

**Circleworks**

**Fulli Andinopoulos  
Louise Bourgeois  
Julian Martin  
Linda Puna**

**Curated by Trent Walter /  
Negative Press**

**Arts Project Australia**



Fulli Andrinopoulos  
*Untitled*, 2021  
ink on paper  
19 x 18.5 cm

The first thing to say about the artworks in *Circleworks* is that they aren't really circles. You could describe them as circle-like and that would be a more accurate description, but it only tells part of the story. While the connections between the works are predominantly formal, what you see in this exhibition are constellations of meaning derived from each artist's lived experiences, manifested through their chosen materials and combined with what we—the audience—ascibe to them. This is true of all artworks and their reception, but it comes to the fore in *Circleworks* because of the formal repetition of this circle-like motif. It invites us to consider the material and conceptual elements of each work individually, as well as the connective tissue that forms between and among these works by Fulli Andrinopoulos, Louise Bourgeois, Julian Martin and Linda Puna.

The second thing to say is that the decision of what has been included—and by implication what has been excluded—in this exhibition reflects my personal subjectives, practices and processes. This seems like an obvious statement about curation, but in making an exhibition with a seemingly wide-open categorisation for inclusion, why draw the line at these four artists' works? For me, curation—and all forms of artmaking—is a process that involves collaboration, discussion, research, doubt, continuous reassessment, instinct and material feeling. These last two processes, instinct and material feeling, are closely connected and are of great significance to my world view. My experience in art is mostly through materials, and predominantly through the materiality of printmaking: paper, ground, ink, copper, etc.

There are so many instances in the studio, as an artist, curator or collaborative printer, where I act on instinct. Sometimes it is to provoke a response when the momentum of a work or project has becoming inert; other times it is in response to being *in the moment*, which requires spontaneity. In both instances, material takes over and conventional thinking about the implications of actions is deferred. Sometimes an understanding of what took place only manifests hours, days, or months afterwards. Other times it is instantaneous. This type of instinct cannot be underestimated in art. It is not a lazy, inactive kind of process. Instead, I would describe it as an active openness: a willingness to allow a collision of concepts and elements, and to reflect on their significance to the work at hand. Later, these elements may be recombined until another arrangement is made. This process is repeated, sometimes towards success and sometimes towards perceived failure, but always moving on. In this sense, an active openness is a continuous movement outwards. For me, it is informed by my own lived experience of working with visual material over the past two decades. In adopting this approach, I'm interested in making the art *work*.

So, it is clear from the outset that I have some biases: I'm drawn to works on paper, mostly printmaking, and to an artistic and curatorial method that privileges a form of instinct. So why include Julian Martin's ceramic works



Linda Puna  
*Ngayuku Ngura (My Home)*, 2021  
screenprint and synthetic  
polymer paint on paper  
56 x 76 cm

*Untitled* (2018) and *Untitled* (2019)? For me, they engage with two key texts that expand an understanding of printmaking. José Roca's notions of the *graphic unconscious* expands the language of printmaking beyond medium specificity, while Georges Didi-Huberman's writings on the *empreinte*, literally translated as imprint,<sup>1</sup> consider the neglected history of art as it relates to *imitation* or *mechanical processes* seen to be outside of *artistic knowledge*.

Martin began making art at Arts Project Australia at age twenty, in 1988, and is renowned for his pastel drawings, bold and graphic in their abstraction. His glazed earthenware works share some of these forms, yet where recent drawings focus on a restrained series of motifs the ceramics are multifarious. They are like pebbles that have been collected from a shoreline and arranged into careful compositions of colour and form. The tension between the matte surface of Martin's pastel drawings and the reflective, textured surfaces of the glazed earthenware is compelling. José Roca writes: "When print processes are mobilized, even if inadvertently or unconsciously, by artists working in various media, the term print can be reclaimed, referring once again to a series of actions rather than to a stable substantive, to a process instead of a product."<sup>2</sup> Reflecting on the production process of these works, I picture Martin forming the clay in his hands, a type of mould from which each form is cast.

