Just between us

23 November 2026 – 6 February 2027

Featuring works from the Griffith University Art Collection, *Just between us* explores how artists reveal the intimate details of their lives and test the increasingly blurred boundaries between public and private. Highlighting modes of self-portraiture, confession, revelation and concealment, the exhibition reflects on how the autobiographical reference has evolved, from an essential feminist principle that 'the personal is political', through to contemporary fixations on personal identity and public disclosure.

Included artists navigate these tensions in varying ways: some confess inner thoughts, draw on intimate and difficult family histories, or use their body as a site of self-expression. Diaristic recording, handwriting, and self-narration create a sense of immediacy and intimacy. Others complicate or obscure the self through forms of abstraction, presenting constructed personas and equivocal recordings of memories, leaving room for multiple interpretations and hypothetical realities.

Desires, memories and fears are laid out to dissect, and personal experiences become woven into broader collective narratives. As each artist offers something of themselves, they ask the viewer to do the same in return. What arises are ambiguities between the autobiographical and fictitious; the intensely personal and universal; the remembered and experienced self. In this reciprocal exchange between viewer and artist, ideas of perception and singularity dissolve, making way for perhaps unexpected moments of connection.

Artists: Ian Abdulla, Davida Allen, Gloria Beckett, Gordon Bennett, Kate Beynon, Ray Cook, Justine Cooper, Maree Cunnington, Julie Fragar, Chantal Fraser, Helen Fuller, Tyza Hart, Diana Leach, Ruth Maddison, Tracey Moffatt, Archie Moore, Liam O'Brien, Jill Orr, Gloria Tamerre Petyarre, Scott Redford, Monica Rohan, David M. Thomas, Jenny Watson

Curator: Lizzie Riek

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Jenny Watson

b. 1951, Melbourne VIC. Lives and works Brisbane QLD

6pm 1992

Oil on hessian

Griffith University Art Museum. Purchased 2016

Jenny Watson's works construct a range of female personas, intertwining autobiography and fiction, to develop a distinctly personal yet carefully constructed narrative about childhood, dreams, significant moments and everyday experiences. Many of Watson's works include separate text panels that read like diary entries. These texts reveal inner thoughts or undercut the image's assumed meaning, as well as reflect on the fragmentary nature of memories and internal monologues.

6pm depicts a woman coyly pulling up her dress to reveal her underwear, while the accompanying text reflects on a mother's lack of dressmaking skills. At first, it makes sense to attach the narrative to the woman in the picture, imagining her as a young girl. But the ambiguity also lets the viewer reflect on their own childhood, the female experience, and viewing early memories through an adult lens. Watson says,

> "I think as a woman you draw on your background as a girl growing up, as well as these sort of fairytale-type characters, or characters in stories and in fiction that affect you, they're part of your psyche."

Jenny Watson

b. 1951, Melbourne VIC. Lives and works Brisbane QLD

Australian artist of the 80s (from The Bicentennial Folio) 1987

Lithograph

Griffith University Art Museum. Purchased 1988

In the late 1970s at a time when much of the art world was dominated by male artists and hard-edge abstraction, Jenny Watson began drawing influence from her encounters with feminism and punk culture, and turned towards her immediate and inner world to create figurative and highly personal works.

Based on an earlier large-scale painting *Australian Artist of The 80's as a Lady and Ophelia* (1984), this lithograph shows the artist reclining across the page, reminiscent of Millais' famous Pre-Raphaelite painting of a floating dead Ophelia.

Reflecting on her work during this period, Watson says,

> "There was a point that I realised, as a female artist, I had a lot of sources to draw upon. There were things that couldn't be done by a male artist because it would have been totally inauthentic… This decision was probably in its finest hour when I began to use a self image."

Ray Cook

b. 1962, Moranbah QLD

I Have Lost Control Completely 1992

Silver gelatin photograph

Griffith University Art Collection. Donated by Alex and Kitty Mackay, 2021

A self-taught photographer, Ray Cook began creating images in the 1980s, initially recording his circle of friends, and subsequently responding to the emotional impacts of the AIDS crisis, particularly following his own HIV diagnosis in 1989. Through theatre, costuming and performance, Cook examines themes of mortality, loss of control, and how queer life, gender and sexuality are perceived in the media.

