

MOMENTUM

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The global platform for time-based art

HENRI

CASH-FINLAY

FADING MYTHS

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In his first international solo show, Australian artist Henri Cash-Finlay presents pieces created during his artist residency at MOMENTUM. Exploring photographic erasure as a painterly strategy and drawing on his existing photographic practice, Cash-Finlay subjects painted surfaces to an intensive process of photodegradation. Using meticulously constructed machines designed and fabricated by the artist, pigments are denatured through controlled exposure to ultraviolet light. The resulting works undergo a transformation akin to material sunburn, leaving behind surfaces marked by time, exposure, and vulnerability.

This process-oriented methodology understands light both as an instrument of illumination and as an agent of erosion. Cash-Finlay's images emerge through disintegration, foregrounding degradation as both an aesthetic and conceptual force. The works refocus impermanence not as something to be battled against, but as a potentialising force of creation. In this way, the artist challenges dominant cultural values that privilege object longevity and control, proposing instead an understanding of art as contingent, temporally bound, and materially alive.

Cash-Finlay's practice is shaped by his experience as an Australian artist, where the intensity of sunlight, landscape, and climate is inextricably linked to broader histories of colonial occupation and cultural inscription. The works invite reflection on how images, identities, and histories are imposed, altered, and reclaimed over time. The exhibition opens a space to understand degradation not only as loss, but as a productive site of meaning—where exposition becomes a form of knowledge and disappearance a strategy of resistance.

More information about the MOMENTUM Residency can be found [here](#) .





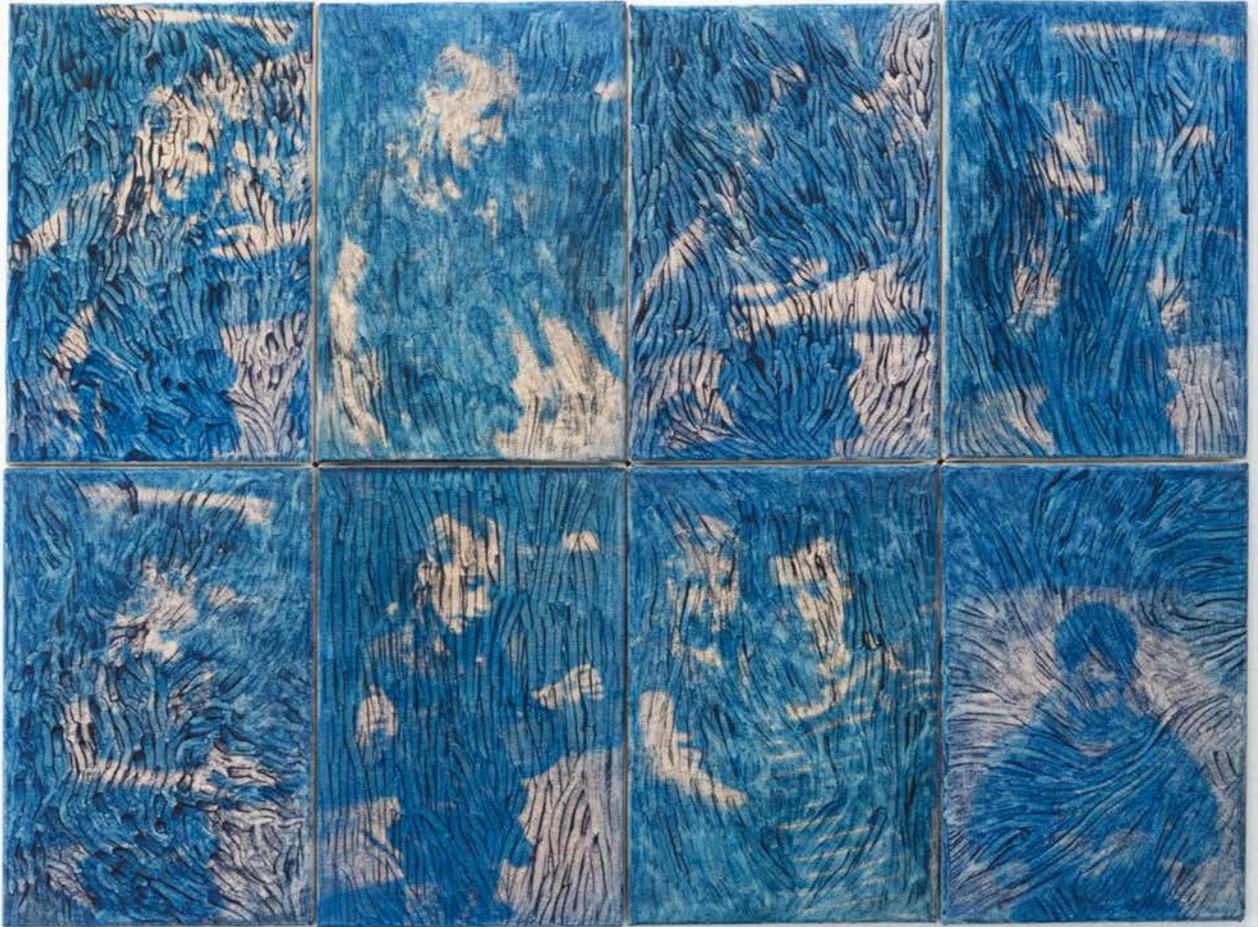
Livia,
silver gelatin print on fiber, 2026
Edition of 3/2 AP
135 x 90 cm

