



Leanne Bock, Christina Darras, Rebecca Diele, Kayleigh Gogh, Meredith Marshallsea, Rachel O'Connor

## *Le Lendemain*

Leanne Bock

Christina Darras

Rebecca Diele

Kaileigh Goh

Meredith Marshallsea

Rachel O'Connor

Curated by Christina Darras

The project is called *Le Lendemain*, meaning in French, the day after tomorrow, the future.

Six artists, all VCA graduates from the same COVID cohort from different cultural and professional backgrounds, ages, and creative languages have come together in a residency/exhibition to explore the space and time after graduation and the transition from academic to real life. What are the personal experiences of this transition? How are we finding our path re-entering the stratosphere of reality? How do we assess our acquired knowledge? How and in which way has our creative thinking and making shifted in VCA? And what does this mean? Can we revisit old ideas with a different, more profound approach?

During the residency ( 13–28 November) and exhibition (30 November to 7 December), we will recreate a shared space of co-working, co-learning from each other, and communicating ideas by making, discussing, and living together creatively, something we missed during Covid. We aim to retrace our creative paths, looking at our work from alternative perspectives. Self-evaluation is essential and constant and can be draining in a competitive environment. For this reason, we are gathering as a group of artists to support and empower our choices. We all have distinctive voices and particular processes. The work exhibited will be new work produced during the residency in the George Paton Gallery. Throughout the year, we had monthly meetings to discuss the evolution of our individual themes and topics. We kept a diary of our meetings to map the progression towards the residency. We have designed and printed a zine catalogue, including all six artists, in a two-colour risograph at Paper Tree Gallery with Sam Emery.

*Le Lendemain* is an explorative experiment but also a path for re-entering reality. Additionally, it is about exploring collaborations as a creative language and bringing to the fore a verbal and nonverbal discussion with the topics that each artist adds to the discussion: Contemplative Architecture, Presence and Absence, Philosophies of Play, Safe Spaces, Opposing Forces, and the Guilt of Being an Artist.

What we value most in this residency/exhibition is the connection between artists and their practices. Bouncing off each other's ideas and poetry expands our practices through collaborative works. Lastly, the emotional support we provide each other is essential for creative people.

We look forward to plenty of creative dialogues during our residency, so come to visit, discuss and make with us.

We are very thankful for the generous help and support of Sandie Bridie and Channon Goodwin that we received for our project.

We pay our respects to the traditional custodians of the land, the Wurunjeri Woi-Wurrung people of the Kulin Nation, past, present, and emerging.

