matic, having the polo on display after its ban from the US and Canada is like a trophy; a battle won, a re-definition, a staking a claim but most importantly an overthrowing of hegemony. Fred Perry polo shirts, Dr Martens and Levi Jeans are all part of a huge cultural pattern that Hebdige describes as a kind of reservoir "a pre-constituted 'field of possibles' which groups take up, transform and develop". Throughout British history, these items have become coded as forms of refusal. It is a uniform, a flag, a skin(head).*

**Sarah Jane Moon**

117. *Sadie Lee*, 2018, Oil on linen, 154x124 cm

**Nina Wakeford**

118. *This was our Calling Card*, Framed card, 21x25 cm  
*On loan from Bev Zalcock*

**In front of Central Wall:**

119. *Refrain*, 2017, Digital audio on loop

**Above Central Wall (L-R):**

**Jojo B.**

120. *Leather Jacket*

**Fisch**

121. *Black Widows Leather Jacket*

**Katayoun Jalilipour**

122. *Cool Dad's Jacket*, 2018, Leather jacket, acrylic paint  
*Cool Dad is a fictional non-binary leather daddy alter-ego created and performed by Katayoun Jalilipour. He is the best leather daddy in town, but he's not allowed in gay bars because of his boobs. He doesn't shy away from sharing his frustration with everyone he meets, through singing, strip teasing, piss drinking and oversharing about his sex life.*

## **BEHIND LARGE CENTRAL WALL**

**Siobhan Fahey, Harri Shanahan, Siân Williams**

123. *Dyke Tales*

124. *It Started With A Story*  
*(Barcode link to Sound Work)*

125. *Pride '86*  
 126. *Rebel Dyke Photography*  
 127. *Knicker Police*  
 128. *Return To The Bell*  
 129. *Clause 28 Archive (by Michelle Hickson)*  
 130. *The Gymslips and the Reenees (Annie Bungereoth)*, 2021, Digital Film

## **CENTRAL AREA**

### **Kat Hudson**

131. *Dear B (Portrait of Bella Podpadec)*, 2021  
 Coloured Pencil on Paper, 59.4 x 42cm  
*Portrait of Bella, from our time together in the Spring of 2021*

### **Bella Podpadec**

132. *Big Joanie*, 2018, Giclée Print  
 133. *Tour Support Drawings*, 2018, Pen on Paper  
 Each 14.8x21cm  
*For Dream Wife's 2018 UK/ European/ US headline tour the band did an open call for local support bands comprised of women, trans and non-binary people and every night Bella drew the band while they were playing. The open call was an incredible way to connect with a diverse and exciting range of bands and musicians and a beautiful window into the scenes and creative communities in the cities the band visited. Dream Wife's next headline tour is spring 2022 and the band have announced another open call for support acts to join them for the UK run.*

### **Sarah-Joy Ford**

134. *Chain Reactions*, 2020, Quilt (digital embroidery on digitally printed cotton-sateen, sulky thread, wadding, white cotton), 138x258cm

### **Emily Howard**

135. *Touché*, 2020, Marker on Paper, 30x40 cm  
 136. *Giddy Up*, 2021, Marker on paper, 30x40 cm  
 137. *Bating*, 2021, Marker on paper, 30x40 cm

### **Hannah Mclennan-Jones**

138. *Black Widows* (based on an original photo by Laurence Jaugey- Paget), 2021, Ink Printed on Paper, 42x29.7 cm

### **Joy Yamusangie**

139. *Dyke Poster*, 2021, Lino Print, 297x420 mm  
 140. *Rebel Dykes Flyer*, 2021, Lino print, 297x420 mm

### **Nina Wakeford**

141. *Love girls (Bev's Nighthawk 650)*, 2017,  
 Bronze, Kandy car paint, 22x18 cm

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### **Bernice Mulenga**

142. Nightlife Photography From 'Friends on Film' Series  
 143. Kissing Polaroids  
 144. *Decembers Kiss*, Kissing Polaroid Enlarged

### **Lola Flash**

145. *CowgirlUp*, 1980s, Colour Photographic Print on Aluminium, 60x50 cm  
 146. *SistersAreDoinIt*, 1980s, Colour Photographic Print on Aluminium, 50x60 cm

## **RED WALL**

### **Roxana Halls**

147. *Portrait of Bird La Bird & Trixie*, 2018, Oil on Linen, 90x80 cm  
 148. *Avenging*, 2020, Oil on Linen, 160x160 cm  
*AVENGING features a super-heroine of Halls' invention, formed in the image of NY icon Dianne Brill with more than a sensation of Barbarella.*  
*This warrior, her labrys ready at her thigh is a Lesbian Avenger, a fantastical characterisation of the women whose evocatively titled group, founded in the 1990's New York, fought against lesbian invisibility, misogyny and most memorably in this country, Section 28.*  
*Created for the exhibition THREESOME New Art Projects, London 11th Jan - 4th March 2018*  
 149. *Portrait of the Artist and her Wife*, 2012, Oil on Linen, 118 x 92cm

## **FRONT WALL**

RUB: India and Imogen

150. *Monique and Sakeema*, 2021, Polaroid  
 151. *Monique and Sakeema*, 2021, Polaroid  
 152. Clockwise from top left: *Imogen*, February 2021, Polaroid, *India with Black Leather Gloves*, March 2021, Polaroid, *Eliza*, March 2021, Polaroid, *Nature Romp*, March 2021, Polaroid

