radical renaissance

CREATING RELATIONSHIPS THAT MATTER

Art Exhibition Catalogue | 05 - 07 November 2026

PROJECT AIR



'I've Always Hated 5pm', Jamee Lea, 2026

Claire Payne, Em Newton-Elliot, Helen Minns, Jack, Jamee Lea, Jem Sharwood, Kirsten Campbell, Mariam Chanaoui, Natasha Cuevas, Patricia Brockbank, Sarah Clarke, Sharon Ereaux, Stewart Stubbs, Vasternous, Viva, Yael Rayman, Zaide Harker

Project Air acknowledges the Dharawal people as the Traditional Custodians of the land on which this exhibition is presented. We recognise their continuing connection to Country, waters, culture, and community, and pay our respects to Elders past and present. We extend that respect to all Aboriginal and Torres Strait Islander peoples.

We acknowledge and celebrate the rich artistic traditions, creative practices, and cultural knowledge of Aboriginal and Torres Strait Islander peoples, which have been shared, maintained, and passed down through generations. We recognise the important role of art in expressing identity, connection, storytelling, and healing.

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CREATING RELATIONSHIPS THAT MATTER

5-7 November 2026

Opening Night
Thursday 5 November 2026 | 4.00 pm

McKinnon Building (67) Foyer
University of Wollongong, Dharawal Country

Presented by Project Air Strategy for Personality Disorders

Contact
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www.projectairstrategy.org

welcome

This exhibition forms part of the 20th International Conference for Personality Disorders, hosted by the Project Air Strategy for Personality Disorders. Bringing together artists from a range of disciplines, backgrounds, and stages of practice, it celebrates the diverse ways creativity can communicate ideas, experiences, emotions and perspectives.

Project Air Strategy is an internationally recognised leader in research, education, and treatment for personality disorders, working to support compassionate, evidence-based care and recovery for people with personality disorder and related conditions.

For several years, Radical Renaissance has provided opportunities to showcase the creative work of people with lived and living experience from across Australia. This year marks a new chapter, expanding from a display of artworks into a curated exhibition that highlights the depth, diversity, and significance of these creative contributions.

The exhibition reflects a commitment to recognising creativity as more than a peripheral activity. It is a meaningful form of expression, communication, connection, and recovery.

Through these works, artists share experiences of emotional distress, trauma, identity, and resilience. Creativity is not only healing; it speaks, takes up space, and redefines what a life worth living may mean beyond systems that may not see us for who we really are.

We hope this catalogue allows you to revisit the exhibition, spend time with the artworks, and reflect on the ideas and conversations they inspire. Most importantly, we thank the artists for their generosity in sharing their work, stories, and creative perspectives.

artist panel

Zaide Harker
Large swathes of oil paint and gestural palette knife application characterize Zaide's visceral painting style. As the viewer moves around each work, thick, textural strokes weave together, imbuing the subject with a palpable sense of life. These swirling compositions invite the viewer into the solitary, immersive state in which the paintings were created.
Zaide's practice primarily explores contemporary Australian identity through depictions of native flowers, landscapes, and portraits of significant figures in the artist's life. A diagnosis of Huntington's Disease, alongside experience working in disability support, informs recurring themes of identity, imperfection, vulnerability, and decay throughout the work.

Jamee Lea
Jamee Lea is a painter who blends themes of identity, the afterlife and rebirth through images of human and non human beings in ethereal deam-like settings. With a focus on oil painting and poetry, she creates imagined worlds with a vulnerable, fragile rage. She documents her experiences through unnatural self-portraits featuring masks, costumes and organic shapes in eerie landscapes.

