



12.6.19 - 30.6.19

SOME WORDS PUT TOGETHER IN A MELANCHOLY, BUT BEAUTIFUL KINDA WAY

OPENING NIGHT 14.6.19 7-10PM

Image: Throw over a Lighter Pls, 2018 by Jessica Schwientek



AN INTRODUCTION FROM NOIR DARKROOM DIRECTOR - Jessica Schwientek

Neurodiversity is often depicted as something deficient and apparent only in 'others'...different people.

This segregation too is present in arts with the term 'outsider art' describing artworks produced by those with a disability. Be it a physical or mental disability the term can be considered condescending and exclusionary of neurodiverse artists from the greater contemporary arts landscape.

As an artist, curator and educator whose whole life has lived with mental illness and surrounded myself with [and been surrounded by] friends, lovers, employees, patrons, students and especially artists all with their own unique mental and physical diversities my contention is that our diversities do not and should not displace us from being *normal* people and *normal* artists. It is our diversities that make us great artists.

It is my personal belief that a life as an artist is the attempt to connect with humanity and all that surrounds us. Artists delve into the human condition, they take on the weight of the world and explore the complexities of life. Artists create to help make sense of things.

Outsider Artists are deeper in this journey than any other. Not only must we make sense of the world around us but we need to discover our place within it from our position on the sidelines; looking through the lens of illness.

Our work becomes defined by our conditions and disabilities and gets shown in hallways of government buildings and community centres to say 'well done for having a go'.

Some Words Put Together in a Melancholy, but Beautiful Kinda Way is breaking these barriers and exhibiting works by neurodiverse artist from around the world. These works do not explain mental illnesses, they are not made for anyone but the artist themselves. The artworks are made throughout the journey of human discovery. They are pieces we create whilst trying to heal or trying to understand ourselves. May this show aide in the take back of the term *Outsider Art*, because babe we are on the inside and always have been.

A WORD FROM THE CURATOR - Angela Cornish

Some Words Put Together in a Melancholy, But Beautiful Kinda Way explores the theme of depression through a multifaceted lens. Steering away from the homogenous or stereotyped depictions we often see in the media and art. The idea of the struggling, depressed artist has been romanticized. Think of van Gogh, Munch or Plath.

This show encourages the viewer to think differently, and untangle the mythology of mental illness. I wanted to showcase art that didn't just represent depression but explored the catharsis that creativity plays in coping or living with a mental illness.

Each subjective experience is reflected in the difference of the works. Artists were not selected by medium, but for the use of their process. As a result the exhibition shows the varied ways in which depression manifests and how each individual expresses their experience of depression through their practice.

By displaying honest and unselfconscious representations on the theme of depression, *Some Words Put Together in a Melancholy, But Beautiful Kinda Way* aims to combat the stigma and oversimplified image of mental illness.

As the curator, my personal experience of depression was an integral part of the ideas and theories underpinning the show. When I try to articulate my depression and anxiety I describe it as paralysing; I feel stuck in my body, I don't feel connected to myself, people or a sense of place. Through my photography practice I confront these emotions, which I have often found difficult, and at times impossible to work through. The cathartic process that creating art has on my depression, is subconsciously shown through my work. Photography allows me to feel present in the moment, and connects me to myself when I'm feeling a sense of disassociation.

This exhibition is an extension of my cathartic process. Rather than introspection, *Some Words Put Together in a Melancholy, But Beautiful Kinda Way* reflects a community of people and experiences.

Amanda Whiteside

I've always escaped through fantasy – through reading, writing and photography... My works don't explicitly explore mental health but photography is cathartic for me in many ways. I like to use in-camera methods of editing to physically manipulate images by shooting into mirrors and reflective materials, as the process allows me to alter perspectives or change what 'exists'.