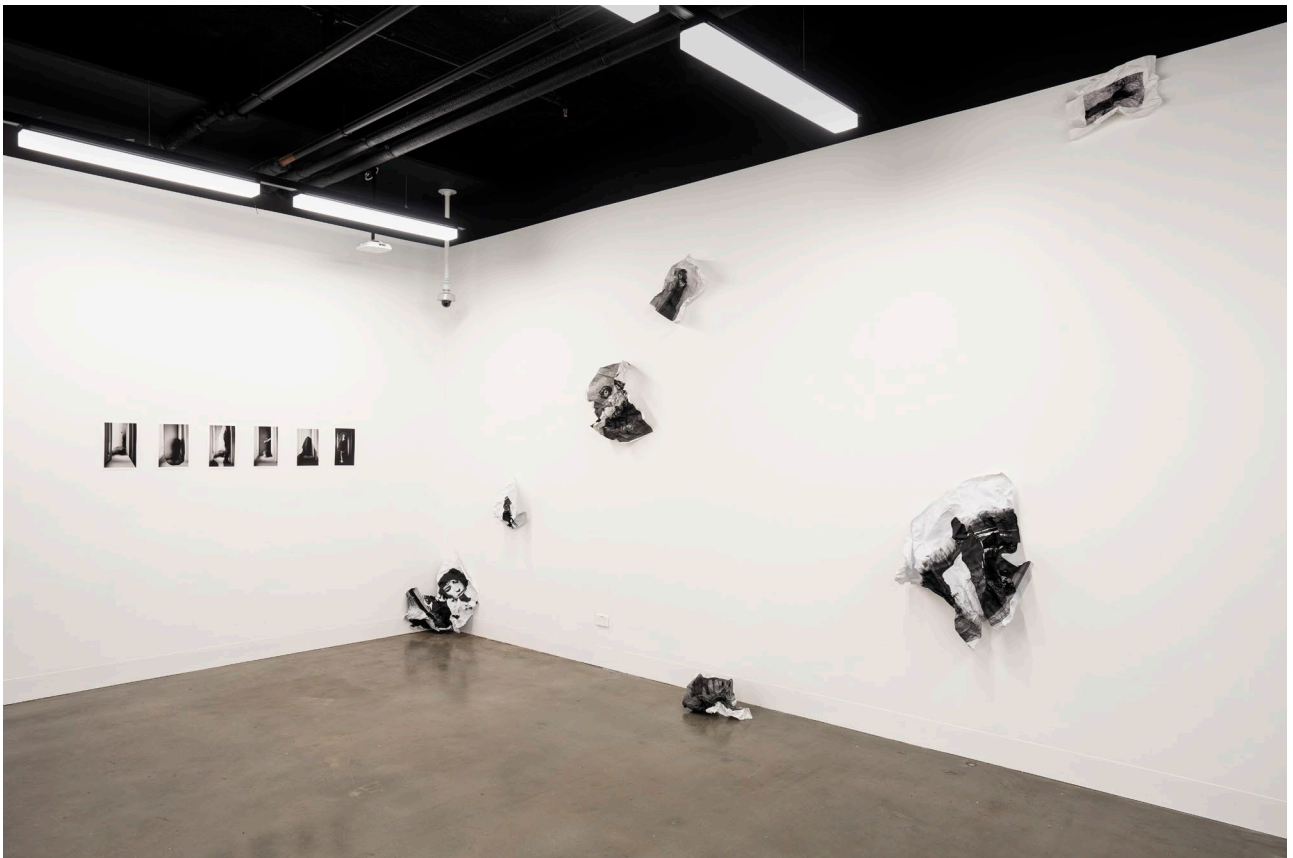


*Le Lendemain*, installation details. Image credit, Astrid Mulder



*Le Lendemain*

TOP LEFT Christina Darras TOP RIGHT Leanne Bock BOTTOM Rebecca Diele Image credit, Astrid Mulder