2,000 EUR



James,
silver gelatine print on fibre, 2026
Edition of 3/2 AP
107 x 80 cm

1,400 EUR



Freyja at the Reptile Park,
oil on canvas (complex anthotype), 2025
81 x 61 cm

3,800 EUR



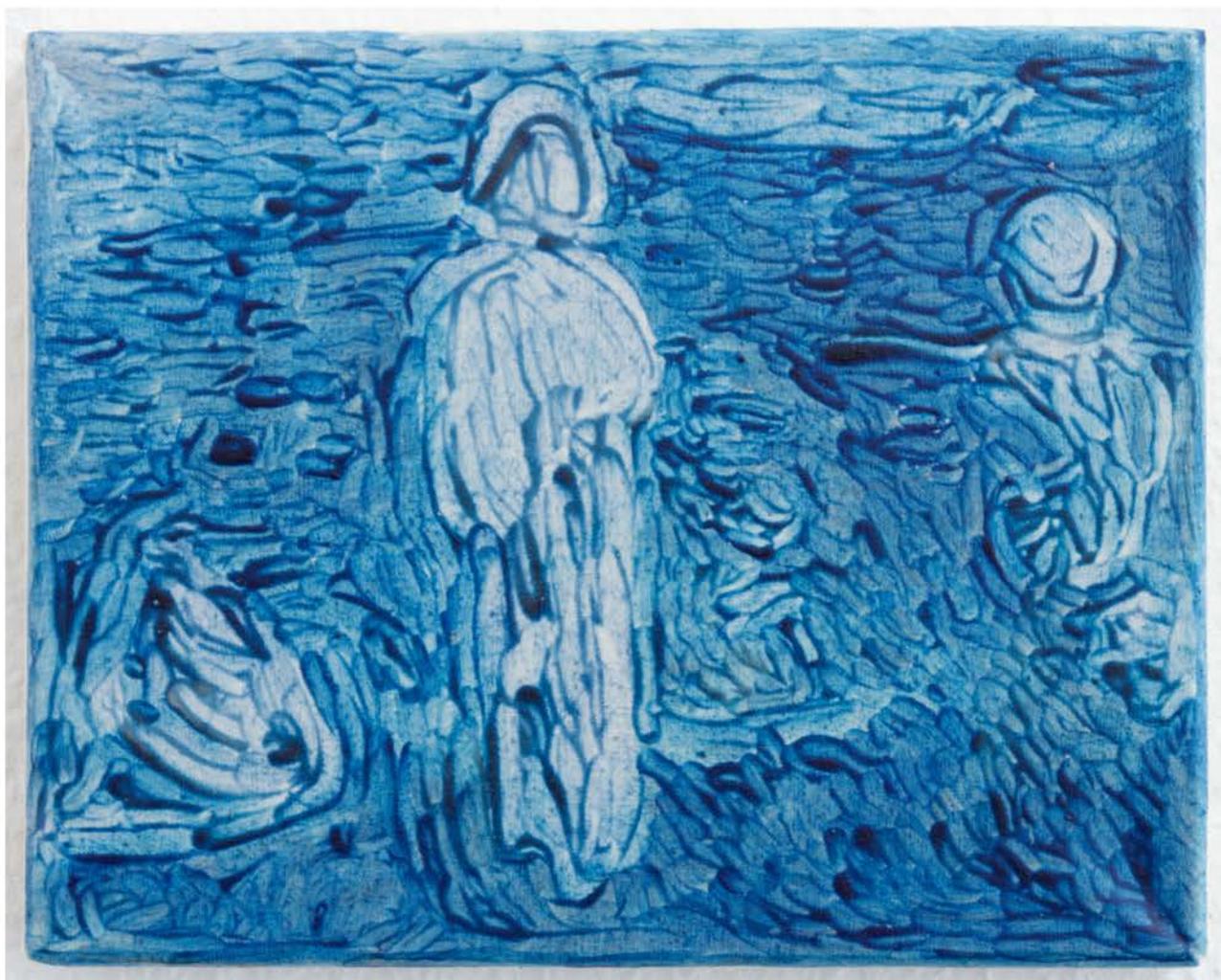
Freyja, Olanna and Gustav Feeding Ducks in Norway 1,
acrylic on canvas (complex anothotype), 2026
25 x 20 cm

