



An acknowledgment, to the land of Melbourne/Naarm the George Paton Gallery Space and artists reside upon; the Bunurong Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nation. Artists of The Fold would like to recognise the ongoing material histories and creative foundations of Indigenous art making

THE FOLD

GEORGE PATON GALLERY

APRIL 6-14

Curated by Lilly Skipper

Madeleine Sloane
Eliza Cullen
Shelley Spangler
Liana Prosia
Lauren Johnston
Ellie Murtagh
Lily Baxter
Lilly Skipper

In response to the (in)finite material and bodily matter surrounding what it means to transform through space and motion, artists negotiate the motivating forces that drive and decompose movement and flexions. Inorganic and organic, materially and bodily, mechanical, spiritual and relational; a fold's complex system of interactions seek to diminish and reduce, however everchanging nature of its pleated matter, in extension, caves without limits. Each artist, like a pleat, exceeds the fold in their work as a means to contract, release, dilate, unfold, divide, extend, combine, layer, resist, subside, collapse, deduct or invert, contemplative of the infinite labyrinths and vibrations of layered matter. This elastic force of the body and material alike, is determined in hardness and fluidity. Comparatively, works consider the finite body to the infinities of material through the cohering, unifying parts that ultimately form the tunic of *The Fold*.

Lauren Johnston

Endless memory through space-time, elasticity of bodies, pleats of matter
guided by the soul.





Lauren Johnston
Untitled
2022

Photographic print on paper, tissue paper

Ellie Mortagh
ft. David Barnes

ALGORITHM facet::move

BEGIN

REPEAT WITH code (dance, projection)

Observe

Select

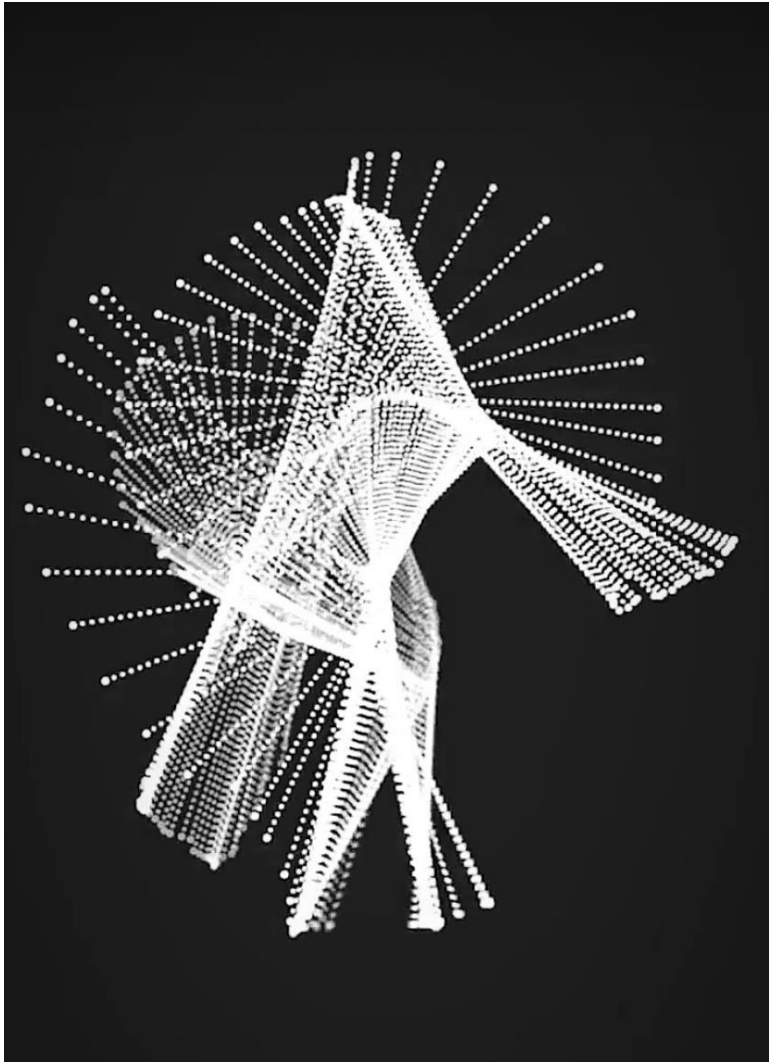
Sequence

Transform

UNTIL READY

END





Ellie Murtagh
Featuring David Barnes
facet::move
2022

Contemporary dance and learnt projections

Music by CIVIC GRACE

Madeline Sloane

The bed, in which we start and end each day, hosts a huge variety of human activities. Folds of pillows and bedsheets form an ever-shifting landscape, where each contact with the site reshapes it to leave a trace of said interaction. In this piece the bed imagery is composed into a fractal-like pattern. Fractals are the visual expression of simple mathematical statements that have been repeated through a feedback loop, in which the results of the preceding iteration inform the next. They are also characterised by their self-similarity across different scales. Informed by these principles, *Bed Fractal* is an intimate exploration of the concept of infinity in relation to the everyday life of a young person. It contemplates repetition and mundanity, but also endless possibility to which notions of choice, outcome and indecision are tied.





