

Bacheloroppgave

« IN TRANSITION »

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HØGSKULEN
I VOLDA

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INTRODUCTION

In this bachelor thesis I will deal with a very complex but also interesting thematic which is that of transition as change, movement, journey. This theme is present as a source of inspiration, constant reflection, and in my visual creation. In fact, I reflected before, during, and after the creative process on the *transition* that takes place in life, due to the passing of time, through experiences. I contemplated more “women situation” both in the society and in personal life. Besides, I used the character of “Ophelia” in Shakespeare as one example of transition. As mentioned above, this theme of travel, change, is also present in my visual work. In fact, in this research, I studied the journey, the flow between two media: photography and charcoal. Since the transition between two media contains countless aspects, I found it stimulating to focus my study on *interpretation*. In this dissertation I mean this word as the reinterpretation of a work made by an artist. I believe interpretation is definable as the distance from the original source. The interpretative process itself is a journey, because a movement from the original occurs and the artwork acquires new characteristics. I started this research with a psychological difficulty which made it impossible for me to distance myself as an artist from the initial source and from a realistic approach. This inner force prevented me from revisiting the work in a freer and personal way. The thematic of the journey is present once again here, in my movement towards a more detached and free creative practice in search to a new visual expression.

I therefore developed the following research question:

How can interpretation create a new visual expression during the journey between two media, while I reflect on the very concept of transition?

Considering my own photographs as a starting point, I will interpret them with charcoal drawing as main technique, in order to create a new personal visual expression. The goal is to research how I create distance from the original source while reflecting on the concept of transition itself.

CHAPTER I

PREMISES

1.1 VALENTINA NIELI: THE PHOTOGRAPHER



In photography my artistic expression is very defined unlike in drawing that I discovered only three years ago. I use negative and positive values (Leborg, 2006, p. 74) and strong contrast to create drama and emotional impact. Black and white is a visual choice that I believe brings a greater immediacy and sincerity to the message and it is my *Punctum*, what intrigues and attracts me (Barthes, 1980, p.49). My composition changes according to my purpose. I could use Golden ratio, Fibonacci rules, or a more central, impactful composition. My interest is portraiture and imperfections, (Poe, 1986, p. 111) and I love to describe a concept by staging it. My photos are meticulously studied. During my study in Documentary photography I embraced another aesthetic

approach: diffused light, less contrast in favour of documentary information. I am fond of analogue photography on 35mm, medium format and polaroid.





1.2 CHOICE OF THEME. WHICH TRANSITION AM I STUDYING?

The concept of *transition* is very complex and affects all living beings. What I find fascinating is that it is a multi-faceted concept that can be studied on multiple levels. This would give me the opportunity to expand my vision to the maximum. The poetic factor is the basis of my creative processes. In this research, however, I did not want to confine inspiration to the mere initial phase. In fact, I have reflected on the *journey* constantly. The medium I wanted to study, charcoal, has characteristics that personify the transformation itself. In my research the key word is *transition-journey*. I therefore considered the *transition* in the following forms.

Between two media:

What happens when an artist moves from one media to another, in this case from photography to charcoal drawing? I wondered if there is a loss, acquisition, transformation, overlapping, or mixing of visual information and energies.

Through a lifetime:

I used sources of inspiration in literature, music and filmography to reflect during the creative process. There are those who get lost in transition (Ophelia in "Hamlet"), others who find themselves ("Songs of faith and devotion" Depeche Mode), others who move between opposites ("Lost highways", David Lynch). (Appendix F)

Challenging my visual expression:

In this research I hoped to learn to interpret and move towards a freer stroke and greater confidence. Previously my stroke was heavy and reflected a lack of self-esteem in wanting to outline each drawing in order to see it finished. There was no room for interpretation.

1.3 CULTURAL AND PERSONAL CONTEXT

During a seminar, associate professor Stein Helge Solstad (personal communication 18.01.2022) talked about the psychological subjective context and how this conditions the research work. My cultural and personal context merge. The choice of the theme comes from the fact of women being still considered unequal to men in a modern society. The bitterness and indignation which derive are used actively to change my visual language.

1.4 LIMITATIONS

I used photographs previously taken and I took new photoshoots to have material that talks about women in time. Despite this my visual analysis will be conducted on the charcoal drawing and I will use the photos just as a starting point. I will only consider portraits, of people mainly black and white. I wished to standardize the format of the works but due to my economy I used the material I found around, with the exception of two final paintings.

1.5 PREJUDICES AND STRATEGIES

I started my research with a few *prejudices*. I thought that I couldn't draw, that realism drawing defines a painter's skill and that to interpret it means to work just intuitive by using the right hemisphere of the brain. Not to invalidate my empiric phase I carried out the following *strategies*. I studied academic drawing to gain self-confidence. I used croquis and contour technique as methods to connect both my right and left brain. I approached reflective thinking, (Dewey, 1910) and maintained an open mind and a state of perplexity. I let myself be surprised and kept open to new possibilities.

CHAPTER II

THEORY

2.1 INTERPRETATION IN ART

In the history of art there are countless examples of creating distance from reality. I mention here those to which I am most linked by referring to Gunnar Danbolt. Munch scraping technique as a manifestation of the inner world, Warhol use of serigraphy in revisiting photographs, Cezanne emphasis of the two-dimensional in the representation of three-dimensional objects, Seurat pointillism, Van Gogh's stroke, Picasso's collage, Kandinskij giving a visual body to music, Pollock's texture and action painting, and Ernst's works with a surreal motive but in a "renessansemaner". (Danbolt, 1997, p. 131, 132, 139, 143, 155, 176).

2.2 THEORY

During this research I will reflect on-in action, I will observe, starting with sensory experience, I will ponder and analyse systematically. My approach and method is subjective and qualitative (Larsen, 2007, p.73). In fact it will be relevant how I experienced the *transition* and my meaning of "interpretation". *Interpretation, stroke, drawing modus, intuitive, analytical, and subjective research* terms provided guidelines for relevant theory.

My research takes place in a subjective context and "fenomenologisk tilnærming" as it is understood by Brønne and Heggvoll (2018, p.13). Therefore I refer to Merleau-Ponty's theories. According to Merleau-Ponty (2012, p.9) "Everything that I know about the world, even through science, I know from a perspective that is my own or from an experience of the world without which scientific symbols would be meaningless."

In addition, my working method has the approach of the *reflective practitioner*. Schön's (1987) theory is relevant for an artistic creative process. The spontaneous knowing on action can be questioned when something unexpected happens. And we can react by ignoring it or by reflecting in two ways: *in*

– *on action*. I adjusted my responses to modifications of phenomena, and reflected-in-action. The reflection that happens in the midst of an action without interrupting is what Hannah Arendt calls *stop-and-think* “. Reflection-in-action is the “ability to think about what you are doing while doing” (Iowa State University, 1989, 1:36). It has “a critical function, questioning the assumptional structure of knowing-in-action. We think critically about the thinking that got us into this fix or this opportunity; and we may, in the process, restructure strategies of action, understandings of phenomena, or ways of framing problems.” (Schön ,1987, p.26-28).

In her article “Mellom akantus og arabesk” Aslaug Nyrnes describes the topological thought in an artistic research practice (Nyrnes, 2006 p.52-55). The main places, *topoi*, for an artistic research are “own voice” “theory” and the “artistic material” (which I understand as artistic empiricism). According to Nyrnes this is not a rigid scheme. There is a fluidity in the wandering through *topoi*. In this wandering, sometimes a new door opens to show new possibilities. Nyrnes states: “I eit retorisk perspektivhandlar kreativitet om å vere merksam på topologien for å kunne velje nye vegar å gå.”(Nyrnes, 2006, p.51)

THEORY FOR ANALYSIS

I have chosen to use Dodson (1990) “Keys to drawing” as a theory for describing drawing modus and stroke, supplemented by Leborg's “Visual Grammar” (2006), and Mørstad (2000) method for visual analysis.

Dodson dissects the characteristics of the stroke, inspecting famous artists such as Degas, Matisse Delacroix and describes the stroke for its qualities. He analyses drawing mode, grip and gesture. I did not use Dodson as a workbook, but as theory on which to base my study on stroke. In addition Leborg is a clear and effective tool in order to have intersubjectivity as it furnishes a basis for a common understanding.

Betty Edwards provides a relevant theory about the intuitive or analytical drawing mode (Edwards, 2012). The analytical left-drawing mode has defined features opposite to those of the right hemisphere with its intuitive way. I questioned the influence that these two modus operandi could have on interpretation and I referred to this theory trying to understand which brain side was switched on during my creative process.

A comparison of left-mode and right-mode characteristics

L-mode

R-mode

Verbal	<i>Using words to name, describe, define.</i>	Nonverbal	<i>Using non-verbal cognition to process perceptions.</i>
Analytic	<i>Figuring things out step-by-step and part-by-part.</i>	Synthetic	<i>Putting things together to form wholes.</i>
Symbolic	<i>Using a symbol to stand for something. For example, the drawn form  stands for eye, the sign + stands for the process of addition.</i>	Actual, real	<i>Relating to things as they are, at the present moment.</i>
Abstract	<i>Taking out a small bit of information and using it to represent the whole thing.</i>	Analogic	<i>Seeing likenesses among things; understanding metaphoric relationships.</i>
Temporal	<i>Keeping track of time, sequencing one thing after another: Doing first things first, second things second, etc.</i>	Nontemporal	<i>Without a sense of time.</i>
Rational	<i>Drawing conclusions based on reason and facts.</i>	Nonrational	<i>Not requiring a basis of reason or facts; willingness to suspend judgment.</i>
Digital	<i>Using numbers as in counting.</i>	Spatial	<i>Seeing where things are in relation to other things and how parts go together to form a whole.</i>
Logical	<i>Drawing conclusions based on logic: one thing following another in logical order—for example, a mathematical theorem or a well-stated argument.</i>	Intuitive	<i>Making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images.</i>
Linear	<i>Thinking in terms of linked ideas, one thought directly following another, often leading to a convergent conclusion.</i>	Holistic	<i>(meaning "wholistic") Seeing whole things all at once; perceiving the overall patterns and structures, often leading to divergent conclusions.</i>

Betty Edwards

QUALITIES OF THE STROKE

Stroke as an interpretative element to create a new visual expression.

THICKNESS thick-thin
SPEED quick-slow
PRESSURE deep-superficial, transparent-opaque
LENGTH long- medium short-short
VALUE-TONE lightness-darkness
CONTOUR blurry- precise

FORM:

VARIATION THROUGH THE LENGTH of the beginning, middle and end
BACK AND FORTH
SWIRLING
STRAIGHT-PARALLEL
HATCHED
SHARP
UNDULATE-WAVY
TINY STIPPLE DOTS
DECORATIVE

Stroke in the ANALYTICAL MODE

DETAILED
SPECIFIC
CONTROLLED
ACCURATE
PRECISE
SUBTLE
CAREFUL-PATIENT
DELIBERATE
FRAGMENTED

Stroke in the INTUITIVE MODE

SPONTANEOUS (variation through the length)
QUICK
LOOSE
GENERAL
SCRIBBLY
SIMPLE INTUITIVE
SKETCHY, NERVY
FLUID
IMPULSIVE
TURBULENT
BACK AND FORTH
FLYING TEMPESTUOUS LOOSE
SWEEPING
CONNECTED
STYLIZED

STROKE

DODSON
p. 150 151
+

- speed
- Thickness
- pressure
- SLOW
- DELIBERATE
- SPECIFIC
- QUICK
- SPONTANEOUS
- GENERAL
- LOOSE
- SCHIZOPHRENIC
- DETAILED
- SIMPLE
- REPETITIVE
- INTUITIVE
- JUSTIFIED
- FLUID
- SHARP

Van Gogh
STRAIGHT - PANACEA
HATCHES
SWIRLING CIRCLES
UNDULATING WAVY
TINY STIPPLE DOTS

DECOMPOSITIVE STROKES
LONG - SINGLE

REMBRANDT
TEXTURE ABOUT
THICK / THIN
SPONTANEOUS / CONTROLLED
ACCURATE / LOOSE

"FLYING
TERRIFICOUS"
LOOSE

BACK AND FORTH SCHIZOPHRENIC (DEGAS)
TURBULENT - SWIRLING (VAN GOGH) p. 65

INTUITIVE MODE
FREE
Quick, sketchy
assertive, messy
SWEEPING
IMPULSIVE
LOOSE
CONTROLLED

ANALYTICAL
CONTROLLED MODE
precise
subtle
careful - patient
deliberate
pre-manipulated

p. 60
Dodson
—

STROKE ifølge DODSON

Anticipation → DRAW CAREFULLY
 SLOW
 DELIBERATE
 SPECIFIC
 p.143
Suggestion → TO SUMMARIZE
 QUICK
 SPONTANEOUS
 GENERAL
 LOOSE
 SCRIBBLES (10/15)

p.150
Stroke in Anticipation = careful
 meticulous
 detailed

Stroke in Suggestion: SIMPLE
 "repetitive stroke"
 INTUITIVE
 STYLIZED

ALSO SENSING THE STROKE "ANTICIPATING FIRST, you
 might find some VISUAL CUES
 that will lead you into an
 effective suggested stroke"

