

UNDERGROUND GALLERY



VULNERABLE STRENGTH ANNA ARCHINGER

This image is one of a photographic series, Equine Otherness, a visual exploration of horses as symbols of resilience, imperfection, and silent narratives of survival. The series consists of four distinct portraits, each capturing an equine presence that challenges traditional ideals of beauty, strength, and belonging. These images reveal the overlooked, the unseen, and the nuanced stories embedded in each subject's form, gaze, and setting.



AIR ATTACK, CROSS, YARILO, A WARRIOR IN LILAC ARMOUR ARTEM HUMILEVSKYI

In my work, I explore identity, history, and human resilience in the face of challenges. In my self-portraits, I use my body as a tool for dialogue with the world. My large body is not just a form, but a way to ask questions about acceptance, stereotypes, and the perception of others. In modern society, there are many ideas about "normality." I want to expand these boundaries. Photography is my language, and I use it to talk about tolerance, empathy, and acceptance.



SILENCED + HIDDEN NO MORE BETHANY CHAMBERLAIN

These self-portraits capture the raw intensity of my rage, frustration, and impotence—emotions born from a lifetime of being overlooked, unheard and unseen in a patriarchal world. As a woman navigating the weight of childhood trauma, religious abuse and CPTSD, and living with the challenges of ADHD, and perimenopause, I exist in a space of otherness, where my struggles are minimized and my voice dismissed.

This is what it looks like to fight for a voice in a world that prefers me to stay quiet and biddable.

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MAN, CIGARETTE AND A DREAM
CRISIA CONSTANTINE

My body of works explores the idea of being unseen, overlooked, different, and the associated transience of human life. The images evoke a sense of alienation, otherness, and longing. They capture their subjects in quiet moments of reflection, loneliness, or nostalgia.



BUS STOP
DANIEL SANDS

I love to explore the prosaic everyday elements around me and present them in an extraordinarily manner, utilising weather to my favour, in particular fog, and often featuring a human element.



A PERFECT SLICE, A CLATTERING
DAVE WARREN

Our Portland is considered to be an odd, mysterious and somewhat abandoned place. With these images, I have tried to display some of the allure that drew me to Portland and make her my home. With its towering cliffs on one side and the sea stretching to the horizon on the other, you can feel distant and remote while being just a few hundred yards from a road. Somehow, this place has retained its ability to exist outside of time and I'm always challenged to venture on just a little further every time I walk here, and I always feel a little relieved when I have returned.



BELONGING, BLINDED CHOICES (UNTITLED)
GUGULETHU NDLALANI -

Exploration of choice-making as a means of belonging highlighting the intricate relationship between individual agency and collective identity. By examining spirituality, gender identification, and values/customs, illuminating how these aspects shape our affiliations and experiences within various groups. The interplay of choices—both self-directed and imposed—reveals the profound consequences they can have, influencing our sense of identity and community in ways that could lead to empowerment or alienation

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SLAV 4U - POLKA DOT LUKASZ IZDEBSKI

The subjects of my photography exist at the intersections of multiple identities: queerness, ethnicity, gender and culture. They are often navigating spaces that do not fully acknowledge or accept them. Slav 4U - Polka Dot highlights the visibility and reclamation of queer identity within Polish culture. The subject, Polka Dot, subverts expectations and stereotypes, creating a space for LGBTQ+ voices in a community where visibility is often precarious.



SMILE, ITS HALLOWEEN MARTIN ROBERTS

My friend Carley and I made these photographs in Halloween 2024 to try and recreate the handmade creepiness of Edwardian Halloween costume photography. There's a level of uncanny valley meeting strangely familiar, which gives a sense of uncomfortable otherness. As a neurodivergent member of the LGBTQ+ community I am very aware of how uncomfortable otherness feels on a daily basis but wanted to portray this in a more 'fun' way than just a selfie. Sometimes, we need to wear masks so we can pretend to be others so that we can show our true selves.



IDENTITY 1, FROM THE SERIES BORDES WITHOUT LIMITS MONIKA RUIZ-B

As far as I can remember, I have always questioned my identity, indeed the very notion of identity. Through these artistic inquiries, I invite viewers to traverse their own "no man's lands," to question the borders they encounter and the identities they inhabit.

It is in these uncertain spaces that we may find not only ourselves but also the shared humanity that binds us together.



BRUJA DE TEXCOCO, MANU SOL Y LA BODA NC HERNÁNDEZ

This work was all shot in the Centro Histórico of Mexico City, where I live most of the year. I work with antique cameras and traditional processes, processing all film and making prints myself. These queer performers and artists help to shape the cabaret, music and burlesque scene in CDMX. Manu Sol is the grandson of Manuel Alvarez Bravo and Mexican/French tailor and performer and Bruja de Texcoco is a famous Mexican trans actress and musician.