Sharon Ereaux
Sharon Ereaux hasn't always considered herself an artist. In her school years she was more interested in maths and music. As a young adult she found her way into visual arts through photography when her TAFE course in Fine Art Photography included drawing tasks. That inspired her to take more art classes, trying painting, but ultimately feeling drawn back to drawing for its ease of detail and subtlety.
Art, for Sharon, has always been about speaking without words. She naturally embraced the idea of art as therapy and uses visual expression as a way of venting onto paper. Though she has contributed her art works to six or so group exhibits over the decades, her art making is usually intended for personal, expressive purposes, rather than for producing something to hang on a wall.
Along the way, she has reluctantly embraced the title of 'artist' among other titles such as 'nutrition coach' and 'writer', and she is working towards publishing a book of her art-as-therapy images alongside her story. She hopes that her art will give a compassionate and dignified insight into the depths of human nature and the struggles many of us face.



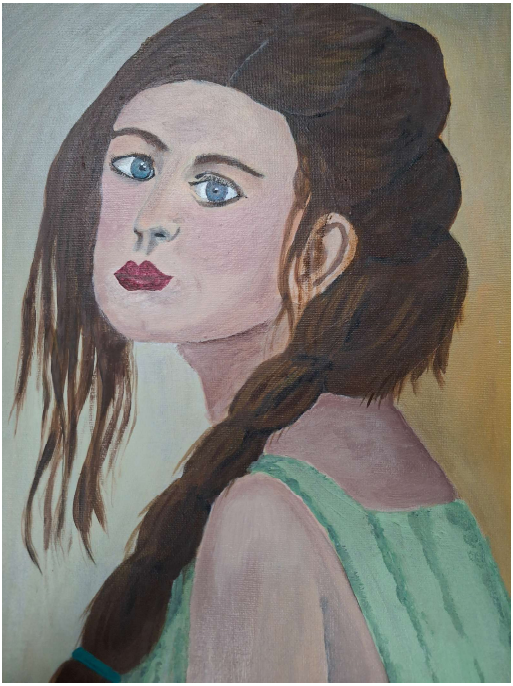
The Messy Garden
Claire Payne, 2026
Copic marker, fine liner and Procreate; digital display
29.7 × 21cm

This work was created from a prompt by an art therapist: "If you could capture your journey so far, what would this look like?".
I immediately began drawing bushes/weeds, grass and a blooming tree. The garden is messy. It's imperfect, as all gardens are, and there are parts that are thorny and blackened where the soil wasn't fertile for growth. But ultimately, bit by bit the plants show their buds as they continue to seek nourishment, and a blossoming tree is able to form.



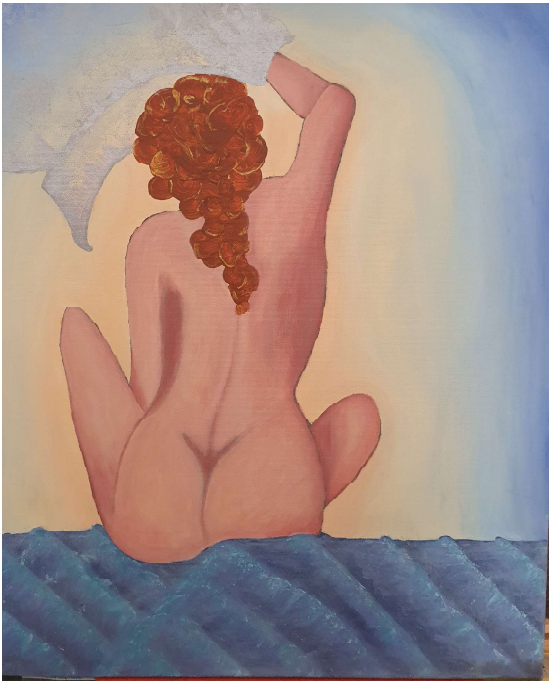
Pull Up a Chair
Em Newton-Elliot, 2026
Watercolour on paper
21 × 14.8cm

My father is sitting on a chair, dressed in a Hawaiian shirt and a flower lei. There is an empty chair next to him. He looks happy and welcoming, in a cheerful mood. This is based on a picture of my dad that was taken a couple of weeks before he took his life. We used this picture for his funeral. When thinking about relationships that matter, I think about the relationships in the past, the present, and the future. My relationship with my dad in the past, in my present, and my future, even though he had passed away.



