

**Alice Gale-Feeny**  
**Artist-in-Residence**

Newington Green Meeting House, London  
Mary Wollstonecraft Studio  
Oct - Nov 2025



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Artist-in-Residence**

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[Watch Gen S28: Press Up/ Fold In](#)

Curated by: **Nikki Tomlinson and Nick Toner**  
Funded by: **The Grand Camp Maisie Fund\***  
Video Documentation / stills: **Reece Straw**  
Original songs: **Alice Gale-Feeny**

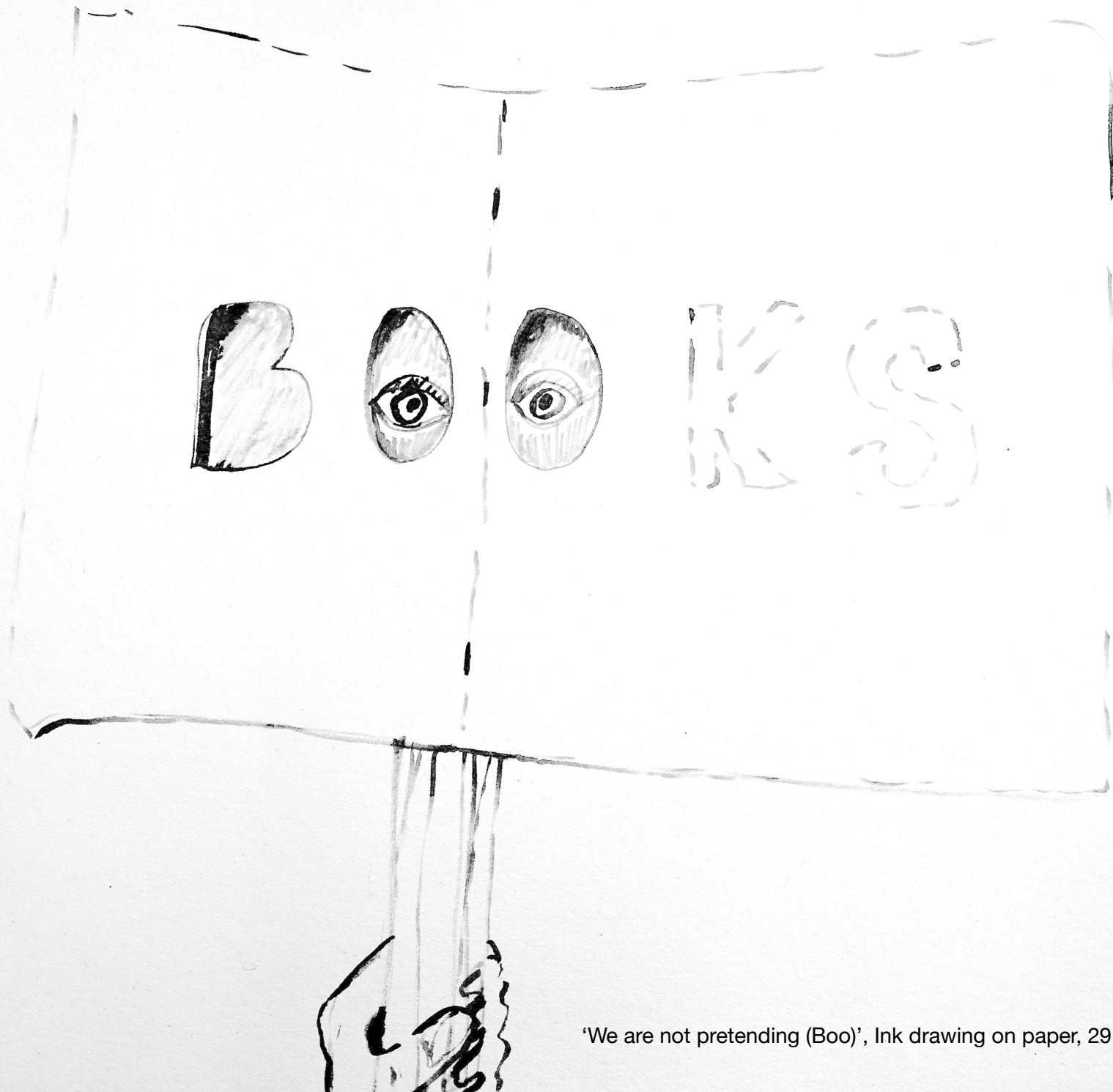
During my residency at Newington Green Meeting House, I developed the performance ‘**Gen S28: Press Up / Fold In**’, building on research over the past two years, and following a solo exhibition at the Women’s Art Library, Goldsmiths (29 Sept - 7 Nov 2025).

‘Gen S28: Press Up/ Fold In’ is a performance that traverses different registers: reading x homage x show and tell x chant x art history lecture. The project explores the Section 28 Laws in effect from 1988-2003 which ‘prohibited the promotion of homosexuality as a pretended family relationship’, and artworks made around this time.

Continuing my reflections on what it means to grow up under a law without knowing it (having been born in 1989), I met people of different generations impacted by Section 28 and further crafted the form of this performance in the Mary Wollstonecraft studio at Newington Green Meeting House.

I also continued my long-term experiments with books, paper and research. The residency period was partly spent making new props, which were activated through improvised movement scores.

\*The Grand Camp Maisie Fund was created by the will of the late LGBTQIA+ leading gay rights campaigner activist and journalist Andrew Lumsden. New Unity at Newington Green Meeting House is grateful to be awarded support for this residency and for other projects curated by independent producer Nikki Tomlinson and New Unity’s General Manager Nick Toner.  
More information: <https://www.artsonthegreen.org/introducing-alice-gale-feeny-our-artist-in-residence>



'We are not pretending (Boo)', Ink drawing on paper, 29.7cm x 42cm, 2025.

**Next steps:** I am evolving the work currently, giving space for improvising with this existing content, and inviting new avenues to emerge live. I am further exploring the role of shadows as a vehicle for talking about the echoes of a law; the censorship of material, and the recognition of the artistic and literary voices that shape how my body works with the themes of queerness, and non-linear approaches to research.

The current work length is approximately 30-35 minutes with a structure that expands and contracts in response to changing contexts. I'm interested in exploring ways to present the work alongside other performances of a similar length.

I have presented the work amplified and as a largely acoustic work. Audiences view the work 'end on'. Movement within the work benefits from a clean and clear floor space of at least 5m x 5m (without requiring a sprung floor).

The work has been presented at: Goldsmiths CCA Gallery in partnership with Feminist Duration Reading Group and Deptford X Festival (2025); Supernormal Festival, Braziers Park (2025); exhibition launch of 'Section 28 and its Afterlives' at Greenwich University Heritage Gallery (2026). Earlier iterations (titled '1989 was 34 Years Ago') were presented at: Lambeth Fringe Festival (2024), Camden Arts Centre (2024), and a number of London-based mixed bill comedy nights.

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