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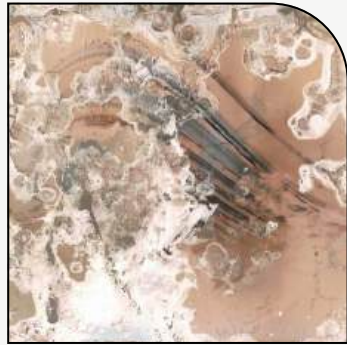
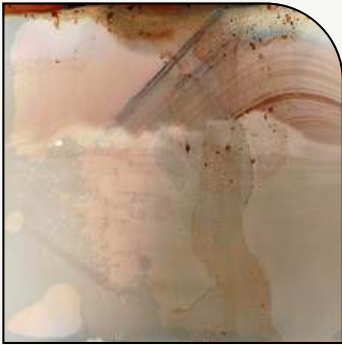
SEARCHING FOR A PLACE TO BELONG OLANA LIGHT

My work explores the fluid boundary between the human body and the natural world, questioning identity, belonging, and transformation. I use wearable sculptures made from natural materials—grass, flowers, and branches—to blur the line between self and environment. My figures, emerging from the landscape, invite viewers to reflect on who belongs where, what is overlooked, and how we find a place of belonging in shifting environments. This work is ultimately about connection—to nature, history, and ourselves. It asks: What does it mean to belong? And what happens when we are unseen?



TIMELESS NOCTURNE - MICELIUM RICHARD GIBSON

A conceptual timeless feminine figure created in a graphic minimalist style, sensuality and strength in a surreal geometric concept. Sounds like a single note played on a piano, a contrasting ideal composition with internal dynamics. The subtle richness of the solo figure in the centre of the work, the empty white space, is no less important than the dark silhouettes.



VIEW OF 63 EASTON STREET, VIEW OVER CHURCH OPE COVE SARAH HARPLEY

Raw, unprocessed, and water-damaged six-month exposures of our star. Solstice to solstice, the longest day to the shortest day, season to season, and with us always. Taken by making a pinhole in a drinks can lined with light-sensitive paper and left to the elements in various locations around the Island of Portland. This set represents the perfect, indefensible, infinite light photons everyone on the planet 'sees' from birth to death; as a blemished, fragmented and broken solar graph [a long exposure photograph of the sun's path in the sky. A representation of the unseen particles, radiation and energy that binds all of us.



LOST SUSANNA RACHEL

My images explore another world within our own. The moments in time that have been caught for us to view forever, the out of this world, and sometimes, overlooked.

These may not be noticed by all but are captured in these images for others to explore.

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WHEN IT FEELS LIKE THE WORLDS GONE MAD, INSIDE SOPHIE MEYER

In my practice, I'm often thinking about aspects of the unseen, the uncanny, and unspoken - those feelings, sensations, and instincts that one can't quite pin down, or feel empowered to voice. I like considering the cognitive dissonance we can feel with the non-verbal signals don't match the ostensible relationship, those interceptive shifts of unease which can so often reside beneath the surface, or our relational encounters and ones placement in society.



CHURCH OPE, THIS IS NICE TILDA TRIBBECK

These photographs come from a series taken on the Island of Portland in 2024, with a 35mm point-and-shoot film camera. My aim was to capture aspects of Portland's quirkiness, its sense of being set apart, combining the familiar and the uncanny, expressed through the play of coastal light on natural and man-made structures.



APOLITICALITY OF INDUSTRIAL AREAS VITALI ZHYKHARAU

This image is from a series of photographs called "States". It features different people, but they are connected by a common mood. For each of them, these are personal experiences and inner worlds. For me, this is an X-ray of the internal protest of people who continue to maintain warm feelings for themselves and their loved ones. Despite what they had to go through to one degree or another in their lives. In the creation of the project, in each individual work, there were no strained poses or specially tortured feelings. People live their own emotions, their states formed the basis of this series.

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ON THE FRINGE YOLLANDE POSTHUMUS

This black and white image profoundly moved me. The 'Lesbian Mud Wrestling' sign with the £5.00 entry in the dark alleyway hidden from the main road; an invitation to an unseen world.