350 EUR



Freyja, Olanna and Gustav Feeding Ducks in Norway 2,
acrylic on canvas (complex anothotype), 2026
25 x 20 cm

350 EUR



Freyja, Olanna and Gustav Feeding Ducks in Norway 3,
acrylic on canvas (complex anothotype), 2026
25 x 20 cm

350 EUR



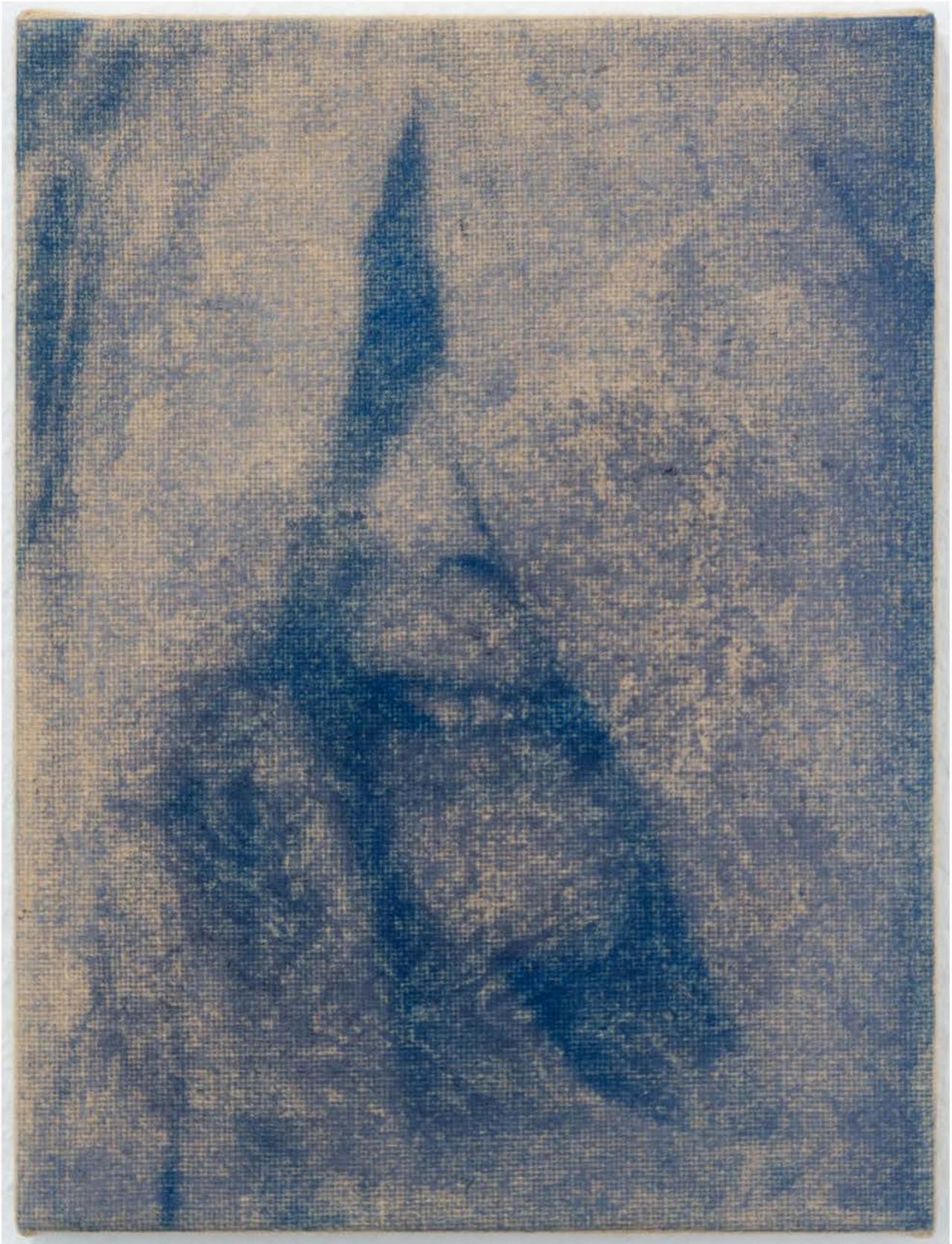
Freyja, Olanna and Gustav Feeding Ducks in Norway 4,
acrylic on canvas (complex anothotype), 2026
25 x 20 cm

