

## Whores of Yore @WhoresofYore Sun Apr 11 18:25:48 +0000 2021

I'm glad @VICE have taken down the article featuring Matt Loughrey's edited photographs of victims of the Cambodian genocide, but their article featuring Loughrey's manipulating mugshots of Australian female convicts is still there

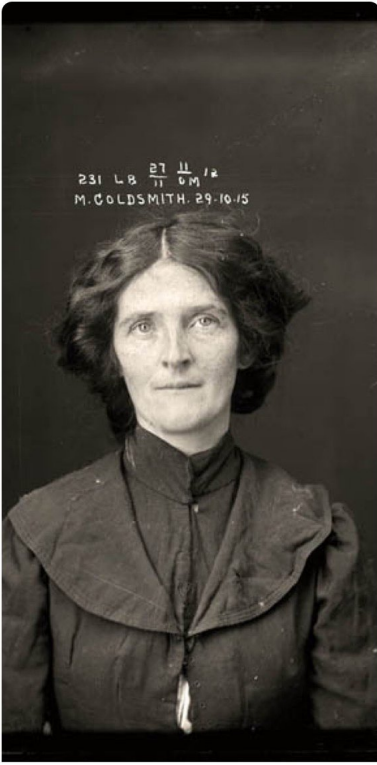
■  
<https://t.co/WhinJz5OVL> <https://t.co/VR12XTSKvq>

I really value colourising historical images. It can bring history to life & is a powerful tool in creating empathy, but manipulating images is just wrong, especially when the image is one of trauma.

This is Matilda 'Tilly' Devine, a former sex worker, gang boss, & madam of a chain of brothels in Sydney. She was a violent mob boss & slashed a man's face open with a razor. Loughrey has given her a big smiley face & youthful complexion. <https://t.co/NkUUuSEWSj>



This is 25yo old Muriel Goldsmith, who was convicted of stealing valuables in the Criterion Hotel in Wagga Wagga, New South Wales. She was a prolific thief with a string of aliases. This is her mugshot. To present her as smiling is a terrible distortion of the truth. <https://t.co/EFc6FG0005>



This is Fay Watson's mugshot. She was arrested & convicted for possessing cocaine. There isn't much trace of Fat after this, but this wasn't a happy occasion for her - as it clearly visible in the original <https://t.co/50H6ZKJi7S>



When asked what does he like about colourising mugshots, this was Loughrey's answer - which makes it even stranger that he made them smile! <https://t.co/MIVEXABs9g>

**VICE: Hey Matt, what do you like about mugshots?**

**Matt Loughrey:** Faces tell stories, it's as simple as that. Landscapes and buildings, they're inanimate and not really relatable, but when you're looking at someone and you look at a face, you look at eyes—you feel a story of somebody. So faces were the way to go. And with mugshots: they're the human condition at its most open. You've got nowhere to go, your time is being dictated to you, you're not in control. It's a time to be reflective. You've got two choices, haven't you? You can be combative or you can submit. So when we're in submission, we are open to the world.

But here what I do find concerning, when asked if he had any concerns about colourising images of female criminals, this was Loughrey's answer. <https://t.co/hEwh3BepL4>

**Was there ever an image you were hesitant to work with?**

In this collection: no. I wasn't hesitant in the least about any of them, because I saw this running theme of crime and punishment. But in general: yeah, I've had two or three occasions when someone really got the wrong end of the stick in terms of the services I offer. The last one was just a few days ago. Some pervert wanted a picture animated, you know?

But historians should always be concerned about their material - especially if they are altering them. Just because these women had criminal convictions does not make them fair game. They will have living descendants that needed to give permission.

These images are part of The Sydney Living Museum & even they recognise they do not hold the copyright for all of them <https://t.co/m5zfcVm7ow> <https://t.co/2dKrUb6O0m>

Please note that many images on this site are not the property of Sydney Living Museums and it is the responsibility of the user to obtain permission from the relevant collection or source, and copyright holder where applicable, before images can be released for use. Sydney Living Museums will endeavor to provide contact details of copyright holders where possible.

But where they do own the images, the copyright is quite clear. As Cambodia's Tuol Sleng Genocide Museum have confirmed Loughrey didn't have permission to alter images of victims of the Khmer Rouge, can @VICE confirm he had permission from @sydlivmus to manipulate theirs? <https://t.co/dx7P2b93v8>

The content of this website (or any part of it) may not be:

- posted to any other website
- modified, republished, distributed, reproduced or communicated in any form
- used for any public performance or display including a transmission over a network
- reproduced in any form including without limitation, the extraction and/or storage in any retrieval system or inclusion in any other computer program or work (except as is incidental to viewing the SLM website)

Contravention is an infringement of the *Australian Copyright Act 1968*.

I know there is a huge difference in manipulating victims of genocide & manipulating mugshots, but these women were still real ppl with real histories that is being distorted. Living women already get told to "smile" too much, can we at least leave the dead ones alone?