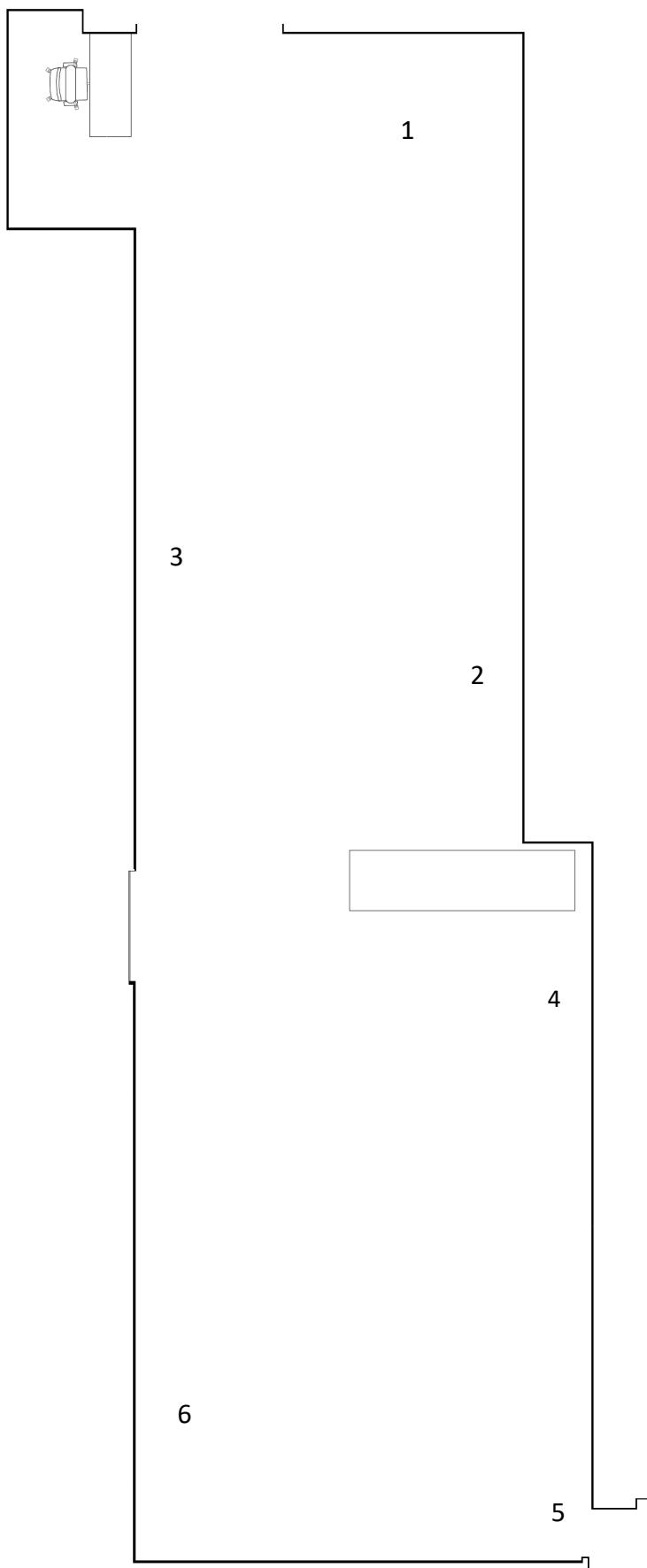


*Le Lendemain*

TOP Rachel O'Connor    BOTTOM Meredith Marshallsea    Image credit, Astrid Mulder



TOP Kayleigh Goh BOTTOM *Le Lendemain*, installation detail Image credit, Astrid Mulder



**LIST OF WORKS**

- 1. Meredith Marshallsea**
- 2. Christina Darras**
- 3. Rachel O'Connor**
- 4. Rebecca Diele**
- 5. Kaileigh Goh**
- 6. Leanne Bock**

"I refer to objects as resting places for life because they stabilise human life. The same chair and the same table, in their sameness, lend the fickle human life some stability and continuity. We can linger with objects. With information, however, we cannot."

*Byung-Chul Han*

### ***Collapsible Realities***

A work in progress by a work in progress  
Leanne Bock

Working with everyday objects, I explore personal and collective realities through playful allegories. 'Le Lendemain' has been an experimental process of re-creating through recreation, disengaging from virtual realities to engage with the tangible.

Everyday objects are familiar, democratic, immediately recognisable, concrete, utilitarian, yet generally overlooked, and ideal conduits through which to investigate existential realities, to build colloquial visual languages and pose abstract questions.

*Collapsible* everyday objects, in this sense, are next level! They exude existential confidence with their rock-solid purpose, stable identity and freedom to move. Not only functional, attractive, lightweight, portable, easy-breezy, neat and tidy, they're socially adept at flowing effortlessly in and out of reality: being there when needed and almost invisible when they're not, graciously vanishing. Amused, then immediately disturbed, I realise I can relate, and have aspired to fit that description, that of an inanimate object, and reflect on broader systemic forces and social programming influencing the folding-away those who don't fit the factory default.

Here though, the objects are observed in their active, engaged state: proudly taking up space, triumphantly assembled, chests up, chins high, ready to serve the purpose they were born for (but as we all know, with the potential to dramatically collapse, or worse, reverse into some kind of untameable shitshow).

The process involves working with my hands through simple cut-and-paste child's play, without measuring or perfecting, making assemblages using basic materials and parameters. This tactile hand-eye coordination focuses intention and attention, engages embodied instinct and activates subconscious processing. As I interpret relationships between vantage point and perception, colour and form, object and reality, more abstract parallels and projections inevitably emerge. Slowly piecing together in a makeshift way.

I try to get thoroughly phenomenologically acquainted with these objects, making portraits from different perspectives. (But in the end, they're really just geometric portraits of myself. No matter where I move geographically, I can't escape my skin or the conditions of my gaze).

This straightforward exercise, repeated quietly for two weeks results in a simplistic collective of lightweight perspectives and clumsy mistranslations, puppeting reality, underpinned by interconnected thoughts and invisible questions...

How collapsible are our realities and identities today?

Is the collective ability to grasp contrasting viewpoints expanding, disconnecting, folding away or collapsing?

What are the consequences of continuously consuming disposable information and disembodied perspectives?

How would you describe your identity without referring to an active doing state?

What are your existential anchor points?

### Related material

*Oda a las Cosas* - Pablo Neruda (Poem, 1959)

*Byung-Chul Han: "I Practise Philosophy as Art"* (Interview, 2021)

*Los objetos nos llaman* - Juan José Millás (Book, 2008)

*Comfort Zone* - Maddy Weavers (Essay, 2023)

*El Zahir* and *El Aleph* - Jorge Luis Borges (Short Stories, 1949)

*Final del Juego* - Julio Cortázar (Cuento y Libro, 1956)

*Blind Men and an Elephant* (Parable, from the ancient Indian subcontinent)

*Nietzsche's Philosophy of Play* - Lawrence M. Hinman (Essay, 1974)

*The Smooth Spaces of Play: Deleuze and the Emancipative Potential of Games* - Tael Harper (Essay, 2009)

"Me refiero a los objetos como lugares de descanso para la vida porque estabilizan la vida humana. La misma silla y la misma mesa, en su semejanza, prestan cierta estabilidad y continuidad a la voluble vida humana. Podemos demorarnos con los objetos. Con información, sin embargo, no podemos."