### **Monitor 5:**

153. *Pout # queervideozine*, 1992  
*Tessa Boffin short erotic performance with Hufty introducing. Channel 4 and Terence Higgins Trust.*

### **Above Monitor 5:**

### **Ashton Attz**

154. *Donald's Day Out*, 2018, Acrylic painting on canvas, 48"x60"  
*Depicting the London Trafalgar Square protest of when President Donald Trump visited London in 2018. This is a canvas that condemns everything that Trump represented and stood for but is tribute to all those who fought against him; continuing to pave the way for a better world. Love, power and solidarity to all marginalised and oppressed people who will continue to fight their battles for equality and freedom: to LGBT+ people, refugees, every person of colour and everyone and anyone who strives for justice, not just in America but in every corner of the world.*

### **Cherry Auhoni**

- DYKE*, Documentary Portrait Series, 7 Colour

Photographic Prints, 21x29.7cm

**(L-R):**

155. *Stav B*, 156. *Yvonne Taylor*, 157. *Kat Hudson*,  
158. *Fisch*, 159. *Ashton Attz*, 160. *Theia*,  
161. *Jamie Wildman*

**Monitor 6:**

**Mystical Femmes:**

**Katayoun Jalilipour and Talullah Haddon**

162. *Dimble Advert*

163. *Love Tub Advert*

164. *Mystical Femmes Trailer*

165. *Snails and Bodies*

**Above Monitor 6 (T-B):**

**Louche Magazine: Holly Falconer**

166. *Portrait of Katayoun Jalili as COOL DAD*

Taken in the Bishopsgate Archives, 2019

**Mystical Femmes:**

**Katayoun Jalilipour and Talullah Haddon**

167. *Lizards with Boobs*, 2020, Collage, 14x21 cm

168. *Banana Custard*, 2020, Collage, 14x21cm

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169. *Dimbles*, 2020-2021, Air dry clay, resin, gloss paint.

*A collection of handmade dimbles.*

170. *Have you done this before?*, 2018-2021,  
Mixed media, Leather Harness (handmade by Below  
The Belt), plastic banana

*An ode to mystical Femmes' first ever performance, where  
they demonstrated how to wear a strap-on harness featuring a  
banana.*

## FACING WALL

**Tessa Boffin**

171. *A Knight's Move*, 1991, Series of B+W Photos  
4 prints 34x44 cm, 4 prints 41x51 cm

## SHOP

172. Cover of *Squatter's Handbook*, Depiction of  
Olive Morris

## CORRIDOR

**Sarah-Joy Ford**

173. *Tokens from a King (1): Pearly Cat*, 2020,  
Digitally Printed Silk Scarf, 90x90 cm

174. *Tokens from a King (2): Lesbian Avengers*,  
2020, Digitally Printed Silk Scarf, 90x90cm

## OUTSIDE

**Rachael House**

175. *To Be Normal is Not a Healthy Aspiration*,  
2011, Banner

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*Thank you for visting,  
we hope you enjoyed the exhibition.*

*Please let us know your thoughts by signing our  
guestbook and leaving a comment.*

Follow us: @rebeldykes @lesleymagazine @spacestationsixtyfive

## Words from the Artists

*"It's an honour to participate in the Rebel Dykes Art and Archive Show, a much needed multi disciplinary project that celebrates Dyke history and continues to make visible our queer complex lives. The Rebel Dykes community appeared to give a home to all the misfits on the margins of the LGBT scene in the 80's, I wish I had found them then, as I'm pretty sure I would have found my tribe. I'm grateful to be invited to participate now with other Rebel Dykes. It's a great opportunity to have the chance to show two pieces of work that span 30 years of making. Rebel Dykes then! Rebel Dykes now! Rebel Dykes Forever!"*

- Kai Fiain

*"It is so exciting to be part of an exhibition exploring the intergenerational continuum of Dyke art! Growing up rurally I didn't have any queer elders to look up to and it is deeply enriching and important to understand the art and community being created amongst my peers within a wider context of radical gays making radical art across time! Life would have been so much easier if I had seen this show as a teen."*

- Bella Podpadec

*"It is important that diversity is not written out of history, and that it is celebrated in all it's beauty."* - Dixie Thomas

*"I'm thrilled to be participating in the Rebel Dykes exhibition alongside women I respect and admire hugely. It is because of many of these women that we now enjoy certain freedoms as queer women and I look forward to celebrating their rebellious and fierce spirit."* - Sarah Jane Moon

*"Rebel Dykes is one of the most important LGBTQIA+ documentaries ever! Mystical Femmes are so excited to be in a room full of dyke history!"*

- Mystical Femmes: Katayoun Jalilipour and Tallulah Haddon

*"We are excited to be part of The Rebel Dykes Art and Archive Show as it's an important show exhibiting alongside artists we have been inspired by since we were baby queers & hopefully we can bag a little flirt with some fit dykes!"*

- RUB Magazine: India Jaggon and Imogen Cleverley

*"I'm thrilled to be participating in the Rebel Dykes exhibition alongside women I respect and admire hugely. It is because of many of these women that we now enjoy certain freedoms as queer women and I look forward to celebrating their rebellious and fierce spirit."*

- Sarah Jane Moon