Madeleine Sloane
Bed Fractal,
2022
Ink on canvas

Lily Baxter

I watch the damp clothes dry. I watch my objects in morning light, noon light, evening light, darkness. Each object changes, colours brighten and become dull. The clothes dry and damp clothes replace them.

The pattern of time sneaks its way into my makings. I weave to make the clock tick and as it does I'm going over under, over under, over under. I live amongst my work. My work grows and creeps into the folds of domesticity.





Lily Baxter
Watching clothes dry
 2021-22

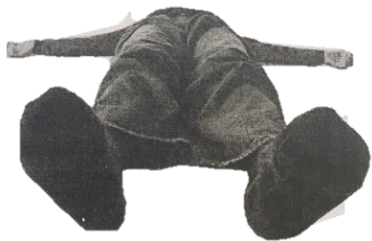
Ink, paper, upholstery fabric, foam core,
 wool, knitting needles
 Varied dimensions

Framing
 2021-22

Oil paint, canvas, plaster, upholstery fabric, foam core, found wooden frame,
 chain, wool, clay, cardboard
 Varied dimensions

Lilly Skipper

132 490





Lilly Skipper
Untitled
2022
Poster, bricks

Liana Prosa

Frayed at the edges, some fibres dissolve, back into nothingness. What remains linked. Symmetry then found chaos, The Sun disappeared.

Gaze a number to find a solution

More than a trillion:

Quadrillion

Quintillion

Sextillion

Septillion

Octillion

Nonillion

Decillion

Undecillion

:

:

:

Googolplex and





Liana Prosia
A Bent Tunic Struggles to Hold Quivering Matter
2022
mixed media

Eliza Cullen

The work enquires about the spiritual implications of capitalism on our collective consciousness and the metaphysical and tangible rubble it leaves behind





(video stills)

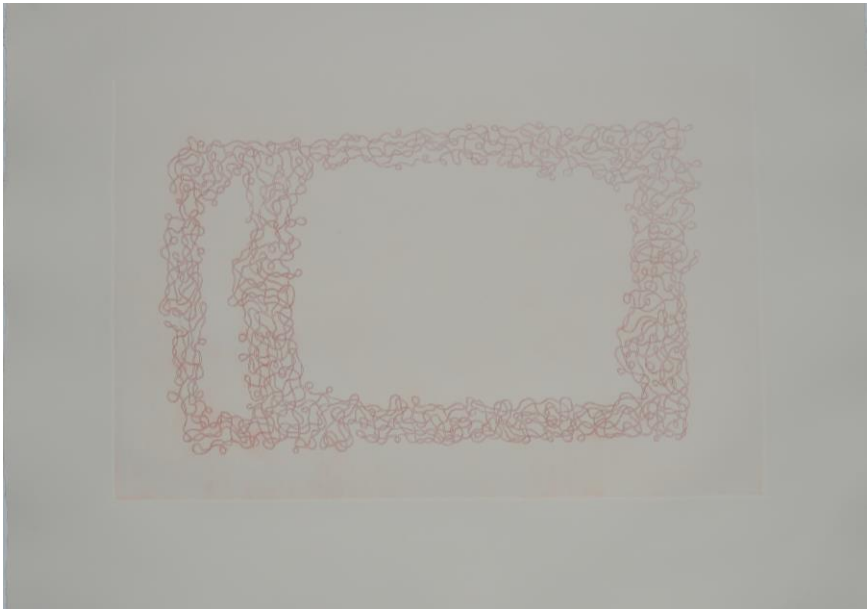
Eliza Cullen
Eternal Dances
2021

Leaked security footage, writing derived from artists stream of consciousness

Shelley Spangler

Utilising the knots motif, I enjoy the fact that all the lines connect back and are essentially a very disorganised infinity loop. Yet they still have a recognisable quality to them. They can convey the very immaterial concept of infinity but still appear organic and almost bodily. The associations that they draw vary from infinity to something as mundane as shoelaces, worms, or guts. With the knowledge that the gallery space will soon be changing I felt it important to have the presence of the space felt in the formation of 'Tethering.' The work embraces the fluidity and everchanging nature of space, of 'The Fold'.





Shelley Spangler
Tethering
Hard ground print
48 x 61 cm



**GEORGE
PATON
GALLERY**

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