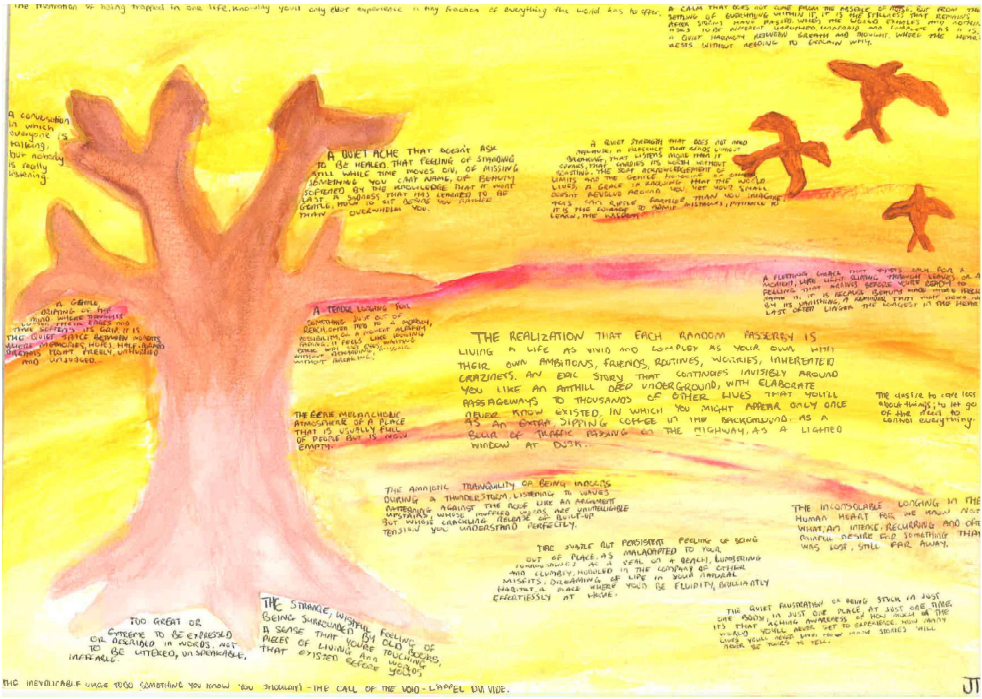
Self Portrait: A Radical Lens of Self Image Makes a Relationship with Self a Critics Dystopia
Helen Minns, 2026
Acrylic on canvas; digital display
29.7 × 42cm

A radical lens of self image can turn the mind into a dim, echoing chamber where every reflection arrives sharpened. Under that gaze, the self becomes a fragile silhouette, endlessly appraised by an inner critic who never sleeps. What could be a sanctuary becomes a stark terrain of judgment, a quiet dystopia built from distorted mirrors rather than truth.



Re-framing a Relationship with Me
Helen Minns, 2026
Acrylic on canvas; digital display
29.7 × 42 cm

I grew up hating myself. Now I am re-framing who I know myself as through art. Then, at 20, I knew I was hideous, now, at 60, I know I was blinkered to many truths.



Feeels
Jack Thomson, 2026
Paint and pen; digital display
29.7 × 21 cm

Tree of thoughts and feelings.

Jack Thomson is a diversional therapist and believes recreation is the key to living a healthy and happy life. Art is just one modality to express ourselves and help us better understand what might be going on inside our heads.