REFERENCE
 MY ANSWERS

It is what I did with "DIANA" for example.
 but I did it in 2 different drawings.
 FIRST **ANTICIPATING** provides
 SECOND **SUGGESTION**

Stroke according to Dodson (1990)

STROKE ifølge CHING

line: bredde tykkelse
 p.13
 p.36
 p.44
 Tæthed / tykkelse
 Tekstur / tykkelse
 Kontinuitet / tykkelse
 NITTE
 stykke
 spænding

"Strekene of det
 ubestemte
 Bevægelsesmanderet
 utrykker en oplevelse"
 p.19
 Ching

vi ANALYSENEN sy statistisk

itejning kan vi
 ubesværet hoppe
 fram og tilbage
 mellem analyse og syntese,
 p.136 (følelse af Dodson)

"TEGNING...
 åpnar opp for
 muligheter til å
 utforske og oppdage"
 Ching p.179

"vi ten på NYE
 tanker" hever at vi
 Tenker i bilder.
 Teg mig på visken oss til
 si nei se mye spørsmål
 og den viser oss nye
 muligheter"
 Ching 130

A VÆRNE FLEKSLIBER

å være åpen til nye ideer og muligheter
 hvordan våre visuelle tanker kommer til uttrykk,
 p.186
 Ching

Stroke according to Ching (1990)

CHAPTER III

METHOD AND EXECUTION OF THE PRACTICAL WORK

3.1 METHOD

My working books were important tools of my research as I operated as a reflective practitioner. The artwork book helped me in the subsequent analysis, the poetic one was fundamental to keep the attention on the main theme of the *journey-transition*. Finding a method of evaluation for my artworks was quite demanding. The more I studied different approaches to analysis, the more I found that many could describe my art. I could for example analyse my work by considering iconography, or with a semiotic, phenomenological, or sensory ethnographic approach. The turning point was when I looked at what was relevant and not just at what was possible. I decided to distinguish the working method from the analysis method.

WORKING METHOD

I believe that the phenomenological approach was the most sincere. I arrived to this conclusion because I had to observe phenomena as they appear, despite me being both subject and object. Phenomenology is a philosophical approach to the studio of the creative process that can seem difficult to concretize in practice. However, I think that maintaining a phenomenological approach can complete and enrich an *action research*. According to Halvorsen (2007, p.57) the researcher is both researcher and actor who assesses, re-evaluates the process and tries to systematise experiences. My research is qualitative and subjective. The concept of *transition* is approached through my perception and comes from the cultural reality in which I live as a woman.

In “La Phénoménologie de la Perception” di Merleau-Ponty (2012) we understand how the senses are always considered in their totality. The world flows, and the person is absorbed in it and feels the synaesthesia between the world and the body. The researcher maintains control over the sensory experience and thanks to this they avoid being lost in chaos. Merleau-Ponty (quoted by Squarzon, n.d., p.15, 16) writes that synaesthetic perception is a global reception of the world which continuously solicits all the senses. With this opening to the senses I accepted the results as they were coming. Constantly moving between myself as artist and researcher. Sometimes the artist and

researcher merged, and at times I felt necessary to pause, even without leaving the flow, for a *Reflection-in-action* (Schön ,1987).

ANALYSIS METHOD

The method of analysis of my works differs from the working method and it is well explained in the theory chapter. To analyse the artworks I have developed various schemes to use in my visual workbook as a starting point for reflection. In the first draft of these schemes I did not consider the stroke as element to create a new visual expression. Later and after the interview with Robert Steinnes, I finally identified two useful elements to be able to examine "interpretation": stroke qualities and drawing mode. To explore the stroke I referred to Dodson (1990), Ching (1990), and Leborg (2006, p.74). For the drawing mode I referred to Edwards (2012) theories.

3.2 PROCEDURE TO GAIN EXPERIENCE

I used a systematic visual working book as an instrument where I wrote schemes about each of the 40 artworks. In addition I wrote a stream of consciousness working book. To stay focused on *transition* as a concept and to use it actively, I wrote a poetic book where I reflected on my inspiration sources. I used especially my schemes as an empirical method to recognize which elements could create a new expression. I can divide my empiricism into the following phases.

PHASE 1 Indulging on the theme

Finding inspiration sources that could help defining the concept of *transition*. I constantly meditated on the meaning of journey throughout the whole process.

PHASE 2 Preparation

I was aware about my psychological difficulties about drawing. This comes from my belief that a good drawer is the one who masters realistic drawing. I knew that I could not investigate *interpretation* if I had not acquired self-confidence and therefore I took an online academic drawing course in charcoal at Domestika. I used croquis and contour technique as a means to free myself (Edwards, 2012).

PHASE 3 Performative, explorative research

I explored materials, drawing modus. I wandered between topos (Nyrnes, 2006, 52, 55) in a circle and looked at all directions. I first started drawing from some random photographs. I observed the route that my research was taking following the natural flow of actions. So I changed my research question

focusing on interpretation. I aimed my attention on the stroke as element to create an innovative visual expression.

PHASE 4 Interview

APPENDIX E

As a part of my empiricism I interviewed the artist Robert Steinnes about his way to interpretate a photograph by charcoal drawing. This interview had the features of as a semi structured qualitative research interview: conversation between researcher and informant, questions about a defined theme, staged situation controlled by the researcher, open questions (Kvale, 1996). I explored Steinnes interpretative practice and I expressed my difficulty in interpreting. Steinnes explained how he uses simplification and stroke to detach from realism. His process is analytical in an initial phase and becomes intuitive later on. We defined a few elements that could well describe *interpretation*: stroke, drawing modus, simplification. I later decided to consider just the first two.

PHASE 5 Focus on stroke, and drawing mode


CHAPTER IV

RESULT AND ANALYSIS

On this chapter I am going to present the results of my study. I will group the artworks into aesthetic journeys for greater clearness. Initially I had not decided what to investigate and my research question was not clear. Halfway through the journey I focused on the stroke as an interpretative element to create a new visual expression, and on its characteristics in both an intuitive and analytical drawing modus. The biggest difficulty was that I am the author of the source, photography, and that photography already has its own visual definition and interpretation of reality. In addition there is the personal difficulty, more psychological than material, to unhook drawing modus from dependency to resemblance and to free the stroke.

4.1 MAKING EMPIRICISM UNDERSTANDABLE WHEN THE APPROACH IS PHENOMENOLOGICAL

I collected the observations of my empirical work in schemes for each work produced. I will consider here only my interpretation techniques: stroke, drawing mode, and the visual elements adopted. This way of describing my empiricism is especially important when my working method has a phenomenological and subjective approach. In order not to remain closed in pure subjectivity and instead open to intersubjectivity, it was important to make my empiricism clear and intelligible through words and images, and in this my workbook was a fundamental tool. In the initial aesthetic journeys it was not clear to me how to define the interpretation, so I could not decide which visual elements were to take into consideration. I landed to the last draft of this scheme just when I understood what was relevant to my research. Here an example.

PHOTOGRAPH	ARTWORK 01		
<p>Name: Ophelia-Renoir 2009 Digital Canon 1000D</p> <p>PHOTO'S VALUE Not planned photo, bad quality, but freezing the moment</p> <p>The photo itself has over/underexposed areas and is not in focus. Lights and shadows are used consciously to create dramatic impact, providing less accurate information about the subject on purpose.</p>	<p>IDENTIFICATION 01_01 Ophelia-Renoir 8-01-'22</p> <p>-Charcoal sticks -Acrylic -Spray</p> <p>on plywood 108x40cm</p> <p>Multimedia: Video transition 01_01 https://youtu.be/It1DCHbNLZk</p>	<p>INTERPRETATION TECHNIQUES</p>	
	<p>INSPIRATION Music</p> <p>«Songs of faith and devotion» Depeche Mode</p>	<p>STROKE</p> <p>Fast, on hair. Not so fast on the face, Blur. Dark long stroke. Shorter stroke controlled.</p>	<p>DRAWING MODE</p> <p>No gesture drawing.</p>  <p>A combination of intuitive and analytical. I wished to draw in an instinctive way but the pressure to make the drawing resembling to the photograph took me to an analytical way (left brain ,Edwards, 2012) I felt the fear for judgment.</p>
<p>COMMENTS</p> <p>I focused on the wish not to outline the shape. I manage quite well. I explain this because in this case the photograph self is blurry, overexposed and out of focus. This made it easier not to surrender to the desire to outline. I first draw, then painted white acrylic with a sponge roll all over, then drew again and used acrylic with brush to create contrast. I did not want to convey anything different from the simple photograph. I did not interpretate it by adding lights or shadows (Leborg, 2006, p.74)</p>			

4.2 AESTHETIC JOURNEYS

(Please examine appendix A and C for details about stroke qualities and drawing mode and to the complete list of schemes and artworks).)

4.2.1 Aesthetic journey: WHERE I AM

Picture 1-2

I approached the first drawings to find out where I was technically, without any particular expectations. I looked at the results without prejudice. At this stage I had no willingness to interpret and I didn't use any visual elements for this purpose.

4.2.2 Aesthetic journey: FAITHFUL TO PHOTOGRAPHY

Picture 3/7

In this phase I started to ask myself about interpretation. What it meant and what visual elements represented it. Neither my mind nor my hand were ready to interpret. Another problem arose, that of the source. Photography as a medium has its own soul, difficult to change in an innovative expression. The scene staging, the sharp contrast of the photos tied my hands and mind, preventing an interpretative transformation. I finally understood that drawing several times the same photo, would calm the desire for realism and faithfulness to it. I lingered on the connection between stroke and drawing mode. How are stroke qualities if I draw with my wrist in a controlled way, and how are they if I use my whole body in a gesture drawing? These three drawings are executed at some minutes

distance. In drawing n.3 I was dependent on realism so I consciously decided to free my hand. But in n.4 I was still worried about the result. On drawing n.5 the stroke was fast, deep, scribbly, nervy. Not satisfied I had to take it away. This was a kind of interpretation in which the distance from the source was so big that I perceived it respectful to my own photo.





4



In 6 I used texture as a visual element to force interpretation. Despite this I was stubborn in drawing realistically. Stroke was controlled , careful, patient, deliberate even if I consciously aimed to distance realism.

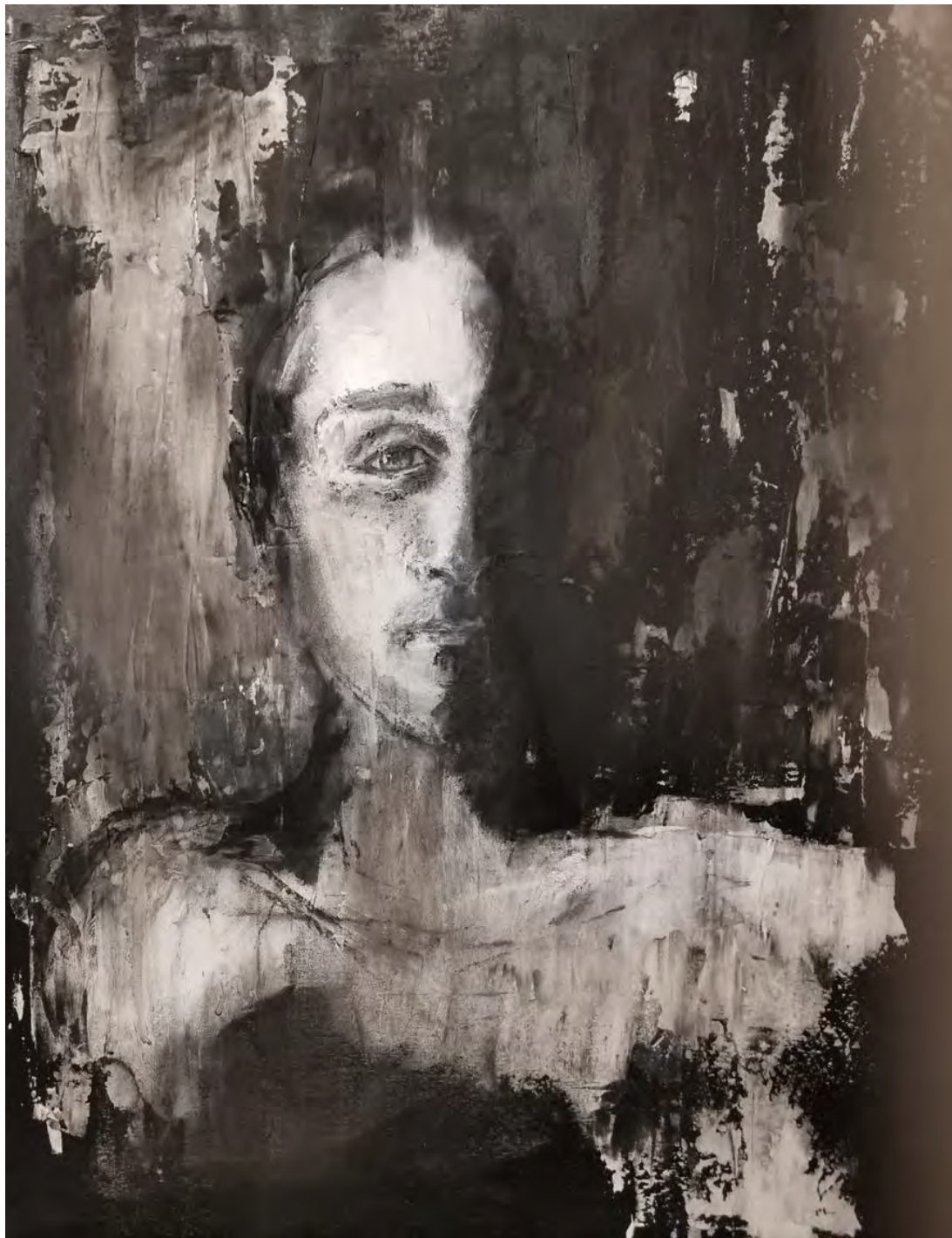


6

4.2.3 Aesthetic journey: TAKING THE DISTANCE

Picture 8

Coming from a phase of exploration I decided to draw the same model in this new stage. I finally broke the inhibition and I created a collage with putty texture. A new visual expression derived by the use of mix techniques. Here I understood that I was able to detach form photography but I had not defined how I wanted to interpret. The qualities of the charcoal reflect my temperament, drastic, restless. This convinced me to work on the stroke as an extension of the personality, both mine and that of charcoal media.