This relationship between printmaking and sculpture can be evoked through the relationship of the sculptural mould to the print matrix: it is the mould or matrix from which sculpture, ceramics or prints are cast. Sculptors have made great printmakers and vice versa. Louise Bourgeois made her first prints in the 1930s as greeting cards for family and friends and went on to study lithography and painting at the Art Students League after moving to New York in late 1930s. Though she would take large breaks from printmaking, it was a medium she returned to throughout her career. Across her lifetime Bourgeois made 1,575 compositions in print. Among these are many state proofs, where Bourgeois reworked a plate to change its composition and from which another variation of her motifs would emerge: an active openness. In 1990, she gifted her complete printed oeuvre to the Museum of Modern Art in New York, which keeps an archive of this printed material online. In this archive, you can see the progression of *Reply to Stanley Hayter* (1996) from a pair of ink, pencil and watercolour drawings made in 1970 to the impression on display as part of *Circleworks*. Stanley Hayter ran a renowned print workshop in New York, Atelier 17. Bourgeois worked there in the 1940s (among many other émigré artists) on engravings, but found the process of making long curved lines difficult. *Reply to Stanley Hayter* seems to signify an achievement, a 'see what I can do' moment long after she'd left Hayter's workshop. It is a technically dazzling work and the iconography fits into a categorisation of abstraction within Bourgeois' practice. There also remains a biomorphism: the circle-like form being equally an eye, a cocoon, a bodily vessel.

Linda Puna's series *Ngayuku Ngura (My Home)* (2021), was made in the community of Mimili. More specifically, the works were made at Mimili Maku Arts, an Aboriginal owned art centre in the Anangu Pitjantjatjara Yankunytjatjara, or APY, Lands. Geographically, the community is located 477 kilometres south-west of Mparntwe (Alice Springs), a roughly six-hour drive mostly on bitumen with the final stretch on dirt. Puna is clear about her iconography:

It's kapiku Tjukurpa (water story), a water tank. Today we mainly use water tanks for our water. The other artists often paint rockholes from out bush, but I spend most my time in community, so I paint the water tanks. I love their shapes and patterns. Every house has one, and the kids like to swim in them!<sup>3</sup>

I feel privileged to have watched Linda paint. With a board resting in her lap, she moves the acrylic onto the paper or canvas in broad, gestural strokes. What makes Linda's approach unique is that she doesn't use a palette; instead, she mixes all the paint together directly on her substrate. The results are varied and lively surfaces, a palimpsest of the colours Linda sees around her. She painted the water tank motif that features in her works in *Circleworks* directly onto a screen that was flooded with a screen filler and then washed out. Linda, perched up high in her mechanical wheelchair, whooped with excitement as she gave directions as to the orientation of her painted backgrounds and as each print was pulled.

There is a similar repetition in the works of Fulli Andrinopoulos. My first encounter with Fulli's works was in the stockroom at Arts Project Australia. They were a revelation. Intimate in scale yet containing multitudes, Andrinopoulos' drawings in pastel and ink are devotional in their exploration of her repeated subject matter. We may never know what the iconography means to Fulli, yet its significance compels her to return to it over and over. The edges of her forms are porous, supporting a transformative view of the circle-like forms that inhabit these works. The repetition in form also draws the viewer's attention to the material qualities of the work: from the translucent nature of ink to the impenetrable scumble of layered pastel. Each impression is an imprint of Andrinopoulos' hand, a record of processes outside of artistic knowledge.

Roca's explanation of the *graphic unconscious*—wherein print can refer to 'a series of actions' and to 'a process instead of a product'—offers a way to draw together the disparate material, conceptual and contextual elements of the artworks in *Circleworks*: from the shifting grounds of Linda Puna's works on paper to the evolved state proofs of Louise Bourgeois' *Reply to Stanley Hayter*, the reconfigurations of Julian Martin's ceramics to Fulli Andrinopoulos' variations of circle-like forms. It can also be extrapolated out to the iterations of *Circleworks* itself: the exhibition, the publication, its presence on social media and in each viewer's memory. Each artwork and each version of *Circleworks* is a continuous act of openness, moving around and outwards like ripples in circle-like formations.

#### Endnotes

1. *Empreinte* in its original French conveys a broader range of meanings to incorporate print, impression and trace.
2. José Roca, “The Graphic Unconscious: Or the how and why of a Print Triennial,” in *Philigrafika 2010: The Graphic Unconscious*, edited by José Roca (Philadelphia: Philigrafika, 2010), 100.
3. Interview with the author by email (moderated by Anna Wattler, art centre manager, Mimili Maku Arts), 15 March 2022.

