Garance Matton & Rob Miles Parallelo to pia

____ something rises to the surface between them. A question; a matter. They're aware of it and each other. Everything refracts through this matter. It takes on traits of all the things in the room, then projects them out askance. The new arrangement requires an adjusted angle to be seen in the light. It articulates itself differently according to each inside and to those who step out the door onto the street and walk away. It's altered after sleep, where what's dreamed is shaped by the bottled hours of the day, and the hand moves freshly in the morning.

> Her eye orients north-east. A whole tree bends with the wind and a line lassoes a piece of paper, pinning her thought. Everything leans the same way. Synchronicity makes movement supple, so their bodies slip through space with ease. A gloved hand, with rehearsed flair, leads toward a horizon line, shot through the window. Twinkling edges of a black-out curtain cut across the field. An egg shines under the covers. Looking is searching-seeing under which hard edges shed their shells, becoming soft, permeable and transparent. It's his turn. He leans into the seam of light, adjusting the order of his face. A fallen eye reads the letter back to front, the lines corresponding as the word misses the tongue.

Like a kit-of-parts, the portmanteau 'parallelotopia' draws on a suite of elements used by Garance Watton and Kop Wiles as tools of composition: namely shape (parallelotope), alrangement (parallel) and place (topos). Held together with the prefix 'para' – meaning both 'alongside' (parallel) and place (topos). Held together with the prefix 'para' – the title identifies a shared interest in spatial nations of adjacency separation (parallel) and place (topos). (parallel) and place (topos). Held together with the prefix para — meaning both alongside and to shield against — the title identifies a shared interest in spatial notions of adjacency, separation of both to vicualize them

Displaying paintings made across a variety of media – including oil on canvas, paper collage, clay exhibition reveals a multifaceted bi-folding screen – the due exhibition reveals a multifaceted project and a concreted bi-folding screen – the due exhibition reveals a multifaceted project and a concreted bi-folding screen – the due exhibition reveals a multifaceted project and a concreted bi-folding screen – the due exhibition reveals a multifaceted project and a concreted bi-folding screen – the due exhibition reveals a multifaceted project and a concrete project proj Displaying paintings made across a variety of media – including on on canvas, paper collage, clay relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief, wood cut-out and a co-created bi-folding screen – the duo exhibition reveals a multifaceted relief. investigation into figurative image-making and the representation of painted space.

How space can be conjured and composed – in an image (as illusion), on a painting's surface, for ways and as a charact characteristics for Matter and Miles Searching for ways now space can be conjured and composed – in an image (as illusion), on a painting's surface, and as a shaped object itself – is a shared fascination for Matton and Miles. Searching for ways and as a shaped object itself – is a shared fascination for Matton and Miles. Searching for ways and as a shaped object itself – is a shared fascination for Matton and Miles. Searching for ways and as a shaped object itself – is a shared fascination for Matton and Miles. and as a snaped object uself – is a snared tascination for iviation and ivines. Searching for ways to exceed a single point of view, they play with, merge and break different modes of place to exceed a single point of view, they play with, merge and break different modes of place to exceed a single point of view, they play with, merge and break different modes of place to exceed a single point of view, they play with, merge and break different modes of place to exceed a single point of view, they play with, merge and break different modes of place. resulting in complex configurations that emphasise multidimensional experiences of place.

Throughout the works this line of enquiry coalesces reportedly in the motif of the national experiences. resulting in complex configurations that emphasise multidimensional experiences of place.

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Used as a formal, optical and symbolic device to structure the act of looking, it appears variously used as a formal, optical and symbolic device to structure the act of looking, it appears variously used as a formal, optical and symbolic device to structure the act of looking, it appears variously used as a formal, optical and symbolic device to structure the act of looking, it appears variously used as a formal, optical and symbolic device to structure the act of looking, it appears variously used as a formal, optical and symbolic device to structure the act of looking, it appears variously used as a formal, optical and symbolic device to structure the act of looking. as a wall, a window, a table, a wedge of light, an image within an image.