Amanda Whiteside is an emerging photographer based in Naarm (Melbourne) whose work engages with ideas surrounding embodiment, gender and identity. Their process-focused practice utilises analogue and digital techniques of photography. Currently, they are undertaking a Masters of Teaching Practice (Primary) and received a Bachelor of Arts (Photography) in 2016 and B.A (Fine Art) (Honours) in 2017, all from RMIT University. Whiteside's passion and interest rests where the arts and education coexist. Whiteside had their first solo show at No Vacancy Gallery in 2018 and has exhibited work at Brunswick Street Gallery (Melbourne), NOIR Darkroom (Melbourne) and The Meat Market (Melbourne).



Untitled (JL in my bedroom), 2019
35mm, archival pigment print
297x420 mm
\$60



Untitled (my bedroom curtains), 2019
35mm, archival pigment print
297x420 mm
\$60

Andrew David

This image represents both my own experience with depression, as well as my efforts to take back control of my life and move on. My experience with depression began after failing my first year of university in 2006, where I had been studying photography. I didn't pick up a camera for years after, until a short holiday to Sydney in 2015. Inspired by Cheryl Dunn's documentary 'Everybody Street', I took my camera with me and shot this image, just moments after exiting Central Station. It was the first photograph I had taken in years that I was happy with, because it immediately spoke to me about my experience of loneliness and isolation, and my desire to simply fly away to anywhere else. I may not have had wings, but at I had something to say, and a medium to say it with.

Andrew David is a photographer who was born and raised in Melbourne. Focussing on the genre of street photography, Andrew spends most of his time in a caffeine-fuelled daze, wearing down his shoes and laughing at strangers in the pursuit of his next image.



Unitiled, 2015
Inkjet print
46x56cm (framed)
\$300

Angela Cornish

What the fuck are we doing on this floating piece of rock 150 million km from a burning star anyway? And if the probability of existence is so infinitely improbable. Is this sickness; this inability to feel joy just a sick joke? Shouldn't I be drinking in every moment of precious life? Scoffing it in? Filling every moment with sensation? Crushing a fresh tart raspberry between my tongue and the roof of my mouth. Listening to music too loud. Risking eye damage looking into pink sunsets. Absorbing sunshine with my skin (also dangerous). Why can I appreciate the beauty of the world while feeling detached from time and place? Like I have vaseline rubbed in my eyes and anxiety that may actually be causing my bones to burn. Being human is absurdity. To cope with the perpetual disappointment in myself I take photographs, and call it art. I'm a woman in her 30's who's fridge is full of mouldy fruit and a semi-crushed spotty banana covered in diamantes. How do I explain this to my friends and family? "It's Art!" I say. These photos I've obsessed over. I've shown artists, curators, and asked my Instagram followers for their approval. All because these intimate, beautiful photographs of gross, decaying of fruit are me and my way of finding acceptance with the human condition.

Angela is an Australian photographer based in Melbourne. She explores culture, feminism and identity through a contemporary documentary method.

Her work has been exhibited locally and Internationally. Angela's first solo show 'Beat' in 2018 presented three documentary stories which by nature are at odds with hegemonic norms. With her work, Angela aims to acknowledge the infinite realities of the human experience. Angela is the Curator of Some Words Put Together in a Melancholy, But Beautiful Kinda Way.

www.angelacornish.com



When Life Gets You Down, Make Lemonade, 2019
35mm, laser print on gloss photo paper
6x4"
\$10ea

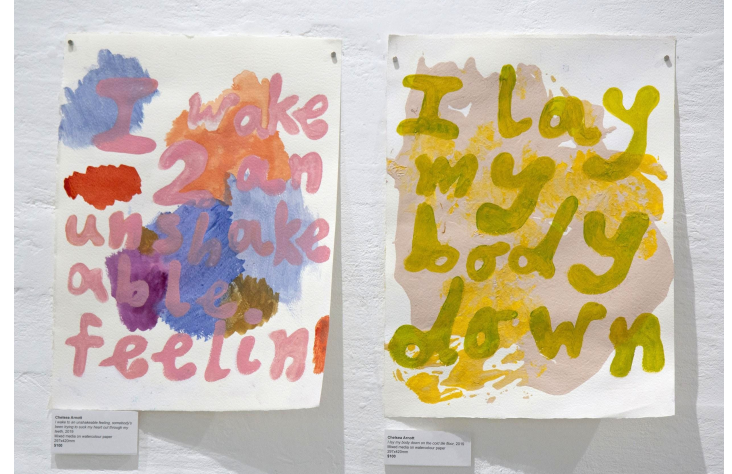
Chelsea Arnott

The physicality of my body scares me. The way sadness moves through my body, a sudden awareness of my physical form in entirety.