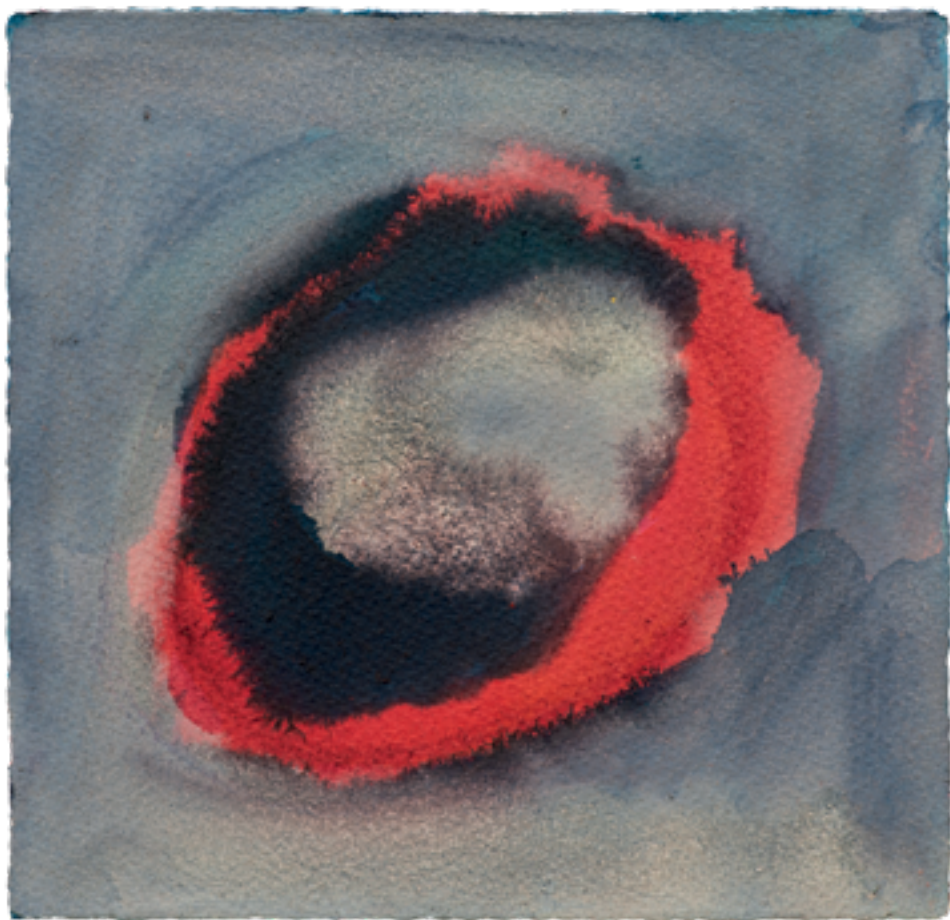
## Circleworks



Linda Puna  
*Ngayuku Ngura (My Home)*, 2021  
screenprint and synthetic  
polymer paint on paper  
56 x 76 cm