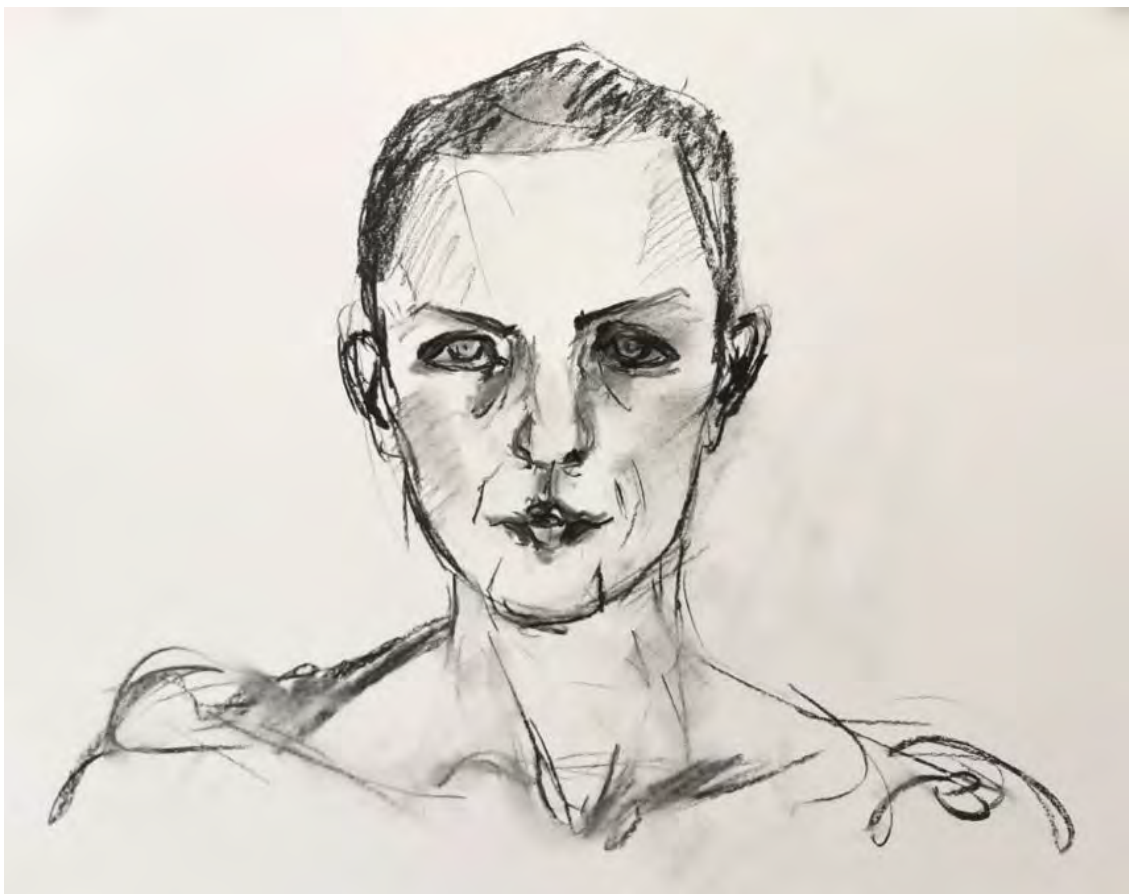
8

4.2.4 Aesthetic journey: STROKE AS INTERPRETATIVE ELEMENT TO NEW VISUAL EXPRESSION

Picture 9/11, 17-18,

After evaluating that my attachment to realism, as a parameter for judging stroke qualities, was invalidating my research, I began working in a systematic and comparative way. I considered the stroke, its quality, as my main interpretative parameter. Drawing first in a realistic and then spontaneous way was the key to getting around the psychological problem of realism. “But what does the stroke tell? Which are stroke’s qualities?” I researched on Dodson (1990) and Ching (1990) terminology to define the stroke and I used it to describe my empiricism. This need to deepen on stroke’s qualities emerged just in this phase, after I had drawn a long time. In this moment I also wondered what working mode I was using, intuitive or analytic, and how this was connected with interpretation. Was conscious interpretation intuitive or analytical to me? And what part of the brain was I using?

In “Sensing the stroke” Dodson (1990, p.150) states that in “Articulating first, you might find some visual clues that will lead you into an effective suggested stroke”. I experienced the shifting between articulation (drawing carefully) and suggestion (loose, spontaneous) both in the same drawing and in two versions of the same photo. In *Diana* for example drawing 17 is more in articulation, careful, controlled stroke. I knew I would have shown the drawing to the model and this sabotaged my freeing. I drew 18 without even looking at the photograph; the stroke became quick, spontaneous, and scribbly. A new visual expression arose. In *Sergio* both drawings have a freer stroke because the model is not going to see the portrait, therefore my ability to draw realistic would not be questioned.



Diana 17-18



Sergio 9



Sergio 10

In this phase I reached a good stroke freedom but I followed anyway the advice of Steinnes to use photographs with less contrast and flat light in order to break interpretation bonds. So, in the next step, I came back to photography.

4.2.5 Aesthetic journey: NEW PHOTOGRAPHY, NEW SOUL, NEW BODY

Picture 12/16

At this moment I needed to work on my source. The photos I was using no longer had a particular meaning for me and for *transition*. Poetic inspiration given by Depeche Mode, Ophelia, and doppelgänger concept in Lynch (appendix F) challenged me to see transition in myself as a woman. So I did two new photoshoots, one digital, one analogue with polaroid.



Ophelia polaroid

The subject in polaroid is underwater in reference to Ophelia but also in order to unlock the stroke from the personality of the photograph. These polaroid are deliberately non-sharp and blurred. This gave the stroke freer qualities: long, dark, quick, loose, fluid, impulsive, deep. My whole body was involved in gesture drawing (Dodson, 1990, p.58) and I was fully aware I was interpreting.



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Now that my stroke was freer, I thought to indulge in the ambiguity of its absence. Franklin says that visual poetry, is ambiguous because the artwork requires viewers' engagement to fill out the gap of what they don't see (Franklin, 2020, p.62).

4.2.6 Aesthetic journeys: “NON- STROKE” AS INTERPRETATIVE ELEMENT

Picture 19-20



Image in progress

“What if I delete the stroke, if I don’t use it, if the interpretation is its absence?”

I therefore discarded the stroke and used instead these visual elements: positive-negative, transparent-opaque, lights-shadows in a conscious way (Leborg, 2006, p.74-75). In this mainly analytical process I abandoned gesture drawing as drawing modus (Dodson, 1990, p.58). In n.19 I completely revolutionized the photographic source which had massive shadows. I kept a controlled, patient, stroke in the three eyes, creating contrast through blurry-no blurry. The eye was my point of reference and symbolic stability in life. In 20 the stroke almost disappears.





20

In the next phase I felt I had explored enough (for the time available) and I wished to put all elements together and reach the core to my research.

37

4.2.7 Aesthetic journey: BACK TO THE THEME. THE EMPATHICAL STROKE

Picture 24/25, 29/36, 38/40

All the elements found harmony in this final phase. The theme of women's transition came back stronger. Interpretation, adapted to the type of woman I represented, emphasizing different stroke characteristics according to the theme. My young woman is impulsive, wild, no half-measures, sees black or white and the stroke becomes like her: intuitive, fast, dark, nervy. My mature woman acquires softness in body and soul, she is determined and experiences strong internal conflicts but she lives the nuances. Sometimes she gently vanishes. She is multifaceted. Just like the stroke that describes her, wavy, both deep, dark, and light. To sum up, harmonious.





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This empirical work on stroke and drawing modus generated a greater mental freedom which was followed by harmony in the interpretation. I then landed to the artworks I would exhibit.

43

SIRENS IN TRANSITION

Exhibition:

choosing

	 <p>UTEN STREK</p>	 <p>UTEN STREK ELLER STERK STREK</p>			 <p>STERK STREK</p>
<p>YOUNGER LADY</p>					
<p>MIDDLE AGED LADY</p>			 <p>UTEN STREK ELLER LITT BLANDING</p>	<p>OPTIONAL</p>  	

CHOSEN ARTWORKS

(Analysis *APPENDIX B*)





39

46



When I was finished with 39 I felt it flat and I added texture (putty) to break the stroke and draw over again.

With these artworks I no longer wanted to be inflexible showing one painting with stroke and one without. I abandoned the role of researcher and went back to that of the artist. The artworks presentation is both the research's result and a real exhibition. The women interpreted led me towards a mix of traits. It no longer made sense to be stubborn in wanting to separate them. In both paintings there is a new visual expression given by a coexistence of strokes with different qualities.

At the last moment I decided to conclude my journey by drawing one more artwork without looking at any photographic reference. This meant letting go the mental blocks and setting the stroke free, without worrying about the outcome. The stroke is impulsive, fast, scribbly and careless. This latest work has personality and communicates its soul to the viewer.



CHAPTER V

DISCUSSION AND CONCLUSION

This research project was born from the desire to study charcoal, a media that I discovered only a short time ago, and from the wish to investigate *journey-transition* as a concept. Initially I asked myself “what happens in the transition between two media such as photography and charcoal? Do you get lost, do you find yourself? Is visual information lost in favour of a spiritual one?” To begin to find an answer, I immersed myself in a “poetic” study. Ophelia does not acknowledge herself as an independent woman and gets lost. "I am not looking for absolution, forgiveness for the things I do" say Depeche Mode, showing acceptance for what one is, while in Lynch's *doppelgänger* the coexistence of opposites is celebrated. This was much more than mere inspiration and strongly characterized all the work up to the final stage. With this poetics, I looked towards myself, and understood that I had strong problems in detaching from realism and in interpreting through drawing. Therefore I decided to go in that direction. The field to study is extensive and in the middle of the process I better defined what visual elements I could use in interpretation and how these could create a new visual expression.

What is a new visual expression? I believe it is distance from a copy. But it is also about energy. An innovative expression has different energy. A media's quality itself seems to have an intrinsic spirit: charcoal has a different one than pen (Steinnes, personal communication 10.3.2022) or than photography. In addition to this we must consider the dynamism created by the drawing modus. I think that how we perceive this energy creates the new visual expression. In Gustav Vigeland's sketches the energy is blasting, impulsive and almost violent (Wikborg, 1966, p.174). In his sculptures the change of material itself probably predisposes to another intensity. During my research I concentrated on the study of stroke and drawing modus as interpretative elements. In my empiricism the energy changed along with the degree of interpretation and the stroke perfectly reflected this. Turbulent, fast, spontaneously nervous in moments when the interpretative degree was high and therefore in which the distance from the photograph was too.

In my subjective work I can say that the energy is mobilized during the interpretation. But does this imply that interpreting means working intuitively and therefore mainly with the right hemisphere active? (Edwards, 2012) Before this research I thought so and this was a prejudice. I looked for confirmation in pictorial currents not faithful to realism. In the book *Cubism* (Apollinaire, et al, 2010, p.15), according to Apollinaire, "A Picasso studies an object as a surgeon dissects a body". In this case interpretation has a big analytical soul. In the interview (appendix E) Robert Steinnes states that in his practice with portraits, he has an initial analytical phase of observation and detecting the essence of that person, and then a more intuitive phase in which he takes distance from the photographic source. I then looked at my work.