These works take their words from longer prose that tries to capture this fever-like feeling within me. I am at once aware and yet completely out of control.

Chelsea Arnott is a visual artist & writer living in Melbourne's north. Utilising mixed media she creates bright fields of colour which play host to one-liners; many drawn from her personal diary/iPhone notes. Her current body of work is delving into the realms of heartbreak, missed connection and grand romantic gestures. The works weave together to talk about all the ways we can love (and not love) someone.

Website: www.chelsearnott.com



I wake to an unshakeable feeling, somebody's been trying to suck my heart out through my teeth, 2019
Mixed media on watercolour paper
297x420mm
\$100

I lay my body down on the cold tile floor, 2019
Mixed media on watercolour paper
297x420mm
\$100

Cielle Van Vurren

The ebb and flow of lives lived in times and places experienced as impressions, sensations and retained as fleeting memories. Delicate fragments that simultaneously wound and heal as they evoke absent presences and turbulent times in a beautiful, complex homeland. When depression me visits it is at times accompanied by strands of loss and grief.

Cielle is a Zimbabwean- Australian emerging visual artist and art therapy student. She immigrated to Australia in 2008 with her partner and son. During her Fine Art studies at the Queensland College of Art Cielle found art making a way to process concepts of loss, belonging and memory cultivated from her own experiences of dislocation. She has continued exploring these notions in her recent work, as well as engaging with celebration of and concern for nature. Nostalgia, trace and impressions are distinctive elements in her work, in which she utilizes a rich archive of family memories. Cielle is on Insta @cielleskye or her art webpage www.cielleskye.com.



Family Piece, 2017
Photographs on Tanganda tea bags
Multiple sizes
NFS

Ebonee Kotsaris

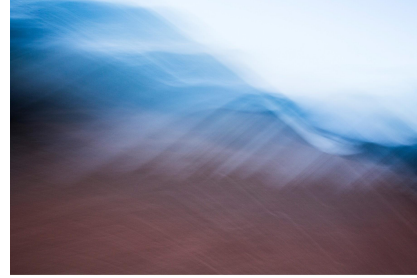
My thoughts blur together as one and there is no clear path ahead, nothing left to do but retreat inwards. A mental paralysis that intensifies over days slowly manifests into the physical. Every act, every decision is now utterly overwhelming.

Journey is a representation of this encumbrance and is a part of a larger body of work that began in 2017 during an existential exploration of who I am.

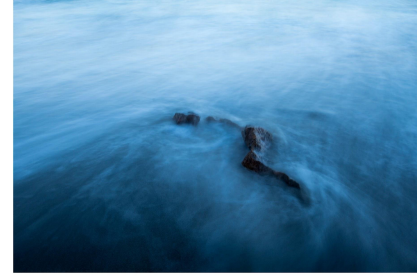
After 10 years of avoiding my birthplace due to a relationship breakdown with my father, I returned home and began investigating the significance of my childhood memories. Initially my process was reflexive behaviour; I would isolate myself in nature when overwhelmed. The bush freed me from my own negativity and photography allowed me to reflect back, penetrating my subconscious.

From this I gained clarity and empowerment; and I hope that my journey resonates with others who struggle with anxiety and depression.

Ebonee graduated in 2017 from Queensland College of Art with a bachelor of photography majoring in Photojournalism and Social Documentary. The South Australian born artist first discovered her love of the medium in 2006 while still in high school. Although she had always used art to process her thoughts and emotions, feeling it was a powerful healing tool, it was not until she embraced photography that she found her voice. Intrigued by the human condition and existential questions Ebonee continues to use her photography to understand how her experiences, particularly those from her formative years, have conditioned her into adulthood.



