

The Words You Whispered

Curated by Scarlet Lili Thomas



Featuring works by Donna Bailey, Parker Lev Dupain,
Frank Hinder and Jas Shalimar

With poetry by Eden Blake and text by Georgia Vanselow

Carol Grace

I collect the words you whisper
Soft as rabbit's ears, plucked green from the soil
Made to keep close to heart
I'll clasp them in my hand

Soft as a rabbit's ears, plucked green from the soil
Nanny's hand in mine
I'll clasp them in my hand
The tight grip of a toddler's fist

Nanny's hand in mine.
Gently, my right hand comforts my left
The tight grip of a toddler's fist
As though it were you

Gently, my right hand comforts my left
My thumbs do not match yours
As though it were you
I have buried my reason within my hand

My thumbs do not match yours
Cradling cold fingertips close to heart
I have buried my reason within my hand
There is less space to fill.

Cradling cold fingertips close to heart
I collect the word's you whispered
There is less space to fill
Made to keep close to heart

Eden Blake (b. 2005) is a Naarm-based multidisciplinary artist, writer and designer working across fashion, poetry, jewellery and sculpture. Her practice encompasses garment-making and sewing, jewellery design, sculptural works in white earthenware and stoneware clay, and poetry.

Blake's work frequently explores themes of grief, memory and loss, alongside an enduring interest in Ancient Egypt and the ancient world. Moving between written and material forms, her practice considers how personal experiences and histories can be carried, remembered and transformed through the body, objects and language.

I acknowledge that this exhibition takes place on the unceded lands of the Wurundjeri Woi-wurrung people of the Eastern Kulin Nation, and pay my respects to Elders past and present. I recognise the enduring connection of Aboriginal and Torres Strait Islander peoples to Country, and acknowledge First Nations peoples as the continuing custodians, artists and knowledge holders of these lands.

The Words You Whispered

Curated by Scarlet Lili Thomas

September 2026

Monash University, Caulfield

Featuring works by Donna Bailey, Parker Lev Dupain, Frank Hinder and Jas Shalimar

With poetry by Eden Blake and text by Georgia Vanselow

The Words You Whispered takes its title from Eden Blake's poem *Carol Grace*, which explores memory, touch, inheritance and the desire to maintain connection beyond physical presence. The phrase speaks to the exhibition's interest in how intimacy persists through language, gesture, objects, materials and memory.

Bringing together artists working across photography, sculpture, print and object-based practices, the exhibition considers how touch, care, resemblance, making and memory can become material forms. Objects carry relationships, materials hold encounters, and artworks create spaces where private experiences of connection become shared.

At the centre of the exhibition is an expanded understanding of the maternal, considered not simply through biological motherhood or representations of the mother, but as a mode of relation shaped by care, attachment, nurture, inheritance and transmission. Moving between bodies and objects, mothers and daughters, generations and materials, *The Words You Whispered* considers intimacy as something continually negotiated between presence and absence, holding and letting go, and the tangible and intangible.

Donna Bailey

Mulberry Lips (2003) is a large-scale portrait of Donna Bailey's eldest daughter, Zoë, photographed during adolescence. Facing her mother directly, Zoë wears a pink T-shirt emblazoned with the word "Gemini" and the phrase "double the pleasure", while the deep red stain of mulberry fruit colours her lips. Her pale skin, bright blue eyes and saturated red mouth are intensified by Bailey's use of direct flash, producing an image that is both immediate and confronting.

Zoë's direct gaze establishes a charged relationship between photographer, subject and viewer. The viewer occupies the position of the person being looked at, the mother. Her expression holds both confidence and vulnerability, capturing an intimate moment between childhood and emerging adulthood. The photograph forms part of Bailey's sustained collaborative practice with her daughter, in which photography became a means of negotiating their evolving mother–daughter relationship. Rather than presenting adolescence as simply a period of independence, *Mulberry Lips* holds together the tensions of intimacy, vulnerability and separation: Zoë looks outward towards the camera while remaining within the intimate space of her mother's gaze.

The photograph's scale further intensifies this encounter, placing the viewer directly before Zoë's gaze. The work moves between the specificity of a mother photographing her daughter and a broader meditation on girlhood, adolescence and the experience of becoming a young woman.