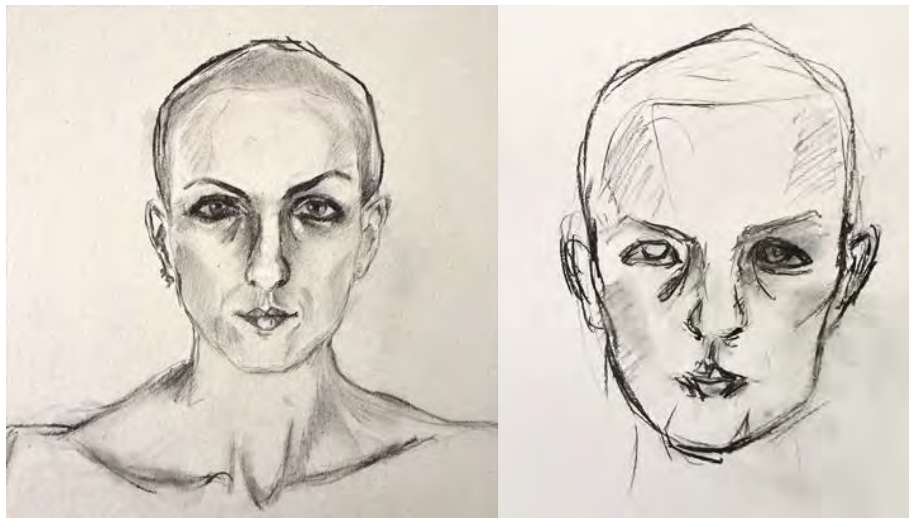
The gesture drawing and the stroke qualities describe whether I worked intuitively or analytically (Dodson, 1990). But with regard to Edwards' theories on intuitive/right hemisphere, and analytical/left hemisphere, (which still has exceptions and is therefore subjective) I have had a hard time identifying myself. I will explain. In all my drawings I have followed Edwards (2012, p.39, p. 245) avoiding giving names to the parts while I was drawing them, abandoning what they symbolically meant by activating the right brain-mode. Despite the expectations, in my case, this did not lead to interpretation but instead to a greater realism and accuracy. My empiricism showed me that just the R-mode was not serving my interpretation research. My experience is supported by Edwards when she mentions stages of creativity where shifts between R- and L-mode occurs continually. Measuring the proportions of the body (or projecting the image and draw fast over) was sometimes an analytical beginning in my practice, which gave me the possibility to free drawing modus, stroke and obtain a new visual expression.



My biggest difficulty is represented by the fact that I am the author of the photographic source. According to Stuart Franklin drawing is a translation, but photography is bearing the truth even though there are grades of separation between what the photographer sees, remembers, reality and what camera records (Franklin, 2020, p.231). Barthes (1980, p.22) states that a photograph is the subject of three practices: doing, undergoing and intention, with three actors: photographer, spectator, model. In my research complexity increases when, in some photos, I am photographer, photographed, spectator at once. "The Photo-portrait is a closed field of forces. Four imaginaries intersect, confront each other, distort each other. In front of the lens, I am both: the one I think I am, the one I would like people to believe me, the one the photographer believes me, and the one they use to show their art" (Barthes 1980, p.29, personal translation).

Detaching from this and interpreting becomes difficult. Furthermore, my photos, with contrasts and drama, are already an intentional interpretation of reality, and the drawing thus becomes a second

interpretation often blocked by me psychologically because I consider it unnecessary. The fact that I chose portraits and not landscape complicates further because I can have an emotional link with the model portrayed. Mørstad (2000, p.33) asserts: "Et portrettmaleri er alltid en tolkning, og denne tolkningen er avhengig av kunstnerens innsikt, dyktighet og oppdragets art". During my practice I found it useful to draw a more faithful first work to pacify my desire for realism, and then to free my drawing in other versions of the same photo.



This journey in search of interpretation and new visual expression was not straight but rather circular with many back and forth. Nyernes (2006) topology theory helped rationalizing the confusion in my creative process, justifying the fluctuating between topoi and helping me finding harmony. From the topos of the material I fluidly passed to theory, and returned to practice trying to find my "own voice". My empiricism gained clarity and determination. Humbly personalizing Nyernes theory, I would add a personal topos, *Inspiration* because it has been a very important room in my research equal to *Materiale/Arbeidsfelt*.

In my study I was both subject and object and my working method was crucial to hold focus. Keeping the attitude of the reflective practitioner, an open mind without prejudice in a *reflection-in-action* (Shonn, 1987, p.28) gave the deepest understanding possible of my empiricism.

CONCLUSION

According to Franklin (2016) the artist's impulse is to untie personal knots. The issue of transition in women represents my knot. Charcoal proved to be the perfect multi-faceted medium to describe this theme. What happens in the passage between two media is a too vast subject and only a hint of it can be seen in this research of mine. Interpretative work on portraits proved to be the best choice for connecting the two hemispheres (Edwards, 2012, p,168). The result is a stroke with a full range of qualities and which is at its climax when it is empathic with the theme. At the end of my research towards a new expression I produced an artwork without any photographic reference. This for me represents the end of a journey and the beginning of an experience towards yet another new visual expression.

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PICTURE LIST



<https://annamariavargiu.com/a-new-way-of-looking-two-mindsets/>

APPENDIX

- A - Empiricism: schemes of the artworks
- B - Analysis of artworks: "Sirens in transition"
- C - Process Report
- D - Links to videos and timelapse
- E- Interview with Robert Steinnes
- F - Inspiration: music, films, literature

Documentation delivered with practical-aesthetic work:

- 1 Working book: schemes/artworks/photobook. (physical + appendix A)
- 2 General working book (physical)
- 3 Poetic working book (physical)
- 4 Numbered artworks (physical)
- 5 Digital Process Report (Appendix C +usb)

Valentina Nieli-Vatne
KOH202
Candidate 902

APPENDIX A Artworks and schemes

APPENDIX B Analysis of the artworks: "Sirens in transition"

APPENDIX C Process Report

APPENDIX D Links to videos and time-lapse

APPENDIX E Interview with Robert Steinnes

APPENDIX F Inspiration: music, literature, films.

APPENDIX A

ARTWORKS AND SCHEMES

ARTWORK 1
01_01 OPHELIA-RENOIR



PHOTOGRAPH

Name:
Ophelia-Renoir
 2009 Digital
 Canon 1000D

PHOTO'S VALUE
 Not planned photo,
 bad quality, but
 freezing the moment

The photo itself has
 over/underexposed
 areas and is not in
 focus. Lights and
 shadows are used
 consciously to create
 dramatic impact,
 providing less
 accurate information
 about the subject on
 purpose.

A R T W O R K 01

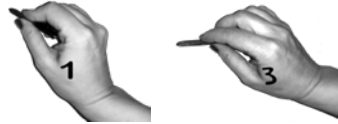
IDENTIFICATION
 01_01 Ophelia-Renoir
 8-01-'22

-Charcoal sticks
 -Acrylic
 -Spray
 on plywood
 108x40cm

Multimedia: Video
 transition 01_01
<https://youtu.be/1t1DCHbNLZk>

INSPIRATION
 Music
 «Songs of faith and
 devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, on hair. Not so fast on the face, Blur. Dark long stroke. Shorter stroke controlled.	No gesture drawing.  A combination of intuitive and analytical. I wished to draw in an instinctive way but the pressure to make the drawing resembling to the photograph took me to an analytical way (left brain ,Edwards, 2012) I felt the fear for judgment.	NO CONSCIOUS INTERPRETATION No visual element used consciously

COMMENTS

I focused on the wish not to outline the shape. I manage quite well. I explain this because in this case the photograph self is blurry, overexposed and out of focus. This made it easier not to surrender to the desire to outline. I first draw, then painted white acrylic with a sponge roll all over, then drew again and used acrylic with brush to create contrast. I did not want to convey anything different from the simple photograph. I did not interpretate it by adding lights or shadows (Leborg, 2006, p.74)

ARTWORK 2
02_01 OPHELIA-RENOIR



PHOTOGRAPH

Name:
Ophelia-Renoir
 2009 Digital
 Canon 1000D

PHOTO'S VALUE
 Not planned photo,
 bad quality, but
 freezing the moment

The photo itself has
 over/underexposed
 areas and is not in
 focus. Lights and
 shadows are used
 consciously to create
 dramatic impact,
 providing less
 accurate information
 about the subject on
 purpose.

A R T W O R K 02


IDENTIFICATION
02_01 Ophelia-
Renoir
 14-01-'22

-Charcoal sticks
 -Smudge
 on wallpaper
 95x68cm
 Execution 15
 minutes
 Time-lapse: 02_01
<https://youtu.be/hPUUQStDtdo>

INSPIRATION
 Music

«Songs of faith
 and devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, on hair. Not so fast on the face, Blur. Dark long stroke. Shorter stroke controlled. The charcoal stroke is purely black and white, harder, without acrylic and does not fade well on the wallpaper. I do not perceive this drawing as delicate as the previous on wood, but more direct and rough.	No gesture drawing. A combination of intuitive and analytical. I started in an instinctive way but I had to add some details drawn in a more analytical way like the mouth. I believe it gives vividity to the whole drawing. 	NO CONSCIOUS INTERPRETATION No visual element used consciously

COMMENTS I wanted to work intuitive and forced myself to hold the charcoal also in a way that facilitate gesture drawing (Dodson). But I managed just for few seconds. It is very difficult to blur charcoal on the wallpaper, so I needed to use the smudge, as just my hands were not helping. Wallpaper gives a rougher texture. I drew following the photographs without transcending. The mood I was in while I shoot the photograph was very near the one I had while drawing (Depeche Mode music)

ARTWORK 3
01_01 PAOLO HANDS UP



PHOTOGRAPH

Name:
 Paolo Esopo 1
 2009 Digital
 Canon 7D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 the project
 "Metropolitan Esopo"

A R T W O R K 03

IDENTIFICATION
 01_01 Paolo hands up
 30-01-22
 -Charcoal sticks
 -Smudge sponge

on cardboard

INSPIRATION
 Music
 «Songs of faith and
 devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE

The stroke was quite precise, trying to represent the essence of the model with realism. Stroke present in the contours even if it is present in the transition between shadows and lights
 DETAILED
 SPECIFIC
 CONTROLLED
 ACCURATE
 PRECISE
 CAREFUL-PATIENT

DRAWING MODE

No gesture drawing.
 Analytical mode



VISUAL ELEMENT USED to Interpretate

NO CONSCIOUS INTERPRETATION
 No visual element used consciously

COMMENTS I wanted to work intuitive but I did not manage to interpretate and I feared the judgment not to have drawn realistic, also thinking to show Paolo his portrait. This and other factors stopped me from interpretate

ARTWORK 4
02_01 PAOLO HANDS UP



PHOTOGRAPH

Name:
 Paolo Esopo 1
 2009 Digital
 Canon 7D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 the project
 "Metropolitan Esopo"

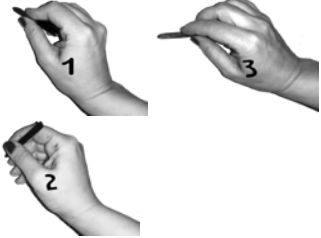
A R T W O R K 04

IDENTIFICATION
 02_01 Paolo hands up
 30-01-22

-Charcoal sticks
 -Smudge sponge
 on cardboard

INSPIRATION
 Music
 «Songs of faith and
 devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Stroke is faster, less accurate Present contour lines Blurred just in some part. Stroke freer and faster, broken and medium-long SPONTANEOUS QUICK	No gesture drawing. A combination of intuitive and analytical. I tried to release my wrist. 	NO CONSCIOUS INTERPRETATION No visual element used consciously

COMMENTS I wanted to work intuitive and forced myself to hold the charcoal also in a way that facilitate gesture drawing (Dodson). I just manage to free the wrist and not the entire body. I felt not forced anymore to realism, as I already made a portrait some minute before. I felt calm in my mind, not stressed. Despite this I cannot see that the distance from the original is big.

ARTWORK 5
03_01 PAOLO HANDS UP



PHOTOGRAPH

Name:

Paolo Esopo 1
2009 Digital
Canon 7D

PHOTO'S VALUE

Planned photo with light set, part of the project "Metropolitan Esopo"

A R T W O R K 05

IDENTIFICATION

03_01 Paolo hands up
30-01-22

-Charcoal sticks
-Smudge sponge
-Acrylic
on cardboard

INSPIRATION

Music

«Songs of faith and devotion»
Depeche Mode

INTERPRETATION TECHNIQUES

STROKE

Stroke is faster, less accurate
Present contour lines
Blurred just in some part.
Stroke freer and faster, broken and medium-long.
Stroke is heavier, and darker

DRAWING MODE

Here I worked at speed with the whole arm.