Thank You For Letting Me Be Soft Again
Jamee Lea, 2026
Oil on canvas
60 x 70cm

Thank You For Letting Me Be Soft Again pays homage to all the people who allow us to remain fragile beings. The painting is a self-portrait of myself slowly transforming into a rabbit, an animal known for its gentle nature, yet one that was originally introduced into Australia to be hunted for sport. In a world full of hatred, there are times when I feel as though I am being hunted for sport, too. Retreating into the arms of loved ones allows me to reconnect with the softer parts of this beautiful world. It truly takes strength to remain gentle and kind, and to find deep admiration for the beautiful things in a world that profits from hatred and competition. Slow down. Hold your friends and family close. Pay attention to the quiet parts of the planet. To all my friends and family, thank you for letting me feel deeply and love strongly.

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I've Always Hated 5pm
Jamee Lea, 2026
Oil on loose canvas
50 x 60cm

I've always hated 5pm is an oil painting on loose canvas depicting a child-like figure wearing a bunny costume standing on a bear trap. The room is empty and faded, only showing a small view of the moon. The left side of the work resembles frame burn, a defect that occurs to physical film that has been exposed too early. The painting reflects childhood isolation and loneliness through fleeting memories: the house a little too quiet, the sun a little too low, the artificial lighting from the fridge no longer bringing any mischievous joy while sneaking snacks. An empty home, a blurred memory, an adult life with the same feeling in my stomach every time it hits 5pm and no ones home. Childhood has a funny way of coming back.

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Infinite Scroll
Jem Sharwood, 2026
Glass beads and cotton thread
75 x 30cm

An ongoing growing beaded hanging that documents abstracted digital cultural moments. Using the screenshot as an archival tool to record digital cultural moments and digital formats. Such as the AI Bunnies on a trampoline video and TikTok split-screen formats with Subway Surfers game play. This is part of my Honors body of work on the importance of craft and wellbeing in the post-digital. Using the slow, repetitive process as a way of grounding. Returning to the body and surroundings amongst the infinite wash of disruption, information stimuli.



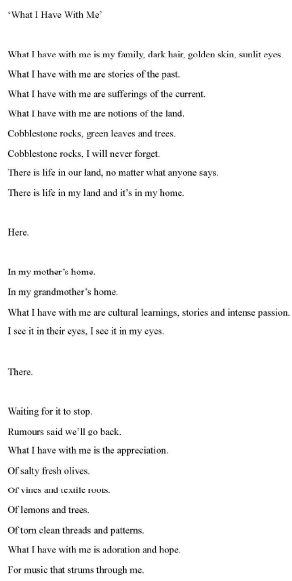
Network II
Jem Sharwood, 2026
Glass beads and cotton thread
40 x 50cm

Network II is a beaded work using structural elements and intuitive patterns. The slow, repetitive nature of beading is a soothing process used to redirect self-destructive stimming behaviours into my creative practice. Without any backing support, the piece floats, drapes and crawls along the walls, having agency of its own. This is part of a series for my Honours body of work on the role of craft and wellbeing in the post-digital era.



After Survival
Kirsten Campbell, 2026
Oil pastel on paper
31.7 × 44cm

A few years ago, I adopted two little rabbits. This work is the first in a series exploring the rare moments when they soften into a sense of safety. As prey animals, they move through the world with an ever-present awareness of danger and a heightened state of hypervigilance, making their moments of deep rest especially precious. I feel privileged to witness this trust and to know they feel safe enough in my care to be completely unguarded. In their softened stillness, I recognise something of myself: fleeting moments in which I, too, can unbrace.



'What I Have With Me'

What I have with me is my family, dark hair, golden skin, sunlit eyes.
What I have with me are stories of the past.
What I have with me are sufferings of the current.
What I have with me are notions of the land.
Cobblestone rocks, green leaves and trees.
Cobblestone rocks, I will never forget.
There is life in our land, no matter what anyone says.
There is life in my land and it's in my home.

Here.

In my mother's home.
In my grandmother's home.
What I have with me are cultural learnings, stories and intense passion.
I see it in their eyes, I see it in my eyes.

There.

