

ALI BEZER



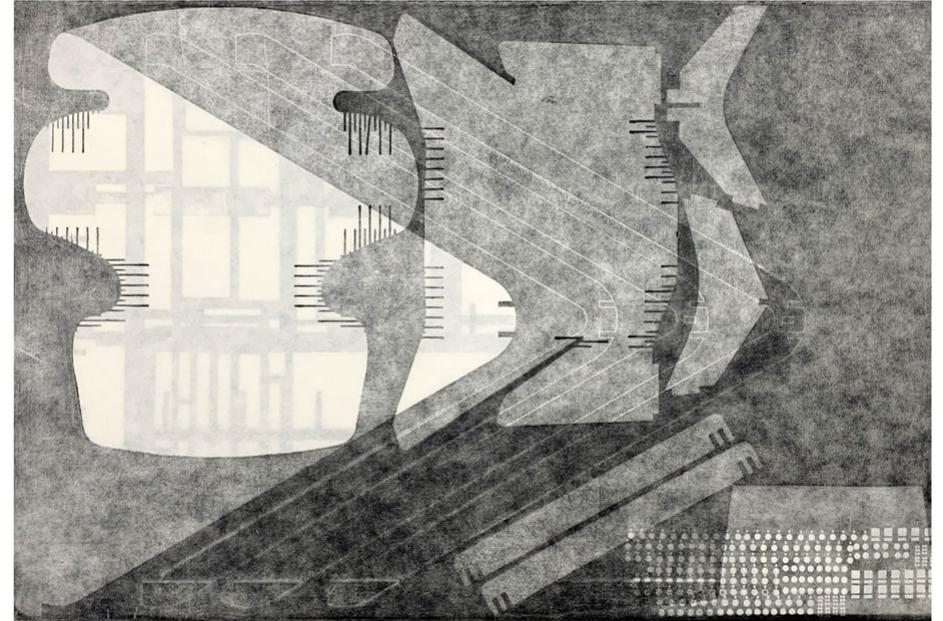
Out of Tune

Out of Tune features hand-printed woodblocks layered onto semi-translucent Japanese Washi paper. Listening to and reflecting upon sound is a pivotal part of my creative process. I'm drawn to finding visual counterparts to the qualities of sound itself, often using musical structures and concepts as a framework for my compositions.

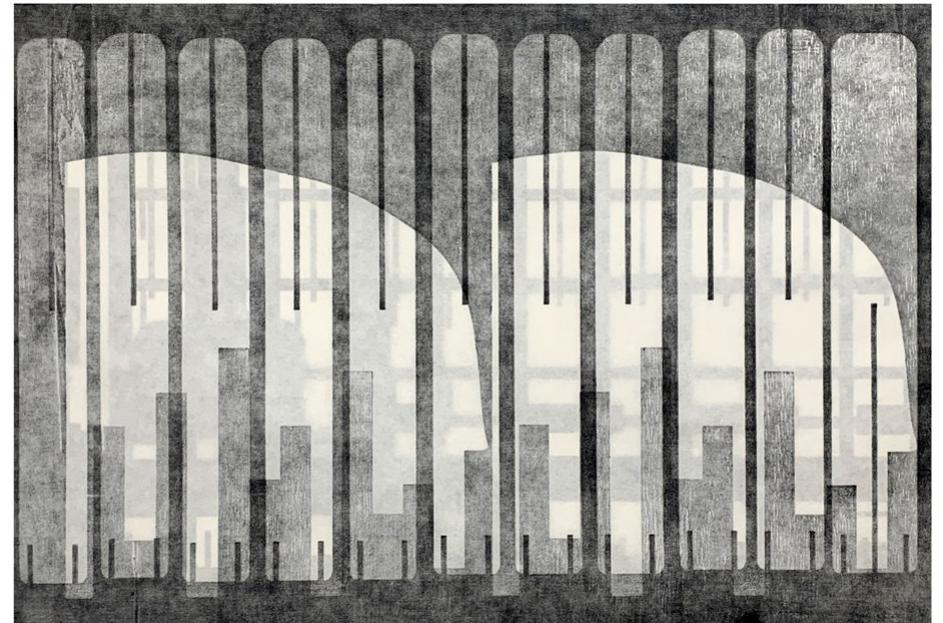
For me, the textures and forms in these prints echo the sounds of a *Prepared Piano*—a technique in which various objects are placed on or between the strings to alter the instrument's sound. This creates a rich tapestry of noisy, orchestral resonances and vibrations. While developing these works, I listened to compositions for prepared piano by film and theatre composers such as John Cage, Andrea Manzoni, and Hauschka. Their sonic experimentations directly informed the way I layered and arranged the woodblocks.