VISUAL ELEMENT USED to Interpretate

CONSCIOUS INTERPRETATION
-STROKE (first)
-LIGHTS-SHADOWS (later)
I used the stroke in a first moment to interpretate, and not satisfied I painted over and drew over the white, I liked the blurry and the ABSENSE OF THE STROKE on the face

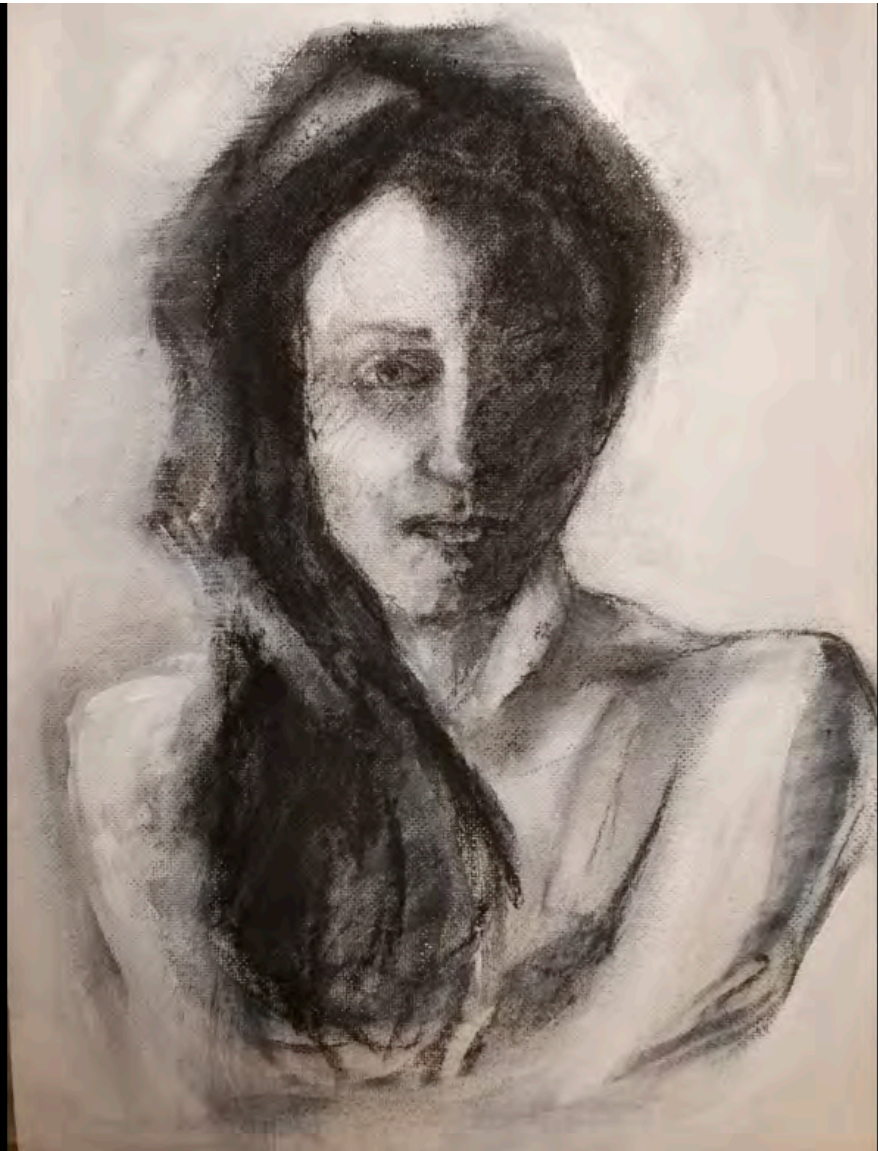
COMMENTS This is the third drawing done in a row on the same subject. I managed to work intuitive but I was not at all happy with the result, that was not faithful on the proportions. Just **catching the soul** of the person did not work as interpretative method this time.

I felt the **drawing was UNFAITHFUL TO THE PHOTO** too.

This photo comes from a set of 20 photo called "Metropolitan Esopo" which have a concept under and which have been planned. Therefore it is difficult to change by interpretation, a photo that I think it was perfect like that.

The only way to respect the photo was to interpretate by creating a coat over, a fog. Painting over. I am very happy with the result. It was a good way to respect my photo, by using lights-shadows visual elements.

ARTWORK 6
Ophelia02



PHOTOGRAPH



Name:
Ophelia-Renoir
 2022 january
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
 The photo represents a moment of self-awareness of one's own changes in body and soul. Here taking oneself too seriously. This photo still represents a moment of block, stasis.

A R T W O R K 06

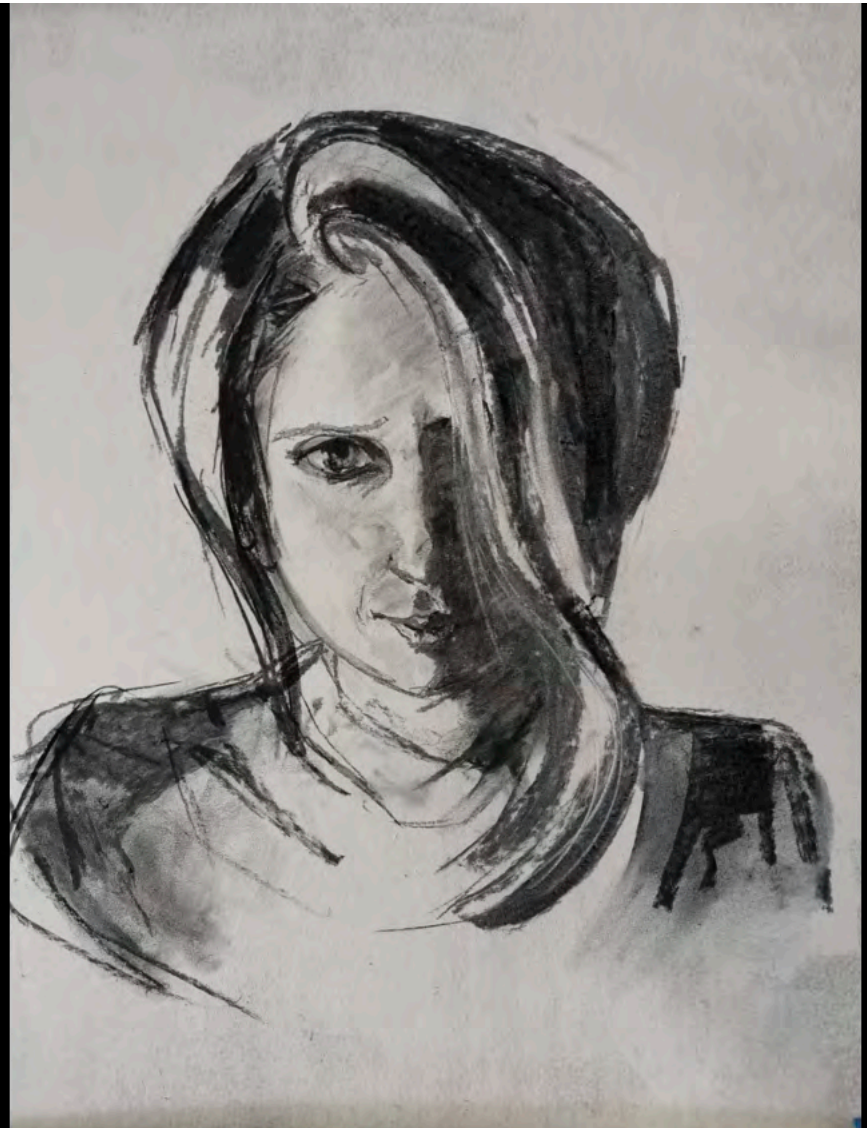
IDENTIFICATION
Ophelia 02
 10-02-'22
 -Charcoal sticks
 -Smudge
 -Acrylic
 on the back of compressed paper

INSPIRATION
 David Lynch movie
 "Lost highways"
 And the concept of the double Doppelgänger

INTERPRETATION TECHNIQUES		
STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, Blur. Dark long stroke. Not so many short strokes. Harder. Heavier 	No gesture drawing. A combination of intuitive and analytical. I started in an instinctive. I chose texture on this purpose. I ended being stubborn trying to draw in a realistic way despite the texture of the board was fighting this. 	CONSCIOUS INTERPRETATION -TEXTURE OF THE BOARD -STROKE (first) -LIGHTS-SHADOWS (later) I used the texture of the board actively as element to interpretate. It did not work. I used painting to take away the stroke and create blurry used stroke over again. I think it was more interesting the drawing before the white painting. With Stroke as interpretation

COMMENTS I used the panel texture as an element to force myself to interpret. Being the texture course (Leborg) I certainly couldn't draw in detail. I was sure this would have worked. But instead I got stubborn and spent a lot of time on the details.

ARTWORK 7
Mia



PHOTOGRAPH

Name:
Mia
 2009 Digital
 Canon 7D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 the project
 "Metropolitan Esopo"

A R T W O R K 07

IDENTIFICATION
Mia
 12-02-'22


-Charcoal sticks
 -Smudge
 -Gouache

on cardboard

Execution 10 minutes

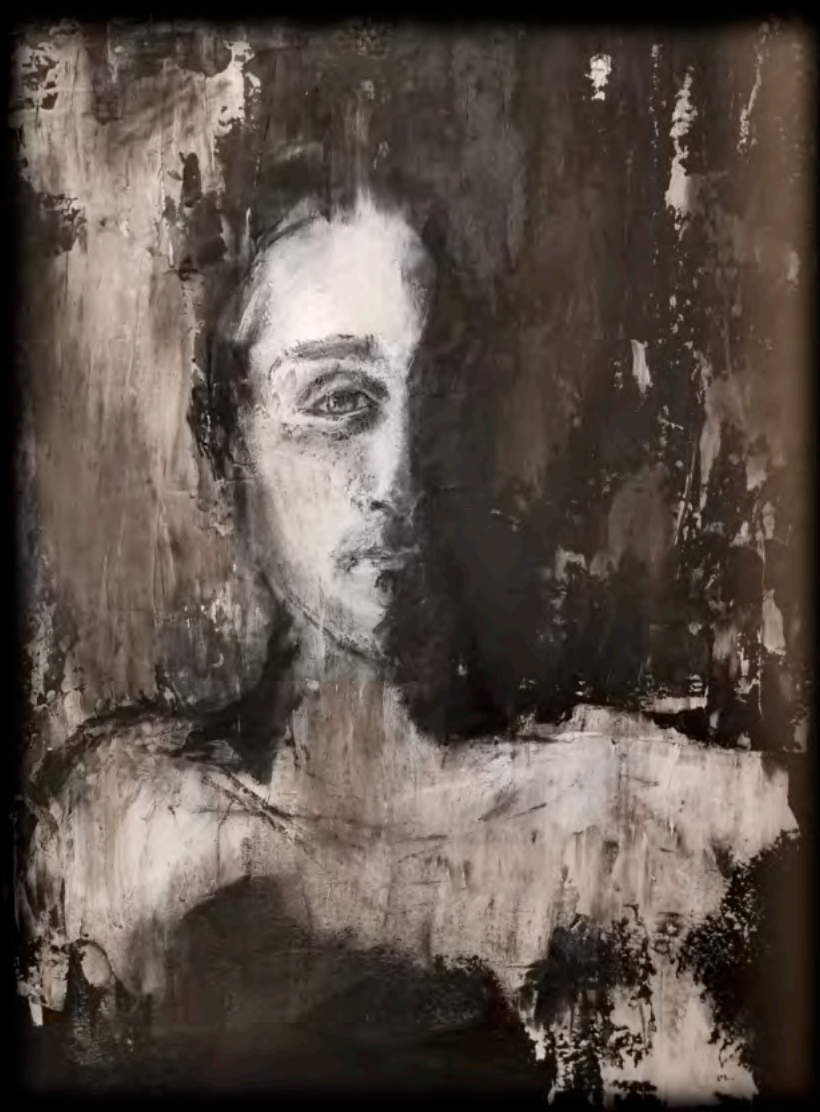
INSPIRATION
 Music

«Songs of faith and
 devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES		
STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast Dark long stroke A few shorter Controlled on eyes and mouth.	No gesture drawing. A combination of intuitive and analytical. I started in an analytical way. I let myself free with stroke in the hair	NO CONSCIOUS INTERPRETATION No visual element used consciously
		

COMMENTS I did not try to interpretate. The photo was strong. I have no strong feelings for the model. During the process of drawing I felt I could be free to use longer strokes in the hair.
NO FEELINGS-NO CONNECTION FOR THE MODEL HELPS SETTING FREE, on this drawing.