This photograph is from Cook's body of work *Bad Luck, When My Ship Comes in I'll be Waiting at the Airport.* Developed through the 1980s and early 1990s, Cook describes this series as responding to a period marked by "shock, fear, anger, grief, guilt and shame". Working with his friends and using costumes and props to construct new images was a way for Cook to subvert expectations around gender and sexuality. He describes these works as having "a secret meaning", as they often reflect a collective experience, created spontaneously during parties or in the backyard. For those involved, they now act as photo albums that hold memories of past share houses, parties, and youth.

Julie Fragar

b. 1977, Gosford NSW. Lives and works Brisbane QLD

Self portrait on some sort of day 2007
It's quite straight forward 2007
Bones 2007
Dead cow (see it again and again) 2007

Ink on paper

Griffith University Art Collection. Purchased 2007

Julie Fragar's work exists as both an autobiographical archive and multitude of hypothetical and human experiences; balancing fact and fiction, personal and universal. These ink drawings of the artist, her partner and daughter are presented as snapshots, in contrast to more traditional posturings of portrait painting.

At first, the works suggest an intimate gesture from Fragar, inviting the viewer into a personal moment in time. Yet there is also a sense of remoteness and obscurity; a hint of background encourages us to construct a narrative, but Fragar offers no clues as to the broader context of these images or people. As Fragar transfers herself and her family into paint, she highlights an inherent tension between the autobiographical and the materiality of painting – these images hold a trace of the artist, but also become symbolic of the viewer's own experiences and memories.

Kate Beynon

b. 1970, Hong Kong. Lives and works Melbourne VIC

With Child 1999
Inside 1999
Hope/Wish 1999

Ink on paper

Griffith University Art Collection. Purchased 1999

This triptych was created the year Kate Beynon was pregnant with her son. It reveals her experiences with pregnancy and childbirth and the tensions surrounding custom and identity formation in a multicultural world. Beynon's syncretic approach to constructing images reflects her own familial experiences – herself having Cantonese-Malaysian and Welsh ancestry, coupled with the Afro-Caribbean and First Nations Pima-Mexican ancestries of her husband and son.

The work references two recognisable Chinese aesthetic traditions – calligraphy and Communist propaganda. Historically, it was believed that calligraphy could reveal a person's temperament and moral integrity. Communist propaganda often depicted imagery of the heroic worker and focused on stereotypically masculine forms of physical labour. By bringing these two aesthetics together Beynon navigates her own experiences, and creates a feminist subversion that positions pregnancy and motherhood as a heroic form of labour that is usually overlooked.

Justine Cooper

b. 1968, Sydney NSW. Lives and works New York USA

Rapt I 1998

Video, 5.06 mins

Griffith University Art Collection. Gift of the artist, 2000

Rapt I is a computer animation constructed from hundreds of scans of Justine Cooper's body, taken during a six-hour period of magnetic resonance imaging (MRI). Cooper takes us through and around her new virtual body, rotating, compressing, stretching, dissolving, and rebuilding it. She offers the viewer an intensely intimate self-portrait, made possible by technology's ability to record a hyperreal image invisible to the human eye.

Cooper made the work at the same time as the US government's controversial Visible Human Project, in which the cadaver of an executed prisoner was digitally mapped down to the millimetre and made accessible online. In contrast, Cooper's grayscale, blurry, ethereal image offers an alternative interpretation of the body that is no longer constrained to physical dimensions of time or place. The work raises questions on how the body, identity, and notions of public/private continue to be recodified by medical technologies.

Tyza Hart

b. 1990, Moura QLD. Lives and works Brisbane QLD

Over 2016

Oil on board

Griffith University Art Collection. Purchased 2016

Working across painting, sculpture and ceramics, Tyza Hart navigates the intricacies of the self, perception, and their own experiences of embodiment that are simultaneously intense and dispersed, limitless and non-existent. Combining figuration and abstraction to create life-size, fragmented self-portraits, Hart's paintings depict the ambiguously gendered self who publicly fails to conform to prescriptive categories.

In this work Hart's head, hands and feet float in space, and the rest of their body is absent, deliberately undefined and withheld from the public, becoming transcendental and expansive. Hart shows how these sensory, physical systems of the body don't offer any insight into personal identity or how one exists in the world. This approach leaves the viewer space to consider and question notions of gender and perception, and to imagine alternative possibilities when looking outside of accepted norms.