Mulberry Lips

2003

Type C photograph

105.5 x 129.5cm

Monash University Collection

Purchased 2006

Accession No. 2006.26

Donna Bailey (b. 1963) is a photo-media artist living and working on Dja Dja Wurrung Country in central Victoria. Working across camera and film, Bailey has developed an ongoing photographic practice spanning three decades, exploring childhood, family, belonging and place.

Her richly saturated, hand-printed colour photographs often draw on the visual language of the snapshot, using direct flash and heightened colour to create images that move between the intimate and the documentary. Bailey's children have remained important subjects throughout her practice, with her photographs tracing their lives from childhood through adolescence and adulthood.

Her work has been exhibited widely across Australia and is held in the collections of the National Gallery of Victoria, The Museum of Australian Photography, Monash University Museum of Art, Bendigo Art Gallery and other public and private collections.

Parker Lev Dupain

In *Untitled Square*, Parker Lev Dupain photographs their partner, Gopi, expressing milk, bringing an intimate image of parenthood into direct dialogue with Kazimir Malevich's *Black Square* (1915). Made to the exact dimensions of Malevich's work and displayed in the same manner, the photograph deliberately enters the history of abstraction while reversing its movement away from the figure. Where Malevich's *Black Square* reduced representation to a black geometric form, Dupain returns the body to abstraction: the nipple and the breast become fragmented shapes that hover between bodily recognition and formal composition. Dupain described the image as a "moment of pure emotion," yet its visual and art-historical references complicate any straightforward reading of intimacy or parenthood.

The relationship to *Black Square* also introduces a tension between the sacred and the bodily. Malevich's painting was presented in the "beautiful corner" of the home, a position traditionally reserved for religious icons, and came to embody a new form of spiritual abstraction. Dupain adopts this loaded format but replaces the supposedly universal abstract object with a breast and the act of expressing milk. Something culturally associated with privacy, nourishment and discomfort is consequently brought into the space of the art object. The photograph does not simply depict the maternal; it asks how the maternal body is permitted to appear.

This tension extends into the position of the viewer. The fragmented composition withholds a complete view of the body, while the nipple becomes both an abstract form and a point of relational connection: nourishment, dependency, care and the infant. The viewer is potentially positioned not as an observer of a maternal relationship, but within its structure, occupying the position of the dependent body. In this way, *Untitled Square* transforms abstraction into a relational space, asking how intimacy might be produced through the meeting of bodies, identities, art history and the viewer.



Untitled Square (detail)

2023

Digital print, wooden bed slats

795 x795

Courtesy of the artist

Parker Lev Dupain's (b.1989) multidisciplinary practice is deeply connected to material culture, including language, and examines how form produces affect.

They explore how bodies, fragments and stand-ins for the human carry social, historical and political force, and how objects and spaces accumulate histories, habits, fantasies and ideologies through use and circulation.

They seek to short-circuit expectations of coherence, producing environments where figures appear and falter and resist accessible meaning.

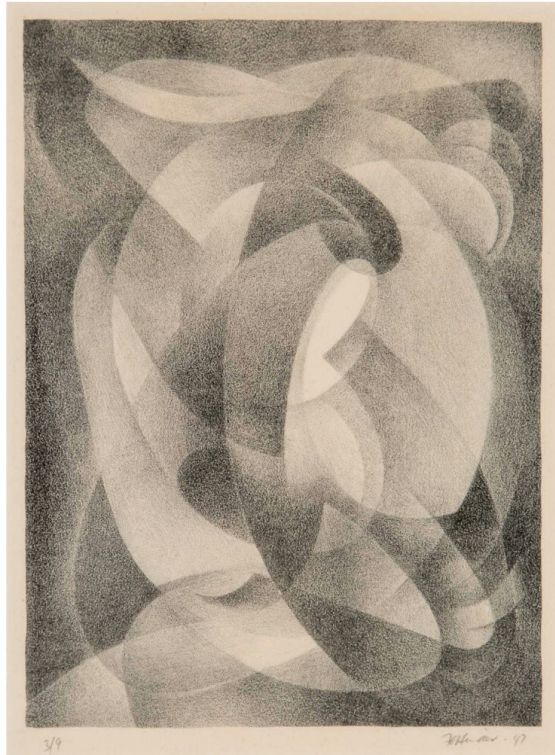
Frank Hinder

In *Mother and Child* (1947), Hinder reduces the maternal relationship to a spare arrangement of abstract, monochromatic forms. Rather than presenting recognisable bodies, the lithograph creates an ambiguous space in which rounded and angular shapes gather, overlap and contain one another.