As you view the prints, you may notice how the abstract shapes and patterns suggest landscapes, object silhouettes, or even deconstructed musical instruments. Some pieces resemble architectural forms while others hint at mechanical timekeeping devices. These visual associations parallel the role that sound plays in shaping our sensory memories and how we relate to the physical world around us.

Ali Bezer 2025

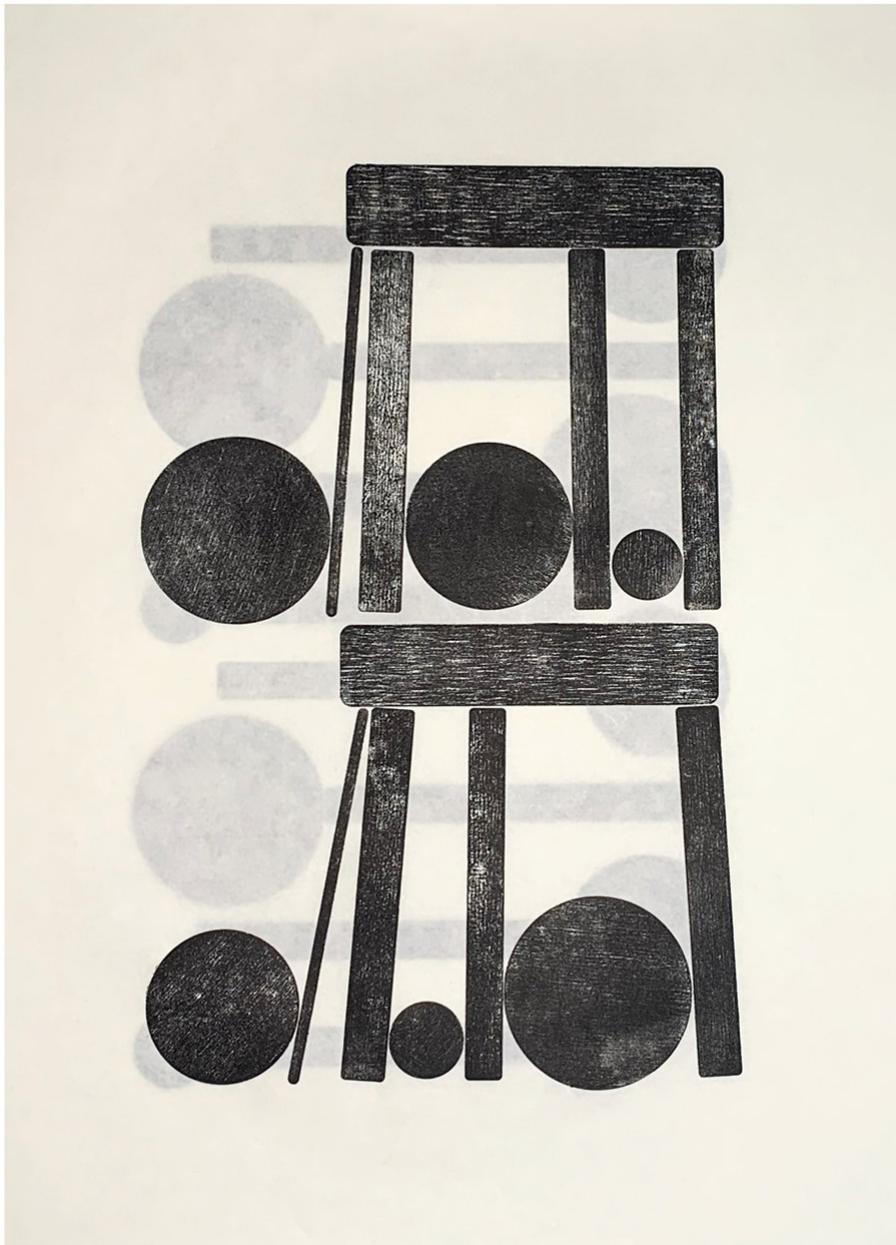


Piano Sonata for Soft Pedal (una chorda), Mvt. 1



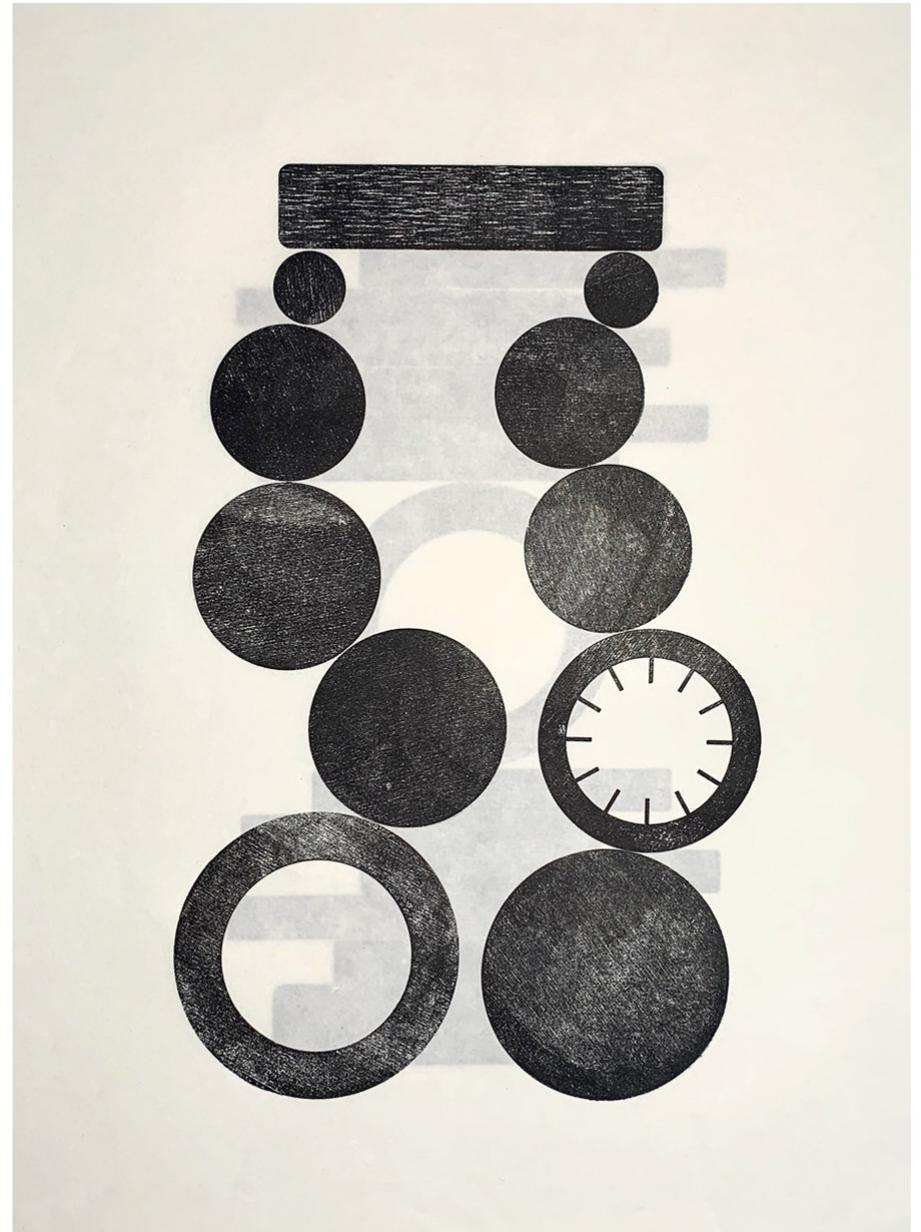
Piano Sonata for Soft Pedal (una chorda), Mvt. 2