Waiting for it to stop.
Rumours said we'll go back.
What I have with me is the appreciation.
Of salty fresh olives.
Of vines and textile roots.
Of lemons and trees.
Of torn clean threads and patterns.
What I have with me is adoration and hope.
For music that strums through me.

What I Have With Me
Mariam Chanaoui 2025
Poem; digital display

Often times, we are shaped by our experiences and our loved ones. It is interesting how trauma shows up, sometimes our bodies know before we can cognitively think about what is happening. Sometimes it shows up in our parents and it gets passed down onto us. In this poem, I use imagery of home, forgiveness, nostalgia and belonging to present my narrative.



The Witness
Natasha Cuevas, 2023
Charcoal on paper
60 x 90cm

A Native to Australian bird, Tawny Frogmouth, stares at its viewer and shares a moment of trust and togetherness.

Natasha Cuevas is a multidisciplinary artist, interior designer and lived-experience advocate whose practice explores the intersections of trauma, emotional connection, identity and healing. Of Mandandanji and Mapuche Chilean heritage, Natasha draws on personal experience, cultural perspectives and the transformative power of creativity to challenge stigma surrounding Borderline Personality Disorder (BPD).

Through mixed media, storytelling and visual metaphors, her work invites audiences to explore the complexity of human emotions beyond black-and-white thinking, embracing the colour, contradictions and possibilities of being human. Natasha is a lived-experience contributor with Project Air Academy, where she advocates for connection, compassion and healing through community.



Would you like to see the back?
Natasha Cuevas, 2026
Acrylic and oil paint on canvas
60 x 90cm

The artist sees herself sitting in a hairdressing chair examining her curated hairstyle. The work explores the great lengths and efforts we sometimes go through to mask our own shame of traumatic experiences that have occurred to us. The artist is left with the weight of trauma and the work load of recovery while the stylist asks the question, "would you like to see the back?", eluding to their being more than meets the eye.



Plain Vanilla Sponge
Natasha Cuevas, 2025
Oil on canvas
10x10cm

The artist explores feelings of insignificance and lack of connection with identity, discovering beauty in simplicity.



Bright Eyes
Patricia Brockbank, 2026
Acrylic on canvas
100 x 100cm

When depression lifts, and colour and beauty come back once more, standing in awe of natures beauty and interconnectedness.



The Strength Within
Sarah Clarke, 2026
Acrylic paint with an aboriginal design; digital display
29.7 × 42cm

This artwork was painted for my niece for her 21st birthday and carries a deeply personal family story. Her mother, my sister, raised her two children as a single mother and had three turtles tattooed on her to represent their little family — herself and her two children. As my niece turned 21 and began stepping into adulthood and creating her own path, I painted this turtle for her. The turtle represents strength, resilience, protection and wisdom, reminding her to carry the strength of her family with her wherever her journey takes her. The pathways, meeting places, land and water surrounding the turtle represent the people, experiences and connections that shape us along the way. Although she is now moving forward on her own journey, she will always remain connected to her family, her story and where she comes from.

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Schizoid Facets - Behind the Mask
Sharon Ereaux, 2026
Marker and fine-line pen
45 × 52.5cm

Not many people get to see behind my social mask. This artwork places six facets of my psyche in the one frame. Each image is surrounded by the renaissance-inspired print pattern of artist William Morris. They are as though hung on his vintage wallpaper just like on any happy family portrait wall. But these aren't faces normally presented to the camera. They are my insides, my secret self. Distress and trauma have created complex facets of my inner world, but I share them here so that you'll know. Creating these images and sharing them is my renaissance, my rebirth. It is acceptance, embrace and a new era of bringing all facets of myself forward in strength.

