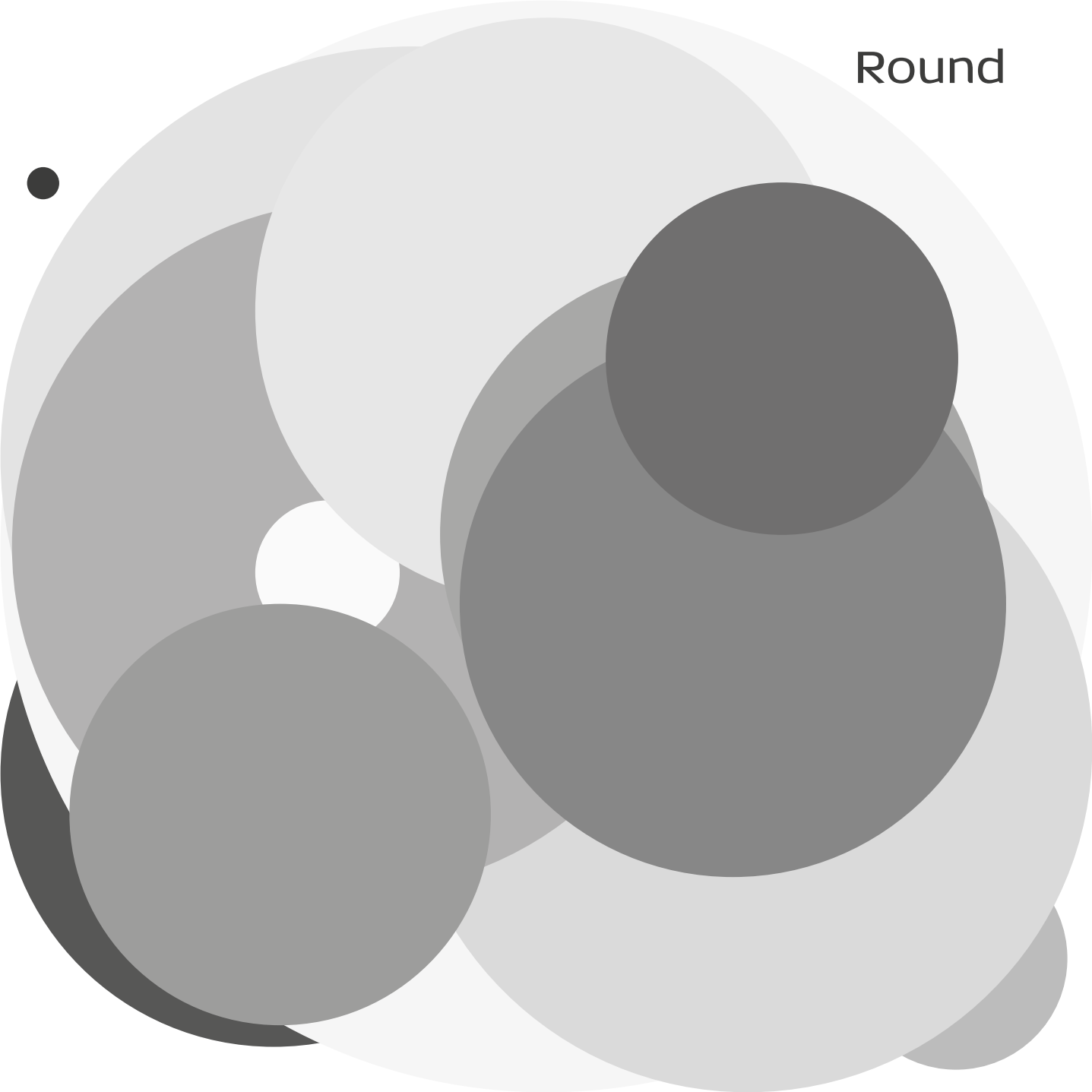


Round



Round

Wollongong Art Gallery
New South Wales
Australia

Gallery 2, Mercury Gallery
30 June – 17 September 2023

Coordinated by Lisa Jones and Tom Loveday
Catalogue design: Richard Glover

- Round is an artist-led exhibition by mid-career artists whose practices include painting, sculpture, construction, installation and video, incorporating diverse media, materials and colour. The artists' work examines 'roundness' — exploring interpretations of circularity, curvature, bending — through exploration of shape, space and colour. Round highlights the problems, questions and answers of individual art practice, whilst collectively reflecting broader themes and subjects of popular culture, current affairs and global politics.

Artists: Andrew Christofides, Richard Dunn, Lynne Eastaway, Daniel Hollier, Pollyxenia Joannou, Lisa Jones, Tom Loveday, Hilarie Mais, Dani Marti, Al Munro, Eugenia Raskopoulos, Jacky Redgate and Nuha Saad.

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ART GALLERY



- Round is the third in a series of exhibitions in which artists respond collaboratively to a brief. Each of the three artist-led exhibitions involves a collective approach, with discussion among the artists. The brief is a simple description of materials or, in the case of Round, a single word; as a starting point for improvisation, much like live jazz performance yet developed within art practice.

