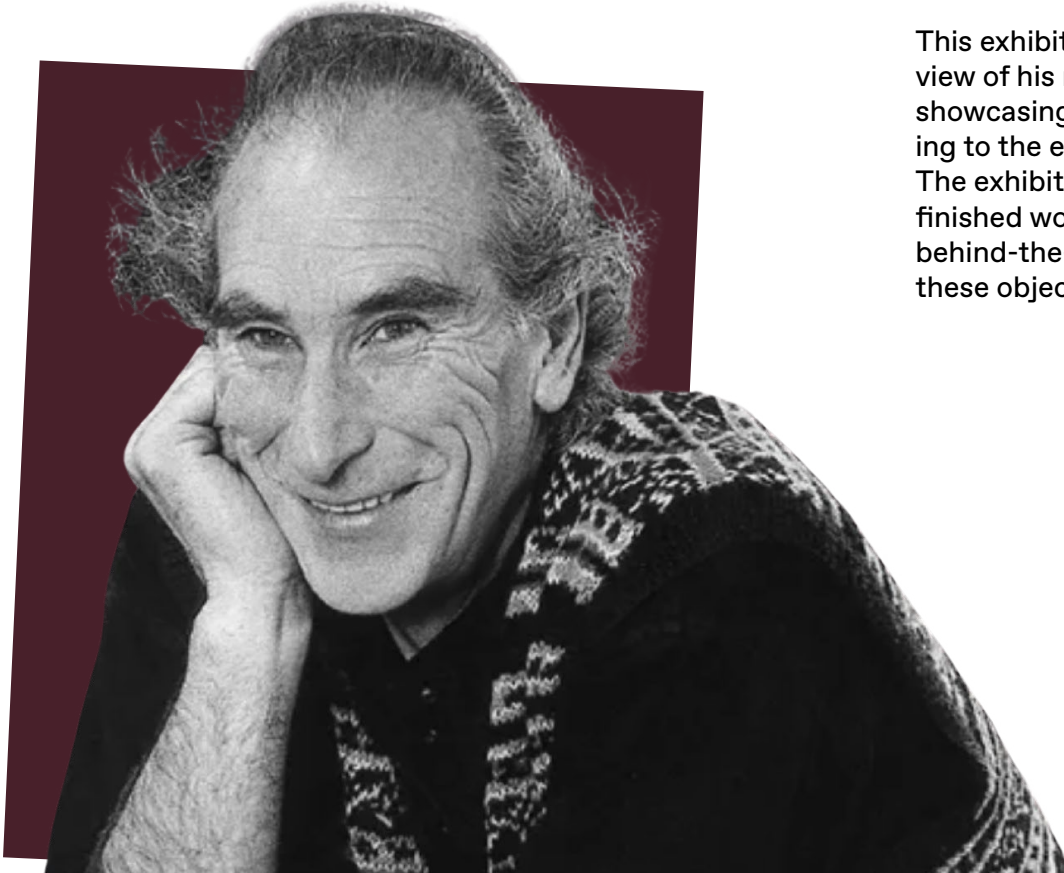


GRAINGER MUSEUM

Exhibition Brochure

THE ART OF LEATHER AND SOUND

GARRY GREENWOOD COLLECTION



The Art of Leather and Sound celebrates the pioneering work of Garry Greenwood (1943–2005), an artist who radically redefined the boundaries of traditional leatherwork, transforming it into a contemporary art form.

Greenwood's unique vision fused the craftsmanship of leather manipulation with modern artistic and conceptual practices, resulting in objects that transcend functional utility to become works of visual and auditory exploration. His approach consistently challenged the traditional distinctions between art, craft, and design.

This exhibition offers a comprehensive view of his remarkable contributions, showcasing pieces that are as engaging to the eye as they are to the ear. The exhibition not only highlights his finished works but also provides a behind-the-scenes perspective on how these objects came to fruition.

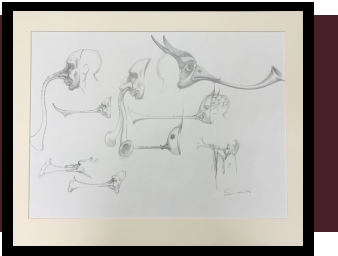
At the heart of this exhibition are six key pieces that exemplify Greenwood's innovative use of leather as a material. Unlike conventional leatherwork, Greenwood viewed leather not merely as a medium for utilitarian objects but as a vehicle through which he could explore complex ideas, particularly the relationships between form, function, and sound. These selected works demonstrate his ability to push the material's boundaries, reimagining it in ways that engage the senses of sight, touch, and even hearing.