Journey #1, 2016
Photograph on Fine Art Rag
Pearl Paper
610x460mm
\$275



Journey #1, 2016
Photograph on Fine Art Rag
Pearl Paper
610x460mm
\$275



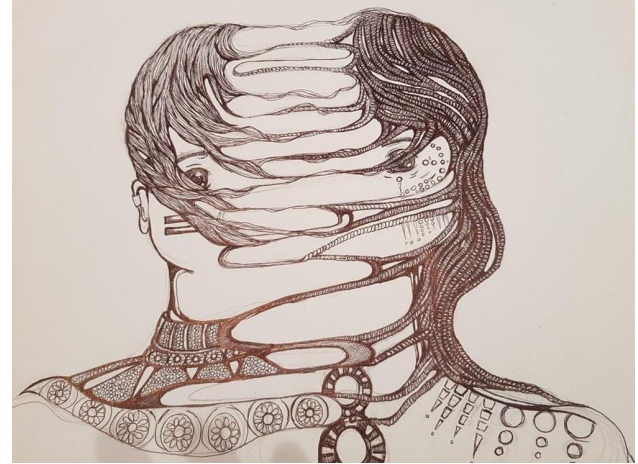
Journey #1, 2016
Photograph on Fine Art Rag
Pearl Paper
610x460mm
\$275

Eva Lubulwa

My mental health shook my identity or my identity shook my mental health. I was never sure which one came first but I remember the feeling or knowing I was stuck between the two, not torn but pushed as I realised neither place I belonged to would claim me I was too white for Uganda and too black for Australia and so I was left there somewhere in between.

Eva Lubulwa is an Ugandan Australian illustrator. Eva mixes aspects of her African heritage and her Australian nationality to create imaginary animals that are a fusion of all that she loves of both countries.

Eva uses Watercolour and pencil to create her pieces that stretch the imagination into a fantasy world. Eva is currently working on illustrating a children's novel and creating fashion using her colourful creations.



Third Culture Kid, 2019

Pen, pencil on paper

297x420mm

\$200

Empire of Stuff

'Art Is Our Only Salvation' is part of an ongoing series of text based images entitled 'The Virgin Protests' which are transferred onto vintage plates. The series intention is to explore the relationship between art and social activism, by merging religious iconography and photojournalism with the everyday object.

Historically, decorative plates were traded for their exquisite properties and aesthetic appeal between China and The Middle East. It wasn't until pre industrial times that the plate become the functional, easily accessible to the masses object, that we know and use today.

Interestingly, China, has one of the earliest historical accounts of a social protest movement, dating to around 600 B.C. By returning the humble plate to its historical, decorative roots, the useful plate no longer serves to be something useful. Unless of course, Revolution is on the menu.

Empire Of Stuff is a mixed media social craftivist from Melbourne, who avidly repurposes and fires up subversive ceramics, tiles, stones and found objects, that question and ridicule authority. Melancholy, sarcasm, humour and lots of word play, infuse The Empires' art practice.



Art Is Our Only Salvation, 2018
Polyurethane decal, archival ink, bone china
35cmx28cm
\$150

Emma Armstrong-Porter

In the Broadmeadows inpatient unit some patients are deemed too dangerous to have a lighter, or shoelaces. Tinned drinks are banned. Headphones without cords are the only type allowed in the ward. All plastic bags are taken away at the door and replaced with paper bags. Cords are taken out of the waists of pants and out of the necks of hooded windcheaters. All the cups are plastic, no glass is allowed. And with all this OHS patients still manage to hurt themselves. Emotional pain is numbed by over prescribed pharmaceuticals, but it's still there, inside. Bubbling slowly.

Emma Armstrong-Porter is an artist and educator currently living and creating in Narrm/Melbourne. Her work most probably employs the graphical yet organic nature of printmaking. She also takes photographs of the often unseen. Her art is influenced by the language of tattoos, living with mental illness, institutionalisation, consumerism and the changes and decay of this filthy world we live in.