ARTWORK 8
Paolo dark 01



PHOTOGRAPH

Name:
 Paolo Esopo 2
 2009Digital
 Canon 1000D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 the project
 "Metropolitan Esopo"


A R T W O R K 08

IDENTIFICATION
 Paolo Dark 01

COLLAGE
 14-02-'22
 -Charcoal sticks
 -Smudge
 -Acrylic
 -Wood putty

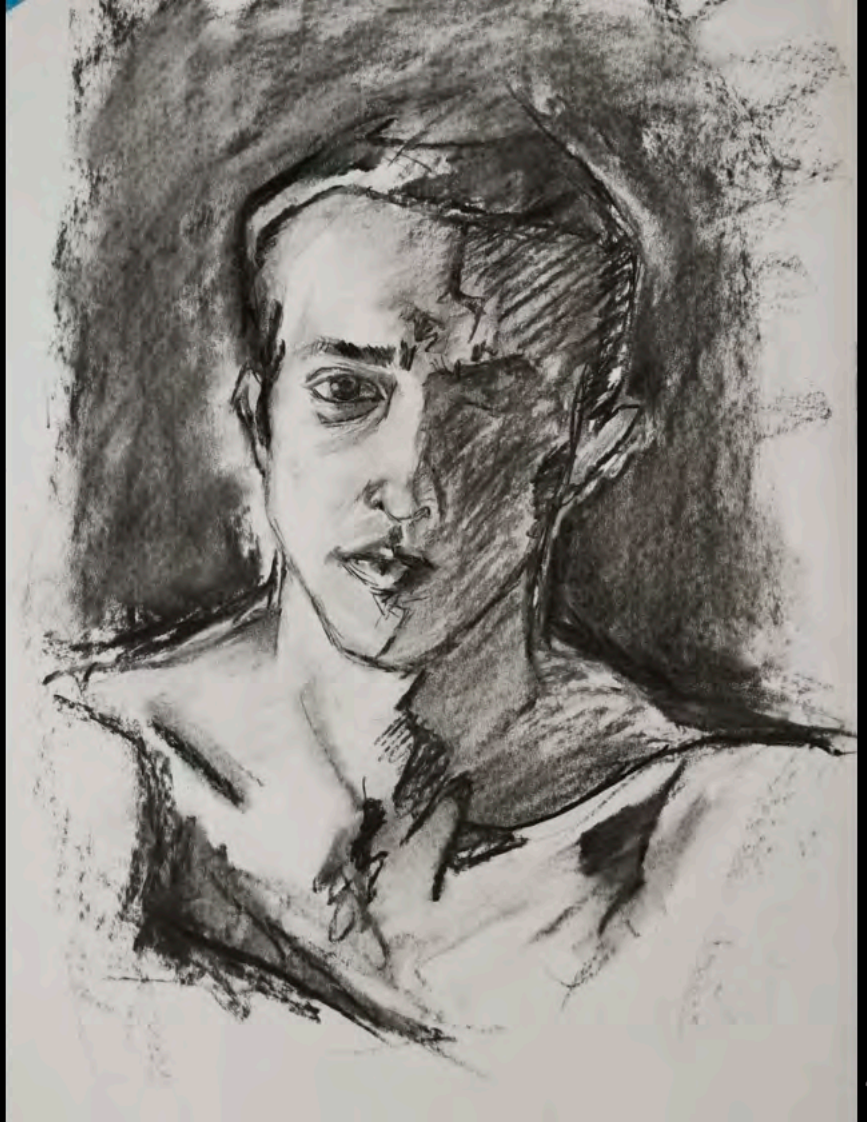
INSPIRATION
 Music
 «Songs of faith and
 devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast stroke. Stroke is broken by texture under it created with putty (<i>sparkel</i>) under (and over the photo) Some careful stroke on eye. Faster on the neck. I used black and white painting. Stroke almost disappears.	No gesture drawing. A combination of intuitive and analytical. 	CONSCIOUS INTERPRETATION Visual element used consciously: -MIXED TECHNIQUE COLLAGE -TEXTURE with putty -STROKE (first) -LIGHTS-SHADOWS (later)

COMMENTS This is a collage in which I have attached the photo, painted almost completely on it, applied putty and then almost imperceptibly drew on it. Nice experiment, I will continue to experiment with this technique after graduation.
 This is the interpretation technique that seemed to me more faithful because it preserves the photo as it is. And in fact the photo is intact under the drawing.

ARTWORK 9
Sergio 01



PHOTOGRAPH

Name:
Sergio
Analogue

Canon FT
Film: Ilford Hp5

PHOTO'S VALUE
Planned photo with light set, part of the project "SCARS, MEMORIES OF THE SOUL"

High quality, due also to the use of analogue old camera on Ilford film

A R T W O R K 09

IDENTIFICATION
Sergio 01
20-02-'22

-Charcoal sticks
-Smudge sponge


A2 paper

Execution 10 minutes

INSPIRATION
Music

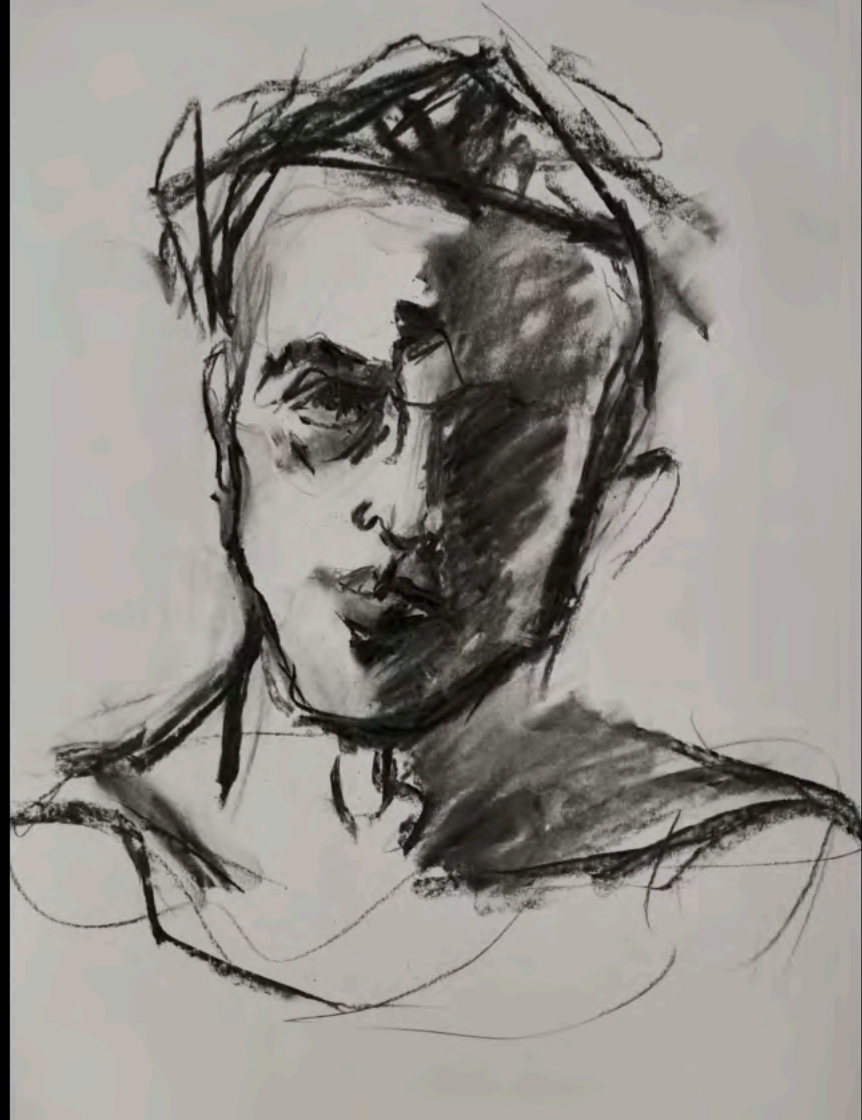
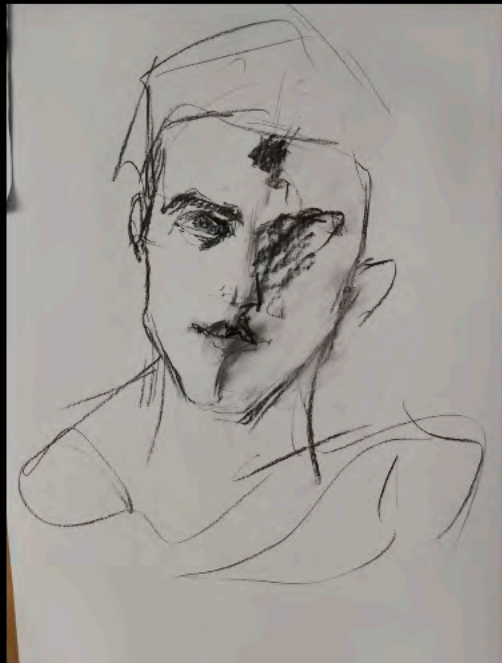
«Songs of faith and devotion»
Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>Fast, determined Not so fast on the face, Dark long stroke and smaller controlled. Contour lines. SPONTANEOUS QUICK Chane sin pressure</p>	<p>Gesture drawing in about half of the process. A combination of intuitive and analytical. I started in an analytical way and I became more free.</p> 	<p>CONSCIOUS INTERPRETATION Visual element used consciously: STROKE</p>
<p>Stroke used for shadows too (not much blurry) BACK AND FORTH Stroke</p>		

COMMENTS Even if the photo was very outlined in style and energy, I was able to interpret a bit, after the first analytical phase in which I studied and looked for the right proportions of the face. Perhaps the fact **that it is not emotionally linked to the model makes me freer to transfigure** it and to work with the interpretation.

ARTWORK 10
Sergio 02



PHOTOGRAPH

Name:
Sergio
Analogue

Canon FT
Film: Ilford Hp5

PHOTO'S VALUE
Planned photo with
light set, part of
the project "SCARS,
MEMORIES OF THE SOUL"

High quality, due
also to the use of
analogue old camera
on Ilford film

A R T W O R K 10

IDENTIFICATION
Sergio 02
20-02-'22

-Charcoal sticks
-Finger


A2 paper

Execution 3 min
minutes

INSPIRATION
Music

«Songs of faith and
devotion»
Depeche Mode

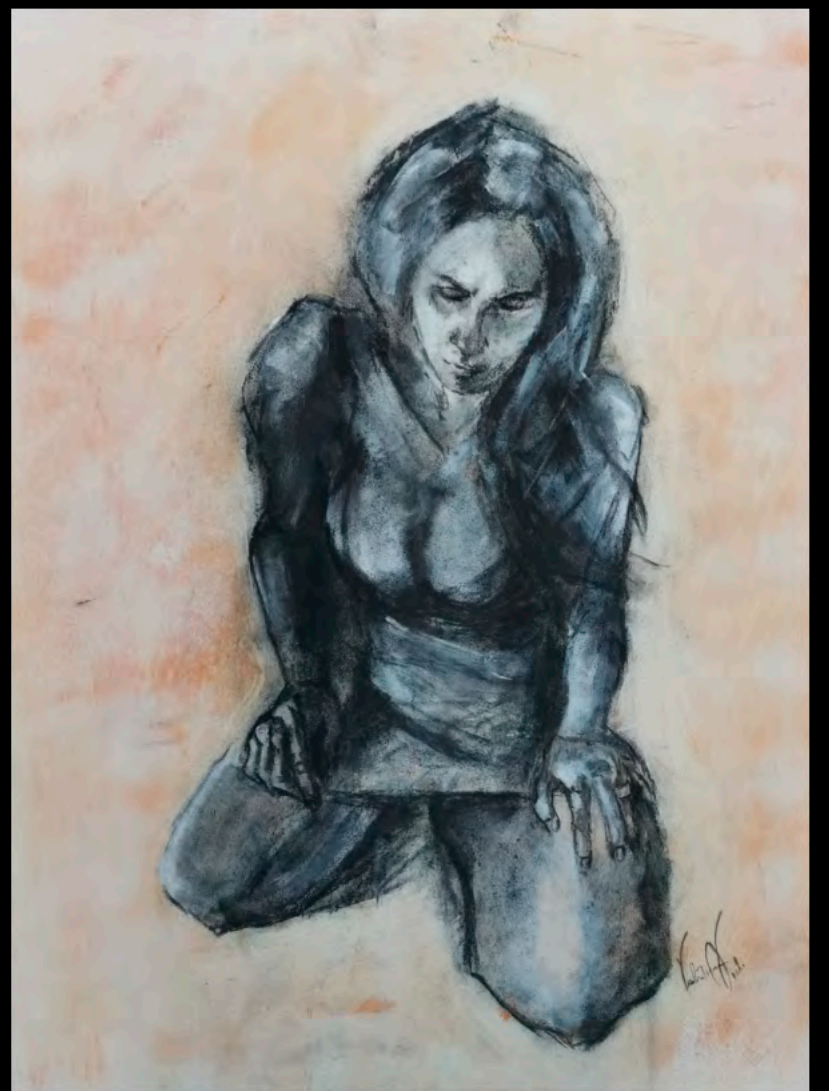
INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>Fast, determined Very heavy, dark Dark long stroke both straight and more rounded Contour lines. Stroke use for shadows too (not much blurry)</p>	<p>Gesture drawing Intuitive</p> 	<p>CONSCIOUS INTERPRETATION</p> <p>Visual element used consciously:</p> <p>STROKE</p>
<p>Fluidity on the stroke</p>		

COMMENTS This has been drawn after some second from Sergio 01.I drew it without looking at the photograph.

Soul feels trapped here.
Fluidity

ARTWORK 11
Middle age 1



PHOTOGRAPH

Name:
Middle age 1
 2022 january
 Digital
 Canon 7D

PHOTO'S VALUE

Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
 The photo represents a moment of self-awareness of one's own changes in body and soul. Here taking oneself too seriously. This photo still represents a moment of block, stasis.