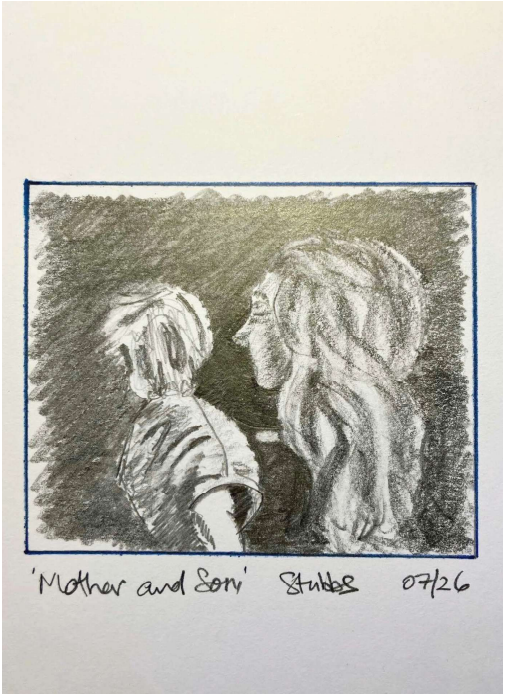
For enquiries, contact: info@sharonereaux.com



Today I Was Here. Briefly.
Sharon Ereaux, 2026
Marker and fine-line pen
22 × 27cm

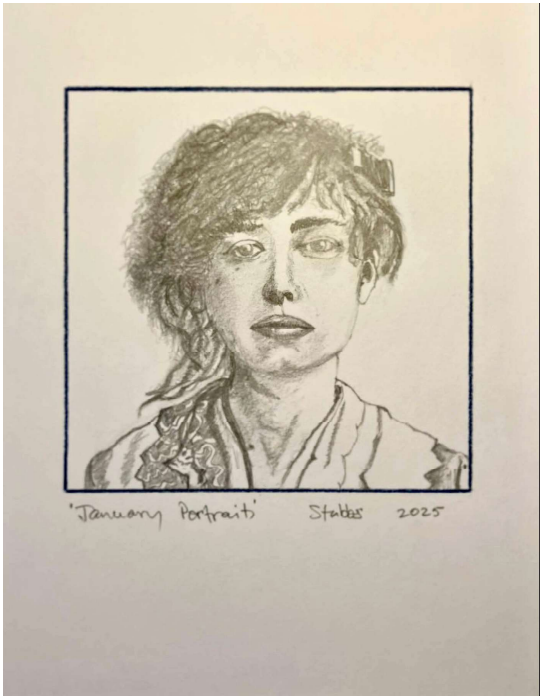
Some days I draw just to put the vibes of the day onto paper. Often I call the little image 'Today' and give it a date. I call them emotion landscapes. I don't often have words for what is going on inside me, so by making it visible on the page, I can grapple with it, or perhaps come to terms with it. I can feel a little better knowing that I've expressed it somehow, seen it and accepted it. The process gives me a time to be truly present, to be 'here' in my self, and in my life and in the world, even though without words. This artwork expresses not only the feelings of that particular day, but also the power that's found in truly showing up, even briefly.

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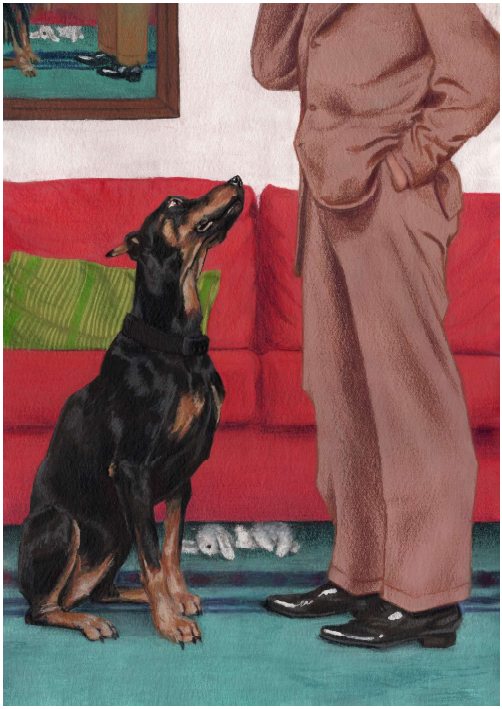
Mother and Son
Stewart Stubbs, 2026
Graphite and watercolour pencil; digital display
21 × 29.7cm

This drawing depicts a female figure (mother) facing her son who is looking forward. I am trying to portray here that the mother figure is engaged with her child, and at the same time does not require him to be focused on her. There is support for the son and a willingness to foster curiosity and independence. Her eyes are closed. She holds him physically and in mind.



