



LEWIS GITTUS is a composer, artist and sound designer working across pop music, installation, video and text.

LUCRECCIA QUINTANILLA is a New York born Salvadoran artist based in Narrm (Melbourne).

ILMAR TAIMRE is an independent researcher, multimedia artist and composer based in Brisbane.

MASATO TAKASAKA previously performed in rock bands while practicing as a visual artist.

KARINA UTOMO is an extreme-metal vocalist and composer exploring extra-normal voicing.

JUSTENE WILLIAMS works across performance, video installation, photography and figurative sculpture.

Music as Image is curated by Cūrā8

p r o j e c t 8

Level 2, 417 Collins St, Melbourne VIC 3000
 11 am–6 pm, Wednesday–Saturday
 project8.gallery

MUSIC AS IMAGE

10.09—
22.10.22

p r o j e c t 8

Music and visual art are richly connected. This exhibition seeks to elucidate the role of music in adding interpretative and experiential content to visual art, and conversely, the role of imagery in the experience and interpretation of music. Just as contemporary installation, performance and video art often employ music to accentuate experiential responses in the viewer, musicians routinely complement sound with image to help contextualise and promote their work.

What underpins this mutual attraction? Does music satisfy a transcendental yearning sometimes diminished by the demands of critical seriousness? Does contemporary visual art champion conceptual ideas more effectively than music? Is there something particular to music that reflects contemporaneity more readily than visual art?

Many visual artists are interested in the way that sound influences viewer expectations. Music certainly extends the artist's repertoire of possibilities—especially given the capacity of sound to exert a powerful and often under-acknowledged influence over visual perception. For some artists, music offers a more immediate, intimate and intuitive way of creating meaning in a work of art. This relationship has a long history, and visual artists from the modern era onwards have recognised music as a vehicle for abstract expression.

Sometimes we don't even need to hear music to feel its influence in art.

Clockwise from entrance

1
JUSTENE WILLIAMS
Fujiyama Mama, 2022
Ply, tarp, acrylic paint, closed cell foam, resin, assorted spirits, marine carpet, 240 × 60 × 240 cm
POA

Hard Headed Woman, 2022
Acoustic board, ply, paint, radios, mannequins, convex mirror, 120 × 60 × 200 cm
POA

All works courtesy of the artist and Sarah Cottier Gallery Sydney

2
LEWIS GITTUS
Jellied Machines (video), 2022
Looped video, HDMI screen, clear acrylic, 4'00", 130 × 195 cm
\$680

Jellied Machines (discs 1–3, sides A then B), 2022
Lathe-cut vinyl, clear acrylic, 23.5 × 32.5 cm
\$900 each. Set of 6 POA

3
ILMAR TAIMRE
Apollo Citharoedus – Panels I, II and III, 2022
Three framed panels under antiglare UV 70 glass, each consisting of 16 antique postcards, archivally mounted on Saunders Waterford 100% cotton rag paper HP 300 gsm, 76.5 × 56 cm (framed)
Panels \$8000 each. Set of 3 POA

4
KARINA UTOMO AND CŪRĀ8
Mortal Voice, 2022
Video, 14'41", 4K 3840 × 2160, ProRes422
Conceived, produced and created by Karina Utomo and Cūrā8
Original performance and voice improvisation: Karina Utomo
Audio mixing and sound design: Cūrā8 with Karina Utomo
Camera: James Wright
Audio recording: Mike Deslandes
Audio mastering: Don Bartley
Edition 1–3 + 2 AP with custom steel/TIG stainless steel welded SSD cases, die-cut motif and hand-engraved 9 × 6 cm
Fabricator: Reg Davis
POA

KARINA UTOMO
Darah/Tulang, 2022
Fabricator: Reg Davis
Hand formed aluminium rods, MIG welded, 130 × 80 cm
POA

5
LUCRECCIA QUINTANILLA
General Feelings I, 2022
Assorted extra-musical objects arranged to form a plausible sculpture, dimensions variable
Installation POA
Individual signed limited-edition T-shirts \$120
DJ General Feelings Original DJ Playlist POA

6
MASATO TAKASAKA
Untitled (Double Self Portrait: Bleach) Yes You Kant After Duchamp! ... After Courbet's, The Origin of the World (L'Originedu monde), 1866, after Duchamp's Étant donnés (Given: 1. The Waterfall, 2. The Illuminating Gas [Étant donnés: 1° la chuted'eau / 2° legazd'éclairage]), 1946–1966, 2010/2014/2022
Giclée print on Canson platine fibre rag 310 gsm, hand-finished acrylic box frame and pine subframe, 84.1 × 118.8 cm (image), 87.5 × 122.5 cm (framed)
\$3,800 edition 1–3 + 2 AP

Untitled (Double Self Portrait: Nevermind) Physical Graffiti (Dixons Recycled Version), 2010/2014/2022
Giclée print on Canson platine fibre rag 310 gsm, hand-finished acrylic box frame and pine subframe 84.1 × 118.8 cm (image) 87.5 × 122.5 cm (framed).
\$3,800 edition 1–3 + 2 AP