Harben Sie Feuer, 2018
Lino print on paper
30cmx30cm
NFS

Felix Atkinson

Kodak is part of a new body of work from the artist's upcoming solo exhibition in July at Rubicon ARI, *Soft Trees Break the Fall*. Moving towards an abstracted approach to figurative painting, masked figures and surfaces dissolve to reveal concealed realities, with the image itself acting as a cipher for deeper traumas and suppressed experiences. *Kodak* occupies a psychological space where definitions of family and relationships are inextricably linked to the beautiful and remembered, but also the unspoken and buried.

Based in Naarm [Melbourne], Felix Atkinson is a largely self-taught artist whose has been exhibited regularly since 2016, presenting solo exhibitions at galleries including Tinning Street Presents, SEVENTH, Q Bank Gallery and an upcoming show at Rubicon Ari in July. More information about Felix's practice can be found at www.felixatkinson.com



Kodak, 2019
Synthetic polymer paint on canvas
117cmx117cm
\$1850

Fiona Waters

Being alive can feel very serious. When I was studying serious art in a serious way I didn't like making it. I would think about how it wasn't perfectly serious enough and how people would notice it wasn't actually serious art, so I just wouldn't make anything. Then I wouldn't be discovered as a serious art imposter.

Now I use my creative practice as an antidote to when my life feels too serious. I can tell things are getting too serious when I have written a to-do list of chores that no human could do in a day, and I have made one of the items at the bottom of the list 'do a drawing'.

I draw figures and patterns that reflect my mood, what I can see, what I am feeling and what I am thinking about. The process is intuitive, soothing and productive, and with my fickle gemini nature, is the closest I think I'll come to meditating. It has helped me better see, understand and accept my body and my brain. Most importantly what I make now is not so serious that it cannot even exist.

Fiona Waters is an artist, and prolific dabbler. She studied at Brighton Bay Art Design and Photography Program in 2007 and did a bit of everything, then studied Fine Art (Drawing) at VCA and did a bit of some things and graduated in 2010. Fiona got a studio in Footscray in 2011 and started starting lots of different things and finishing most of them, but sometimes years later. Now, in between studying social work and working in a housing support service Fiona makes all sorts of stuff depending on her mood, but predominantly focuses on drawings of people lying around in a sea of colours.



Ready, 2019
Ink and pencil on paper
10x11", \$120



Cheeky morning for one, 2019
Ink and pencil on paper
10x11", \$100



Gemini season, 2019
Ink and pencil on paper
10x11", \$120

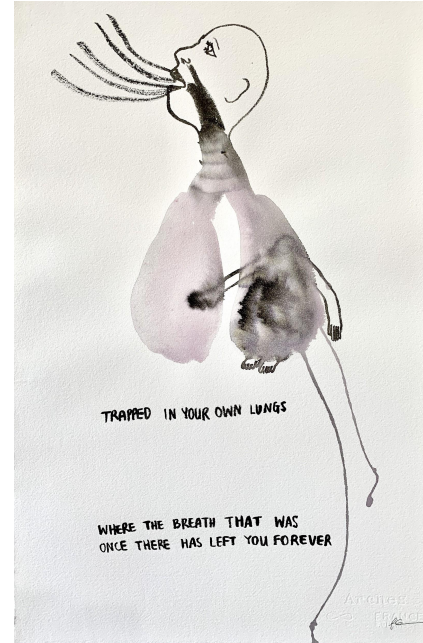


Vessel
Calico, acrylic paint, polyester
stuffing, 80x35x20cm, \$200

Frances Cannon

This work is from a larger series of works Frances Cannon completed in 2016 around the theme of anxiety and depression. The artist put forward a call out on social media asking for anonymous descriptions on what having anxiety and depression feels like and then created paintings to go along with each description.

Frances Cannon is a queer, multidisciplinary artist based in Melbourne/Narrm. She works predominantly in drawing and painting in ink, gouache and watercolour. Frances is well known for her simple yet nuanced style of black and white illustration. Frances' work examines ideas of body-love and body-loathing, anxiety, relationships, sex and sexuality, gender, and bodily functions. Her work can be viewed as diaristic as it is based on personal experience.