There are so many ways that the term round can be interpreted, including the obvious forms of curved geometry but also the less obvious linguistic complexities, figures of speech, metaphors and linguistic quirks and confusions. Despite its multivalent meaning, or perhaps because of it, round has become an oddly amplified word in English. Below is a list of just a few of the ways that the meaning of “round” expands, diversifies and becomes confused:

- Circle, spiral, helix, spherical or simply curved or with rounded corners – not rectilinear.
- As roundness, fullness, completeness – and, like many words, it implies its opposite, incompleteness, as in “rounded up or down,” “rounded off,” or “round about.”
- As around, ‘round or around and the limits of meaning – or simply round about as nearby. The abbreviation or “around” to “round” has led to a merging of meaning and loss of clarity.
- As a return (or eternal return) – cycling, revolving or coming back as in “rounding on” someone of something. This meaning is often forgotten in dictionaries.
- Rondo or round in music – harmony and dis-harmony. The return to the beginning or “coda.”
- The rounded visual pun or joke, such as “Portable Hole” (McKimson) and the meaning of geometric round in popular culture, such as well-rounded, bloated perhaps or “globalised.”
- Philosophical and art theoretical terms that allude to round either specifically or in some abstract sense such as Détournement, Deconstruction and other theoretical

approaches to popular culture and language.

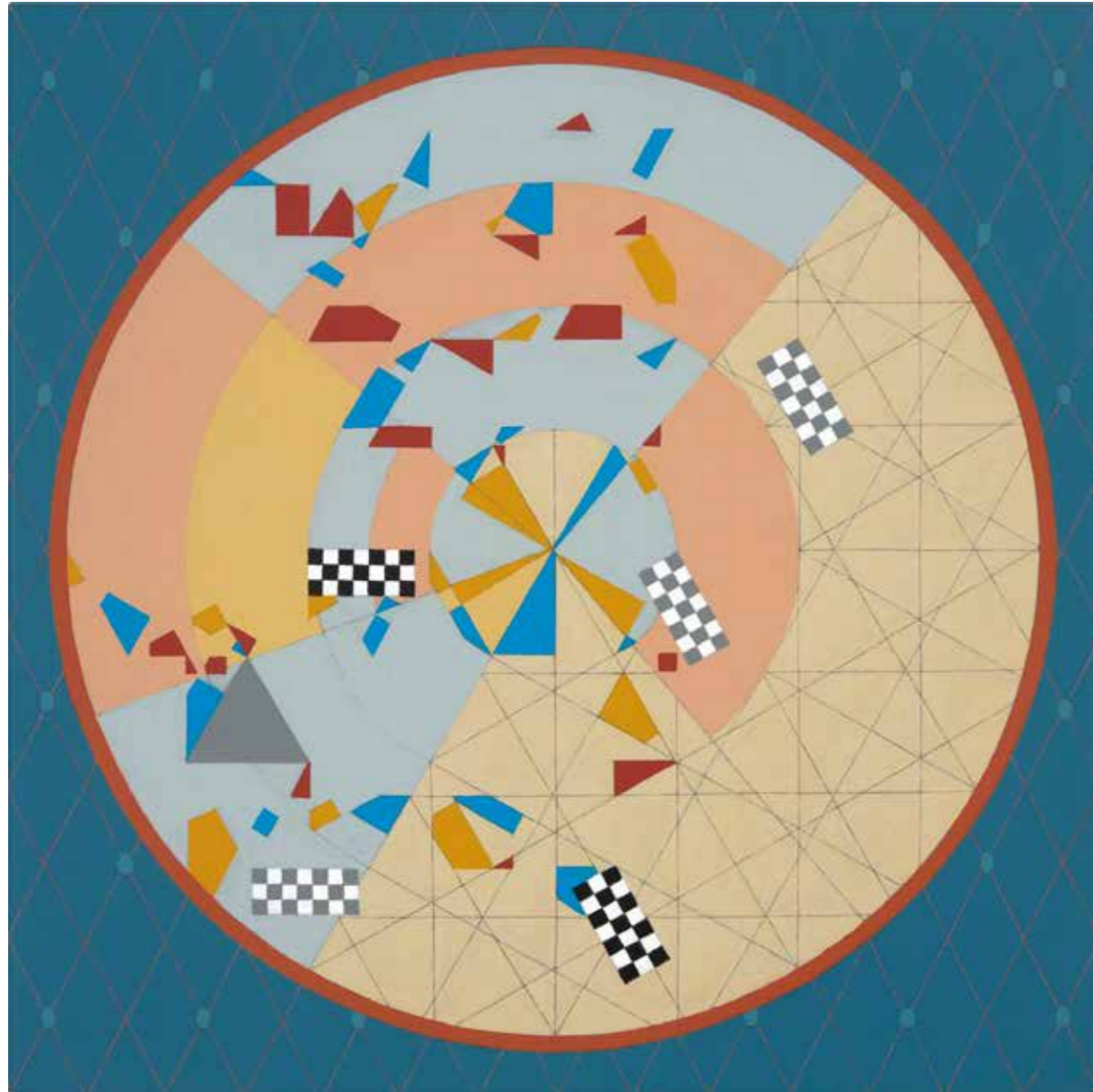
- Round (or around) the bend – madness, beyond the limits of normality, acceptability or sensibility.
- Merry-go-round, motion, repetition and difference and nausea similar to round as a return.

Of course, there are many others too numerous to list here and yet the most obvious use of Round is to think of it as symbolically curved and coded as a metaphor – the very planet we all live on. Moving in a circle which is to say around a planet as it rotates might seem like standing still but it is actually motion that is constantly changing and indeed returning the motion to where it began. And so, the curved plane of motion of constantly accelerating orbiting objects can itself be considered a dynamic ground plane where the fundamental elements of geometry are different to those of the imaginary flat plane found in the X, Y and Z of three dimensions. The curved plane is a limit to our existence in the form of the curved terrestrial horizon. To make art that embodies roundness either in a prosaic or a figurative way (or indeed both) is to make a work within the terrestrial ground plane. Why is this important? Because it embodies a sustainable form of thought – one that might help us.

