

Echo

Echoes and reverberation are related but different phenomena. An echo, strictly speaking, is a reflection of a sound that has traveled across a space, hit a wall or hard surface, and arrives back at the listener after a time delay. Reverberations, on the other hand, result when sounds and echoes multiply to the extent that the listener can no longer distinguish between them.

Both terms, loosely defined, lay at the heart of my choice of works from the permanent collection.

Hokusai's famous image of a wave finds its echo in Paterson Ewen's rough plywood painting, suggesting that echoes might also perform the work of reincarnation, giving new form to an old soul. This was my first selection and it led to other paintings in which water mirrors light and lakes echo the sky. This division, or doubling, is also found in David Milne's "time-lapse" sequence of watercolours of an approaching storm.

Reverberations abound. Kazuo Nakamura's feather-light calligraphic work resonates with Ewen's, but in an entirely different register. Marcel Ferron's ferocious abstraction and Louis Mulhstock's other-worldly composition likewise seem to channel their force from multiple sources: Blake? Mid-century abstraction? A mystical connection to nature appears to run through them.

A few of these works are specific to my own sense of place and history. Artists who have influenced me and whose work might find reverberations in my own include Paraskeva Clark and Homer Watson.

Monica Tap

To provide audiences with a variety of perspectives on the collection, the AGW invited artist Monica Tap to select works to complement her exhibition *Split Seconds*, which is installed in the Explorations Gallery at the south end of this floor.