The title becomes crucial to the work's interpretation, prompting the viewer to search for the relationship suggested by its words. What constitutes a mother and child is therefore not fixed within the forms themselves, but emerges through the relationship between artwork, language and viewer. The maternal is produced through the encounter between image and title: without this linguistic cue, the forms may not necessarily be read as mother and child at all.

The work's quietness is striking. Set within a broad white border and dark timber frame, its restrained grey forms contrast with the visual intensity of Hinder's later colour and light-based works. Yet the composition retains a distinctly bodily quality. The forms suggest figures without resolving into them, creating a tension between recognition and abstraction and between the desire to identify the body and its refusal to become fully visible.

This ambiguity reflects Hinder's broader interest in relationships between form, space, movement and perception. Created in 1947, following his wartime involvement with the Australian Camouflage Unit, *Mother and Child* shifts these concerns from the manipulation of visual information towards the representation of intimate human connection through abstraction.



Mother and Child

1947

Lithograph on paper

Plate: 42.0 x 76.0 cm

Monash University Collection

Donated by Dr. David Rosenthal 1998

Accession No. 1998.60

Frank Hinder (1906–1992) was a Gadigal Country/ Sydney-born artist, teacher and designer whose practice played a significant role in the development of modernist and abstract art in Australia.

Hinder travelled to the United States in 1927 and, upon returning to Australia in 1934 with his wife became part of a group of artists who helped advance abstraction in Sydney. Hinder understood art as a means of investigating relationships between form, space, light and colour, movement and perception. His interest in Dynamic Symmetry provided a system for organising these relationships through proportion, geometry and movement, while his broader philosophy sought to make visible structures that existed beyond ordinary appearances.

During the Second World War, Hinder worked with the Australian Camouflage Unit, researching light, colour, tone, shadow and optical illusion to disguise military equipment and structures.

Following the war, Hinder continued working across painting, drawing, printmaking, theatre design and teaching, later developing kinetic works incorporating light and movement. His career unfolded alongside his wife, American sculptor Margel Hinder, with whom he shared a more than fifty-year artistic partnership.

Jas Shalimar

In *Mum's Nose / Mine*, Shalimar transforms an intimate familial relationship into two small, tangible objects. The work consists of brass casts of the artist's nose and her mother's, produced through a process of mould-making and casting that translates the soft, living surface of the body into a durable material form.

The work begins with contact. Moulds of the two noses were made in alginate before plaster casts were produced and ultimately translated into brass. Across this sequence, the same bodily form passes through materials of differing softness, fragility and permanence. What begins as an encounter between two bodies becomes an object capable of existing beyond them.

The resulting forms occupy an ambiguous space between portrait, keepsake, talisman and memorial. Their small scale invites a close encounter, while their material weight gives permanence to something that was originally fleeting.

The nose is an ordinary and recognisable part of the body, yet through casting it becomes a record of physical inheritance: a fragment that carries the likeness of one body into another generation.

For Shalimar, the maternal is not necessarily defined by motherhood itself, but can emerge through relationships, inheritance, femininity and acts of making. Here, intimacy is not represented through an image of mother and daughter; it is embedded directly into the material. The two bodies are present through their impressions, making the relationship between them tangible while also acknowledging the distance between a living body and the object that remains after contact has ended.



Mum's Nose / Mine

2023

Brass

Dimensions vary

Courtesy of the artist

Jas Shalimar (b.1997) is a Naarm/Melbourne-based artist working across drawing, painting and object-based practice. Her materially driven practice explores identity, personal mythology, desire and the construction of meaning through storytelling.

Working intuitively across image and material, Shalimar develops recurring motifs and objects into an evolving visual language through which the personal and archetypal converge. Her practice is attentive to tactility; sensation and the ways materials can hold or reveal otherwise intangible aspects of the self. Objects become prompts through which relationships, memory and psychological experience can be considered, often returning to questions of femininity, family and inheritance.