David M Thomas

b. 1967, London UK. Lives and works Brisbane QLD

Everyday I am a day older 1992–96

Digital print on matt rag paper

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by the artist, 2012

Working across photography, sculpture, performance and painting, since the 1990s David M Thomas has used his practice to explore the construction of the self, and how this self is represented in an institutional context.

Everyday I am a day older was a conceptual project and quasi-performance work by Thomas informed by a simple directive: to take a photo of himself every day. Several of the photographs include images of iconic rock figures such as Kurt Cobain and Iggy Pop. These backdrops index Thomas' aspirational identification with the rockstar persona, and the punk-rock, anti-establishment influences prevalent at the time.

The project ultimately became an exploration of existential ideas surrounding artistic purpose and identity, and of the role of photography in documentation and self-promotion. On reflection, Thomas states,

> "I now see an irony in this, the idea that I was unknown publicly as well as privately, and that this made it appropriate and funny to move my image in and out of the public realm."

Liam O'Brien

b. 1987, Brisbane QLD

FOE 2014

Single channel video, 15.8 mins

Griffith University Art Collection. Donated by Tony Albert, 2021

In *FOE* Liam O'Brien narrates an emotive, confessional tale that brings together traces of his life experience, from childhood anxieties to more recent, often harmful, experiments done in an attempt to alleviate the symptoms of chronophobia – the fear of time passing. By revealing highly personal, often confronting memories and thoughts, O'Brien presents a work that is part confession, part manifesto.

Created at a time when O'Brien was experiencing depression and navigating several complicated relationships, *FOE* began as a piece of writing to help O'Brien process what he was feeling and explore his thoughts on intimacy, relationships and art. He describes the script as containing "stuff you only tell someone you're trying to have an intimate or meaningful relationship with". By opening this up to an audience, O'Brien asks if it's possible to generate intimacy through performance and video art, or if the lack of trust and reciprocity between the audience and artist renders it inherently futile.

Monica Rohan

b. 1990, Beaudesert QLD. Lives and works Brisbane QLD

Untitled (Self Portrait) 2011
Untitled (Self Portrait) 2011
Untitled (Self Portrait) 2011
Untitled (Self Portrait) 2011

Watercolour on paper

Griffith University Art Collection. Purchased 2011

Beginning from her own experiences of anxiety, Monica Rohan's subjects are shown floating or falling amongst layers of pattern or foliage, visualising the feeling of being overwhelmed or engulfed. Rohan's painting process expands on these feelings, as the intense, time-consuming work required for her detailed compositions reflects a sense of obsessiveness and frustration.

Often working from photographs of herself to form compositions of multiple, disorientated bodies, Rohan explores the tension between psychological and physical states, and the strange internal battles that take place while navigating these feelings. She says,

> "When imagining a narrative representing one's psychological state, the images that appear in one's mind are not what one would see if it were actually happening. Like falling in a dream one will always wake before one smashes into the ground. The scene exists in a realm that anticipates a crash that will never eventuate. Therefore the scene is fictional, but the anxiety is real."

Gordon Bennett

b. 1951, Monto QLD. d. 2014, Brisbane QLD

Home Sweet Home series 1993–94

(left to right):

Home Sweet Home
Suburban Boyz
Murder/Suicide
Bathtime
A Little Healthy Competition
A Little Discipline
Shadow Monsters

Watercolour and pencil on paper

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Dr Paul Eliadis, 2011

Presented as a series of public letters, Gordon Bennett's *Home Sweet Home* reveals the insidious forms of racism experienced in the suburbs, hidden under the guise of Australian larrikinism. Reflecting on memories from teenage years, interactions with neighbours, and events in the news, Bennett outlines acts of graphic domestic and sexual violence that counter the illusion of the 'great Australian dream'.

Bennett's language is at times confrontational, addressed to an un-named recipient that lets him deliver his moral disapprovals to a wide audience. Throughout the letters there is also a sense that Bennett is just observing and witnessing the acts of others: "I'm not talking about Aboriginal Teenagers here, all my friends were white". In doing so he challenges racial stereotypes and notions of Aboriginality, and also resists being classified solely as an Aboriginal artist.

