

Practitioner's Statement

Auditory Kaleidoscopes

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Synaesthesia is the stimulation of one sense through another (University of Chicago, 2003). For years artists have responded to their connection to this condition through the interrelation of colour and music. My piece, 'Auditory Kaleidoscopes' accentuates a connection between colour and music.

Modern artist Roy de Maistre responded to colour and music in his paintings of landscapes, 'Synchromy in Orange b major' and music '(Colour Music)'. The Art Gallery of New South Wales deciphered Maistre's circa 1934 piece '(Colour Music)' with the colours correlated to their attributed notes. I applied Maistre's colour-music code in my own work. Each note in Treble Clef (a, b, c, d, e, f, g) correlates a respective colour (Red, Orange, Yellow, Green, Blue, Indigo and Violet). Inspired by the repetitious circular design of The Cat Empire's 2016 album artwork (by designer Aaron Hayword) I considered presenting music in a visual aesthetic with a highly repetitious form.

'Auditory Kaleidoscopes' is a representation of three songs. My favourite song, 'All My Loving' (The Beatles, 1963), 'Eye In The Sky' (The Alan Parson's Project, 1987); my Dad's favourite song, and my best friend's favourite song: 'Mr Jones' (Counting Crows, 1993). I chose to represent these songs as it would ensure the final representations would not be too similar, as they are of different genres, eras, and from different people. Initial concepts involved creating the piece out of harder translucent materials. Looking into works by contemporary artist Brian Robinson ('Custodians of the Bloom', 2015, mixed media) I considered the avenue of using coloured acrylic or translucent rigid polyethylene; however I was limited in sourcing coloured translucent amounts in either material. Instead, I used acrylic for the presentation of the final, by pressing the translucent paper between two sheets of clear acrylic.

The abstract kaleidoscopes in the triptych are individual representation of the three chosen songs. The prominence and size of each coloured layer correlates to the frequency of each note and how often it is used within the song. From the first kaleidoscope it can be inferred that note 'a' appears frequently within 'All My Loving' due to the prominence of red. The frequency of notes per song was determined through tallying up each note from its sheet music and then applying it to the allocated colour. The translucent paper allows each of the colours to blend together; imitating the melding of notes and instruments within a piece of music. Illuminated from behind, the colours are further accentuated. Through overlaying each colour, the triptych mimics the overlaying of sounds within music. The symmetrical repetitious pieces is an imitation of the repetitive qualities of tempos, beats and verses in music. The curvature/angular geometry within each design is my interpretation of each song's tempo. The sharper/softer lines are indicative of the sharper/softer notes within the song. Furthermore the overall circular form produced, in the accumulation of overlaid patterns, is an echo to the circular qualities of CDs or vinyls: vehicles for music.