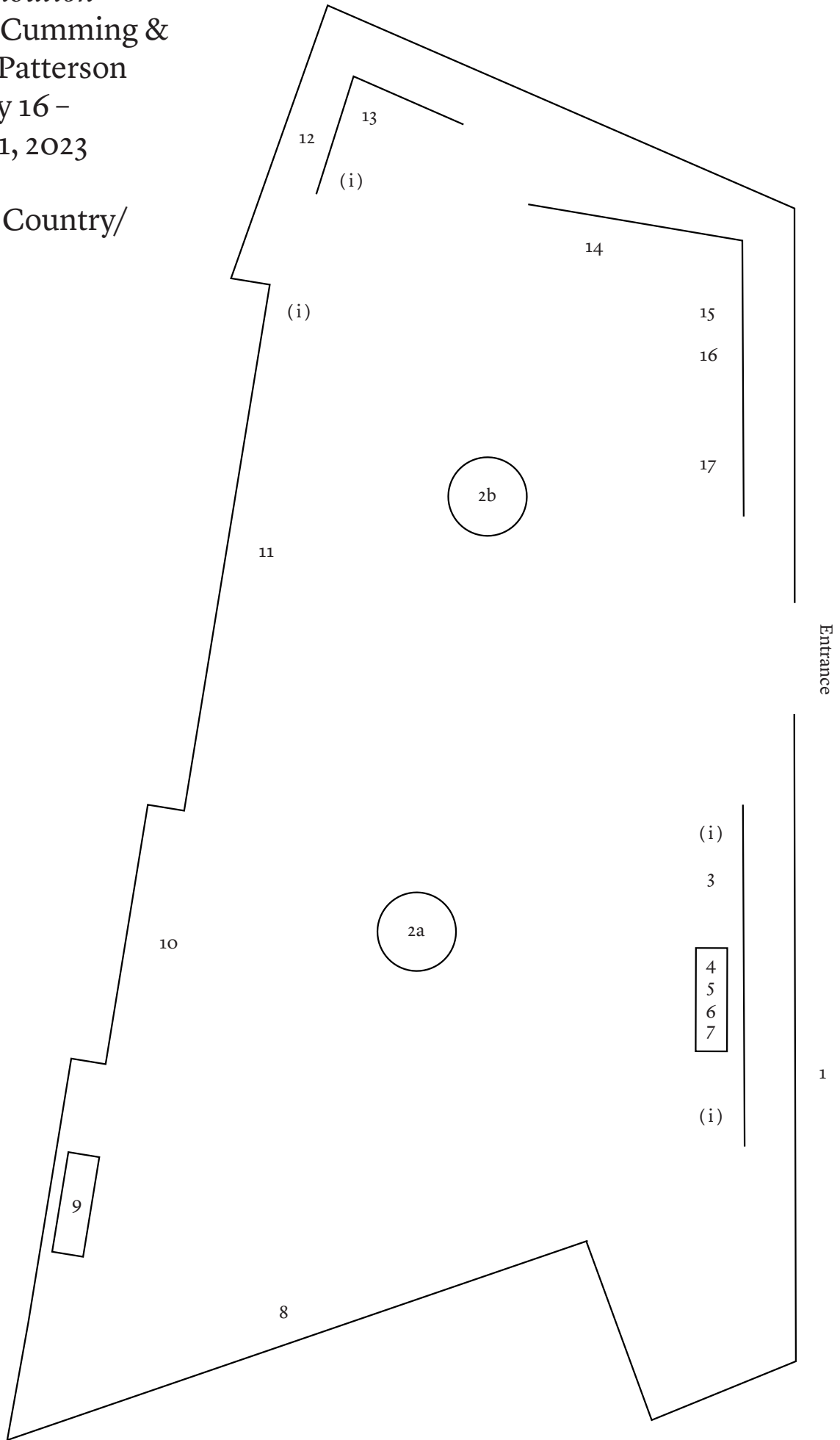


A redistribution
Mitchel Cumming &
Kenzee Patterson
February 16 –
March 31, 2023
Verge
Gadigal Country/
Sydney



