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Simon Degroot: The Shape of a Fold

THIS IS NO FANTASY

Statement

Works

Simon Degroot's practice explores the relationship between painting, geometry and spatial perception. Through bold colour, abstract forms and dynamic compositions, he investigates how surfaces can suggest movement, depth and transformation. His developing body of work takes the idea of folding as a starting point, exploring the tension between flatness and volume, with the potential to extend these investigations into sculptural forms



Simon Degroot
Cavea, 2022
US\$8,000



Simon Degroot
Compound 2, 2019
US\$11,000

[View works \(10\)](#)

Simon Degroot's practice explores the possibilities of geometric abstraction through painting, architecture and spatial intervention. Characterised by bold colour, hard-edge forms and dynamic compositions, his work investigates the

relationships between surface, structure and perception.

Drawing on the visual language of the built environment, Degroot transforms familiar shapes and spatial relationships into abstract compositions. His paintings challenge distinctions between flatness and depth, creating visual encounters in which forms appear to overlap, shift, expand and contract.

For his forthcoming presentation with THIS IS NO FANTASY at Art Paris 2027, Degroot is developing a new body of paintings that takes the concept of folding as its starting point.

A fold is both a physical transformation and a visual proposition. It changes the direction of a surface, creates new edges and suggests volume where there was once flatness. Within Degroot's practice, these ideas become a means of investigating the relationship between two-dimensional painting and the illusion of three-dimensional form.

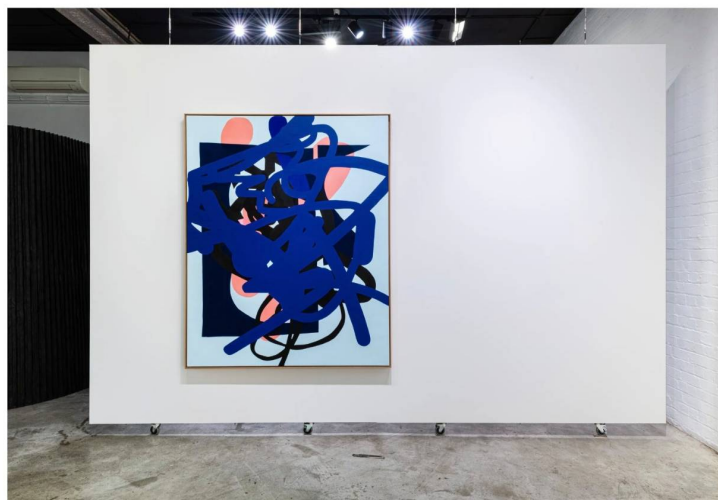
Rather than depicting literal folded objects, Degroot approaches folding as an abstract language. Geometric shapes and intersecting planes suggest surfaces that bend, turn or collapse, while colour and composition create tensions between apparent depth and the flatness of the painted surface.

The artist is also developing three-dimensional sculptural works, extending these formal investigations into physical space. Such works would offer another way to explore the relationship between image and object, while maintaining the distinctive geometric vocabulary of his paintings.

Building on his established engagement with architecture, abstraction and the visual environment, this developing series represents a new direction within Degroot's practice. It brings together questions of perception, transformation and spatial possibility, exploring how painting can suggest forms that appear to exist beyond its surface.

About Simon Degroot

Dr. Simon Degroot is an Australian artist based in Queensland whose practice explores the relationship between painting, geometry, architecture and spatial perception. Through bold colour, abstract forms and dynamic compositions, he investigates how surfaces can suggest movement, depth and transformation. Working across painting, installation and public art, Degroot challenges the boundaries between two-dimensional images and the spaces they inhabit.

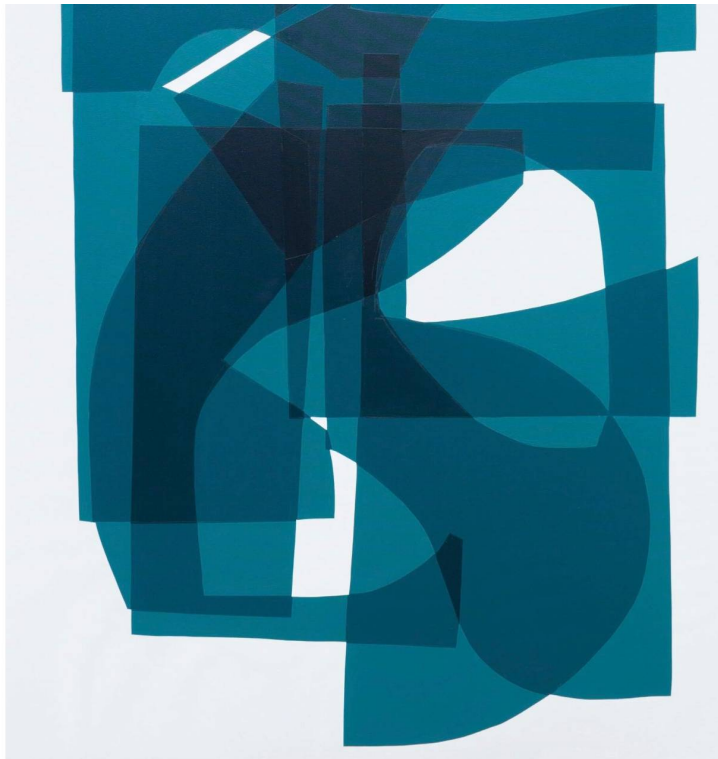


Simon Degroot, *Disruptions*, 2025. Installation View, Photography: Simon Strong

The Language of Geometric Abstraction

Degroot's paintings draw on the visual traditions of geometric abstraction, modernist design and architectural form. Hard-edge shapes, overlapping planes and carefully considered colour relationships create compositions that shift between order and disruption. Although seemingly abstract, the works often emerge from familiar patterns and visual structures, transformed into new arrangements that challenge how we perceive space and form.





