

Sam Petersen

*Drool Fountain* (2023)

steel, photographic print, glycerine

Fabrication by Sculpture Co

Courtesy of the artist

*"Only something you fear for so much and for so long, could ever be so beautiful!"*

*Take me, fuckers*

*This is a photo inspired by another photo seen 15 years ago, then a photographer friend said, 'Oh wow,' taking a photo of my drool hanging from a straw that was in my latte. Dripping down to a pool on the floor."*

Sam Petersen is a visual artist, writer and performer. Sam is an AAC and power wheelchair user. Sam is also Queer; working in the politics of bodily function and prejudice through sensorial engagement.

This change in Sam's art focuses on different materials, but the main idea stays the same. *Drool Fountain* challenges how society often sees disability as gross. An image of Sam is suspended from a grid, you can see a trickle of glycerine fall from Sam's photo to the ground to look like drool. The artwork highlights the natural and human side of things like bodily fluids and messes. Sam explores how spaces and bodies interact and how society views certain bodily functions, while also trying out new materials and sizes in Sam's work.

**Sophie Cassar**

***Clinic of the Gaze* (2023)**

series of 4 archival prints (inkjet on cotton rag)

123 x 82.5cm each

Courtesy of the artist

Sophie Cassar explores how illness and disability are portrayed in society using both photography and words.

In *Clinic of the Gaze* she examines the sexual politics of disability by referring to medical and disability fetishes. For example, the fetish abasiophilia involves a sexual attraction to people with mobility impairments who use orthopedic aids. This fetish often involves role-playing with plaster casts and leg braces, using bondage to mimic the limitations of physical disabilities. Sophie performs these ideas across a series of four large photographs, one in colour and three in black and white.

Through *Clinic of the Gaze* Cassar acts as the subject of this fetish to shed light on the dynamics of power and consent when a patient entrusts their body to medical procedures.

Photography by Amy May Stuart, studio assistance from Katie Ryan, Nunzio Madden, Jemi Gale and Hazi Nagel. Supported by Maribyrnong Council's Western Artist Mentorship Program, with mentoring from Jane Trengove.

Makeda Duong

*The Real Thing* (2023)

recycled viscose nylon, machine knit by Knitup

Courtesy of the artist

Makeda Duong creates art that reflects her personal experiences with race, gender, and mental health.

In her piece *The Real Thing* Duong explores her experiences with bipolar disorder. Unlike her usual hand-knitted text-based works, she chose to use machine knitting for this project. The garment features carefully selected song lyrics that capture the intense mood swings of mania and depression. The title of the artwork is inspired by a song from the band Faith No More, which Duong relates her mental illness struggles with.

Finnegan Shannon and Sam Peterson

*Do you want us here or not (ACE) (2023)*

plywood, paint

variable dimensions

Courtesy of the artists

Finnegan Shannon is an artist who challenges ableist norms through humour, honesty, and frustration. They struggle with walking and standing, so they're always on the lookout for places to sit and rest. After a painful and tiring museum visit in 2017, where they couldn't find enough seating, Finnegan decided to create artworks that double as benches to encourage more seating in exhibition spaces. Finnegan writes their thoughts on the benches for people to sit on and think about their experiences.

Their pieces feature text like "This exhibition is making me stand too long. Sit if you feel the same" or "I'd rather be sitting. Sit if you agree." This text expresses their frustration and humorously highlights the need for rest.

One of these benches was made specifically for the *Yucky* exhibition in collaboration with Sam Peterson.

**Elizabeth Reed**

***Peer Viewed Body Parts of a Work (2023)***

**Mixed media installation**

**Dimensions variable**

**Courtesy of the artist**

Elizabeth Reed uses her art to share the deaf experience. As an advocate for deaf education, she works at a deaf school, aiming to draw attention to the issues facing the deaf community and future generations.

*Peer Viewed Body Parts of a Work* visually critiques the hearing-focused approach to "fixing" deaf children, influenced by academic research that overlooks deaf scholars. It questions society's opposition to deafness and sign language. Reed uses the imagery of cut infant hands, surgical tools and instructional video to communicate a shocking idea of what enforcing a medical procedure could look like for audiences. While the concept of "bimarcosectomy" may be fictional, discouraging sign language can lead to language deprivation and trauma in reality.

Joshua Campton and Lorcan Hopper  
*Scattered Comets Inbetween the Lines (Multiverse) (2023)*  
Dimensions variable  
Courtesy of the artist

*Welcome to the scattered world and travel the solar system. Music is always in the heart. Listen to us so we can actually connect our story to the solar system.*

*“Because we are brothers*

*We see a different point of view (when working together)*

*Bullied and being discriminated (against) by other people and I feel yucky inside.*

*I focused on gruesome facts of the human body.*

*Josh: I started writing poetry out of my heart and mind*

*Lorcan: When I write poetry (a new poem) it feels like a different chapter.*

*He goes to me. I go to him.*

*Poetry, DJing, dance, hip hop, theatre, multimedia.”*

Joshua Campton is a disabled artist and proud Larrakia, Wadaman and Karajarri man. Josh has worked with Tutti Arts (since 2015), Back to Back Theatre, No Strings Attached, Restless Dance, Slingsby, SA First Nations Dance Collective and Kurruru Performing Arts. Josh is a founding member of the Beats Crew. Joshua Campton and Lorcan Hopper frequently collaborate and perform as DJ Salt and DJ Power – the Culture Brothers.

## YUCKY

Josh Campton & Lorcan Hopper, Sophie Cassar, Makeda Duong,  
Sam Petersen, Elizabeth Reed, and Finnegan Shannon

*People seeing me and yet pretending not to see.*

*The fear is palpable sometimes.*

*They fear me because I'm yucky.*

*Yeah, drooling and weeing all over the place.*

*Like you ables don't.*

*— excerpt from Fear by Sam Petersen*

Yucky is an art exhibition led by artist Sam Petersen with ACE, focusing on the complex experiences of disabled individuals. It features works by various contemporary artists, aiming to raise awareness and promote justice for disabled, chronically ill, and neurodivergent individuals. The exhibition explores themes of discomfort, neglect, stigma, isolation, and violence faced by people with disabilities. It challenges biases in society and highlights the barriers within caregiving systems.