INTENSITY, SLIPPAGE ZD HOOPAUGH

Where is the site of seeing? What is the rhetoric of the image? How do we see one another and how are we seen? What does a camera see? How do these tropics of vision affect our becoming with and within the world? Our vision and image processes have been corrupted by the antiseptic and sterile methods of creation that have become so prevalent in society. This is the attempt to excavate that very architecture of seeing using old film cameras and the imperfections they produce. This is a portraiture not of people but the condition of existence; portraiture capturing the specific event of being.

NO MAN'S LAND

GIL MUALEM-DORON

No Man's Lands (2015–present)" is an ongoing art photography project that employs a collaborative approach to convey the stories of male-identified individuals in limbo situations due to political, social, mental, or economic factors.

"In this project, I have sought to diminish the control I hold as a photographer over the photographic process and its outcomes, largely relinquishing it to the subjects. This effort aims to give the subjects greater agency in how their stories are told."

Gil Mualem-Doron



LUPA

Before each photoshoot, Gil engages in lengthy conversations with participants about their motivations for participating in the project, the stories they wish to share, and their preferred methods of storytelling. The participants select the photoshoot locations, choose their outfits, and determine how they would like to be photographed. Gil's role during these discussions is as an advisor – helping to refine their choices, suggesting possibilities they may not have considered, and collaboratively evaluating whether their envisioned outcomes will communicate the stories they want to tell.



FINN



LUDO

JERAD

ADAM

ANTON

NO MAN'S LAND

GIL MUALEM-DORON



ALIAN



ALIAN - MASK 2



ALIAN



HAMAD

This process has resulted in a diverse range of photographic and aesthetic approaches, largely determined by the subjects themselves. In this project, the photographer's distinctive style is replaced by the imagination and intentions of the individuals being photographed. The project also explores the inherent nature of photography, a fleeting space where time and place are suspended forever, a state of limbo or "no man's land."



ESTABAN



ESTABAN



TONY



THE COUPLE

MIHLALI'S STORY

"It is precisely the moment in which the phantasmatic* assumes the status of the real, that is, when the two become compellingly conflated, that the phantasmatic exercises its power most effectively"

Judith Butler

We spent a day at Greatmore Studio's residency house, chatting, cooking, eating, hanging laundry, sleeping, reading - imagining what "a normal" gay couple might do over the weekend. The reality that was played in that house was a fantasy for them and for many other LGBTQ+ people in their position. It was agreed from the start that Mihlali's face will be blurred in the edited photos. Coming out was out of the question.

A few weeks after, when the photos were sent (before blurring his face), Mihlali sent me a message saying that he was in tears and that there was no need to blur the photos anymore. He said: "I look so happy in these photos, in such a relationship, it looks so real. I don't want to lie anymore". Curiously, it was the lie, the acting or in Butler's words the 'phantasmatic' setting that marked the boundaries between reality and fiction that brought Mihlali to traverse the closet's boundaries and finally come out.

NO MAN'S LAND

GIL MUALEM-DORON



ARKADI



ARKADI



IBRAHIM



IBRAHIM

IBRAHIM'S STORY

I met Ibrahim [pseudonym] when he came to see my exhibition "The Queer Beach" in Folkstone. He came with a friend, who also doubled as his translator and wanted to hear more about my work. He also asked if I could photograph him at the local Pride. He thought they might be helpful to present when his case is going to be discussed by the Home Office. Many LGBT asylum seekers, who need to prove their sexual or gender identity, don't have any evidence because either such evidence could risk their life or put them in jail in the country they escaped from.

He escaped a Middle Eastern country after he came out, was beaten by his brother, and when he reported the assault to the police, he was beaten up by them and taken back to his home. Managing to escape and arrive in England, he was, for a time, in a quite LGBTQ friendly seaside town. But after a few weeks, he was relocated to a village, up in the North. A few days after arrival, he was beaten up in a homophobic attack and was hospitalised. After two months in that town, his asylum seeker request was granted. However, he couldn't get out of that town without a job, and his English is very weak. I think he is also neurodiverse.

He dreams of working in showbiz, maybe becoming a famous drag queen. Recently, he wrote to me: "I have a council house here, but I have been looking for a job for six months already, and can't find any. There is nothing for gay people to do here. Frankly, I suffer from depression. What do you think is the solution to this? I am not a failure, I am a successful person, but I feel frustrated because there is nothing here for me". I searched for some LGBTQ refugee support charities and sent him the contacts.

When I told him yesterday that the No Men's Lands project exhibition is approaching and I would like to include the photos I took of him, he wrote back: "Publish my photos and story. Maybe someone would be interested and help me, or share an interest in having another collaboration, or offer me a job. Frankly, this place is bad for me."

HEAR MORE STORIES @no_mans_land