A R T W O R K 11

IDENTIFICATION



Middle age 1
 30-02-'22

-Charcoal sticks
 -Smudge
 -Acrylic
 -Painting roll
 on plywood

INSPIRATION

David Lynch movie
 "Lost highways"
 And the concept of the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>Fast, at the beginning Blur. Dark long stroke. Many short and long strokes. Harder. Heavier stroke, Covered with painting, gets blurry. Disappear in many points.</p>	<p>No gesture drawing. A combination of intuitive and analytical. I started in an analytical looking at the proportions. I painted over in an intuitive way. But I reconsidered the shadows when the proportions seemed not to be right. I added shadows on the favour of proportions, this was an analytical process.</p>	<p>CONSCIOUS INTERPRETATION</p> <p>-STROKE (first) -LIGHTS-SHADOWS (later)</p> <p>I used painting to take away the stroke and create blurry used stroke over again. I think it was more interesting the drawing before the painting, with just stroke as interpretation</p>
		

COMMENTS I used lights and shadows to make the proportions work, even though I had measured them. The position of the body was intriguing so I took a chance.

ARTWORK 12
Ophelia polaroid 01

01_01



PHOTOGRAPH

Name:

Ophelia Polaroid 01
Analogue
POLAROID 600

PHOTO'S VALUE

PHOTO SET SHOT FOR THE BACHELOR

Planned photo with light set inside the bathtub with water to represent fluidity and have a blurry light.

In order to see if a blurry photo with less dark and lights was positive, in favour of interpretation.

"Precious" photo, due also to the use of analogue old camera and the unpredictability of the camera Polaroid.

A R T W O R K 12

IDENTIFICATION

Ophelia polaroid 01
01_01
5-03-'22

-Charcoal sticks
-Hand

on A2 paper

Execution 5 minutes

Multimedia:

Timelapse


<https://youtu.be/vN9oapSaPYY>

INSPIRATION

(Hamlet)

Ophelia

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>Fast free. Dark long stroke No wish to control the hand Hard Heavy SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY</p>	<p>Gesture drawing 100%. Intuitive</p> 	<p>CONSCIOUS INTERPRETATION STROKE</p>

COMMENTS I worked just intuitive, holding the charcoal in a way that gesture drawing was possible (it came naturally).

ARTWORK 13

Ophelia polaroid 01

02_01



ARTWORK 14

Ophelia polaroid 01

03_01



PHOTOGRAPH

Name:
 Ophelia Polaroid 01
 Analogue
 POLAROID 600

PHOTO'S VALUE

PHOTO SET SHOT FOR THE BACHELOR
 Planned photo with light set inside the bathtub with water to represent fluidity and have a blurry light.
 In order to see if a blurry photo with less dark and lights was positive, in favour of interpretation.

 "Precious" photo, due also to the use of analogue old camera and the unpredictability of the camera Polaroid.

A R T W O R K 13

IDENTIFICATION
 Ophelia polaroid 01
 02_01
 5-03-'22

 -Charcoal sticks
 -Hand

 on A2 paper


 Execution 5 minutes

 Multimedia: Timelapse
<https://youtu.be/vN9oapSaPYy>

INSPIRATION
 (Hamlet)

 Ophelia

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast free. Dark long stroke No wish to control the hand Hard Heavy SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY	Gesture drawing 100%. Intuitive 	CONSCIOUS INTERPRETATION STROKE

COMMENTS I worked just intuitive, holding the charcoal in a way that gesture drawing was possible (it came naturally).

PHOTOGRAPH

Name:
Ophelia Polaroid 01
Analogue
POLAROID 600

PHOTO'S VALUE

PHOTO SET SHOT FOR THE BACHELOR

Planned photo with light set inside the bathtub with water to represent fluidity and have a blurry light.

In order to see if a blurry photo with less dark and lights was positive, in favour of interpretation.

"Precious" photo, due also to the use of analogue old camera and the unpredictability of the camera Polaroid.

A R T W O R K 14


IDENTIFICATION
Ophelia polaroid 01
03_01
5-03-'22

-Charcoal sticks
-Hand
on A2 paper
Execution 5 minutes

Multimedia: Timelapse
<https://youtu.be/vN9oapSaPYy>

INSPIRATION
(Hamlet)
Ophelia

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>Fast free. Dark long stroke No wish to control the hand Hard Heavy SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY</p>	<p>Gesture drawing 100%. Intuitive</p> 	<p>CONSCIOUS INTERPRETATION STROKE</p>

COMMENTS I worked just intuitive, holding the charcoal in a way that gesture drawing was possible (it came naturally).

ARTWORK 15
Ophelia polaroid 02

01_02



PHOTOGRAPH

Name:
 Ophelia Polaroid 02
 Analogue
 POLAROID 600

PHOTO'S VALUE


PHOTO SET SHOT FOR THE BACHELOR
 Planned photo with light set inside the bathtub with water to represent fluidity and have a blurry light.
 In order to see if a blurry photo with less dark and lights was positive, in favour of interpretation.
 "Precious" photo, due also to the use of analogue old camera and the unpredictability of the camera Polaroid.

A R T W O R K 15

IDENTIFICATION
 Ophelia polaroid 02
 01_02
 5-03-'22
 -Charcoal sticks
 -Hand
 on A2 paper
 Execution 5 minutes
 Multimedia: Timelapse
<https://youtu.be/0niLdW1ONuM>

INSPIRATION
 (Hamlet)
 Ophelia

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast free. Dark long stroke No wish to control the hand Hard Heavy SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY	Gesture drawing 100%. Intuitive 	CONSCIOUS INTERPRETATION STROKE

COMMENTS I worked just intuitive, holding the charcoal in a way that gesture drawing was possible (it came naturally).

ARTWORK 16
Ophelia polaroid 02

02_02



PHOTOGRAPH

Name:
 Ophelia Polaroid 02
 Analogue
 POLAROID 600

PHOTO'S VALUE


PHOTO SET SHOT FOR THE BACHELOR
 Planned photo with light set inside the bathtub with water to represent fluidity and have a blurry light.
 In order to see if a blurry photo with less dark and lights was positive, in favour of interpretation.
 "Precious" photo, due also to the use of analogue old camera and the unpredictability of the camera Polaroid.

A R T W O R K 16

IDENTIFICATION
 Ophelia polaroid 02
 02_02
 5-03-'22
 -Charcoal sticks
 -Hand
 on A2 paper
 Execution 5 minutes
 Multimedia: Timelapse
<https://youtu.be/oCmIhN9vAwo>

INSPIRATION
 (Hamlet)
 Ophelia

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast free. Dark long stroke No wish to control the hand Hard Heavy SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY	Gesture drawing 100%. Intuitive 	CONSCIOUS INTERPRETATION STROKE

COMMENTS I worked just intuitive, holding the charcoal in a way that gesture drawing was possible (it came naturally).

ARTWORK 17
Diana 01



PHOTOGRAPH

Name:
DIANA
 2015 Digital
 Canon 7D

VALUE PHOTO
 High value. This photo is a stage photo taken during the shooting of "CANZONI PER DRELLA" (Songs for Drella) Documentary music film I made in these last years

A R T W O R K 17

IDENTIFICATION

Diana 01
 10-03-'22

-Charcoal sticks
 -Smudge
 -Gouache


 on cardboard

INSPIRATION

Music

 «Songs of faith and devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
DETAILED SPECIFIC CONTROLLED On the shoulders: LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE	No gesture drawing. Analytical work. I wanted to be realistic in a way. With right proportions for the face. 	NO CONSCIOUS INTERPRETATION No visual element used consciously

COMMENTS I did not manage to interpretate. I owed the model some realism, I felt. To honour her story and her trust and commitment on the film project.
 The experiment here was to use a photo with a diffuse light without the drama built with lights and shadows. This phot was supposed to be easier to interpretate. But I did not interpretate at the first try.
 I drew Diana 2 after some seconds.

ARTWORK 18
Diana 02



PHOTOGRAPH

Name:
Name:
DIANA
 2015 Digital
 Canon 7D


VALUE PHOTO
 High value. This photo is a stage photo taken during the shooting of "CANZONI PER DRELLA" (Songs for Drella) Documentary music film I made in these last years

A R T W O R K 18

IDENTIFICATION
 Diana 02
 10-03-'22
 -Charcoal sticks
 on A2 paper
 Execution 3 minutes

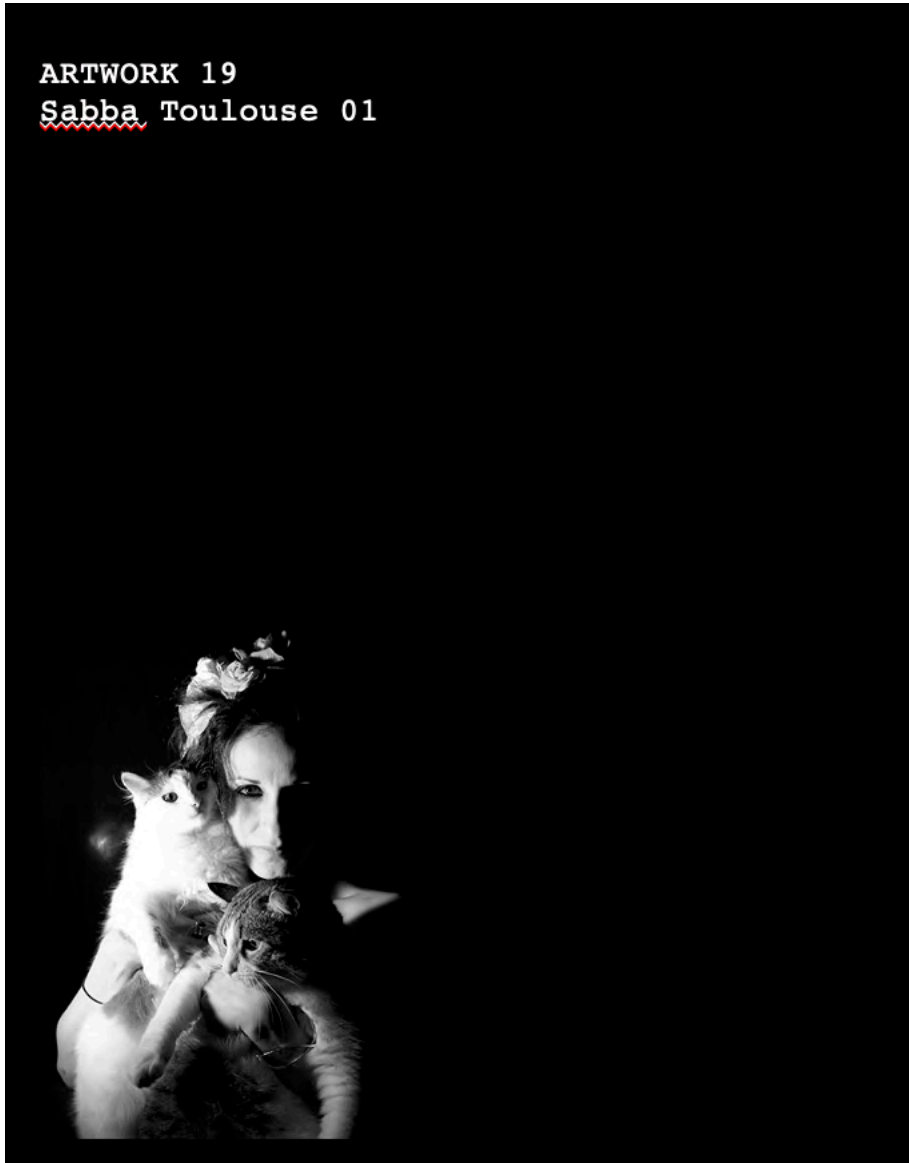
INSPIRATION
 Music
 «Songs of faith and devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, determined Very heavy, dark Dark long stroke both straight and more rounded Contour lines. Stroke use for shadows too (not much blurry) SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY FLUID IMPULSIVE Fluidity on the stroke	Gesture drawing 100% Intuitive 	CONSCIOUS INTERPRETATION STROKE

COMMENTS This has been drawn after some second from Diana 01. I drew it **without looking at the photograph.**
 Soul feels trapped here.
 Fluidity

ARTWORK 19
Sabba Toulouse 01



PHOTOGRAPH

Name:
Sabba Toulouse
 2013Digital
 Canon 7D

VALUE PHOTO
 Photo shot for the exhibition "IN-Humanity" a duo with Giorgio Finamore.