- 1
Kenzee Patterson
*, 2022
- 2
Maker unknown
A pair of millstones used at Thomas West's Barcom Glen water mill on Gadigal Country/Paddington, New South Wales, Australia, c.1812-1830.
Vesicular basalt with dressed (carved) faces, metal pallets, foam-covered chocks
Runner stone (a): 290mm × 1210mm
Bedstone (b): 300mm × 1250mm
Lent by the Museum of Applied Arts and Sciences, Sydney. Presented by Mr Edward T West, Mrs E M Loder and Mrs A B Ellis, 1906.
Collection object number C4011.
- 3
Mitchel Cumming
Double Zero, 2022
remnant holes in the gallery wall repaired with a dough made from "oo" flour and one litre of water reclaimed from the Rushcutters Bay Stormwater Channel
dimensions variable
- 4
Kenzee Patterson
Millstones/Norfolk Island basalt, 2023
hand-printed polyester plate lithograph on paper hand-made from reconstituted scrap conservation matboard, printed by Grey Hand Press, Meanjin/Brisbane
Edition of 3
21 × 21cm
- 5
Kenzee Patterson
Millstones/Eifel Region, 2023
hand-printed polyester plate lithograph on paper hand-made from reconstituted scrap conservation matboard, printed by Grey Hand Press, Meanjin/Brisbane
Edition of 3
29.7 × 21cm
- 6
Kenzee Patterson
Millstones/Sydney Basin, 2023
hand-printed polyester plate lithograph on paper hand-made from reconstituted scrap conservation matboard, printed by Grey Hand Press, Meanjin/Brisbane
Edition of 3
29.7 × 21cm
- 7
Kenzee Patterson
Millstones/Eifel Region/Sydney Basin, 2023
hand-printed polyester plate lithograph on paper hand-made from reconstituted scrap conservation matboard, printed by Grey Hand Press, Meanjin/Brisbane
Edition of 3
29.7 × 21cm
- 8
Kenzee Patterson
Seven Sleepers, 2023
diffused water and ink on gallery wall
8 × 2.1m
- 9
Mitchel Cumming
Spelt Flour, 2023
acrylic on and off gallery wall
dimensions variable
- 10
Mitchel Cumming
Caesura (Out of Wind), 2022
wooden paint staffs
(laminated *Corymbia maculata*)
125 × 10 × 8cm (each)
Fabricated by Kazu Quill
- 11
Kenzee Patterson and Mitchel Cumming
Redistribution (forbearing/forthcoming), 2021
The weight of a basalt millstone held in the storage of the Powerhouse Museum, Sydney pressing a magnesium deboss die into twenty sheets of handmade paper for the duration of the exhibition *½ to dust*, held at Darren Knight Gallery, Sydney from March 6 – April 1, 2021 / 16 blind debossed prints in repurposed frames
67 × 90cm (each/framed)
- 12
Kenzee Patterson
A Sleeper, 2023
diffused water and ink on gallery wall
1.8 × 2.1m
- 13
Kenzee Patterson
Deep Heat, 2020
laminated Rouse-Port Fairy bluestone taken from excess construction material at Lyon Housemuseum Galleries, Naarm/Melbourne
57 × 38 × 10cm
- 14
Mitchel Cumming
Abscission/Disbursal (temporariumade), 2022
packet of corn seeds purchased from Bunnings, displayed unopened for the duration of the exhibition, before being returned for a full refund in line with the company's change of mind policy
9 × 13 × 0.5cm (approx)
- 15
Kenzee Patterson
Flexure A, 2022
blind embossed handmade paper reconstituted from scrap conservation matboard obtained from the State Library of Queensland in repurposed frame
Edition of 4
67 × 90cm (framed)
- 16
Kenzee Patterson
Flexure B, 2022
blind embossed handmade paper reconstituted from scrap conservation matboard obtained from the State Library of Queensland in repurposed frame
Edition of 4
67 × 90cm (framed)
- 17
Mitchel Cumming
Virgule (nothing/Becomes better), 2022
wooden paint staff (laminated *Corymbia maculata*), red acrylic
125 × 10 × 8cm
Fabricated by Kazu Quill
- (i)
Audio descriptions of selected works for the blind and low-vision community have been developed in collaboration with Sarah Empey and Sarah Barron. These can be accessed via wall-mounted QR codes in the space.



Verge is a contemporary art space located on the campus of the University of Sydney, Australia and is supported by the University of Sydney Union.

Verge acknowledges the Gadigal people of the Eora nation, the traditional custodians of the land on which we work, live and the gallery operates. We recognise that sovereignty was never ceded. We pay our respects to all First Nations people across the world, and respect their relationship with land.

Kenzee Patterson is represented by Darren Knight Gallery, Sydney.