Avraam Hirodontis (b. 1989), after completing his secondary education at Foley’s Grammar and Junior School, moved on to pursue his artistic interests at the University for the Creative Arts, in the UK. He graduated in 2014 after successfully receiving a BA (Hons) Fine Art. Under the guidance of professor, Adrian Lovis he broadened and developed his artistic practice in relation to the field of painting. His dissertation was titled, “The Materiality of the Grid” and was based on contemporary artistic practices and referencing 20th Century Modernist paintings.

In his work, Avraam Hirodontis explores the nature of fabric in order to create compositions based purely on the textural effects created through fabric manipulation. As Clement Greenberg wrote, “absolute flatness is possible only on an empty canvas”. Given that Hirodontis’ canvases are rich with texture, they cannot be considered “empty”, despite the white colour scheme. He has chosen to create symmetrical outlines as the external form of the paintings in the shape of the square and to experiment with linear symmetry within the canvas.

Painting can be defined by the materiality of the canvas and the paint. Hence, with this work, the artist questions what makes a painting because of the lack of paint used. This is done in order to emphasise the materiality of the canvas as a medium and not simply as a painting surface.

The work revolves around the mathematical equation of the surface area of a square. The variable elements of the canvases are the thickness of the canvas strips and the number of strips placed on each side of the wooden frame. This resulted in the formation of large areas of empty space within the surface, which produces a difference between the conventional idea of a canvas area and the new area created. Taking into account the tension created on the wooden frame and without altering the mathematical equation, one of the canvases is displayed as a deformed square. Both canvases are made using the same structure and yet one conforms to the boundaries of the square and the other breaks from the constraints of a rigid form.
Untitled #10, Canvas on Canvas, 190x190cm, 2014
Untitled #11, Canvas on Canvas, 190x190cm, 2014