As a screen, the parallelogram divides the depicted space, allowing a co-existence of different As a screen, the parallelogram divides the depicted space, allowing a co-existence of different scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Repeated as a grid of diagonal lines, it structures the surface into an angled scenes or moments. Scenes of moments. Repeated as a grid of diagonal lines, it structures the surface into an angled plane, without recession or horizon, as though seen from a roving, overhead position. Splitting plane, without recession or horizon, as though seen offers the artists wave to facilitate movement and doubling folding and tilting this clanting change offers the artists wave to facilitate movement. plane, without recession or normal, as though seen from a roving, overnead position. Splitting and doubling, folding and tilting this slanting shape offers the artists ways to facilitate movement and doubling, folding and tilting this slanting shape offers the artists ways to facilitate movement and doubling, folding and tilting this slanting shape offers the artists ways to facilitate movement and doubling, folding and tilting this slanting shape offers the artists ways to facilitate movement and doubling, folding and tilting this slanting shape offers the artists ways to facilitate movement. and doubling, rolding and titting this standing snape others the artists ways to racinitate movement back and forth between geometry and perspective; surface and depth. To keep the space of the space unfixed

Both artists are pre-occupied with variants of 'in-progress space'. For Matton, this is primarily the both artists are pre-occupied with variants of in-progress space. For iviation, this is primarily the studio, which she explores both as a daily setting – where things are continually being created and studio, which she explores both as a daily setting – where things are formation of the studio of mental energy properties of the energy properties Studio, which she explores both as a daily setting – where things are continually being created and changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. Responding to the fluctuating nature of the studio, changed – and as a projection of mental space. changed – and as a projection of mental space. Responding to the nucluating nature of the studio, her paintings search for a way to produce a finished representation of a state of (material and her paintings search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of overview search for a way to produce a finished representation of ner paintings search for a way to produce a linished representation of everyday scenarios and imaginative) unfinishedness. Miles' images evolve from the translation of everyday record interactions and the flat page of the everyhead. Drawing either directly or record interactions and the flat page of the everyhead. magmative) unimisheuness, ivines images evolve from the translation of everyday scenarios and social interactions onto the flat page of the sketchbook. Drawing either directly or recently from social interactions onto the flat page of the sketchbook. Drawing either directly or recently from social interactions onto the flat page of the sketchbook. Drawing either directly or recently from social interactions onto the flat page of the sketchbook. Drawing either directly or recently from social interactions onto the flat page of the sketchbook. Drawing either directly or recently from social interactions onto the flat page of the sketchbook. social interactions onto the flat page of the sketchbook. Drawing either uneculy of recently from spatial life, stylistic and compositional moves are developed as intuitive interpretations of shifting spatial life, stylistic and compositional moves are developed as intuitive interpretations that play with and relational dynamics. From these sketches. Miles develope formal compositions that play with and relational dynamics. IITE, STYLISTIC and compositional moves are developed as intultive interpretations of shifting spatial and relational dynamics. From these sketches, Miles develops formal compositions that play with and relational dynamics. From these sketches, the foldered unfolde in response to looking different work in and out of the painted enace of that it folds and unfolds in response to looking different work in and out of the painted enace. and relational dynamics. From these sketches, whiles develops formal compositions that play with different ways in and out of the painted space, so that it folds and unfolds in response to looking.

There is a welcoming quality shared by the two artist's work; an initial gentleness and everyday the works are familiarity, which change out into complexity and fragmentation. In different wave, the works are familiarity, which change out into complexity, and fragmentation. Inere is a welcoming quality snared by the two artists work; an initial gentieness and everyday the works are familiarity, which opens out into complexity and fragmentation. In different ways, the works are familiarity, which opens out into complexity and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and challenges of looking and drawing of putting the placetime and putting the placetime and challenges of looking and drawing of putting the placetime and putting the placetime and pl shaped by an attentiveness to the pleasures and challenges of looking and drawing, of putting together and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts and by a concerted affort to invite an active angular and taking aparts Snaped by an attentiveness to the pleasures and changenges of looking and drawing, or putting together and taking apart; and by a concerted effort to invite an active, engaged response on the part of the viewer part of the viewer.