It is perhaps needless to say that each of the artists in Round approaches roundness in a different way yet that difference is part of the way that the collective exhibition paradoxically also exhibits its unity. Before noting each artist’s work, I want to mention that since the art and art writing of the mid 20th century, it is no longer tenable for artists to propose that their work means what they claim it should or could mean. Artistic genius is no longer vested in the expression of prosaic meaning but instead is founded in the creation of aesthetic affect allowing the viewers to, as the theorists say, “complete” the work by discussing it. Art thereby returns to the collective and creates value for its community.

Tom Loveday 2023

Andrew Christofides



- When I first thought about this I imagined the perfect round, a circle, then the roundness of circular forms and then about the idea of moving around and around. In the 1970's I made works titled 'Random Game Sequence' that were of elements moving across gridded fields in which barriers were encountered and their course altered. During the 1980's I altered the grid to a triangular one that added more dynamic movements to elements across a hexagonal field.

With the paintings in this exhibition I have cropped the hexagonal field to form a circular format and the elements move across a field of overlaid grids. When elements come into contact with a grid or a barrier this alters their direction and also generates an additional shape.

These works are titled 'Interrupted Fates' because I feel there is a parallel between these moving elements and the fates of so many humans whose fate is interrupted by the cruelties of the world.

- Andrew Christofides was born in 1946 in Cyprus and migrated to Australia in 1951. He initially studied Economics (1968–71). He travelled to Cyprus and the United Kingdom, where he lived, from 1974 to 1982.

He studied Fine Art at the Byam Shaw School of Drawing and Painting (1974–75) and the Chelsea School of Art (1975–78) in London, where he received a Rome Scholarship and a studio residency at the British School in Rome (1978–79), followed by the Picker fellowship in Painting at Kingston Polytechnic, London (1979–80).

He has had 37 solo exhibitions in New York, London, Rome, Sydney, Canberra, Melbourne and Adelaide. He currently lives and works in Sydney. He is represented by King Street Gallery on William, Sydney and Charles Nodrum Gallery, Melbourne.

Interrupted Fates, 2022, acrylic on polyester canvas, 36 x 36 cm



- Round describes a curved form without sharp corners, a contoured surface not necessarily of any geometric structure. That is already quite suggestive! In this way it is unlike most things we see on gallery walls, particularly paintings where everything within them is determined by their regular formal rectilinear boundary. So 'round' could suggest an assault on these objects. But also, 'round' is just a word that can carry many meanings: in speech, for numbers, a musical type, a place, an action, and so on. Language is its other formal, and abstract, reality. What a useful idea then, and what a useful word to which can be attached so many suggestive meanings.
- Richard Dunn was born in Sydney, studied architecture at the UNSW and painting at the Royal College of Art, London. He lived and worked for ten years in London and Paris, and in New York as P.S.1/MOMA Fellow with extended periods in Düsseldorf as Guest-professor, Kunstakademie Düsseldorf, in Chemnitz, Berlin, and in Edinburgh as External Examiner, Edinburgh College of Art. He participated in five international Biennales and was the subject of a solo exhibition at the Art Gallery of New South Wales, and two German museum exhibitions, numerous solo and group exhibitions in Australia, Germany, Scotland, Scandinavia, Poland, USA, Japan, India and South East Asia. Richard Dunn contributed to the conception of Sydney College of the Arts in 1977 and was director of the new Sydney College of the Arts 1988-2001 and University of Sydney Artist-in-Residence and research professor until 2011. The work is post-conceptual, 'ideas' art, allowing the use of diverse media and means to address different ideas as ways of understanding being in the world.

Richard Dunn exhibits with Charles Nodrum Gallery in Melbourne and Annette Larkin in Sydney.



- ROUND,
a very difficult form to disrupt easily.
ball bounce bubbles moon sun no angles

No way in or out until,

Geometry!

angles, degrees, pie charts, a gambling wheel, errors of the hand and
.... scissors!

ROUND, the most difficult and confronting form/shape for me in this series of group dialogues/exhibitions. No corners to cut, no straight lines to bump into or deflect. Forced to begin with some very rough and rather gestural pencil sketches I try to imagine myself into this perfect rotating and never ending space. To leave the beautifully crafted wooden object, a last resort for more familiar ground of collaged canvas and linen. Still in foreign territory but at last, a break with the edge.

- Lynne Eastaway studied at The National Art School before completing her Master of Fine Art at UNSW. Eastaway has held solo exhibitions across Australia since 1970's having first exhibited with Sydney's historically renowned Gallery A. Recent group exhibitions include: Square at May Space, Sydney and 5 Walls, Melbourne, along with others at: Tin Sheds Sydney, UTS (Bakers Dozen), Woollongong (Visions of Utopia), Factory 49, SNO, Gallery 9, GCS Gallery, Airspace Sydney, NAS Drawing shows, and various exhibitions in France, Berlin, The Netherlands and Minus Space, New York.

She is represented in the collections of The National Art School, Curtin University, Wollongong University, Artbank and the National Gallery of Victoria and collections in Europe and America.

