The paper will begin by introducing my methodology. The methodology I implement allows me to rethink conventional structures in the discipline of painting. The new structures explore that which sits outside of painting and are not confined by a purely internal critique. According to Gilles Deleuze in 'The Fold: Leibniz and the Baroque' the world is described as an infinity of surfaces twisting through time and space. The research applies the fold philosophically, conceptually and as a process in painting. The resulting outcomes explore folding painting out into the world. In its physical presence, the painting procures sociological and historical elements, interweaving back in ideas from the tropes of painting, the fold and drapery within painting.

The aim of this methodology is to gain ways of critiquing and moving painting onwards. Deleuze and the fold extend the research beyond notions of deconstructing painting. By this I mean, the fold allows a cyclical method in thinking through painting, beginning with the structure of painting in isolating the canvas as a drape and what this means to the structure of the surface of a painting. This is further developed by breaking down the structure of what is behind the canvas, the support. This results in an opening out of my painting practice through manipulating, fragmenting and deconstructing the surface, and exploring the confines of the space and boundaries of installation.

The second part of the paper will give an in-depth look at one element of the research and my methods used to develop it. The research is considering the potential scope of the frame. What is it? And what it can be? The frame, by definition, sets limits and parameters. I will explore questions regarding the physicality and concepts of the frame. These questions investigate the fold in architecture, external and internal spaces, and therefore create a conceptual framework that allows the exploration of painting beyond the frame.

As a result of thinking about extending beyond the frame, I further explore the possibility of prosthesis for paintings. Prosthesis, I see as some-thing or some concept that can be applied to a painting to enable it to be active. It extends out from the painting’s frame and into the world around it. The possibility of prosthesis can be the result of taking something away and putting something else back in, or it can be an additional appendage. This modification of thought and materials is an example of an application of a fold that can be utilised in studio practice.
As my research is practice-led, my methodology is integral to its grounding, with this in mind I established Deleuze and the fold as the framework for the research. This sets up my considerations for discussing painting and how it can move external to itself. Through deconstructing the materiality and addressing each fragment and parameter of the painting, there is a potential for a manifold of interpretation to go back in. There is a compression of philosophy, culture and history within the layers of research.

This paper addresses methodological innovation and describes a practical and philosophical application of its method.