Julian Martin  
*Untitled*, 2019  
glazed earthenware  
45.5 x 46 x 1.5 cm



Fulli Andrinopoulos  
*Untitled*, 2021  
ink on paper  
19 x 18.5 cm



Fulli Andrinopoulos  
*Untitled*, 2015  
pastel on paper  
12 x 17.5 cm





Julian Martin  
*Untitled*, 2018  
glazed earthenware  
50 x 50 x 5 cm



Louise Bourgeois  
*Reply to Stanley Hayter*, 1996  
lithograph  
69 x 76.2 cm

- |   |  |   |
|---|--|---|
| 1. Fulli Andrinopoulos<br><i>Untitled, 2021</i><br>ink on paper<br>19 x 18.5 cm | 10. Fulli Andrinopoulos<br><i>Untitled, 2020</i><br>ink on paper<br>8.5 x 8.5 cm           | 18. Linda Puna<br><i>Ngayuku Ngura (My Home), 2021</i><br>screenprint and synthetic<br>polymer paint on paper<br>56 x 76 cm |
| 2. Fulli Andrinopoulos<br><i>Untitled, 2021</i><br>ink on paper<br>18.5 x 19 cm | 11. Fulli Andrinopoulos<br><i>Untitled, 2015</i><br>pastel on paper<br>16 x 16.5 cm        | 19. Linda Puna<br><i>Ngayuku Ngura (My Home), 2021</i><br>screenprint and synthetic<br>polymer paint on paper<br>56 x 76 cm |
| 3. Fulli Andrinopoulos<br><i>Untitled, 2021</i><br>ink on paper<br>18.5 x 19 cm | 12. Fulli Andrinopoulos<br><i>Untitled, 2015</i><br>pastel on paper<br>12 x 17.5 cm        | 20. Linda Puna<br><i>Ngayuku Ngura (My Home), 2021</i><br>screenprint and synthetic<br>polymer paint on paper<br>56 x 76 cm |
| 4. Fulli Andrinopoulos<br><i>Untitled, 2021</i><br>ink on paper<br>19 x 18.5 cm | 13. Fulli Andrinopoulos<br><i>Untitled, 2018</i><br>ink on paper<br>19 x 19 cm             | 21. Linda Puna<br><i>Ngayuku Ngura (My Home), 2021</i><br>screenprint and synthetic<br>polymer paint on paper<br>56 x 76 cm |
| 5. Fulli Andrinopoulos<br><i>Untitled, 2018</i><br>ink on paper<br>19 x 19 cm   | 14. Louise Bourgeois<br><i>Reply to Stanley Hayter, 1996</i><br>lithograph<br>69 x 76.2 cm | 22. Linda Puna<br><i>Ngayuku Ngura (My Home), 2021</i><br>screenprint and synthetic<br>polymer paint on paper<br>56 x 76 cm |
| 6. Fulli Andrinopoulos<br><i>Untitled, 2020</i><br>ink on paper<br>19 x 20 cm   | 15. Julian Martin<br><i>Untitled, 2010</i><br>pastel on paper<br>80 x 61 cm                | Fulli Andrinopoulos<br>Courtesy Arts Project Australia  |
| 7. Fulli Andrinopoulos<br><i>Untitled, 2020</i><br>ink on paper<br>14 x 19 cm   | 16. Julian Martin<br><i>Untitled, 2019</i><br>glazed earthenware<br>45.5 x 46 x 1.5 cm     | Louise Bourgeois<br>Private collection, Melbourne<br>© The Easton Foundation  |
| 8. Fulli Andrinopoulos<br><i>Untitled, 2020</i><br>ink on paper<br>19 x 20.5 cm | 17. Julian Martin<br><i>Untitled, 2018</i><br>glazed earthenware<br>50 x 50 x 5 cm         | Julian Martin<br>Courtesy Arts Project Australia  |
| 9. Fulli Andrinopoulos<br><i>Untitled, 2020</i><br>ink on paper<br>19 x 20 cm   |  | Lina Puna<br>Courtesy Mimili Maku Arts  |

Fulli Andrinopoulos is an established artist whose practice is characterised by her signature floating circular forms. Her small-scale paintings are executed in a variety of media including ink, gouache, acrylic and pastel—ethereal works that resonate with a sense of mystery and emotion. Through considered colour



combinations, mark-making and layering of textures, Andrinopoulos builds depth and space in her compositions, which—when viewed on mass—reveal an endless variation of the circular motif. Andrinopoulos has worked at Arts Project Australia since 1991 as well as exhibiting in numerous group and solo exhibitions. She is currently (2022) touring nationally with NETS Victoria. Public collections include Monash University Museum of Art; her work is also held in national and international private and corporate collections.

Louise Bourgeois (1911–2010) was born in Paris and, from a young age, worked in the family business restoring tapestries. After abandoning studies in mathematics she studied art at École des Beaux-Arts, Académie de la Grande Chaumière, École du Louvre and Atelier Fernand Léger, among other Parisian schools. She moved to New York in 1938 and from the mid to late 1940s worked at Stanley William Hayter's



print studio Atelier 17. With the rise of feminism and a new pluralism in the art world, her artwork found a wider audience. Having become a US citizen in 1951, she was chosen as the American representative at the 1993 Venice Biennale. During her lifetime Bourgeois was awarded many honours for her work, including membership in the American Academy of Arts and Sciences (1981), a grand prize in sculpture from the French Ministry of Culture (1991) and the National Medal of Arts (1997).

Julian Martin is an established artist whose pastel works make a distinctive visual statement. Martin methodically works from photographs and still life to create abstract compositions as a continuous reinterpretation and response to form. Martin has worked at Arts Project Australia since 1988 and has held multiple solo shows in Melbourne, including at Australian Galleries in 1995. Recently, his work was shown in *Nicolas Party: Pastel* at The FLAG Art Foundation,



New York. He has shown in group exhibitions nationally and internationally and has work in significant collections—including Museum of Everything in London, City of Melbourne, Monash University Museum of Art and the National Gallery of Victoria—as well as private collections worldwide. He is represented by Fleisher/Ollman, Philadelphia and Arts Project Australia, Melbourne.

Linda Puna was born in Mimili. Her parents are Puna Yanima and Kunmanara (Shannon) Kantji. Linda began painting in 2006—her style is minimal and depicts the country that surrounds Mimili. Linda has limited movement in her arms and hands and moves around community in her electric wheelchair. After years of



advocacy, she was the first Anangu woman to move back to the remote APY Lands in a motorised wheelchair. She is highly engaged in community and APY Lands politics. With bold drawing and a joyous use of colour, Puna depicts her community, Mimili and the surrounding homelands. Toyotas, windmills, rock-holes, maku (witchetty grubs) and bush footy are some of the motifs that recur in her works, combining contemporary life in community with Anangu Tjukurpa.