350 EUR



Dad and Eline at the Wedding,
oil on canvas board (complex anotype), 2025
40 x 15 cm

500 EUR



Freyja in Alice Springs (Hiding from the Camera),
oil on canvas (complex anothotype), 2026
30 x 40 cm

650 EUR



Freyja in Alice Springs (Reflection),
oil on canvas (complex anotype), 2026
60 x 48 cm

1,000 EUR



James and Maddy at the Wedding,
oil on canvas (complex anothotype), 2025
90 x 70 cm

2,800 EUR



Freyja in the Todd River,
oil on canvas (complex anothotype), 2025
45 x 60 cm

1,200 EUR



Katya, Saar and Alyia on the Sardinia Trip,
oil on canvas (complex anothotype), 2025
73 x 30 cm

1,200 EUR



Gigi on the Sardinia Trip,
oil on canvas (complex anothotype), 2025
24 x 30 cm

400 EUR





Freyja (Puddle) 1,
acrylic on canvas (complex anothotype), 2026
20 x 25 cm

350 EUR



Freyja (Puddle) 2,
acrylic on canvas (complex anotype), 2026
20 x 25 cm

350 EUR



Freyja (Puddle) 3,
acrylic on canvas (complex anothotype), 2026
20 x 25 cm

350 EUR



Freyja (Puddle) 4,
acrylic on canvas (complex anothotype), 2026
20 x 25 cm

350 EUR

ABOUT THE ARTIST

Born 1996, Brisbane, Australia.

Henri Cash-Finlay is a multi-disciplinary artist whose practice has been heavily informed by a career facilitating Indigenous Australian art collectives. After receiving a BFA in 2017 from the Queensland University of Technology, he took up photography as an exercise in appreciation, to praise and focus on the unmade beauty in the surrounding world.

Noticing this exercise in appreciation had transitioned into the craft and anxiety of creating a 'good' photograph, he decided to lay down his camera and spent the next seven years focused on observation and presence - a practice of looking and 'making' memories.

A statement from the artist about this period:

“If a tree falls in the woods and there’s no one around to hear it, does it make a sound? I’m not sure if what I was doing was art, but it was a form of making. At the very least, it was a practice. Living requires effort and an assertion of your position and ability as something that wants to be, or at least is, alive. I find life and mark-making to be very close to the same thing. Should we need the label of art to live fully and act out our lives as though we were making something splendid, then we can take that label for ourselves. Maybe it is not art in an institutional sense, but I know it has empowered me to live better. It’s also helpful when you feel like doing something surreal or unusual. You’re living through art already, so you can do whatever you like!”

Questions of art and life run through the course of Cash-Finlay’s practice. In its itinerancy, he engages with process art, conceptual art, social practice and technological art, along with more traditional disciplines of painting, photography and sculpture. He is currently focused on understanding how culture and precedent shape art systems across the world and colour his own relationship to art.

www.henricash-finlay.com

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