Helen Fuller

b. 1949, Adelaide SA. Lives and works Adelaide SA

Fireblanket 1 and 2 1980

Ink on paper

Griffith University Art Collection. Purchased 1981

Fireblanket 1 and 2 is constructed from two pieces of folded tarlatan, blackened by the burnt remains of the artist's wedding dress and wedding paraphernalia. Contained in a plywood box and labelled 'DECADE decayed 1970–1980' the work references the end of Fuller's marriage. The act of burning this once sentimental material perhaps also delineates a turning point in Fuller's life – her father originally prevented her from attending art college, and in 1980, aged 27, Fuller quit her job and moved to Brisbane in order to practice art full-time. Her marriage ended that same year.

Fuller describes her collage and assemblage works as autobiographical; they are intimate and contemplative, reflecting on her personal situations, relationships and memories. Her process of habitually accumulating objects inadvertently becomes a record of her life – documenting her surroundings, symbolising people or places, and holding memories of past lives and emotional states.

Ian Abdulla

b. 1947, Swan Reach SA. d. 2011, Berri SA
Ngarrindjeri peoples

Hearing voices in the night 1990

Acrylic on paper

Griffith University Art Collection. Purchased 1995

Ian Abdulla's paintings recount his life and childhood memories growing up on the Murray River and Gerard Mission, Ngarrindjeri Country, South Australia. Abdulla's handwritten paragraphs of text are usually placed top centre and bring a sense of animated storytelling and diary-like personal affection. Often his stories evoke scenes of joy and community, despite the harsh realities of displacement, material hardship, and environmental degradation of Country due to expanding Western agriculture industries in the region through the 20th century.

A member of the Boomalli Aboriginal Artists Co-operative, Abdulla established a unique style that, along with fellow artists like Harry Wedge and Elaine Russell, led the way in developing a mode of storytelling within contemporary Indigenous Australian painting that uses a first-person, illustrative, naïve style.

Scott Redford

b. 1962, Gold Coast QLD. Lives and works Melbourne VIC

RIO 1996

Various media on paper

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by The Paul Eliadis Collection, 2004

Scott Redford's collage series *RIO* intersects the artist's own experiences of desire, sexuality and masculinity with broader investigations into popular culture and constructed identities. As pages are ripped directly from magazines and haphazardly collaged, Redford evokes the walls of a teenager's bedroom – intimate, obsessive spaces where fantasies of celebrity and self coalesce.

Redford also reveals the homoerotic undertones and idolisation of the 'wild boy' persona in this material, which is fundamentally created to inspire dreams and satisfy desires. These pages are from magazines that Redford has chosen to buy and read, and so as he acknowledges, they reveal something personal of himself. However, by presenting these pages in their original form, the viewer also inadvertently brings in their own desires and fantasies. Redford reflects on the parasocial relationships fuelled by celebrity culture and the contemporary media landscape, where disclosure creates an illusion of intimacy between public figures and their audiences.

Ruth Maddison

b. 1945, Melbourne VIC. Lives and works Eden NSW

Rose Stone, 69 from *Women over sixty* 1991

Bettina Woodburn, 67 from *Women over sixty* 1991

Gelatin silver print with handwritten text

Griffith University Art Collection. Purchased 1993

Ruth Maddison's *Women over sixty* began in response to Maddison's own experiences with early menopause, which she describes as feeling like she was "carrying an embarrassing secret". The series presents portraits of women from Melbourne from diverse economic and cultural backgrounds, accompanied by their handwritten text.

In these texts, which read like personal testimonies, each woman reflects on their experiences of aging. On the whole, they offer an optimistic view on the different life experiences that are made possible with getting older, perhaps particularly for women who are experiencing new forms of liberation.

Jill Orr

b. 1952, Melbourne VIC. Lives and works Melbourne VIC

Blinding Surface 1978/96

Cibachrome photograph printed from colour negative

Griffith University Art Collection. Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1996

These photographs document an early work by leading performance artist Jill Orr, which took place at the Ewing and George Paton Galleries, Melbourne in 1978. Incorporating mime, ballet movement, body painting and installation, the performance uses the artist's body to investigate how identity develops around various psychological and social structures.

