



MUSIC BOX

An exploration, through the medium of print,
of music within life.

10-28 July 2018

LORRAINE AVERY

When *Beata Viscera* by Perotin was mentioned in a book I was reading I felt compelled to google it. This 12th century piece of music was amazingly beautiful (Early Music New York version) and made me realise how well music has bridged cultures over the centuries.

<i>Beata Viscera 2018</i>	artist book collagraph, carborundum, drypoint with stitching
---------------------------	--

<i>Homage to Perotin</i>	collagraph, carborundum and drypoint with stitching
--------------------------	---

MELISSA BASU

The *In the Groove* series of works respond to the ways in which music has been recorded, collected and disseminated, even to the point of influencing music terminology. I have used vinyl records as well as CDs together with collagraph plates to respond visually to these phenomena.

<i>In the Groove</i>	collagraph
----------------------	------------

<i>Groove</i>	collagraph
---------------	------------

<i>Groovin'</i>	collagraph
-----------------	------------

HELEN BEST

My woodcuts reference time, colour and rhythm, in the way a synaesthete might experience them.

<i>Metromone</i>	woodcut
------------------	---------

<i>Counterpoint</i>	woodcut
---------------------	---------

<i>Largo</i>	woodcut
--------------	---------

JEAN BIRRELL

A bird doesn't sing because it has an answer, it sings because it has a song.

<i>Sooty Owl</i>	lithograph
------------------	------------

<i>Shadow of Birds</i>	lithograph
------------------------	------------

<i>All Pigeons are Different</i>	lithograph
----------------------------------	------------

JANET CARTER

I hear music in the environment all the time – the wind in the trees, birdsong, the sound of water in the creek. That is why my work is about landscape, which gives me peace and inspiration.

<i>Glissando 1</i>	sugar lift etching with soft ground
--------------------	-------------------------------------

<i>Glissando 2</i>	sugar lift etching with soft ground
--------------------	-------------------------------------

<i>Glissando 3</i>	sugar lift etching with soft ground
--------------------	-------------------------------------

MIEKE COHEN

Music is essential to my soul; I live, breathe and hear it in everything.

Their sound has gone out

print with collage

Their sound has gone out

installation

CHRISTINA CORDERO

These works are related to personal and collective experiences and feelings connected to living in a world 'in-between' cultures. There is also a strong connection to music, especially Mozart.

Winter Festivities

etching, aquatint, ink

Melody

etching

Autumn Quartet

etching

Sailing

etching

EDITH COWLISHAW

For me, the Sydney sandstone country resonates with Indigenous music, but in the city, it is definitely Baroque.

The Way Through

two plate etching

The Lookout

two plate etching

PRUE CRABBE

The visual arts and instrumental music each share three vital components for a successful and rewarding outcome – hand, head and heart.

Rataplan

archival pigment print

TANYA CROTHERS

Musical Chairs has a literal association with music. In my other works, I have attempted to combine sounds, colours and tones inspired by my travels in India and Sri Lanka.

Musical Chairs

hand coloured collagraph

Pondicherry Allegro Vivo

hand coloured collagraph

Pondicherry A Capella

hand coloured collagraph

BARBARA DAVIDSON

I have always been interested in using colour in a variety of ways. Exploring the sound of colour is an extension of this interest.

Sound of colour Fortissimo 2

etching watercolour

Sound of colour Nocturne

etching watercolour

Sound of colour Dolce

etching watercolour

MAADI EINFELD

Classical music has always been a significant part of my life. I have music on always when I work and I find it very satisfying.

Song of the Sea

collaged monoprint

Sunny Afternoon

collaged monoprint

JOANNE GWATKIN-WILLIAMS

The siren call of a racing car... the bass thrum of an engine, percussive popping of unspent fuel and the crowd's woodwind calls of ooh and aah. The church tower... a perfect music box.

Mad for Motor Racing

linocut

Bell Tower

linocut

DEBRA HANNIGAN

My enjoyment on a visit to San Francisco, with its combination of unique architecture and vibrant jazz scene, resulted in the creation of works in my medium of screen printing.

San Francisco – Music Box 1

screenprint

San Francisco – Music Box 2

screenprint



JILL HARRIS

Theme and Variations comprises a set of musical compositions built on a ground bass which is slightly varied at each repetition, but conserves the essential structural elements. Accompanying melodic lines are harmonies in four colours, with markings for performance viewing, strictly optional.

<i>Cantabile</i>	monoprint
<i>Con moto</i>	monoprint
<i>Espressivo</i>	monoprint
<i>Con brio</i>	monoprint

CAROLYN HUNTER

Sounds emerge from the night-time forest where fungi grow and glow in the dark.

<i>Moonlight Sonata</i>	etching
<i>Nocturne</i>	etching

CAROL SHAW

My printmaking pieces are composed like pieces of music. Combining mixed media prints and elements of musical imagery, I create mini compositions using tone and texture to reflect rhythm and harmony.

<i>Composition I</i>	solar plate, linocut and collagraph
<i>Composition II</i>	solar plate, linocut and collagraph
<i>Composition III</i>	solar plate, linocut and collagraph
<i>Counterpoint I</i>	solar plate, linocut and collagraph
<i>Counterpoint II</i>	solar plate, linocut and collagraph
<i>Counterpoint III</i>	solar plate, linocut and collagraph

JUDY SMITH

To me, the whole world is a music box, and trees, the containers of those sounds, melodies, songs and lyrics.

<i>Morning Interlude</i>	multi-layer solar plate etching
<i>Sunset's Symphony</i>	multi-layer solar plate etching
<i>Medley I</i>	multi-layer solar plate etching
<i>Medley II</i>	multi-layer solar plate etching

LAURA STARK

As in music, variation is material repeated in altered form. In my work based on eucalypts, elements of rhythm and pattern are repeated to form a series of work. Rhythm is a key element uniting my work.

<i>Eucalypt Variations Revisited IV</i>	collagraph
<i>Bush Theme II</i>	etching
<i>Undercliff Series I</i>	collagraph

ROBYN WAGHORN

These prints are about landscape...sounds of birds at dawn, cockatoos and crows squawking, rustling crops, the quiet after fire, rhythm of rain... inspiration for a Peter Sculthorpe composition?

<i>Horizons II</i>	relief print
<i>Transition I</i>	relief/screenprint
<i>Transition II</i>	relief/screenprint

ANNA WARREN

Every musical instrument is a music box. My objects are musical instruments of my imagination.

<i>Rhythm and Variation</i>	print assemblage
<i>Whirlygig</i>	print assemblage
<i>Up and Down</i>	print assemblage
<i>Songbook</i>	print assemblage

DEB WILKINSON*Moonlight Meditations*

Nightly music slips down shafts of moonlight notes playing like dust in the stillness of a room lingering magically in twilight dusk it stirs gently the air and stagnant waters below awakening that which sleeps.

Moonlight Meditations 1-6

monoprint

Seven Short Videos

still image videos

NAOMI WOODLANDS

More often than not I listen to music while working. Music can alter your mood, it can set the tone. Sometimes you need to be lifted, sometimes you just need the beat to move along. With the right music at the right time, it's the perfect companion.

Seven Days

woodblock/carborundum

Dancer

woodblock/carborundum

ANN WU

Rhythm is the basic characteristic of nature. This series *Rhythmic Landscape* is an intuitive interpretation of the patterns of landscape.

Rhythmic Landscape 1

monotype/lino/Chine-collé

Rhythmic Landscape 2

monotype/lino/Chine-collé

Rhythmic Landscape 3

monotype/lino/Chine-collé