Shalimar graduated with a BFA (Honours) from RMIT in 2019. Her debut solo exhibition, *Something Feels Familiar: Memorialising the Everyday*, was presented at Meat Market Melbourne in 2023. She has been a finalist in the National Emerging Art Prize (2024), Gosford Art Prize (2025) and Adelaide Perry Prize for Drawing (2026), and in 2025 was one of three recipients of the Centre for Contemporary Photography x Metro-Auto-Photo commission at RMIT Gallery.

Exhibition Texts

What Remains Within Reach

Intimacy is often imagined as something private: a closeness between two people, a hand held, a body touched, a mother and child held against one another. But intimacy does not have one form. It can be familial, romantic, sexual, platonic, ecological, material or remembered. It can be tender and uncomfortable, sustaining and destructive, something we seek out and something we inherit before we have the language to name it. To encounter these works is therefore not simply to encounter representations of intimacy, but to encounter the residues through which intimacy is made visible: a body, a stain, an impression, a fragment, a gesture, a memory.

Lauren Berlant's proposition that "intimacy builds worlds" offers one way of understanding this. Intimacy is not contained within an already-existing relationship; it is produced through attachment, repetition, proximity and encounter. Sara Ahmed similarly considers emotion as something that happens between bodies rather than something that simply resides within them. Bodies are shaped by what they come into contact with. Objects accumulate histories of touch. Places become familiar through repeated occupation. An imprint can therefore be understood as evidence not only that something has happened, but that something has passed between bodies.

This distinction changes how I encounter the works in this exhibition. Rather than asking what intimacy looks like, I have become interested in what intimacy leaves behind.

Donna Bailey's *Mulberry Lips* offers one of the clearest examples of intimacy existing simultaneously as image, material and relationship. The photograph depicts a daughter in front of her mother who is positioned behind the camera. The daughter's gaze meets ours directly, while her lips are marked by the deep colour of crushed mulberries. The fruit is at once edible and bodily, beautiful and potentially dangerous; its colour recalls lipstick, blood, bruising and desire. Something that can be consumed has become something worn on the body.

The mulberry stain makes me think of Persephone and the pomegranate seeds that bind her to the Underworld, separating her from Demeter. I do not read this mythology as an explanation of Bailey's intention, but as a way of approaching the

photograph's tension between nourishment and separation. The fruit can nourish, transform and mark. It can be given to us and become part of us, while also altering the direction in which we move.

This is where the maternal becomes less straightforward. If the maternal is understood only as motherhood, it risks becoming tied to biology, gender and the familiar image of mother and child. Sara Ruddick's *Maternal Thinking* offers another possibility. For Ruddick, mothering is a practice rather than an innate condition of women. Maternal practice emerges through acts of preservation, nurturing and fostering growth. In this sense, the maternal can be understood as a mode of relating: a way of sustaining another being rather than an identity possessed by a particular body.

This proposition has changed the way I look at the maternal within these works. A mother can mother, but so can a father, a trans parent, a sibling, a friend, an animal, or a community. Care does not belong naturally to one kind of body. It is something enacted. Joan Tronto's writing on care extends this further by understanding care as relational and social rather than as a private, feminised activity. The maternal, then, can exceed the mother. It becomes a way of attending to another being, of sustaining and responding to their needs, while also recognising that care is never entirely innocent or uncomplicated.

Parker Lev Dupain's *Untitled Square* brings this question directly onto the body. The fragmented breast, nipple and bodily form initially invite familiar associations with sexuality, femininity and desire, but the work resists remaining within any one of these readings. The breast is simultaneously an anatomical organ, a site of pleasure, a culturally sexualised object and, through its association with lactation, a site of nourishment and dependency. These meanings do not sit neatly beside one another; they overlap.

This becomes particularly significant in encountering the work within the context of a trans masculine practice. Rather than treating the maternal as something biologically determined by the artist's body, the work opens a space to consider how the meanings attached to a body are constructed, inherited and unsettled. The nipple need not signify "woman" or "mother". It can instead become a formal and relational device: body, nourishment, dependency, desire, infant, parent. The viewer is left negotiating these associations rather than being given a single

way to understand them.