Central to *Blinding Surface* is the circular mirror visible in three of the photographs. At times, Orr is focused on her own reflection, putting on lipstick and dancing around the mirror. At other times, she refuses the viewer's gaze by partially hiding behind the mirror and peering out. This use of the mirror, coupled with Orr's archiving of the performance enabling viewers to watch almost 50 years later, reflects a feminist strategy of questioning the role of the viewer in processes of objectification and identity formation.

Gloria Beckett

b. 1943, Ipswich QLD. d. 2003, Brisbane QLD
Waka Waka/Kallilia peoples

Story Pot 1 c 2002
Story Pot 2 c 2002

Glazed ceramic

Griffith University Art Collection. Gift of Tony Albert, 2020

Gloria Beckett was a member of the Stolen Generations, forcibly removed from her parents as a baby when her mother was sent to Palm Island. She grew up on Cherbourg Aboriginal Settlement and from age 17 was forced to worked as a domestic servant on several properties in Western Queensland. From the mid-1980s she became recognised for her artistic practice, beginning with the educational posters she created as a healthcare worker. In 1996 she enrolled at the Queensland College of Art and Design, and completed her Masters degree in 2003.

These *Story Pots* record Beckett's memories of time spent with her father and grandfather – learning how to find wild plums and go fishing, movie screenings in the community hall, and Santa coming into town on a sulky. The short pot references how her grandfather was not properly paid for his farm work, and how the money was "kept by the government". Beckett was a leading figure in the fight to resolve issues around the Aboriginal Welfare Fund and stolen wages in Queensland.

Chantal Fraser

b. 1952, Melbourne VIC. Lives and works Brisbane QLD

Maiden Prismatic Taupou 2011

Photo-composite

Griffith University Art Collection. Purchased 2011

Chantal Fraser's series of 'anti-' or 'un-' portraits explore different ways of revealing and masking the body as a way of taking control over one's public identity. In these works, Fraser shows herself wrapped in 'ie lavalava (cloth), adorned with gifted handicraft items, or abstracted through photographic and assemblage techniques.

Maiden Prismatic Taupou #1 is a self-portrait created from cut-up and collaged stills from an earlier video performance work. The resulting image both conceals and reveals, reflecting on Fraser's own experiences of feeling a responsibility to represent 'Sāmoan-ness', whether she wants to or not. Fraser states,

> "I believe we should have the authority to not reveal our entire identity. It's a conscious choice in my work to shroud. ... As an artist, I have found it challenging to bypass the anthropological context-setting of cultural heritage or background, to get to the grittier parts of what I want to talk about in work. So, there is a sense of control in holding back of facial identity, but also, our face is not the only component of the body."

Tracey Moffatt

b. 1960, Brisbane QLD. Lives and works Melbourne VIC

As I lay back on my Ancestral Land 2013

Digital photographic print

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Paul Eliadis, 2015

As I lay back on my Ancestral Land is part of a larger body of work *Spirit Landscapes* (2013) that marked Tracey Moffat's re-examining of highly personal themes relating to family, home and the land, and connection to Country. Developed after returning to Australia following several years living abroad, Moffatt explores places of personal significance, reflects on how landscape holds memory, and how her personal story is intertwined with broader narratives of colonial violence and race relations in Australia.

In these photographs, clouds, trees and skyscapes, captured by the artist as she lay down on her family's cultural lands, are morphed with images her floating naked body. As the images are abstracted and unified through coloured filters, and scale and perspective are removed, the body becomes transcendental and at one with the land. These works become a kind of meditation or catharsis for Moffatt, as she explores her own experiences of how embodied memory and place converge, and how beauty and affection can coexist with intergenerational traumas and scarred histories.

Archie Moore

b. 1970, Toowoomba QLD. Lives and works Quandamooka Country QLD
Kamilaroi/Bigambul peoples

Shirtfront: My Skin 2017

Screenprint on organic cotton t-shirt

Griffith University Art Collection. Purchased 2018

Part of Archie Moore's larger *Shirtfront* series, *My Skin* features an image of the artist's bare chest screen-printed onto a t-shirt. Moore collapses the boundaries of public and private by exposing what is usually concealed. For wearers, he offers a literal interpretation of the expression 'under my skin'. This saying can be an annoyance or call for empathy, but either way, suggests an impossibility to truly understand another's lived experience. As Moore says, even if you put on the shirt, "there will still be that awkward lack of affinity to the actual experience of being the artist".