*Byung-Chul Han*

### **Realidades Plegables**

Una obra en progreso realizada por una obra en progreso:  
Lian Bock

Trabajo con objetos cotidianos para explorar realidades personales y colectivas a través de alegorías lúdicas. 'Le Lendemain' ha sido un proceso experimental de (re)creación por medio de la recreación, desconectándome de las realidades virtuales para interactuar con lo tangible.

Los objetos cotidianos son familiares, democráticos, inmediatamente reconocibles, concretos, utilitarios, aunque generalmente pasados por alto, y conductos ideales a través de los cuales se puede investigar realidades existenciales, construir lenguajes visuales coloquiales y plantear preguntas abstractas.

¡Los objetos cotidianos *plegables*, en este sentido, son de otro nivel! Exudan confianza existencial con su propósito sólido, con su identidad estable y su libertad para moverse. No sólo son funcionales, atractivos, livianos, portátiles, fáciles de usar y ordenados, sino que también son socialmente expertos en fluir sin esfuerzo dentro y fuera de la realidad: estando presente cuando sea necesario y casi invisibles cuando no lo sea, desapareciendo graciosamente. Me divierte y luego inmediatamente me perturba, cuando me doy cuenta de que puedo identificarme con haber aspirado encajar en esa descripción, la de un objeto inanimado, y reflexiono sobre las fuerzas sistémicas más amplias que programan socialmente a ciertos individuos y grupos a plegarse y desvanecerse.

Aquí, sin embargo, observo los objetos en su estado activo y desplegado: ocupando un espacio con orgullo, ensamblados triunfalmente con el pecho y la barbilla en alto, listos para cumplir el propósito para el que nacieron (pero, como ya sabes, con el potencial de colapsar dramáticamente, o peor aún, acabar en un desmadre espectacular).

El proceso consiste en trabajar alegremente con las manos, cortando y pegando como si fuera un niño, sin medir ni perfeccionar, formando ensamblajes con materiales y parámetros básicos. Este juego táctil, con la coordinación mano-ojo enfoca la intención y la atención, mientras activa el instinto encarnado y el procesamiento subconsciente. A medida que interpreto las relaciones entre mi punto de vista y mi percepción, entre el color y la forma, y entre el objeto y la realidad, inevitablemente surgen paralelos y proyecciones más abstractas. Poco a poco voy juntando las piezas de forma improvisada.

Intento conocer profundamente la fenomenología de estos objetos, haciendo retratos desde diferentes perspectivas. (Pero al final, en realidad solo son retratos geométricos de uno mismo. No importa dónde me mude geográficamente, no puedo escapar de mi piel ni de las condiciones de mi mirada).

Este sencillo ejercicio, repetido quietamente durante dos semanas, da como resultado una colectiva simplista de perspectivas ligeras y traducciones torpes, que son marionetas de la realidad, apuntaladas por pensamientos interconectados y preguntas invisibles...

¿Qué tan plegables son nuestras realidades e identidades hoy?

¿Se está expandiendo, desconectando, desvaneciendo o plegando la capacidad colectiva para captar las perspectivas contrastantes?

¿Cuáles son las consecuencias del consumo constante de información desechable y de las perspectivas desencarnadas?

¿Cómo describirías tu identidad sin referirte a un estado de acción?

¿Cuáles son tus puntos de anclaje existencial?