Trapped in Your Own Lungs, 2016
Ink on Watercolour paper
54cmx36cm
\$300

Janelle Silver

Depression almost took my life but art saved it. It gave me a way to process and communicate what I was experiencing. It gave me a place to rest, recharge, dream, keep myself safe, find peace and to heal; it still does and I'm infinitely grateful. Healing isn't linear, it isn't always easy, it's not all bright colours and smooth sailing but it's worth it! It's possible! Wherever there's hurt there's an opportunity for healing and I created this piece as a reminder of that.

Janelle Silver is a self taught artist who works from her home studio in Australind, Western Australia. She works with many mediums and the primary focus of exploring and healing her inner being, in the hopes of empowering others to do the same. In 2016 she began sharing and selling her work online and has since sent thousands of pieces to people all around the world.



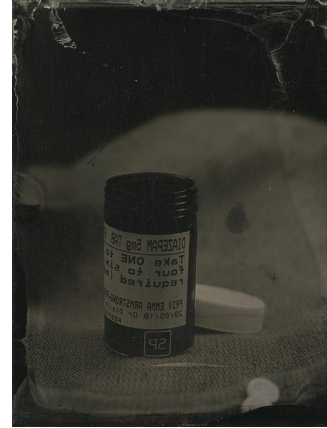
Healing, 2018
Digital collage on archival paper
210mmx279mm
\$100

Jessica Schwientek

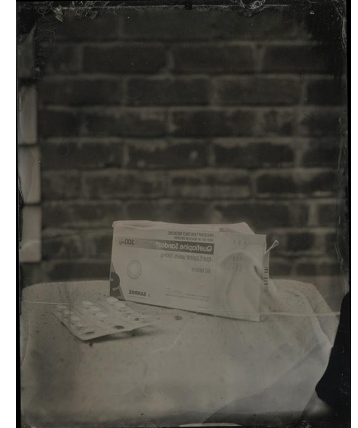
STILL LIFE.

These works are static. Life frozen in time. Created using a traditional Wet Plate Collodion photographic process that is deemed by many to be too dangerous for frequent practice. That the chemistry is too harmful for the human body without meticulous safety measures. Use only as directed. The photographs depict somewhat insignificant items found within the confines of my life. The medications [chemicals] that keep my partner with a 'clear [still] mind' but at times also send her on a downward spiral and into the confines of psychiatric care. Where cigarettes are currency, conversational topic of choice and a momentary sense of freedom from institution. These objects aren't noteworthy, just a part of our everyday life. Used only as directed. But they have minimal side effects, speak with your clinician if you have any concerns...

Jessica Schwientek is a fine art photographer practicing in Coburg, Melbourne. Her focus is on analogue and chemistry based photography. Photography is a loose term for Jessica's practice with an emphasis on the alternative and the experimental. Her work is intrinsic; looking in at the world, herself, society, anything. She is an outsider on the inside drawn to the safety of the fringes. She is an educator, facilitator and gallery owner intent on supporting the works and careers of her peers.



Diaz Dreaming, 2018
Tin Type
4x5"
NFS



Quetiapine Quiet, 2018
Tin Type
4x5"
NFS

Kira Young

I have identified as disabled since I lost my capacity to work when I developed Myalgic Encephalomyelitis. A quarter of sufferers with my condition are bed-bound or housebound and are frequently denied the right to government payments and support. My days are often split between doctors appointments and hours on the phone to centrelink. There are days I'm too sick to leave the house or my bed. People with my condition are left with no financial stability, no certainty of a future, aware that most of our relationships have an expiration date. Since becoming sick I've lost contact with family members and many friends. The isolation is the hardest part. Sometimes simply existing with chronic pain and fatigue feels impossible.

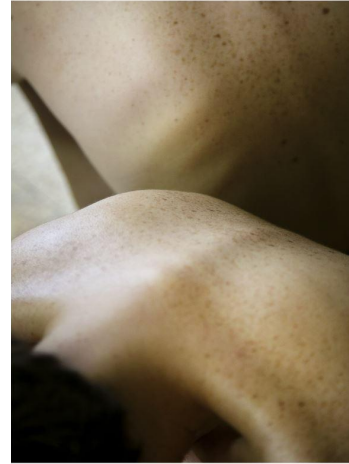
I live two separate lives. Publicly I often hide my disability (because people have rejected me as a result of it). In private I feel the full impact of the life I've lost.