Disc I, 2023, acrylic on wood panel, 40 cm diameter (one of five pieces)

Daniel Hollier



- Egg Painting, is an idea that has been incubating for a few years now, with time and circumstance fortuitously converging for it to feel suitable for 'Round'. Egg Painting celebrates the simple gesture of a child's craft activity with the heroism and sincerity reminiscent of Abstract Expressionism. The use of Egg Tempera to paint the egg completes the circular idea of both material and support beginning and ending together.

Whilst roundness was not the conscious starting point for the work, it is the poetic ending in the simple act of the paint going on, round and around the object's surface.

- Daniel Hollier lives and works in Sydney, Australia. Working primarily with ideas of Observation and Ambiguity within the field of Painting and Sculpture. Hollier's practice employs a range of contradictory processes and attitudes that celebrate the Minutiae of the Everyday.

Hollier teaches Drawing at Sydney School of Architecture, Design and Planning, Sydney University. His work is represented in Collections in Australia, Holland and U.K.

Untitled Egg Painting #1, 2023, egg tempera and acrylic on egg, 5.5 x 4.5 cm

Pollyxenia Joannou



- Working on the pieces for ROUND was a challenge as I seldom work in the round. At first, I attempted these four pieces in felt as I wanted a certain tactility and fragility to counter the geometric shapes. I then moved onto wood circular panels using the same geometric shapes. The darkness of the palette allowed me to explore an unknown story for the viewer and myself, by using tactility and simplicity of the shape as opposed to a harder surface with no light.

I seek in my work a quiet corner — to pause or rest before moving on. I attempt this through my palette, a balance of aesthetic via shapes, line, repetition and materiality.

“Pollyxenia works at the intersection of materiality, ideographic and modernist forms, whilst drawing on an Eastern perspective and Cypriot heritage” (Donna West Brett).

To arrive / Far from what is familiar / Bringing what is familiar / The past / The future / The unknown / The hybrid

- Pollyxenia Joannou completed an MA in Communication Design from Central Saint Martins, a BA Visual Arts Degree from College of Fine Arts (UNSW), Sydney, and Visual Art Certificate from East Sydney Technical College. Joannou has received the Redland Art Prize, NSW Travelling Art Scholarship and The Dyason Bequest from The Art Gallery of NSW. Residencies awarded include: The Arthur Boyd Residency, Italy (Australia Council), The Moya Dyring Residency, Paris (AGNSW), The National Art School Onslow Storrier Residency, Paris (2006 and 2017), DRAWinternational, Caylus, France, WASPS Studios, Glasgow, UK, The Gunnery Studio, Sydney (NSW Ministry for the Arts). Collections include: Art Gallery NSW, Artbank Australia, University of Sydney, Redland Art Gallery, and private collections in Australia, New Zealand, Hong Kong, Europe, and the UK.

Round II, 2021, acrylic on birch panel, 40 cm diameter (Photograph: Richard Glover)



- “A Globe (according to the Mathematical Definition) is a perfect and exact round Body, contained under one Surface. Of this Form (as hath been proved) consists the Heavens and the Earth: And therefore the Ancients with much Pains, Study and Industry, endeavouring to imitate as well the imaginary as the real appearances of them both, have Invented two Globes: the one to represent the Heavens, with all the Constellations...”

(Joseph Moxon, 'A tutor to astronomie and geographie, or, An easie and speedy way to know the use of both the globes', 1659, https://www2.sl.nsw.gov.au/archive/curio/exhibit/590/storiesc049.html?from_collection=2&page=4#detail)

- Lisa Jones is an artist, artist-curator and collaborator living and working on Gadigal land (Sydney). Jones' work explores drawing, sculpture and video. Jones studied at Goldsmiths, University of London and Wimbledon School of Art before completing an MFA from the University of Newcastle-upon-Tyne and an MVA at Sydney College of the Arts. Jones has exhibited nationally and internationally in solo and collaborative project shows in institutional spaces, artist-run-initiatives and commercial galleries.

Jones has been a finalist in the Kedumba Drawing Award, Adelaide Perry Prize for Drawing and Hazelhurst Art on Paper Award. Her works have been acquired by Artbank, Macquarie University Art Gallery, and the Jacaranda Acquisitive Drawing Prize. Recent exhibitions include the National Art School, Tin Sheds Gallery, Artspace Mackay, May Space, Sydney and Drawing Projects UK. Jones is represented by M Contemporary, Sydney.

Volume, 2023, graphite, gesso, paper, glue, 40 & 60 cm diameter approximately (Photograph: Richard Glover)

Tom Loveday



- The painted works for Round are titled “Assisted Synaesthesia.” They are geometric abstract works that included circular features. Each has a specific added “flavour” intended for smell. Viewers are urged to sniff while looking closely at the art works.