My Skin also turns an everyday t-shirt into an uncomfortable truth, evoking the ways in which cultural identity and Aboriginality are questioned by colonial systems of classification like skin colour. By drawing attention to the body as a site of personal experience, but also objectification and judgement, Moore exposes these systems through which identity is assigned and contested, and questions who can say what in the context of pervasive racism in Australia.

Diana Leach

b. 1960, Brisbane QLD. Lives and works Melbourne VIC

Brief Secrets 1993

Video, 7mins

Griffith University Art Collection. Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1996

In *Brief Secrets* Diana Leach adopts a highly stylised approach embedded with humour to interview five people about their thoughts on underwear. During these segments each person inadvertently reveals intimate details about their life and relationships, but also their preconceived opinions and judgements about other people. Leach ultimately asks us to reflect on the role underwear plays in society – what it has historically and culturally symbolised, the unspoken rules surrounding it, and how our perceptions and choices reveal much about our individual identity and the society we live in.

Brief Secrets was originally funded by the ABC and Australian Film Commission as part of their *Microdocs* program, which commissioned several 7-minute documentaries that reflected on diverse aspects of Australian culture and history.

Gloria Tamerre Petyarre

b. c.1942, Mosquito Bore, Utopia NT. d. 2021, Alice Springs NT
Anmatyerre peoples

Awelye (Women's Story) 2004

Synthetic polymer paint on canvas

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Simon Wright, 2017

Gloria Tamerre Petyarre's works are grounded in deeply personal and ancestral stories of the Mountain Devil Lizard (arnkerrthe) and Awelye – a term that describes women's ceremonial body painting and the wider concept of 'women's business'. Petyarre's paintings exist as an act of cultural memory, embodying the knowledge and presence of past generations of women, and continuously reimagining ways to tell these stories through experiments with form and colour.

Along with her sisters, Petyarre was a founding member of the Utopia Women's Batik Group, which rose to international acclaim through the 1980s. This practice marked a significant moment in translating ancestral knowledge onto silk using wax resist, a technique which allowed a visual representation of multiple stories and layerings of hidden and public knowledge. In the late 1980s Petyarre began working with canvas, gradually developing Awelye markings and stories into a more experimental and abstract style than many of her contemporaries.

Davida Allen

b. 1951, Charleville QLD. Lives and works Purga QLD

Sam Neill Suite 1986

Letter from Davida
Sam in Heart
Dildo
Frumpy housewife
Faces and Heart
Blue Floral Dress
Courier Mail

Collage, synthetic polymer paint, oil pastel, ink, fabric, woven grass and hair on paper

Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by the artist, 2007

Davida Allen's work reveals an honest depiction of her own experiences of domestic life and motherhood, making public the feelings often considered taboo or shameful: desires and fantasies, feelings of angst and ambivalence.

In the 1980s Allen gained notoriety for a series of erotic works confessing her obsession with actor Sam Neill, with the press labelling her a 'sex-mad housewife'. While Allen was stuck at home looking after her four young children, she would watch the ABC series *Reilly, Ace of Spies,* which stars Neill. The resulting works tell a story of a woman in love with a movie star, described by Allen as a type of "aphrodisiac" for a time when she was not feeling particularly sexy or in love. These works also reveal the different societal rules and acceptances around pornography and sexual openness for women and men.

Maree Cunnington

b. 1949, Brisbane QLD

Secretions 1997

Video, 29.18mins

Griffith University Art Collection. Purchased 1998

Maree Cunnington's *Secretions* was originally presented as a performance work in Brisbane, split into three parts: Secretions, State Secret, and Smoke Screen. Containing several layers of personal experience, the work explores concepts of loss and human connection, and the paradoxical nature of secrecy as inevitably disclosing and concealing information and emotion.

By using multiple fragmented languages, each part of the work references different stages of cognitive failure, alluding to her brother's progressive loss of hearing and sight as he suffered from an eventually fatal brain tumour. Alongside this, the work draws on religious iconography, referencing Cunnington's own experience growing up in a conservative Christian community that controls how women should present themselves both publicly and privately. Cunnington's repetitive covering of her mouth and references to organic secretions (blood, milk, tears, honey) visualise a tension between the desire to authentically communicate and form human connection, and maintain a sense of autonomy and privacy over one's own identity and relationships.