

THE works in this exhibition, Chamber Music Prints, by Michèle Devèze were created as a result of a residency during the Australian Chamber Music Festival.

Michèle was invited to draw at the rehearsals and the performances. She says in her catalogue that she has attempted to "capture the ecstatic frenzy and sublime pleasure of the musicians performing at the festival". This she has done admirably and seemingly with ease.

The musician in *Piano Player* appears to have been subsumed by the sound he is producing. The lines that represent the figure flow fluidly. The fingers have become webbed as they span the dark mass of keys before him. His owl-like eyes are depicted with two swifly drawn circles.

The three prints, *Cello #1*, *Cello #2*, and *Cello #3*, capture a fractured sound. The short marks that emanate in waves from the instruments are almost frenzied. Each print uses only limited colours.

*Cello #1* is a blue and grey depiction of a musician's head, shoulders, and the top of the cello. In this woodcut and chine colle print, the fractured lines flow off the player as if caught by the breeze and yet, such is their rhythm, they also suggest lines of script crossing the page.

*Cello #2* is a more expressionistic work. The figure and instrument are drawn in a weave of red lines. In the background, grey diagonals fall away from the figure. A pattern of red gouges circles and runs horizontally across the picture plane.

*Double bass* is a black ink woodcut on flocked paper. Michèle has used the minimum of trembling staccato lines to not only suggest the head, shoulder and arm of a figure but also to depict the thrum of the instrument.

The two digital prints, *Rehearsal #1* and *Rehearsal #2*, capture the romance of music. They are low key works with minor

accents that have excellent subtlety of tone. *Rehearsal #1* has the elegance of a Japanese woodcut. The black foreground depicts silhouetted architecture, the red and brown middle ground depicts the seating, and in the far distance is the stage, with the piano spot lit in white accents. In *Rehearsal #2*, the colours seem stained. Orange sings to twilight blue, lilac harmonises with cobalt blue; a colourful litany produced by the player, who stands in silver silhouette on the balcony.

In *Violinist*, Michèle has captured the whirlwind movement of the player.

*Church window and piano player* seems not to belong to the exhibition. It is stylistically different in that two images are juxtaposed against each other so to create an uneven image border. The work does not have the power of the others in the show.

*Phoenix* is a reduction linocut of a bird's head which, set against a warm black brown background, glows with the colours of fire. This phoenix is proud. The fierce eye peers downwards. The beak is wickedly sharp. This image, however, has no obvious relationship to the subject matter, that is the music festival.

In *Piano duet and page turner*, the way the contour lines interweave creates a companionable togetherness between the subjects.

The 14 works in Chamber Music Prints have been hung on one small wall of the Townsville Arts Society Gallery, which is unfortunate. The viewer needs to crouch to properly see the works hung at the lowest level. It is a pity that gallery space is at such a premium in Townsville that this is necessary.

Michèle's exhibition is on until November 27.



*Piano Player* (M212006)

>> Also on at the TAS Gallery is an exhibition of paintings by Dilys Atkinson. Dilys covers a range of subject matters, from the church at Ravenswood, to pelicans and Castle Hill. The two fish in *Red-faced Bat-fish* are artfully placed so that their graceful curves suggest their passage through the water.

Sara Lawson has two powerfully drawn works on show. In *Nude*, the seated figure is held in balance by the white signature on the black background. In *Grandma's Fruit*, the background is a generous orange, against which the bananas and apples appear to burst with flavour.

D Justin's watercolour, *Vase of Flowers*, is a small wet in wet, black and white work, noticeable for its simple statement of pleasure.

Vanda Coyne has two beautifully rendered pastels on show; *Balgul Beach with Palm* and *Secret Garden*.



*Piano duet and page turner* (M212006)



*Phoenix* (M212001)