January Portrait
Stewart Stubbs, 2025
Graphite and watercolour pencil; digital display
21 × 29.7 cm

This is a drawing of a younger Camille Claudel (1864-1943), a French sculptor who created figurative work in bronze and marble. In 1913 she was admitted to the psychiatric hospital of Ville-Evrard and was later transferred to Montfavet. Hospital staff and doctors tried to convince her brother and mother to 'reintegrate' her into family life. But to no avail. Although it is reported that she was diagnosed with schizophrenia, contention remains as to the underlying reasons for her 'asylum' admission of some 30 years. This drawing is taken from a photograph. I have tried to convey determination and strength of character, mixed with what appears to me an impression of sadness in her eyes. The drawing also depicts a contrast between light and shade, reflecting the early creative part of her life and restrictions placed on her during her hospitalisation.



Good Dogs Don't Bite
Vasternous / Tamasin Stanton, 2026
Gouache and watercolour pencils; digital display
29.7 x 42cm

Can a biting dog be good, if nobody sees the bite? *Good Dogs Don't Bite* is about navigating relationships with a mood disorder and the perceived need to hide 'bad' emotions from those you know. Sweeping 'negative' emotions under the rug may be a short-term fix, but the feelings still exist and can come back to bite you and those you love all the same.



Filler
Viva, 2026
Acrylic on canvas
80x 100cm

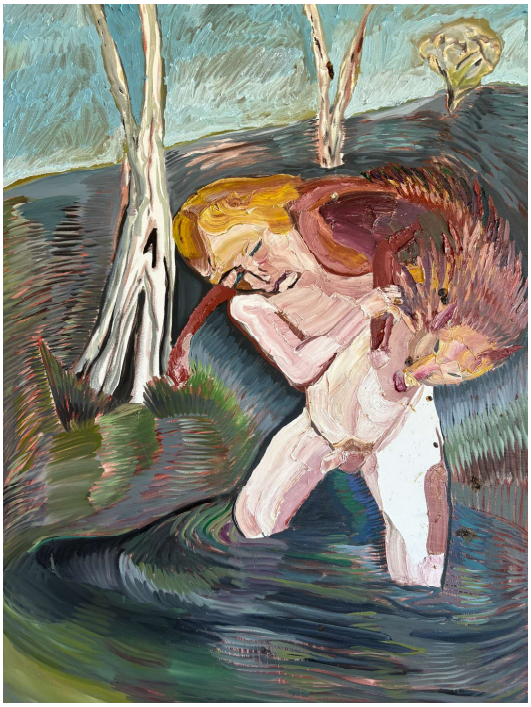
When feeling unwhole someone might come along and fill the hole.



Confusion
Yael Rayman, 2006
Acrylic on canvas
94 x 92cm

Abstract acrylics convey artist's mental state during a period of confusion and heightened emotions.

Yael's works are based on spirituality, colour and a unique modern style. Yael's paintings are inspired by the works of Picasso, Miro and Matisse. She paints using a combination of pastels and acrylic, sometimes incorporating other mediums such as plaster. Yael wants her work to reflect a feeling or emotion, and produce a product which enhances a given space with colour and light. Through her paintings, Yael invites viewers to embark on their own visual journeys, immersing themselves in the beauty and allure of the places she has encountered.



Boy Carries Shame
Zaide Harker, 2026
Oil on canvas
75 x 100cm

Bearing shame.


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