The work also makes me think about the distinction between looking at a body and encountering a body. John Berger's writing on the difference between being naked and being nude, alongside his assertion that "men act and women appear," reminds us that looking is never entirely neutral. Within the conventions of Western visual culture, women have historically been positioned as bodies to be looked at, while men are more often positioned as the subjects who look. The exposed body can therefore become an object through the conditions of its representation, rather than through exposure alone. Lev Dupain's fragmentation interrupts this familiar mode of looking. What might initially register as a recognisable bodily form becomes abstract, withholding the complete body from easy consumption. The work asks what happens when the body is not offered to us simply as an image of femininity or sexuality, but instead encountered as an organ: functional, intimate and materially connected to histories of nourishment, dependency and care.

If Bailey's photograph positions the viewer in relation to the gaze of a daughter, Lev Dupain's work produces a different kind of relational position. The viewer encounters a body part associated with both desire and dependency, perhaps even occupying, however momentarily, the position of the dependent body. The work does not simply depict a maternal relationship; it makes the viewer consider their own position within systems of looking, needing and being cared for.

This movement between bodies is also present in Frank Hinder's *Mother and Child*. At first, the title appears to offer us a familiar visual relationship: the mother and child, one of the most persistent dyads in Western art. Yet the figures are not presented with the descriptive clarity that the title might lead us to expect. The maternal relationship emerges through abstraction. The title becomes an instruction for looking. We begin searching the forms for bodies, proximity and containment, constructing the relationship through our own act of recognition.

I find this particularly significant because it reveals that the maternal does not have to be visually legible in order to be felt. Hinder's work makes the relationship itself more important than the literal bodies that constitute it. A mother and child can become two forms, two masses, a space between bodies. The intimacy is located not only in what is depicted, but in the act of searching for connection.

The work also complicates the expectation that maternal intimacy belongs exclusively to the female body. Hinder, as a male artist, offers another disruption of the maternal image. His work asks what happens when the mother-and-child relationship is filtered through a body and perspective that does not correspond to the traditional maternal subject. Rather than treating this as an absence, I see it as an opportunity to question how representations of the maternal are produced in the first place.

If Hinder's work asks me to imagine a relationship, Jas Shalimar's *Mum's Nose / Mine* gives me something much more physically immediate: an impression made from the body itself. The title is intimate before the work is even encountered. "Mum's" and "Mine" establish a relationship of inheritance, resemblance and belonging. The two noses are distinct yet connected through the familial body.

There is something almost memento mori-like about the casting process. To make an impression of the body is also to acknowledge that the body will change, age and eventually disappear. Bronze, meanwhile, suggests permanence. The living body is temporary; the cast proposes a way of holding onto a fragment of it. The work therefore sits between presence and absence. It is an object made from a body, but it is also an object made because the body cannot remain unchanged.

The intimacy of the work becomes even more complicated when considered through inheritance. A daughter carries remains of her mother not only through resemblance but through the biological histories of their bodies. The eggs from which a person develops originate during the mother's own fetal development, creating a temporal entanglement in which mother and daughter precede and contain one another in unexpected ways. Yet the cast does not simply preserve genetic inheritance. It preserves contact: the surface of a nose, the pressure of touch, the particular shape of a body.

This is where Ahmed's idea of the impression becomes useful. Bodies are formed through contact, and objects accumulate the histories of the encounters that give them meaning. The bronze nose is not intimate because bronze is inherently intimate. It becomes intimate because it carries the specificity of a relationship. Its meaning is produced through the knowledge that this was Mum's nose, and this was mine.

Eden Blake's poetry moves this impression from the surface of the body into memory. In *Carol Grace*, the remembered hand of a grandmother becomes a means of maintaining a relationship beyond physical presence. It is here that the title of this exhibition, *The Words You Whispered*, returns to me differently. Taken from Blake's poem, the phrase suggests that intimacy might persist not only through the body, but through what is spoken, remembered and carried forward. The repeated structure of the pantoum echoes the repetitive movement of memory itself: returning, circling, touching the same words again. The body of the grandmother may no longer be available to hold, but the memory of her hand remains embodied.

