

'Abigail's Party'

5-19 Dec 2025

Rose Easton

Arlette

Cara Benedetto

Eva Dixon

Phillip Gabriel

Jan Gatewood

Eva Gold

Shamiran Istifan

Parker Ito

Cary Kwok

Louis Morlae

Amanda Moström

Jack O'Brien

Beatriz Olabarrieta

Magali Reus

Tasneem Sarkez

Lara Shahnavaaz

Andrew Sim

Mary Stephenson

Łukasz Stokłosa

The most wonderful time of the year
by Sam Moore

The end of the year is impossible to look away from. Supermarkets trot out short-lived seasonal flavours; everything is draped in fairy lights, and gaudy baubles; in the red and white that's become a shorthand for the season. The uniform of countless, mulled-wine scented parties, hotbeds of the best kinds of bad decisions, is a jumper of visual abundance: bright colours, jagged stripes, gleaming snowflakes. It does more than just draw the eye; so overwhelming that the gaze is given nowhere to rest. It sears into some part of the brain that craves these images, a place to hide away from the unforgiving cold waiting just beyond the threshold.

Camp is, at its core, unnatural, an act of refusal. It's more than just bright colours that scream for attention, or a diva's permanently arched eyebrow. It's the endless flickering of neon signs that light up stretches of otherwise barren deserts: a promise of shelter and paradise within those gilded gates. It's the tightness of a leopard-print dress that isn't just tight, but too-tight. It wears the body as much as the body wears it, leaving nothing to the imagination and everything to the eye that refuses to look away. Whoever is able to wear this dress, to serve it, knows exactly what they're doing. They want to be looked at just as much as someone wants to look at them; ensuring that it's not just tight but too-tight, not just short but too-short. It looks back as parody of seduction, a pantomime wink. Keep looking at me, and you won't need to think about anything else. Keep your gaze fixed on

the tightness of that leopard-print dress, imagine how you would feel to see it hitched up another inch. Why bother looking at something dark, dreary, or depressing when pure, abundant pleasure beckons you closer? Why watch an austere, militaristic Ian McKellen as *Richard III* when Laurence Olivier, in elaborate gowns and a shimmering crown, mugging at the camera because he never stopped acting for the back rows of the national theatre, is right there? Ian's Dick is too familiar, too real with his black uniform and iron fist.

Three men, all of them a little bit queer, are standing around an immaculately decorated drawing room; there are tchotchkes and hardcover tomes, vases full of flowers, paintings adorning the walls. The three men adore one painting in particular, newly finished. Each looks from it to each other as if craving that post-coital cigarette. It's more seductive than anything that's ever come from paintbrush and easel: a libertine in repose, in his prime. But the portrait will not stay that way forever: it will distort and decay with time; its layers of visual splendour and *fin-de-siècle* twinkdom always threatening to peel back, revealing one truly unbearable thing; the thing the painter – who pines for the twink, because of course he does – and all who came before and after him, in their gaudy jumpers and too-tight-leopard print dresses, fear the most: the world as it is. But as long as you keep looking at the painting, it will never change; as brilliant, beautiful, and untouchable as everything around it could never dream of being.

Biographies

Arlette (b. 1995, Mexico City, Mexico) lives and works in Guadalajara, Mexico

Cara Benedetto (b. 1979, Wausau, United States) lives and works in Richmond, United States

Eva Dixon (b. 2000, Waratah, Australia) lives and works in London, United Kingdom

Phillip Gabriel (b. 1983, Jacksonville, United States) lives and works in New York City, United States

Jan Gatewood (b. 1994, Aurora, United States) lives and works in Los Angeles, United States

Eva Gold (b. 1994, Manchester, United Kingdom) lives and works in London, United Kingdom

Shamiran Istifan (b. 1987, Baden, Switzerland) lives and works in Zurich, Switzerland

Parker Ito (b. 1986, Ventura, United States) lives and works in Los Angeles, United States

Cary Kwok (b. 1975, Hong Kong, Hong Kong) lives and works in London, United Kingdom

Louis Morlae (b. 1992, Melbourne, Australia) lives and works in London, United Kingdom

Amanda Moström (b. 1991, Umeå, Sweden) lives and works between Ålbo, Sweden and London, United Kingdom

Jack O'Brien (b. 1993, London, United Kingdom) lives and works in London, United Kingdom

Beatriz Olabarrieta (b. Bilbao, Spain) lives and works between Basque Country and London, United Kingdom

Magali Reus (b. 1981, The Hague, The Netherlands) lives and works in London, United Kingdom

Tasneem Sarkez (b. 2002, Portland, United States) lives and works in New York City, United States

Lara Shahnavaz (b. 1995, London, United Kingdom) lives and works in London, United Kingdom

Andrew Sim (b. 1987, Glasgow, Scotland) lives and works in New York, United States

Mary Stephenson (b. 1989, London, United) lives and works in London, United Kingdom

Łukasz Stokłosa (b. 1986, Kalwaria Żebrzydowska, Poland) lives and works in Kraków, Poland

Events Programme

Thursday 4 December, 6 – 8pm

The Wrapping Room

A performance by Cara Benedetto

Come wrap whatever in presence and porn. We will supply crinkled tissues and mags, you bring the crap. Erupting words will splay in champagne and the rest is a mess. Cunt wait to hang.

Opening, Thursday 4 December, 6 – 8pm
Open, Wednesday – Saturday, 12 – 6pm

For general and sales enquiries,
info@roseeaston.com

For press enquiries,
fabian@strobella.com

Rose Easton
223 Cambridge Heath Road
London E2 0EL
+44 (0)20 4529 6393
@roseeaston223
www.roseeaston.com