Hand printed woodblocks layered on Japanese Washi paper. Oil based relief ink.
Printed 2024, arranged 2025 Edition: Unique state, hung Verso-Recto



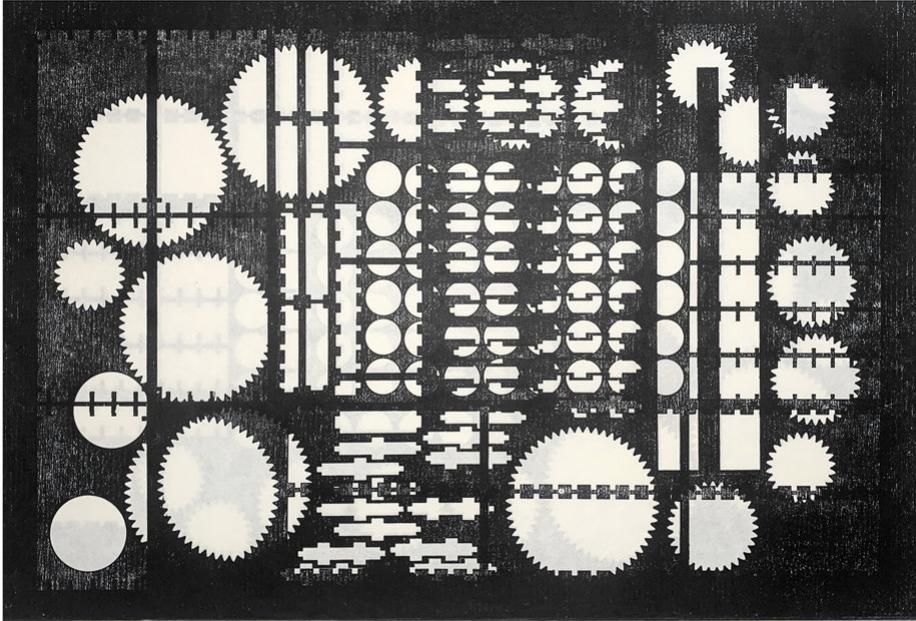
Impromptu: Variation 1

Hand printed wood shapes layered on Japanese Washi paper. Oil based relief ink.
Printed 2024, arranged 2025 Edition: Unique state



Impromptu: Variation 8

Hand printed wood shapes layered on Japanese Washi paper. Oil based relief ink.
Printed 2024, arranged 2025 Edition: Unique state



Fantasias for Prepared Piano: Composition 4



Fantasias for Prepared Piano: Composition 5

Hand printed woodblocks layered on Japanese Washi Paper. Oil-based ink.
Printed 2024, arranged 2025 Edition: Unique state

To underscore the sonic ideas embedded in my work, I use musical terminology in the titles of the prints. Sonata, for example, traditionally refers to a composition for solo instrument, structured across four movements. In the past century, visual artists have adapted the Sonata as a way to develop and organize visual motifs within a body of work. My four-part series, *Piano Sonata for Soft Pedal (Una Corda)*, references the muted, veiled sound produced when the piano's left pedal is engaged.

An *Impromptu* is a dramatic, free-form piano composition, often sparked by improvisation and shaped by mood. This sense of spontaneity mirrors how my visual compositions emerge—through the layering of textures and shapes to create visual soundscapes open to interpretation.

Similarly, a *Fantasia* follows no fixed compositional structure. It is a compact, expressive musical piece that thrives on imaginative freedom. The prints under this title explore the interplay of silence and rhythm, capturing the movement and character of sound in visual form.

A selection of
works from the
exhibition.

Exhibition dates
20 May – 31 May
2025



Woolloongabba Art Gallery

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