The poem makes me reconsider what it means for intimacy to persist. Perhaps intimacy does not disappear when physical proximity ends; it changes material. A hand becomes a memory, a gesture becomes language, and a relationship becomes an object, photograph or poem. The residue is not a lesser form of intimacy. It is one of the ways intimacy survives. Blake's poem therefore shifts my understanding of the intimate from something located solely in physical proximity towards something that can continue to inhabit us after the moment of contact has passed. What remains is not the relationship unchanged, but its impression: something carried, repeated and transformed through time.

Across these works, I have begun to understand intimacy less as a state of closeness than as a process of exchange. Something passes between bodies. Fruit stains skin. A body leaves an impression in bronze. A remembered hand survives in language. An abstract form becomes a mother and child because a viewer searches for the relationship. A fragment of the body carries associations of nourishment, sexuality and dependency. None of these imprints are the relationship itself, yet each one allows the relationship to persist.

This has also shifted my understanding of the maternal. I began with an interest in the mother as one of the most recognisable sites of intimacy, but the works resist allowing the maternal to remain there. The maternal can be a practice rather than a person; an orientation rather than an identity. It can move between human and non-human life, between parent and child, between bodies and materials. To care for another being is to enter into a relationship in which both bodies are changed.

Yet intimacy is not only about keeping things close. It also produces separation.

The child must eventually become separate from the parent. The daughter in *Mulberry Lips* looks out from the maternal relationship even as she begins to exist beyond it. The cast of a mother's nose becomes an object precisely because the body itself cannot be permanently held. The grandmother in Blake's poem becomes memory. Even the act of caring contains the possibility of loss because to care for another being is to acknowledge that they exist beyond our possession.

This makes intimacy inherently unstable. Berlant's "worlds" are continually being made and remade. Ahmed's impressions accumulate rather than simply disappearing. What remains after contact is never identical to what existed before it. We carry remnants of the people, objects and places we have encountered, but those after-effects are transformed as they move through us.

Perhaps this is what these works have taught me most: intimacy is not necessarily located in the moment when two bodies touch. It can be found in what that touch leaves behind.

A photograph can hold a relationship.

A stain can hold a gesture.

Bronze can hold a body.

A poem can hold a hand.

An abstract form can hold a relationship we cannot see.

The works ask me to look for intimacy not only between bodies, but between bodies and materials, between memory and objects, between viewer and artwork. In doing so, they shift my original question. I am no longer asking simply what intimacy looks like. I am asking what kinds of relationships become possible when intimacy is allowed to exceed the body that first produced it — and what hints remain when that body is no longer within reach.

Bibliography

Ahmed, Sara. *The Cultural Politics of Emotion*. NED-New edition, 2. Routledge, 2004. <https://doi.org/10.4324/9780203700372>.

Berger, John. *Chapters 2–3. Ways of Seeing*, Penguin Books, 1972, pp. 36–64.

Berlant, Lauren. *Intimacy: A Special Issue*. *Critical Inquiry* (Chicago) 24, no. 2 (1998): 281–88. <https://doi.org/10.1086/448875>.

Ruddick, Sara. *On 'Maternal Thinking.'* *Women's Studies Quarterly* (New York) 37, no. 3/4 (2009): 305–8.

Tronto, Joan. *Moral Boundaries: A Political Argument for an Ethic of Care*. 1st ed. Routledge, 2020.

Scarlet Lili Thomas (b.2003) is a Melbourne-based early career curator, writer and artist working across contemporary art, film and visual culture. Her practice explores intimacy, domesticity, memory, the body and the emotional resonance of images, objects and spaces. Her curatorial practice is informed by an interest in feminist perspectives, lived experience and the ways relationships can be expressed through material and visual forms.

Alongside her artistic and curatorial work, Scarlet writes critically about exhibitions, artists and film. She is the founder of LUMINOSA Arts Scene, an ongoing platform for exhibition reviews and critical writing. Her writing has also been published in *The Big Issue Australia* and *Esperanto Magazine*. Through writing, curating and image-making, she is interested in bringing together critical analysis and personal response, considering art as something encountered, lived and felt.

