

The background of the entire poster is an abstract composition of thick, expressive brushstrokes in various shades of purple, lavender, and white. The strokes are layered and textured, creating a sense of depth and movement. The overall effect is a vibrant, artistic wash of color.

Gabby McQueen
Janae Hunter
Curated by Talia Davis

OCTOBER 8-10

A SPACE TO BE

An encounter for connection, comfort, and belonging

Monash Caulfield Campus
Intermission Gallery, 10AM -5PM
Building D, 900 Dandenong Road, East Melbourne, Victoria, 3145

"There is nothing spectacular about the afternoon; there is no qualitative change from dark to light or day to night. Instead there is a slow transition, an almost imperceptible shift."

- Rabbi Lord Jonathan Sacks

In the Jewish tradition there is an afternoon prayer service called Mincha.

Meaning 'gift' or 'offering' in Hebrew, Mincha pays homage to the daily afternoon offering in the Beit Hamikdash (Temple) of the past, whilst simultaneously paves the way for presentness and current intentionality.

This presentness is a 'gift' and a tool to harness.

Intertwined with past memory and shared experience, participants are commanded to come together as a community and reflect on personal goals, connections to higher powers and theoretical realities in the seemingly universal human experience of the afternoon lull.

This disruptive intentional act reflects the existing potential for public calmness - and offers a lens in which people for thousands of years have shifted experiences and feelings from an idealised suggestional value into a routinised practice signposting the day.

What is your public ritual that establishes interpersonal calmness and comfort?



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"If the flap of a butterfly's wings can be instrumental in generating a tornado, it can equally well be instrumental in preventing a tornado."

- Edward N. Lorenz

The Butterfly Effect is based on research from American meteorologist, Edward N. Lorenz. Through his research on weather patterns, Lorenz concluded that small scale events can have a significant non-linear impact on multifaceted worldly systems.

This research reflects the true big difference small changes can make - subsequently reinforcing the deep responsibility of the individual functioning within a society.

The Butterfly Effect directs one to consider the unlimited potential and magic that can be achieved if small actions come together in a public forum. This may manifest itself in thoughtful replacements of objects or sensory experiences.

The potential of this concept remains limitless.

With no way to predict in advance what the outcome of a small action might be, the butterfly effect allows for dynamic experimentation - each time yielding beautifully unique results.

What is your individual role in contributing to collective calmness?



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"Allowing our thoughts to wander lets our ideas mingle and bump into each other in our heads. This creates new solutions - and that's how creativity happens."

- Olga Mecking

The Dutch concept of Nixsen refers to 'the practice of doing nothing'* , and continues to grow in popularity as a tool to combat sensations of burnout.

This holistic approach lies in contrast to the pressures of mindfulness, where individuals are encouraged to constantly live in the moment and embrace the subjective experience of presentness.

Addressing the intent of physical practice in achieving desired mental goals, Nixsen acts as a challenge to the highly commercialised and tokenistic wellness industry.

Through this focus on intent, Nixsen offers a personal experience of presentness regardless of location or circumstance.

Within the realm of public space, the very act of doing nothing allows one to break down preconceived boundaries and perceptions of others.

How can the exercise of individual rest cultivate a broader culture of public calmness?

*Dictionary.com, "Definition of Nixsen | Dictionary.com," www.dictionairy.com, n.d., <https://www.dictionairy.com/browse/nixsen>.



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*"Art has always been relational in varying degrees,
i.e. a factor of sociability and a founding principle of
dialogue."*

- Nicolas Bourriaud

Relational aesthetics refer to the making of art 'based on, or inspired by, human relations and their social context'*.

Coined in the mid 1990's, Relational Aesthetics platforms the imperative reality of art being a vehicle in which one can both display and experiment with emotion in the public realm of art spaces.

Considering art through relationality allows for the transcendence beyond the limitations and loneliness of private internal dialogue and struggle. This subsequently reinforces art as a physical material tool to foster interactions, which guides communal experiences.

Through this, the atmosphere within public spaces can be malleable and truly in the hands of the people.

The potential remains limitless.

**How can your perception of art transform emotions
and consequential public action?**

*Tate, "Relational Aesthetics – Art Term," Tate, n.d., <https://www.tate.org.uk/art/art-terms/r/relational-aesthetics>.

The background of the entire poster is a watercolor wash in shades of red and white. The brushstrokes are visible, creating a textured, layered effect. The colors range from pale pink to deep, saturated red, with white areas where the paint was not applied or where it was very light.

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*"People tend to sit where there are places to sit."
- William H. Whyte*

First appearing as a grassroots project in the 1990's, Relaxed Performances are a type of theatre which is presented in a manner that allows for people with sensory requirements to feel comfortable and safe in a space.

The performances take into consideration common triggers - such as darkness, loud music, and unfamiliar environments in which participants are expected to be unmoving and quiet for the duration.

Through this experience, a space is transformed into one for the entire public and their needs, rather than a select few.

Through this thoughtful curation of comfort, elitism and social stigmas are mitigated and a true sense of equality can be forged in which everyone enters the space at an equal playing field.

Beautiful new ideas are relayed, relationships and connections are forged, and ultimately a sense of calm security is endowed on individuals in a wider public space.

How can you facilitate accessible experiences in public places to ensure everyone is included in calmness?



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*"Colour is, on the evidence of language alone, very bound up with the feelings."
- Marion Milner*

Commonly associated with the research of Carl Jung, Colour Psychology explores the potential of colour as a tool to evoke behavioural experiences and emotions, and the attraction certain personalities can have to colour.

Colour Psychology is deeply inspired by the ancient practices of Egyptians using coloured rooms and crystal reflections as a therapeutic tool. The study of colour psychology captures the wondrous potential of everyday exposure to colour in public environments beyond the realm of individual control.

Although colour psychology is subject to the realities of cultural differences, it is a significant tool which acts as an equalising force within public environments in perpetuating feelings.

This intentional perception of colour allows for individuals to connect to strangers and relate to shared physical environments in a manner that is guided by one's true perception and belief of the world.

How do you curate a space of calmness through colour?