Simon Degroot, Transfer Echo 2, 2021, oil on canvas, 122 x 97 cm

Architecture, Surface and Space

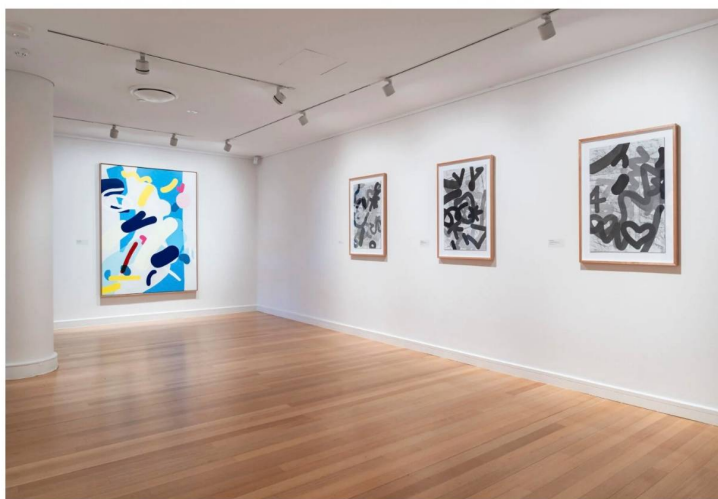
The built environment has long informed Degroot's approach to painting. Architectural details, overlooked surfaces and urban patterns provide starting points for abstraction. Through painting and site-responsive installations, he explores how geometry can transform our experience of space, creating unexpected relationships between image, object and environment. These investigations provide an important foundation for his evolving interest in folding and flattened forms.



Simon Degroot, Red Blue Pink Green Flat Lay, 2017. William Jolley Bridge, Public Art Commission

Soft Pressing: Tracing the Everyday

In 'Soft Pressing', Degroot explored the physical textures of the urban environment through frottage, transferring impressions of architectural and everyday surfaces onto paper. These traces became the foundations for further artistic intervention, transforming familiar materials into abstract compositions. The project reveals his ongoing interest in the relationship between surface, material and image, and the possibilities of transforming one visual form into another.



Disruptions: Transformation Through Painting

In his exhibition 'Disruptions', Degroot explored the potential of interruption and transformation within painting. Geometric structures intersect with expressive gestures, creating compositions that move between control and spontaneity. Shapes appear to shift, overlap and fragment, suggesting forms in a state of change. These investigations establish a visual dialogue with his forthcoming work, in which folding becomes a new way of considering the relationship between surface and volume.



Simon Degroot, Disjunction (detail), 2025. Photography: Simon Strong

Folding as an Abstract Language

In his developing body of work, Degroot considers folding as a visual and conceptual possibility rather than a literal subject. Geometric forms suggest surfaces that turn, bend, overlap or collapse, creating ambiguous relationships between flatness and volume. Through his distinctive use of colour and abstraction, the paintings invite viewers to reconsider how depth and dimensionality can be represented on a two-dimensional surface.



Simon Degroot, In the studio, 2026. Photography: Nick Ciner

The Illusion of Volume

A fold can transform a flat plane into a form that suggests movement, depth and volume. Degroot explores these possibilities through compositions in which shapes appear to shift between two and three dimensions. Colour, edges and intersecting planes create spatial ambiguities, allowing the paintings to move between the illusion of physical form and the reality of the painted surface. These investigations open new possibilities for his ongoing engagement with abstraction.



Simon Degroot, In the studio, 2026. Photography: Nick Ciner

Towards Art Paris 2027

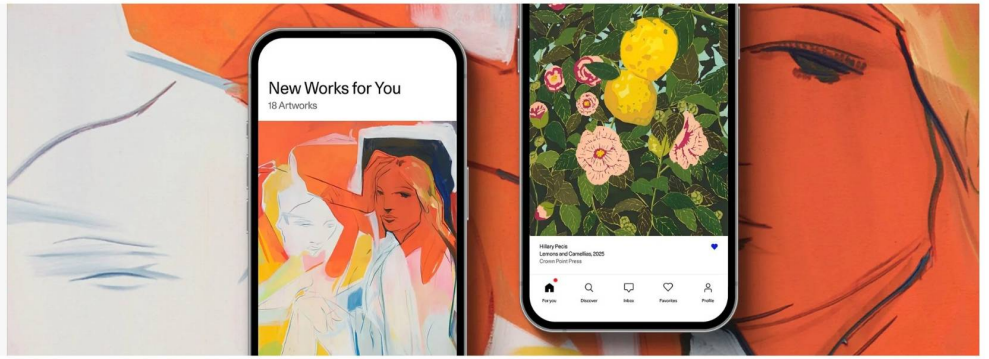
For Art Paris 2027, Simon Degroot is developing a new body of work centred on folding, flattened forms and spatial transformation. Building on his established language of geometric abstraction, the forthcoming paintings investigate new relationships between surface, structure and dimensionality. Potential sculptural works in wood would extend these ideas into physical space, creating a dialogue between painted illusion and tangible form.



Simon Degroot, 2024. Ipswich Art Gallery, Photography: K. Sheehan

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