### Textos Relacionados

*Oda a las Cosas* - Pablo Neruda (Poema, 1959)

*Byung-Chul Han: "El mundo se está volviendo menos tangible, más nublado y más fantasma."* (Entrevista, 2023)

*Los objetos nos llaman* - Juan José Millás (Libro, 2008)

*Comfort Zone* - Maddy Weavers (Ensayo, 2023)

*El Zahir y El Aleph* - Jorge Luis Borges (Cuento, 1949)

*Final del Juego* - Julio Cortázar (Cuento y Libro, 1956)

*Blind Men and an Elephant* (Parable, from the ancient Indian subcontinent)

*Nietzsche's Philosophy of Play* - Lawrence M. Hinman (Ensayo, 1974)

*The Smooth Spaces of Play: Deleuze and the Emancipative Potential of Games* - Tael Harper (Ensayo, 2009)



## ***Strands of Strategy: Tangles of Talk and Tactic***

By Rebecca Diele

As part of

### ***Le Lendemain***

Curated by Christina Darras  
Residency/Exhibition

In *Strands of Strategy: Tangles of Talk and Tactic*, Rebecca Diele invites participants to engage in an intricate interplay of strategic gaming and dialogic exchange, weaving a complex tapestry that materialises the nuances of human interaction. This art installation breaks away from traditional game and conversation norms, inviting players into a rich exploration of how we relate and communicate.

At its core, the project delves into the vulnerability inherent in initiating and sustaining intentional dialogues. It challenges participants to navigate the delicate balance of inquiry and acknowledgment, mirroring the intricacies of interpersonal communication. Through the strategic placement of threads on separate paper and wooden looms, each choice in the game becomes a metaphor for the decisions we make in the fabric of our conversations – each stitch a word, each line a topic, each colour a tone.

The resulting artwork – a tapestry strung between two frames – symbolises how we are all connected despite the apparent randomness of life. It shows how, within the tangles and knots of our interactions, there's an inherent order, reflecting the push and pull between chaos and structure in our daily lives.

The seemingly random interlacing of threads belies an underlying order, reflecting the dialectical tension between chaos and structure that characterises our interactions. This duality, vividly portrayed on the tapestry's surface, resonates with philosophical notions of the rhizomatic nature of discourse and the inherent unpredictability embedded within structured systems.

'Strands of Strategy: Tangles of Talk and Tactic' explores the art of conversation and strategy. It uncovers the subtle patterns hidden in our interactions and shines a light on the beautiful complexity of human connection and understanding. This game is a tribute to the deep and sometimes unexpected pathways that define our interactions, inviting us all to appreciate the profound dance of connection that makes up the human experience."

Art contributors and participants:

- Michael Wright, participant/designer & maker of wooden structure
- Melinda Privitelli
- Meredith Marshallsea
- Oliver Hamalainen
- Christina Darras
- Leanne Bock
- Rachel O' Connor
- Janneke Koenen
- Belinda Michaelsen

## Strands of Strategy: Tangles of Talk and Tactic – Game Rules

### Objective:

Engage in a weaving conversation game where strategic guessing intertwines with the art of weaving. Each player tries to locate their opponent's coordinates while engaging in dialogue.

### Setup:

#### 1. Coordinate Selection:

- Each player selects four sets of **horizontal** or **vertical** coordinates on their grid, each of a different length:
- First Set: 15 spaces (e.g., A1 - A15)
- Second Set: 10 spaces (e.g., A19 - J19)
- Third Set: 8 spaces
- Fourth Set: 5 spaces
- Note these coordinates secretly in your notebook and lightly circle the coordinates on your grid.

#### 2. Thread Colors:

A 'hit' on your opponent's coordinates is marked with navy thread.

A 'miss' on your opponent's coordinates is marked with cobalt blue thread.

### Gameplay:

#### 1. Turns and Timing:

- Players take turns every three minutes, timed by a sand glass.
- No action is taken until the sand glass runs out.

#### 2. Making a Guess:

- On your turn, guess two **horizontal** consecutive coordinates. For example, "Are you located at coordinates D67 - E67?"

#### 3. Marking Hits and Misses:

- If it's a 'hit,' use the navy thread; if it's a 'miss,' use the cobalt blue thread.
- The guessing player inserts the needle at one of the guessed coordinates.
- The opposing player then weaves the thread back into the adjacent chosen coordinate over the warp threads, running the length of the loom.

#### 4. Conversation:

- Engage in a conversation during the three-minute intervals. The conversation continues seamlessly unless interrupted by the game's mechanics.

#### 5. Thread Slack and Connection:

- The player determines the slack of the thread on each turn. This slack creates a physical connection between the two grids.
- If either thread becomes fixed and cannot move, the thread is cut and tied off. This represents an interruption in both the game and the conversation.

#### 6. Interruptions and Transition:

- An interruption shifts the conversation topic.
- The next player initiates a new thread in both dialogue and needlework by asking their opponent a question.

### End Game:

The game ends when all coordinates have been guessed or when players mutually decide to conclude. The result is a woven tapestry that visually represents the game's strategic and conversational journey