Arts Project Australia is a creative social enterprise that supports artists with intellectual disabilities, promotes their work and advocates for their inclusion in contemporary art practice. Fuelled by an unwavering belief in our artists, we're buoyed by the creativity and authenticity that exists in our space and heartened by those who delight in sharing it. Arts Project Australia's gallery showcases and promotes the work of our artists as well as invited local, national and international artists.

Trent Walter is an artist, printer and publisher interested in the intersection of printed matter and contemporary art. Walter's imprint, Negative Press, is a laboratory where printmaking's inherent traits of imprint, impression and repetition are explored, alongside considerations of the attribution of authorship. Recent projects include the ongoing print portfolio and exhibition project *From Australia: An Accumulation* and *NIRIN NGAAY*, in collaboration with Stuart Geddes and commissioned by the 22nd Biennale of Sydney 2020. Walter is a board member of Bus Projects and a PhD candidate at MADA, Monash University.

Circleworks  
Curated by Trent Walter/Negative Press  
19 March – 24 April 2022

Fulli Adrinopoulos  
Louise Bourgeois  
Julian Martin  
Linda Puna

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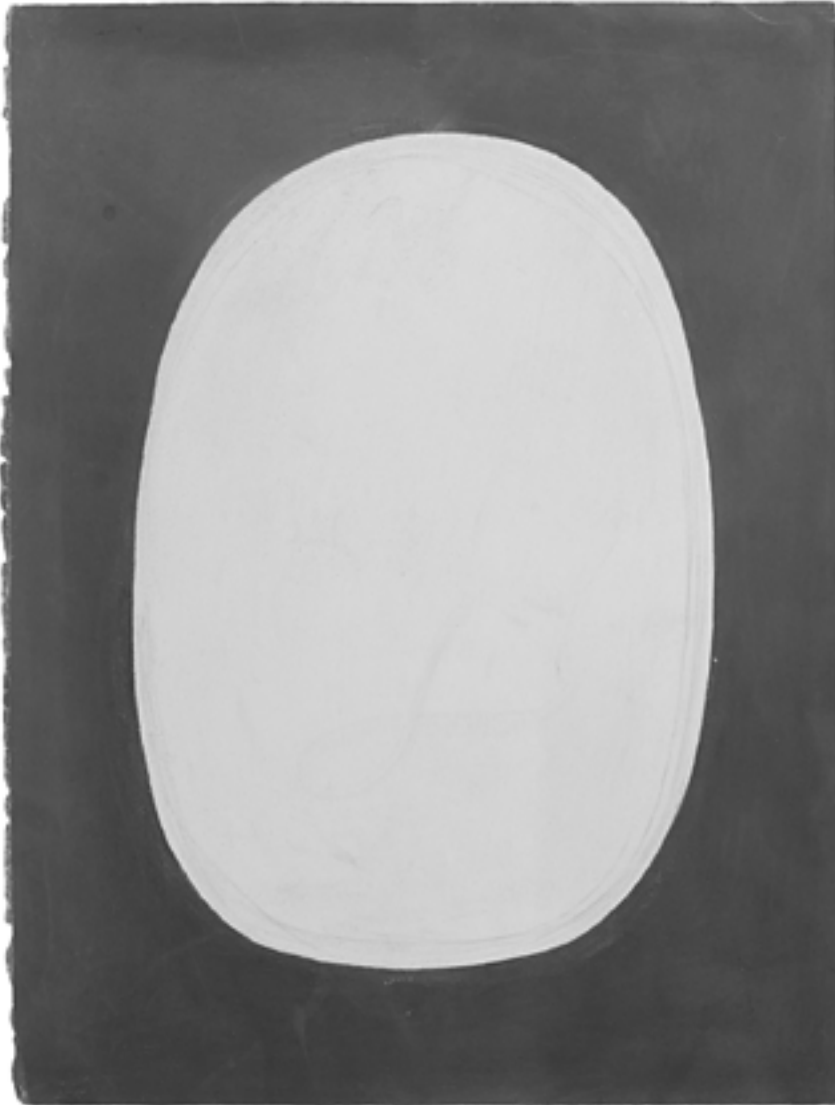
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Fulli Adrinopoulos and Julian Martin portraits  
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Colophon



Julian Martin  
*Untitled*, 2010  
pastel on paper  
80 x 61 cm

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