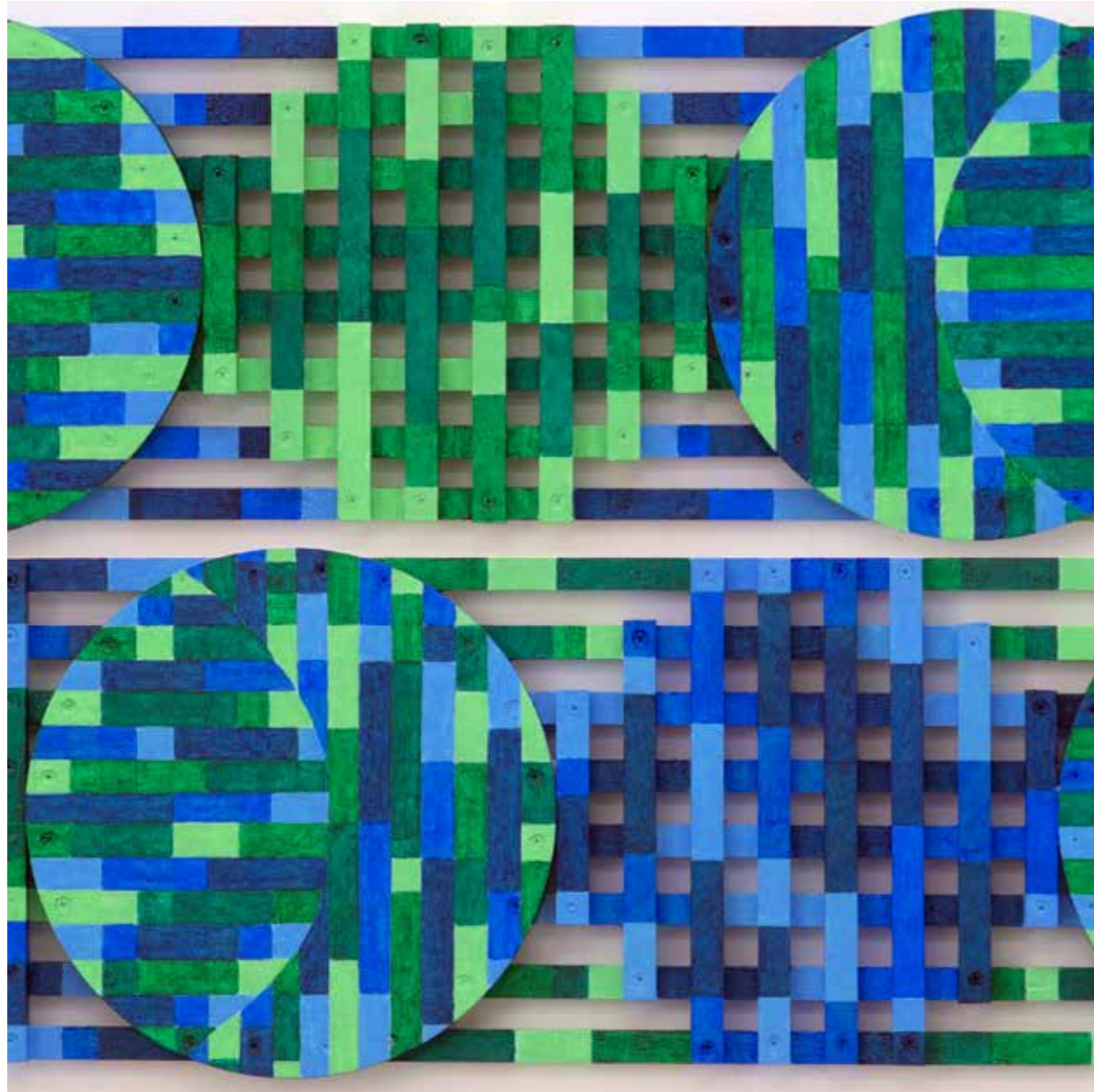
Also exhibited with Round is a video work. The video is an immersive psychedelic abstraction with a sound track titled “The World As I See It.” It configures the world as a dynamic emergent roundness in colour and geometry. It could be thought of as a picture of the “becoming” roundness of the world, a process that continues despite the apparent permanence in everyday experience.

- Tom Loveday is a contemporary artist living in Sydney. His work includes painting, video, performance, installation and curatorial projects. Loveday’s main interest in painting and video art is colour and geometry with works ranging from op-art influence to hard-edged geometric abstraction and psychedelia. Detailed images and information about Tom’s work can be found at www.tomloveday.net/.

Loveday’s work is held in institution and private collections nationally and internationally including Artbank Australia and University of Western Sydney. He is represented by MAIS WRIGHT Gallery, Sydney.

Assisted Synesthesia 4, Musk, 2023, acrylic on birch panel, 50 cm diameter (Photograph: Richard Glover)

Hilarie Mais



- Round is a
square without corners
circles have no hierarchy
circles roll, float, play
circles can be difficult
circles hide inside
squares
- UK born Hilarie Mais studied at The Slade, University College London and The New York Studio School, New York. Mais began her exhibiting career in New York in 1977 before moving to Australia in 1981. She has had over thirty solo exhibitions nationally and internationally. Mais has taken part in numerous group exhibitions including The Australian Sculpture Triennials 1984, 1987; Australian Perspecta, 1985; The Biennale of Sydney 1986, 1988; Systems End: Contemporary Art in Australia, Japan, Korea, Taiwan 1997; Southern Reflections, Sweden, Norway, Finland, 1998-99; Fathoming: Contemporary Australian Sculpture, National Tour 2002–2004; Forcefields, AGNSW, Sydney 2014; Know My Name NGA, Canberra 2021.

Mais has had survey exhibitions at: Contemporary Art Centre of South Australia, Adelaide and Plimsoll Gallery, Centre for the Arts, Hobart 1990, Drill Hall Gallery, ANU Canberra, 2004 and most recently, Hilarie Mais, Museum of Contemporary Art, Sydney, 2017 which toured to TarraWarra Museum, Victoria and the Drill Hall Gallery, ANU, Canberra 2018.

Mais' practice is a dedicated personal investigation of the post minimalist grid. Her works have both intensely formal and emotionally subjective power, simultaneously embodying the art object, the collective archetype and the intimately personal.

Represented by MAIS WRIGHT Gallery, Sydney.

