

Artist

Jill Harris



Con Moto, monoprint, 25.5cm x 25.5cm

Information from Jill Harris

*Music is the invisible undercurrent in all my work, and is the force which releases the many faceted and unique relationship I have with the language of **abstraction**.*

*I harness this language to allude to **improvisation** and control, memories and feelings, time, rhythm, space, energy and the notion of nothingness or otherness, which defines my investigation into the place unconscious thought has on **mark making**.*

Study

Some artists have been inspired by the relationship between music and art or types of music in their artwork. Rhythm, harmony and texture are shared by both art forms. Australian **abstract** painter Roy de Maistre developed a '**colour-music**' theory which paired colours of the spectrum with notes of the musical scale to suggest its emotional depths. In your opinion was he successful? Research his most famous artwork:

<https://www.artgallery.nsw.gov.au/collection/works/OA17.1960/>

Making

- Make a 5-minute **abstract** drawing using controlled mark making. Then create a second **abstract** drawing while listening to your favourite classical music. Respond to the rhythm, harmony and texture of the music allowing your **mark making** be **improvisational**. Compare the two drawings. How did music influence the second drawing? Explore different types of music e.g. classical, rock, jazz etc.
- Develop your own '**colour-music**' theory with sounds made by objects at home. What can you hear? (Clocks ticking or chiming, doors creaking, telephone buzzing) Pair six sounds with primary/secondary colours. Record all sounds you hear over 10-minutes and create an artwork in response. In addition, explore outdoor spaces.