



Stopping by the Colour Wheel (A Fabulation of Three Artists)

Nuha Saad, Sherna Teperson, Elefteria Vlavianos

15 May to 5 June 2021

Main entry foyer (left to right)	
Elefteria Vlavianos	<i>After Memory #2</i> , 2019, acrylic, raw pigment on linen, 71 x 61 cm
Elefteria Vlavianos	<i>Movement in Translation</i> , 2017, acrylic on canvas, each 71 x 61 cm
Elefteria Vlavianos	<i>Renewal – Grid #3</i> , 2021, acrylic on canvas, 153 x 137 cm
Elefteria Vlavianos	<i>The Translation of Colour #5</i> , (diptych), 2019, acrylic on linen, 41 x 82 cm
Nuha Saad	<i>The Folly of Colour III</i> , 2020-2021, acrylic on wood, 108 x 38 x 30 cm
Sherna Teperson	<i>Songbirds can't sing in the cities any more...(II)</i> , 2019, mixed media, noise-cancelling earplugs, 145 x 56 x 56 cm
Room 1 (left to right)	
Elefteria Vlavianos	<i>After Memory #1</i> , 2017, acrylic on canvas, 150 x 120 cm
Sherna Teperson	<i>Air (breathing spell)</i> , 2020/21, 300gsm watercolour paper, PVA glue, air, pine, screen board, acrylic, varnish, 176 x 63 x 89 cm
Sherna Teperson	<i>Untitled (purple 3-stack tower)</i> , 2021, 300 gsm watercolour paper, PVA glue, air, acrylic, metal sinkers, silicon, 23 x 9 x 9 cm
Elefteria Vlavianos	<i>The Translation of Colour</i> , 2019, acrylic on linen, 41 x 41 cm
Elefteria Vlavianos	<i>Sirun – Ms 7648</i> , 2018, acrylic on linen, 153 x 137 cm
Elefteria Vlavianos	<i>The Translation of Colour #6</i> (diptych), 2019, acrylic on linen, 41 x 82 cm
Nuha Saad	<i>The Folly of Colour II</i> , 2020-2021, acrylic on wood, 3 posts various sizes
Elefteria Vlavianos	<i>Vermillion Kiss</i> , 2018, acrylic on canvas, 71 x 71 cm
Room 2 (from Room 1, left to right)	
Sherna Teperson	<i>Lessons from my mother (wands)</i> , 1 to 7, 2021, acrylic, pine, screen board, PVA, varnish, mirror Perspex, 176-180 x 3.3 x 3.3 cm
	<i>Lessons from my mother (wands)</i> , 8 and 9, 2021, acrylic, pine, screen board, PVA, varnish, mirror Perspex, 144 x 3.5 x 3 cm; 128 x 3.5 x 3 cm
Nuha Saad	<i>Kaleidoscope Clusters</i> , 2020, 10 x 10 x 12 cm, acrylic on wood, (various locations)
Elefteria Vlavianos	<i>The Sequence of Colour #1-#4</i> (Group A), 2020, acrylic on linen, each 71 x 61 cm
Sherna Teperson	<i>Purple (the seer)</i> , 2020/21, 300 gsm watercolour paper, PVA glue, air, plinths: pine, screen board, MDF, acrylic, varnish, PVA, 130 x 74 x 37 cm
Elefteria Vlavianos	<i>After Memory – Anatolian Blue</i> , 2017, acrylic on canvas, 152 x 137 cm
Elefteria Vlavianos	<i>The Translation of Colour #6</i> (diptych), 2019, acrylic on linen, 41 x 82 cm
Nuha Saad	<i>Pegasus Highway Then and Now</i> , 2021, acrylic on wood, five posts, various sizes
Elefteria Vlavianos	<i>After Memory #3</i> , 2019, acrylic on linen, 71 x 61 cm
Elefteria Vlavianos	<i>The Trace of Lazurite #1</i> , 2016, acrylic on canvas, 71 x 61 cm

Room 3 (left to right)

Elefteria Vlavianos	<i>The Translation of Colour #5</i> (diptych), 2019, acrylic on linen, 41 x 82 cm
Sherna Teperson	<i>Castles in the sky</i> , 2020, Perspex, overall dimensions variable, individual unit: 13 x 34 x 13 cm, each unit sold separately
Elefteria Vlavianos	<i>The Trace of Memory #1</i> , (set of two), 2017-2018, acrylic on canvas, each 71 x 61 cm
Elefteria Vlavianos	<i>Renewal</i> , 2021, acrylic on linen, 153 x 137 cm
Nuha Saad	<i>The Folly of Colour V</i> , 2021, two posts
Nuha Saad	<i>The Folly of Colour I</i> , 2020-2021, acrylic on wood, six posts, various sizes
Sherna Teperson	<i>Horizon</i> 2018-2021, acrylic and alkyd on wood, noise-cancelling earplugs, archival glue, MDF, 25 x 90 x 90 cm on plinth 15 x 28.5 x 28.5 cm

In *Stopping by the Colour Wheel (A Fabulation of Three Artists)*, Nuha Saad, Sherna Teperson and Elefteria Vlavianos take delight in responding to each other's work — exploring the vibrational and sensate relationships between their specific art practices.

In this exhibition the artists play with syntax and colour interactions that have evolved through considered juxtaposition, serendipity and play. While most works are authored individually, the installation is the result of many sessions of prior collaborative investigation. The architectural embellishments of the gallery's four exhibition spaces have also played into this collaboration and reveal surprising connections between colour and form, as they also consider the material/ immaterial porous boundaries within this exhibition.

NUHA SAAD explores the visceral response we have to colour. Her work takes the form of sculptural paintings (or painterly installations), as she decontextualizes familiar architectural elements and transforms them into vernacular totems of our time.

SHERNA TEPERSON'S practice has been described as a poetics of materials. Through a process of play and crafted material labour, she uses surface vibration and provocative colour to challenge how artificial illumination and backlit technologies belie our expectations of material pigment.

ELEFTERIA VLAVIANOS approaches painting as visual translation, which operates between the representational and the abstract. Through her long-term investigation into colour vibration, she creates liminal, veil-like paintings that edify both presence and absence.