I split in two the day I developed this illness. In order to live to day to day, I have had to erase any possibility of a future and forget my past.

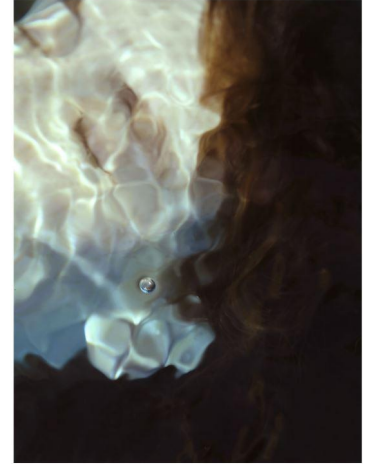
Kira Young is a Melbourne based multimedia artist, working primarily with photography sound and text. In 2015 Kira developed Myalgic Encephalomyelitis and Fibromyalgia, conditions that have significantly disabled her.

In 2018 she completed a Bachelor of Arts (Fine Art)(Honours) at RMIT with first class honours. During this degree Kira developed a specific interest in creating work about her lived experience of disability with the aim of shifting outward perception of invisible illness and/or disability.

Her work encourages an open dialogue around these topics by allowing able-bodied people a glimpse into the lived reality of disability. Creating a visual dialogue for that which usually cannot be seen, she aims to combat the silence and misconceptions surrounding these illnesses.



Separate, 2017
Pigment print on canson platine
fibre rag
297x420 mm
NFS



Still, 2017
Pigment print on canson platine
fibre rag
297x420 mm
NFS

Rebekah Halls

It was my intention to make something funny and wonderful.
I had it all planned out in my head, I knew exactly what I wanted to say.

Oh I was going to be so positive! I'd talk about my progress!
What a great uplifting message I would share, how reassuring it would be!
But no.
It's just drawings of me being sad.
There's no story to go with them.

*Rebekah Halls is trying her best.
Her illustrations serve as an exploration of her experiences with anxiety and depression. The output generally ends up being simple, a little bit funny and a little bit sad.
Rebekah is a photographer and graphic designer, she shares illustrations under the pseudonym Saint Damascus.*



24 years old feels like
forever, 2014
Archival print
8x8"
\$128



Impossible Tasks, 2016
Archival print
210x270mm
\$98

Ruby Knight

Musing on the short-lived escapism from depression that sleep inspires, I wanted to create works that focused on bed-dwelling. The numbed-out distraction of dreaming, binge watching and bending to the evil whims of Menulog, begs a false sense of comfort.

I wanted to draw bed scenes that drifted in between bleak emotions and confusing dreams. We lay half asleep, yet actively blocking any fully formed thought that may only serve to crush us.

I thought it might be as funny as it is dark to depict a larger self, sitting on your chest as you succumb to your own sleep paralysis. And that these self-sabotaging beings wait for your next downward spiral, under your crumb-filled covers and mascara stained pillows.

Ruby Knight is a stylistic figurative artist who predominantly draws women in domestic settings being crude, flirty or filthy. Ruby glorifies the beauty of the grotesque as her women stifle a belch, hold a bloating belly, or suffer the agony of another unbecoming hangover. Though more recently she has begun to dabble in soft sculptures, making large stuffing-filled doll parts. Ruby graduated her Bachelor of Fine Arts at RMIT in 2013.



It's Hard To Move When You're Sitting There, 2019
Pen on archival paper
32x22cm
\$150



Dreams, 2017
Ink on archival paper
28.5x19cm , NFS

Riley Remedios

Through photography, I am always searching for those 'in-between moments.' The moments that mean something. The moments that are overlooked; the ones that make me happy to exist. This image is a reflection of myself and others in the search for our purposes. Trying to figure it all out, I find myself stuck in between. I am learning to unlearn and as I continue to explore where I was and where I am going, I intend to give others permission to do the same. *I Didn't Quite Finish Figuring My Life Out Today* is the embodiment of reflection, contemplation and trying to make sense of it all, yet trying to not make it mean too much. There is something so beautiful in being a tiny piece in this infinite puzzle.