The exhibition also offers an in-depth look at Greenwood's creative process. Through the presentation of preparatory sketches alongside the final works, visitors are invited to examine the artist's methodical approach to design. One of the highlights of this section is a series of pencil sketches that serve as a visual narrative of how Greenwood meticulously developed his ideas, illustrating the iterative nature of his work, where every detail was carefully considered and adjusted.

Greenwood's process was characterized by both technical precision and creative experimentation, enabling him to continuously refine and evolve his designs. His focus on both the aesthetic and acoustic properties of his works allowed him to produce instruments that were as captivating to hear as they were to see.

Collection

On the Wall

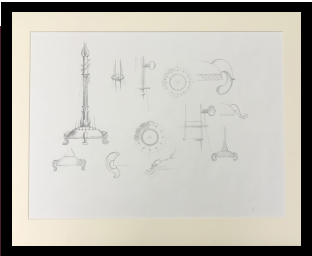


Untitled (playable leather masks)
Garry Greenwood, 2002
Pencil on paper

This sketch was drawn by Greenwood and showcases a series of intricate designs for wearable and playable masks, emphasizing his innovative approach and technical proficiency in mask-making. Greenwood's distinctive aesthetic is deeply influenced by folklore and medieval traditions, which are evident in the detailed features and imaginative forms of each mask. The sketch illustrates nine unique designs, including masks inspired by bird and fish motifs, as well as a particularly striking human head with a trumpet-shaped nose.

Untitled (mountain harps)
Garry Greenwood, 2002
Pencil on paper

This artwork comprises twelve distinct sketches of Garry Greenwood's conceptual design for the Mountain Harp, rendered on a single sheet of paper. These sketches represent Greenwood's process of creative experimentation, where he explored various design elements in detail. They showcase different variations in the structure of the harp, particularly in the design of its legs, the intricate details of the tuning pegs, and a full-length view of the instrument's body.



Untitled (mountain harps)
Garry Greenwood, 2002
Pencil on paper

This sketch was drawn by Greenwood, presents eleven different designs for his Mountain Harp, offering a detailed view into his creative process. The sketch includes two full-length views of the harp, each showcasing unique leg designs that not only improve the instrument's appearance but also ensure its structural stability. These design choices demonstrate Greenwood's adept balancing of artistry and practicality, resulting in a functional yet visually striking instrument.

Untitled (mountain harps)
Garry Greenwood, 2002
Pencil on paper

This sketch shows seven separate sketches, mainly depicting Greenwood's mountain harp and playable mask. Two of them show the design of the mask with a flared nose, two depict the full body of the mountain harp, one is a detail of the harp pipe, and two depict people playing the instrument. This sketch briefly summarizes Gary Greenwood's major works in this exhibition.



In the Showcase

Herald No. 1
Garry Greenwood, 2002
Leather

This artwork is Garry Greenwood's first playable leather instrument sculpture, made from wet laminated and sculpted cowhide. The sculpture also functions as a wearable and playable mask for a trumpet mouthpiece. Drawing on folk art and the human figure, this work is an excellent introduction to Garry Greenwood's rich and innovative ideas.



Little Mountain Harps
Garry Greenwood, 2002
Leather, vellum, polyvinyl chloride, steel

This artwork draws inspiration from the African Mbira, often referred to as the "thumb piano," and merges the essence of traditional musical instruments with a contemporary sculptural design. The piece features a harp with six strings: four thin silver strings producing high-pitched tones, and two thick yellow strings that generate a deeper, more resonant sound. When played, these strings vibrate harmoniously, creating a fresh and soothing melody. The structure is carefully designed to enhance acoustic qualities, with the vibrations resonating through a cowhide-enclosed space beneath the strings.



Physical Exhibition Photo

Open 14 Oct 2024, 1pm-4pm

Free Entry

At Grainger Museum
The University of Melbourne
Swanston Street Parkville Victoria 3010



For bookings go to:
art-museum.unimelb.edu.au

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