

forest falls behind ***Curated by Maddison Wandel & Lily Fforde***

Genevieve Elliott, Ishika Kinzel, Lily Fforde,
Maddison Wandel and Ruth Höflich

Green Floor Gallery
12 July - 16 July 2024

We would like to acknowledge the Wurundjeri people as the traditional owners and custodians of the land and waters on which we operate. We pay our respects to the Wurundjeri people of the Kulin Nation and their ancestors and Elders - past, present and future.

forest falls behind aims to explore the processes of looking back; of memory, dreaming and searching. The works share an interest in the material manifestations of remembering and forgetting and their interpretation through engaged art making processes including photography, printmaking, and installation.

Acknowledgments

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Biographies

Genevieve Elliott's fashion design based practice uses the format of the runway and the exhibition space to explore and present works. Interested in the female perspective, mythology and aesthetics her work engages fashion as an arena. Reflecting ideas into the materiality of garments through the development of characters and personas to further explore the human condition through dress.

Genevieve Elliott *ThoughtFormsLeather* (2024), lightbox, duratran

Ishika Kinzel is concerned with spirituality, trance, and myth. She aims to materialise the sensation of consciousness, to express the interconnectedness, of all life in a non dualistic manner. Geometrical patterns which are so innate to all growth and life is something she is visually concerned with. The prevalence of geometric shapes is seen in plants, various religious architectural forms, decorative images and physics and can speak to a potential universal spiritual truth grounded in unity.

Ishika Kinzel, *As Above So Below, So Within So Without, From The Carpet To The Soul*, 2024, Glass, PVA, Timber, Dimensions variable.

Mandala geometries, decorative shapes, light, and refractions which spiral themselves inwards and outwards lie on a glass panel. Clarity is altered, translucent yet with a viscosity, something sheer and ephemeral is conjured - a hint at almost understanding or representing, an omnipresent reality which access to is inherently illusive. "As Above So Below, So Within So Without, From The Carpet To The Soul" is a reflection of the artist's search for metaphysical meaning, The work conjures mandala and kaleidoscopic shapes from images of carpets suggesting a link between the everyday and the mystical divine. Her mark marking sits between various references - nature, geometry, theological shapes, and decorative objects moving freely in an interrelated and non-dualistic manner. Speaking to the inherent togetherness and connection between all spaces, earth forms and life.

Lily Fforde employs traditional and experimental printmaking practises as a means to explore the revealing nature of print. Her work is both conceptually and materially interested in reconstitution. Fforde makes use of ready-to-hand materials, textiles and objects, then recycles and circulates them back into her work. Thinking of printmaking as analogous to memory, her practice is one in which the 'original' is mirrored, repeated and altered to reveal new meanings.

Lily Fforde, *Paper knot*, 2024, Linocut on kozo. 30 x 40cm.

Maddison Wandel is interested in thinking through what is lost and absent and in exploring the ways we search, understand and contest traumatic histories and memories that are buried deep within. In her practice, Wandel undertakes an engaged reimagining of the past in an attempt to recognise, explore and spend time with the uncomfortable and unknown that the present sits on top of. Drawing from personal and familial archives, Wandel explores the interior and exterior architectures that situate her memories in reality. Installations using domestic materials alongside photography, printmaking, and sculptural forms speak to the question of what is withheld when looking back. In Wandel's most recent body of work, domestic structures are used to examine the tensions between what is obscured and revealed, repressed and liberated, held and released. Ultimately, she seeks to devise the material and aesthetic apparatuses that support ways of sharing memories.

Maddison Wandel, *a calling back*, 2024, Pewter impressions of door frame, MDF and plasterboard, Dimensions variable.

the ruptured wall is growing and making itself more visible as you continue to occupy the space, a calling back to memories, a mark that resembles something of the past, you are revisiting.

Ruth Höflich's lens-based practice is grounded in moving image and photography, often in interrelated configurations. She also regularly makes work through collaboration and expanded forms of artists' publishing. Interested in sub-visible logics of sense, her work engages processes of form-finding at different registers of scale from atmosphere to thought. Beginning with the photograph as the daily imprint of energy and information flows, it spans film, installation and occasional lecturer performances in presentation.

Ruth Höflich, *Laneway N.5 (filmsets)*, 2023-24, unique polaroid framed.

Ruth's work has been screened and exhibited internationally at venues such as Rotterdam International Film Festival, Images Festival, The Art Gallery of NSW, Pravo Ljudski Festival, ICA London, Kunstverein Munich, Lubov New York and TCB Inc. in Melbourne. She has participated in many publishing fairs including Printed Matter Art Book Fairs in New York and Los Angeles. Ruth holds an MFA from Bard College, New York and has taught at Monash University (Fine Art Honours), Hochschule der Künste Bern (Springtime) and Bus Project's Concentric Curriculum.

List of works

- 1. Ishika Kinzel**
As Above So Below, So Within So Without, From The Carpet To The Soul, 2024
Glass, PVA, Timber
Dimensions variable
- 2. Ruth Höflich**
Laneway N.5 (filmsets), 2023-24
Unique polaroid framed
40 x 50cm
- 3. Maddison Wandel**
a calling back, 2024
Pewter impressions of door frame,
MDF, plasterboard
Dimensions variable
- 4. Lily Fforde**
Paper knot, 2024
Linocut on Kozo
30 x 40cm
- 5. Genevieve Elliott**
ThoughtFormsLeather, 2024
Lightbox, duratran
30.4 x 46cm