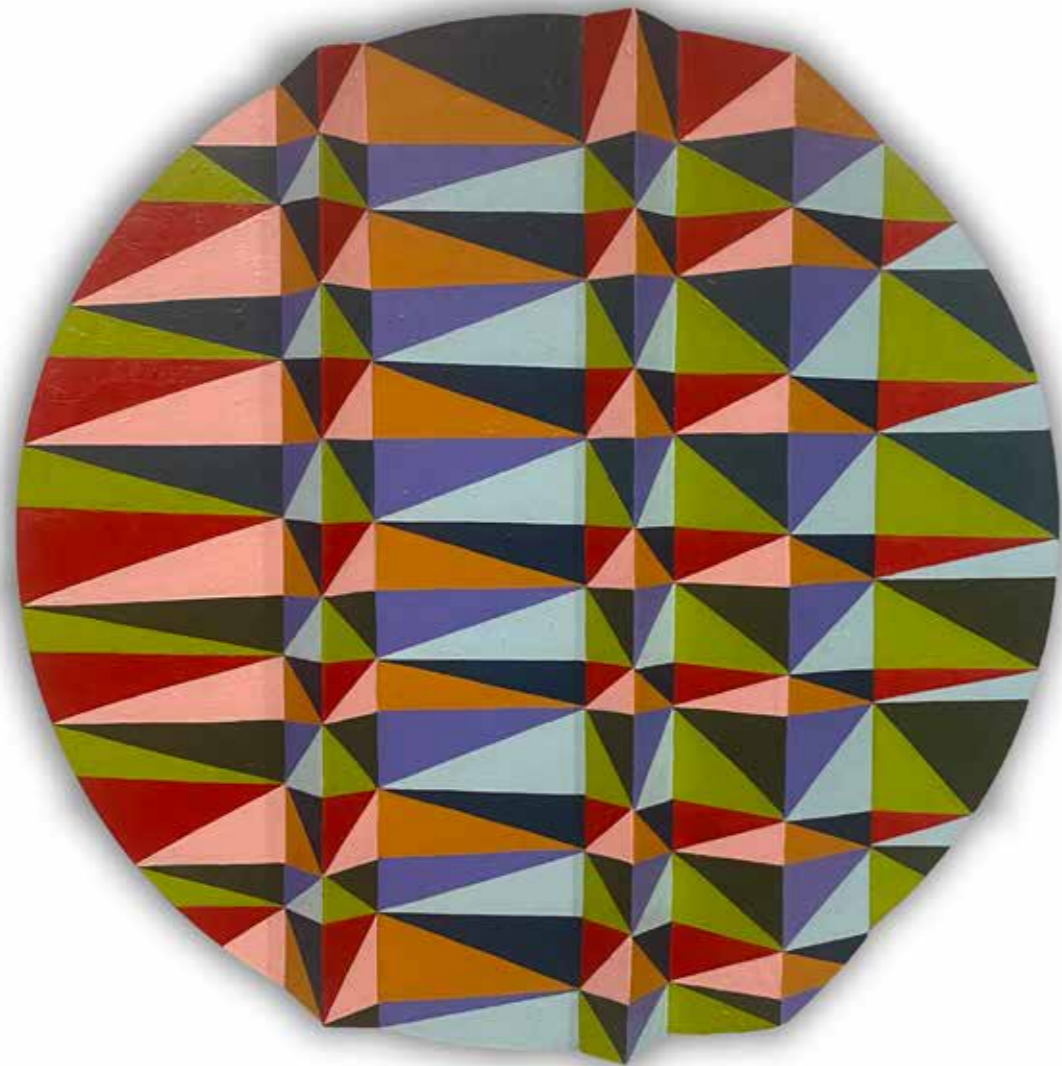
Nomad Circle, 2023, acrylic on wood, 2 units each 30 x 133 x 4 cm (detail) (Photograph: Richard Glover)



- Round reflective polypropylene.
Sitting side by side, hugging, fighting, embracing and repelling.
A Thousand Circles bent, twisted, torn, split, squeezed, melted and even morphed.
Dear, Queer and Vile.
Heat. And Again.
A Thousand Reflective Circles cohabitating in a pointless intention.
A bigger circle of no edges and undefined borders.
Light piercing through or bouncing back.
Always at play. Attentive and lost. POINTLESS.
- Dani Marti was born 1963 Barcelona, Spain. Lives and works in Australia and Catalonia. Marti works across video, installation and public art. Each work constitutes an intimate portrait of an encounter, challenging conventions around portraiture. His unorthodox woven and filmic works turn to wider notions of portraiture and sexuality in Modernism, Minimalism, and geometric abstraction. Since 1998, Marti has held over 40 solo exhibitions. Recent group exhibitions include *Friendship as a Way of Life*, UNSW Galleries, Sydney (2020); *Black Sun*, at Perth International Art Festival (2016). The first major monograph of his work has been published by Hatje Cantz (2012).

Recent group exhibitions include: *Friendship as a Way of Life*, UNSW Galleries, Sydney (2020); *Adelaide Biennial* (2014), *Videonale-14*, Kunstmuseum. ECONOMY, CCA Glasgow, and *Stills*, Edinburgh, UK (2014); *Let the Healing Begin*, Institute of Modern Art, Brisbane (2011); *Social Documents: The Ethics of Encounter*, Stills Gallery, Edinburgh (2010); *Vocal Thoughts*, Contemporary Art Center of South Australia, Adelaide, SA, (2010); *Cinema X: I like to Watch*, Museum of Contemporary Art, Toronto (2010). His work is represented in Australia's major public galleries, as well as private collections, nationally and internationally. Dani Marti is represented by DMG, Sydney; GAG, Adelaide; Arc One, Melbourne.