I am a practicing artist from Montreal, Canada, currently working towards a Bachelor of Fine Arts. Through the use of analogue photography and technical processes, I am able to slow down and immerse myself in the medium. I often use portraiture through shapes, forms and movement to portray my emotions. Creating images of the people and happenings around me, my work allows me to constantly explore new places and look for greater meanings in the mundane. I am in a constant state of marvelling at this magnificent thing called life, that is so much greater than I will ever be.



I Didn't Quite Finish Figuring My Life Out Today, 2018

Inkjet print on archival paper

50x60cm

\$100

Skye Williams

Drawn obsessively with marker pens this work was produced with a stream of consciousness process without drafting or underdrawing. The artist's "horror vacui" drove out an entire composition filled with vivid flattening colour, pattern and incongruous details. The image that emerged from this process illustrates an osmosis of depression between lovers- disempowered, disengaged and indifferent, draped in the foreground. At a distance behind them, a haunted soul is lost in the metaphorical mining of their internal resources, journeying downward. Chaotic nature, radiant destruction and swirling fog dance around these human figures and their narratives, representing the emotional overwhelm that the experience of mental instability can bring.

Skye Williams is an emerging Melbourne artist with a mostly drawing-based studio practise. Skye employs drawing to explore stream of consciousness as well as the cultural detritus of her cosmetic surrounds. Drawing is an access point for participants in her projects of relative aesthetics, including a drawing exchange and culture jamming projects in Tallinn, Estonia, and the Melbourne CBD. Skye graduated with her Bachelor of Fine Art from RMIT/Estonian Academy of Fine Arts in 2012 and has been exhibiting her work in Melbourne and throughout Australia since.



Internal Resources, 2016
Archival marker on paper
297mmx420mm
\$220

#TooTiredMelbourne

The #TooTiredMelbourne slideshow was created in collaboration with Tara Wray of the Too Tired Project; a non-profit photography initiative based in the USA and Poland.

Wray founded the Too Tired Project in 2018 in response to the positive support she received for her photobook—*Too Tired for Sunshine*—in which she used photography as a therapeutic tool to express her personal experience with depression and anxiety. The Too Tired Project have hosted slideshow exhibitions around the USA, in Warsaw, Poland and now Melbourne, Australia.

The slideshow events are an opportunity for photographers to share and exhibit work which reflects their personal experience with depression within a safe space. Photographers from all over the world were invited to submit work via Instagram using the hashtags #tootiredmelbourne and #tootiredproject.

The #TooTiredMelbourne Slideshow was curated by Tara Wray, Jessica Schwientek, director of NOIR Darkroom, and photographer/curator Angela Cornish.



Victoria Finnerty

The series *Mum* aims to uncover and work through the anxiety experienced when my mum got into a fast relationship. Her newfound sexuality, willingness to please, vulnerability and aversion to being alone startled me. I had come home from 4 months overseas to my mum overjoyed with her new relationship. I was suspicious. He told her he loved her on the second date. Not long after he asked to move in. The same day he moved in, he proposed. I lived in the same house and bore witness to his bizarre gifts and convoluted lies. I told mum of my thoughts and she brushed them off. This turned into several months of debate. In the end his other partner contacted mum and told her about his cheating.

Victoria Finnerty is an artist from Brisbane. Victoria graduated from Queensland College of Art in 2017 with a Bachelor of Photography majoring in Photographic Arts Practice. Having previously worked with ceramics, she has exhibited in Townsville and is a recipient of the Rainford award. She has undertaken university study trips to Indonesia, Singapore and Cambodia. She needs to get back into creating images.



Mum #2 of 5, 2016
Digital diptych
329x483mm
NFS



Mum #5 of 5, 2016
Digital Diptych
329x483mm
NFS