Jas Shalimar's *Mum's Nose / Mine*

By Georgia Vanselow

When I first saw Jas Shalimar's *Mum's Nose / Mine*, I felt my heart lift, although I wasn't quite sure why. Before I had even read the title, my immediate thought was of my mother's nose and my own. I found myself wondering why, when presented with two unfamiliar noses, my mind went so instinctively to my own family. There is something so particularly recognisable about the nose as an inherited feature that the work felt familiar to me before I even understood the relationship it represented. So, it was not just the beauty of a mother-daughter relationship that drew me to this work, but how familiar it felt.

My mother and I share a frighteningly similar nose. I am constantly compared to her, simply because I look so much like her. My nose is long and straight, just like hers; and yet I criticise it constantly. I have looked at it closely, picked it apart, wished things were different. And yet, when I look upon her face, at her nose, all I see is beauty. What I see are the nose kisses she gave me as a child and how it scrunches slightly when she laughs. There is something very confronting in realising how easily I, and I'm sure many others, can criticise in myself a feature that I only recognise with affection in someone I love.

Although I do not think Shalimar necessarily made the work to speak about beauty or self-criticism, *Mum's Nose / Mine* made me think about the tenderness that can exist in resemblance. Inheritance sits visibly on our bodies. A curve, a bump, the shape of a nostril can become evidence of where we have come from and who we remain connected to, which is why I have always found the nose to be one of the most immediate features of a face. There are endless variations, and it is precisely those small differences that make faces feel so distinctly human. And yet, how often do we look at a nose so closely that we can see its pores, its grooves and its divots?

That is where the casting process feels intensely intimate to me. The original mould had to sit directly against the face, recording details that most people might never notice, now preserved and placed on display. There is vulnerability in allowing a body to be seen at that proximity. Shalimar gives us permission to look closely; with the kind of attention we so often reserve for people we love. Perhaps that is what I find most beautiful about the work: it asks us to look closely, but not critically. It asks us simply to notice.

Georgia Vanselow (b. 2003) is an early-career artist and writer with a background in art history and a longstanding interest in contemporary art and visual culture.

Working across writing and her own emerging artistic practice, Vanselow is interested in the ways art can hold, communicate and preserve human experiences that resist easy translation into words. Her practice and writing are informed by a deep curiosity about materiality, perception and the enduring significance of art as a space for connection, reflection and shared experience.

Bibliography

Frank Hinder Research

Chanin, Eileen. 2016. *Hinder, Henry Francis (Frank) (1906–1992)*. Australian Dictionary of Biography, National Centre of Biography, Australian National University, published online 2016. <https://adb.anu.edu.au/biography/hinder-henry-francis-frank-17858?utm>.

Elias, Ann, and Roy R. Behrens. *Camouflage Australia: Art, Nature, Science and War*. 1st ed. Sydney University Press, 2011.
https://monash.primo.exlibrisgroup.com/permalink/61MONASH_AU/c9a379/cdi_proquest_ebookcentral_EBC6677023

Frank Hinder, B. 1906. National Portrait Gallery People. 2021. <https://portrait.gov.au/people/frank-hinder-1906?utm>.

Landscape, 1943 by Frank Hinder. 2018. Art Gallery of New South Wales, NSW Government, 2018. <https://www.artgallery.nsw.gov.au/collection/works/134.2018/?utm>.

The Words You Whispered

Curated by Scarlet Lili Thomas

September 2026

Monash University, Caulfield

Featuring works by Donna Bailey, Parker Lev Dupain, Frank Hinder and Jas Shalimar

With poetry by Eden Blake and text by Georgia Vanselow

Curated as part of Bachelor of Fine Art (Honours) in Curating
Monash University, Caulfield Campus
Building D, Room 105

This exhibition would not have been possible without the generosity and support of the artists and writers who contributed their work, time and knowledge to the project. I extend my sincere thanks to each artist and writer for sharing their practices and allowing their work to enter into dialogue with these curatorial questions.

I would also like to thank Emma Neale, Collection Manager at Monash University Museum of Art, for her generous assistance, guidance and support throughout the research and development of this exhibition, particularly in facilitating access to works within the Monash University Collection.

My sincere thanks also go to Tara McDowell, Professor and Director of Curatorial Practice at Monash University, for her generosity, encouragement and critical guidance throughout the development of my curatorial practice and this project. Her insight and support have been invaluable in helping me to think more deeply about the possibilities of curating as a form of research.