Pointless - Blanc Cendrós, 2022, customised reflectors, glass beads on aluminium frame, 128 cm diameter x 28 cm depth



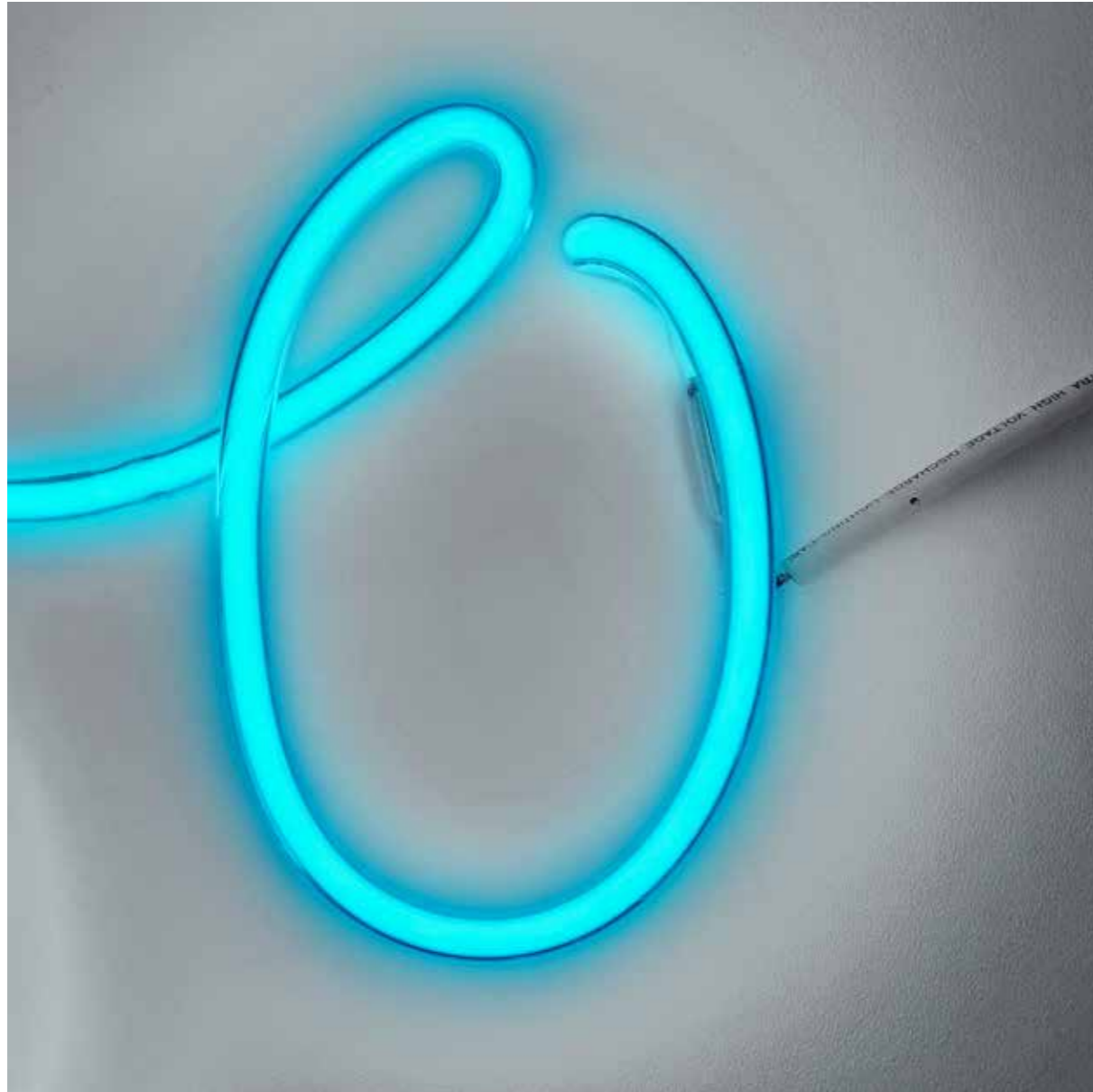
- These works continue my investigation into the relationship of abstract painting to textile structures and design. The round substrate acts in tension with the painted pattern; it creates a work which looks like it is a partial view – a view through a window or porthole – onto a larger field of pattern and form.

By including fold-like corrugations in the artwork's physical structure, I aim to activate the viewer's experience of the space and time of the painting. As the viewer moves around each work, areas of pattern are revealed or hidden, allowing the experience of the pattern, colours and forms to change according to the viewer's movements.

- Al Munro is a Canberra-based artist whose work spans painting, drawing and textile media. Her art practice and research draw on diverse fields including artistic abstraction, mathematics and philosophy to explore the relationships between visual art, craft and design. Current works explore the relationship of painted pattern, to textile structures and the viewer's experience of space and time. Al has exhibited widely throughout Australia and internationally, and her work is held in public and private collections.

Regular/irregular (round 1), 2022, acrylic paint on boxboard and birch panel, 50 cm diameter

Eugenia Raskopoulos



- Words go round and round and round and round and round and round in my head.

The conceptual parameters of her work are concerned with identity politics, the body, gender, sexuality and difference, language, translation and scribing. These threads weave in and out of her work, her use of politics and the poetics are equally important in her work. Due to her experience as a migrant the political for her means being informed and socially active in the world. Her journey as an artist is one of searching and continuous investigation on issues of the 'other', where there is no ultimate conclusion. Her work explores the margins of photography and video, an interdisciplinary zone that synthesizes performance, transcription, neon and installation.

- Eugenia Raskopoulos was born in Czechia. Her parents returned to Greece at the end of 1959 and in 1963 moved to Australia. Education: BA, SCA, University of Sydney (1977–79); MFA, UNSW Art & Design, (1993); PhD, UNSW Art & Design (2011).

Raskopoulos has exhibited for 40 years: *Know My Name*, NGA (2021). *Shadow Catchers*, AGNSW, Sydney (2020). *The National*, Carriageworks. *Endless Circulation TarraWarra Biennial*, TarraWarra Museum of Art (2016). *Footnotes*, AGNSW (2012). *Image Anxiety*, PhotoEspaña, Madrid's International Photography and Visual Arts Festival (2012). Her work is represented in Australia's major public galleries, as well as private collections, nationally and internationally.

2003 AGNSW Residency, The Cite Internationale des Arts, Paris. 2004 Winner of the prestigious *Josephine Ulrick & Win Schubert Photography Award*. 2004 *Western Sydney Fellowship*, NSW Ministry for the Arts. 2006 MOMA *Scholarship for The Feminist Future*: Conference, MOMA, New York. *Eugenia Raskopoulos'* monograph was published by Power Publications and Formist in 2019. She lives and works in Sydney. Raskopoulos is represented by MAIS WRIGHT Gallery, Sydney.

Self-portrait neon detail, 2023 (Photograph: David Cooper)



- My research into movement, mathematics and light in my photographic installation, *Light Throw (Mirrors) Fold #1-10*, 2014-2015 and *Hold On*, 2019-, has led me to the work of Belgian abstract artist and forerunner to the avant-garde Georges Vantongerloo and British constructivist Marlow Moss an influential figure in the European avant-garde, who knew Mondrian. I unexpectedly found a personal connection to Moss through a family snapshot in Cornwall, just prior to my family's migration from London in 1967 where Moss lived. Vantongerloo's sculptures 'deploy in solid form the language of horizontal and vertical relationships seen throughout DeStijl art' and 'often from carefully plotted geometrical diagrams. (MOMA). For the exhibition 'Round' I have made a reconstruction of Vantongerloo's sculpture *Construction in a Sphere*, 1917-1918 from reproductions of drawings and photographs, as a perceptual question to understand how he made the construction of volume relations in a sphere, as well as relating to broader research project engaging with a feminist critique, migration, and modernism.
- Born in London 1955, Redgate emigrated to Australia in 1967 where her career evolved through the divergent contexts of late modernism, 1970s feminism, minimalism, and conceptual art. A common thread in her work is an interest in the differences between various systems – be they personal, such as snapshots, or impersonal, such as mathematics. The use of photography in combination with sculptural practice has been particularly crucial to her as a tool for examining the way we perceive and construct the world around us. Her work explores the interplay of systems of perception and representation, particularly in relation to photography and what occurs in the translation of the three-dimensional world into two-dimensional images. Her work engages with modernism and feminism more generally, which have a continuing relevance.

Artist representation: ARC ONE Gallery, Melbourne and Gallery Sally Dan-Cuthbert, Sydney.

Construction in a Sphere (after Georges Vantongerloo, 1917-1918), 2023, birch plywood, acrylic paint, 17 cm diameter and photocopy templates enlarged to scale on a plinth



- To be in the round is to exist in real space, or be an interruption to space, a presence. A straight line takes you from A to B, while a round one takes you from A back to A. A round or circular line is no less eventful than one that is straight. A round line can however lead one astray and into folly. A curved line gives definition to the ornamental and the fanciful. There is a tension between the straight or minimal and the round and decorative – a tension I am drawn to but find difficult to resolve.
- Nuha Saad works in the areas of sculpture and public art. Saad has exhibited extensively in both solo and curated exhibitions in institutional and commercial galleries and her public works include large scale commissions for Councils, Government Agencies and private developers.

Saad is intrigued by how our thoughts and behaviour are often influenced by unconscious reactions to spatial and colour stimuli. She believes in the positive and transformative power of colour and is fascinated by the possibilities colour combinations present and our immediate emotional responses to colour. In Saad's works ordinary architectural elements are de-contextualised and reworked to explore how spatial features and colour can work together to construct a sense of place or cultural identity.

Saad completed a Master of Visual Arts at Sydney College of the Arts and a Bachelor of Visual Arts at City Art Institute (now UNSW Art and Design). Nuha Saad has been awarded an Australia Council Grant and NSW Ministry of the Arts Studio Residency and has been short-listed for numerous national prizes including the Ravenswood Women's Art Prize, Deakin University Small Sculpture Award, Woollahra Small Sculpture Prize and Paramor Art + Innovation Prize. Saad's works are held in the collections of Artbank, ANZ Australia, City of Sydney, Randwick City Council, Royal Melbourne Hospital and private collections in Australia and the US. Nuha Saad is represented by James Makin Gallery, Melbourne.

The Folly of Purple, Orange and Blue, 2023, acrylic on wood, 2 posts: 180 (h) x 25 x 25 cm & 160 (h) x 20 x 20 cm (Photograph: Richard Glover)

Round

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Round