Planned photo with light set.
 I give a great value to this photo for the composition


A R T W O R K 19

IDENTIFICATION
Sabba Toulouse 01
 15-03-'22

-Charcoal sticks
 -Smudge
 -Acrylic
 on Canvas

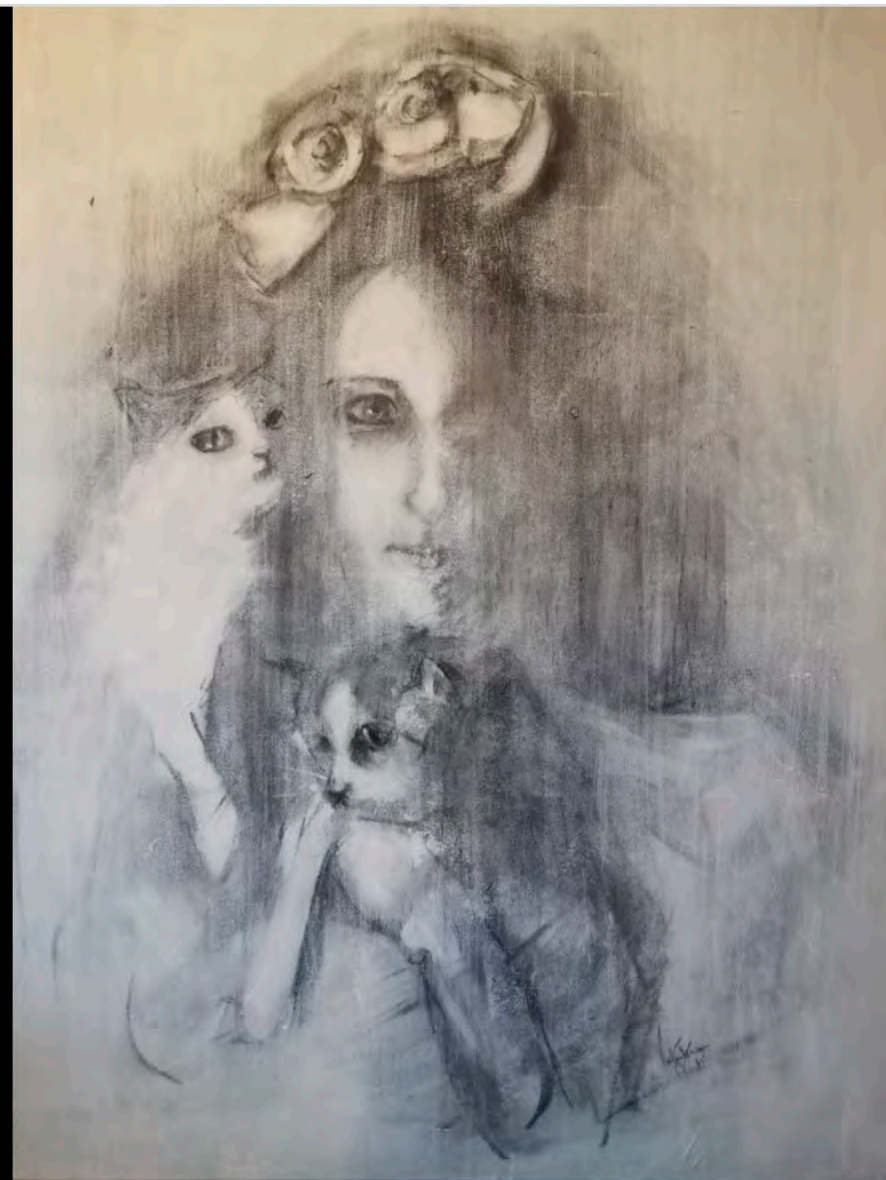
INSPIRATION
 Music
 «Songs of faith and devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Stroke was fast during the beginning of the process, then it became precise in the details of the eyes. In the final painting there is no stroke left, I worked with lights and shadows. There is stroke just on the eyes as point of reference.	No gesture drawing. Analytical 	CONSCIOUS INTERPRETATION Visual element used consciously: NO STROKE POSITIVE -NEGATIVE LIGHTS-SHADOWS

COMMENTS I had drawn some years ago this photo in charcoal respecting the realism and the lights and shadows. **But I used the right side of the brain. I refrained from identifying and naming the parts while I was drawing them** (Edwards).
 In this painting I worked only with lights and shadows, positive negative, **removing the line. This was not an intuitive choice.** The result is ethereal and delicate.

ARTWORK 20
Sabba Toulouse 02



PHOTOGRAPH

Name:
 Sabba Toulouse
 2013Digital
 Canon 7D

VALUE PHOTO
 Photo shot for the exhibition "IN-Humanity" a duo with Giorgio Finamore.

Planned photo with light set.
 I give a great value to this photo for the composition

A R T W O R K 20

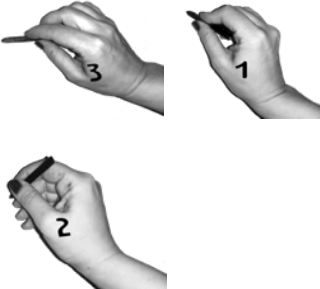
IDENTIFICATION
 Sabba Toulouse 02
 25-03-'22

-Charcoal sticks
 -Smudge
 -Acrylic
 on Canvas

INSPIRATION
 Music

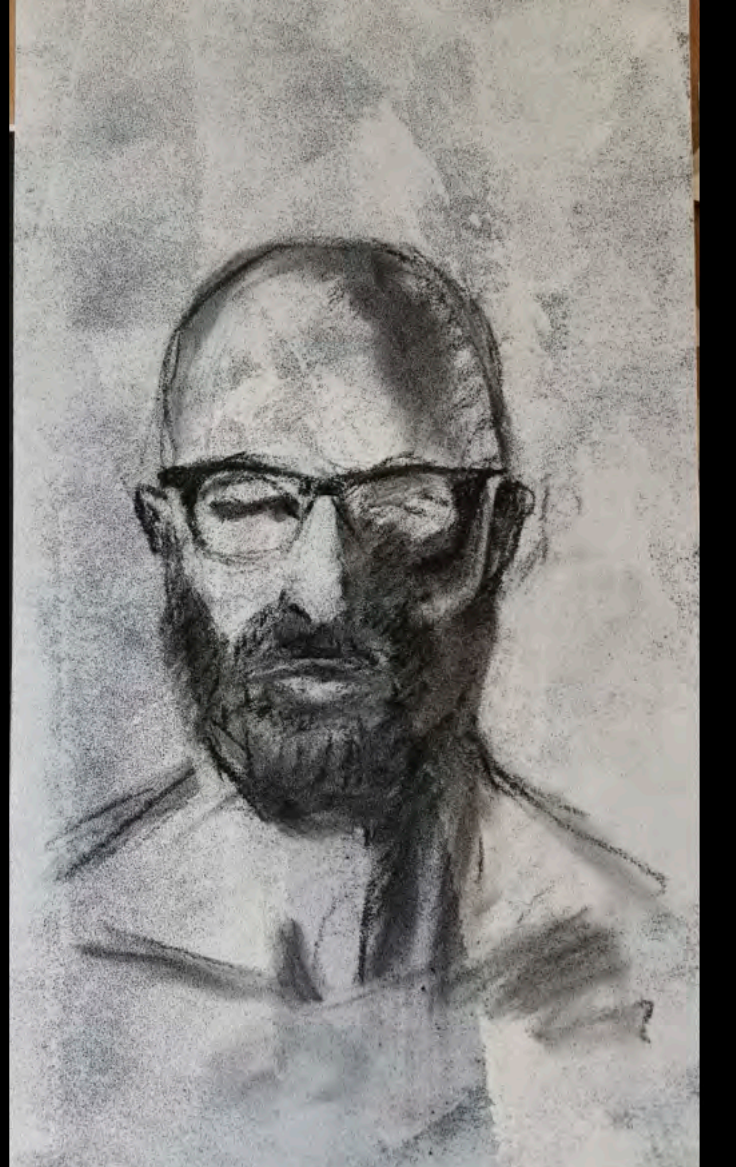
«Songs of faith and devotion»
 Depeche Mode

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Stroke was fast during the beginning of the process, then it became precise in the details of the eyes. In the final painting there is no stroke left, I worked with lights and shadows. I got rid of the stroke on the eyes on the previous painting.	No gesture drawing. Analytical. 	CONSCIOUS INTERPRETATION Visual element used consciously: NO STROKE POSITIVE -NEGATIVE LIGHTS-SHADOWS

COMMENTS I had drawn some years ago this photo in charcoal respecting the realism and the lights and shadows. **But I used the right side of the brain. I refrained from identifying and naming the parts while I was drawing them** (Edwards).
 In this painting I worked only with lights and shadows, positive negative, **removing the line. This was not an intuitive choice.** The result is ethereal and delicate.

ARTWORK 21
Federico Jester



PHOTOGRAPH

Name:
Federico Jester
 2009 january
 Digital
 Canon 7D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 the project
 "Metropolitan Esopo"

A R T W O R K 21

IDENTIFICATION
Federico jester
 30-03-'22


 -Charcoal sticks
 -Hand
 on a plastic board

INSPIRATION

 David Lynch movie

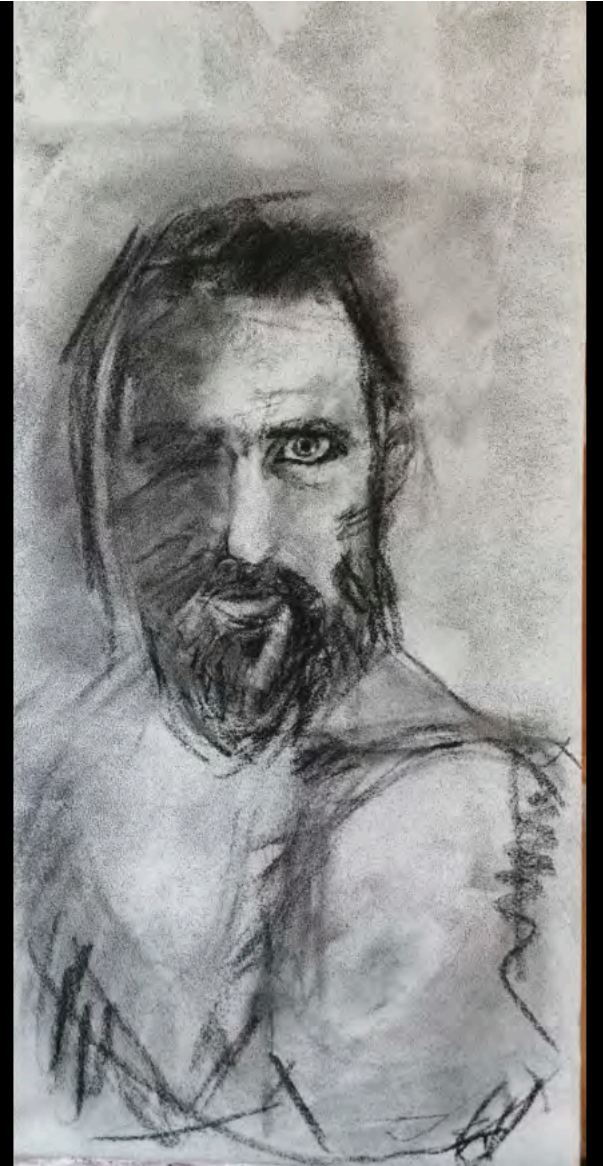
 "Lost highways"
 And the concept of
 the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, Dark long strokes. Short strokes. Hard. Heavy QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE	No gesture drawing. I just used a free wrist, not all arm. Intuitive. I chose texture on this purpose. I did not end being stubborn like in the previous painting (Ophelia) where I used texture. 	CONSCIOUS INTERPRETATION -TEXTURE OF THE BOARD -STROKE (first) I used the texture of the board actively as a visual element to interpretate. The white painting is given before I drew with charcoal so it is random, and create visual texture in addition to the physical texture of the board.

COMMENTS I used the panel texture as an element to force myself to interpret. The panel was black and I painted over in a random way to create visual texture in addition to the texture of the material.

ARTWORK 22
Finamore



PHOTOGRAPH

Name:
Finamore
 2009 january
 Digital
 Canon 7D

VALUE PHOTO
 Photo shot for the exhibition "IN-Humanity" a duo with Giorgio Finamore.

Planned photo with light set.
 I give a great value to this photo for the composition

A R T W O R K 22

IDENTIFICATION
Finamore
 30-03-'22


 -Charcoal sticks
 -Hand
 on a plastic board

INSPIRATION

 David Lynch movie

 "Lost highways"
 And the concept of the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, Dark long strokes. Short strokes. Hard. Heavy QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE	No gesture drawing. I just used a free wrist, not all arm. Intuitive. I chose texture on this purpose. I did not end being stubborn like in the previous painting (Ophelia) where I used texture. 	CONSCIOUS INTERPRETATION -TEXTURE OF THE BOARD -STROKE (first) I used the texture of the board actively as a visual element to interpretate. The white painting is given before I drew with charcoal so it is random, and create visual texture in addition to the physical texture of the board.

COMMENTS I used the panel texture as an element to force myself to interpret. The panel was black and I painted over in a random way to create visual texture in addition to the texture of the material.

ARTWORK 23
Middle age 2



PHOTOGRAPH

Name:
 Middle age 2
 2009 january
 Digital
 Canon 7D

VALUE PHOTO
 Self portrait

Planned photo with
 light set.

A R T W O R K 23

IDENTIFICATION
 Middle age 2
 30-03-'22


 -Charcoal sticks
 -Hand
 on a plastic board

INSPIRATION

 David Lynch movie

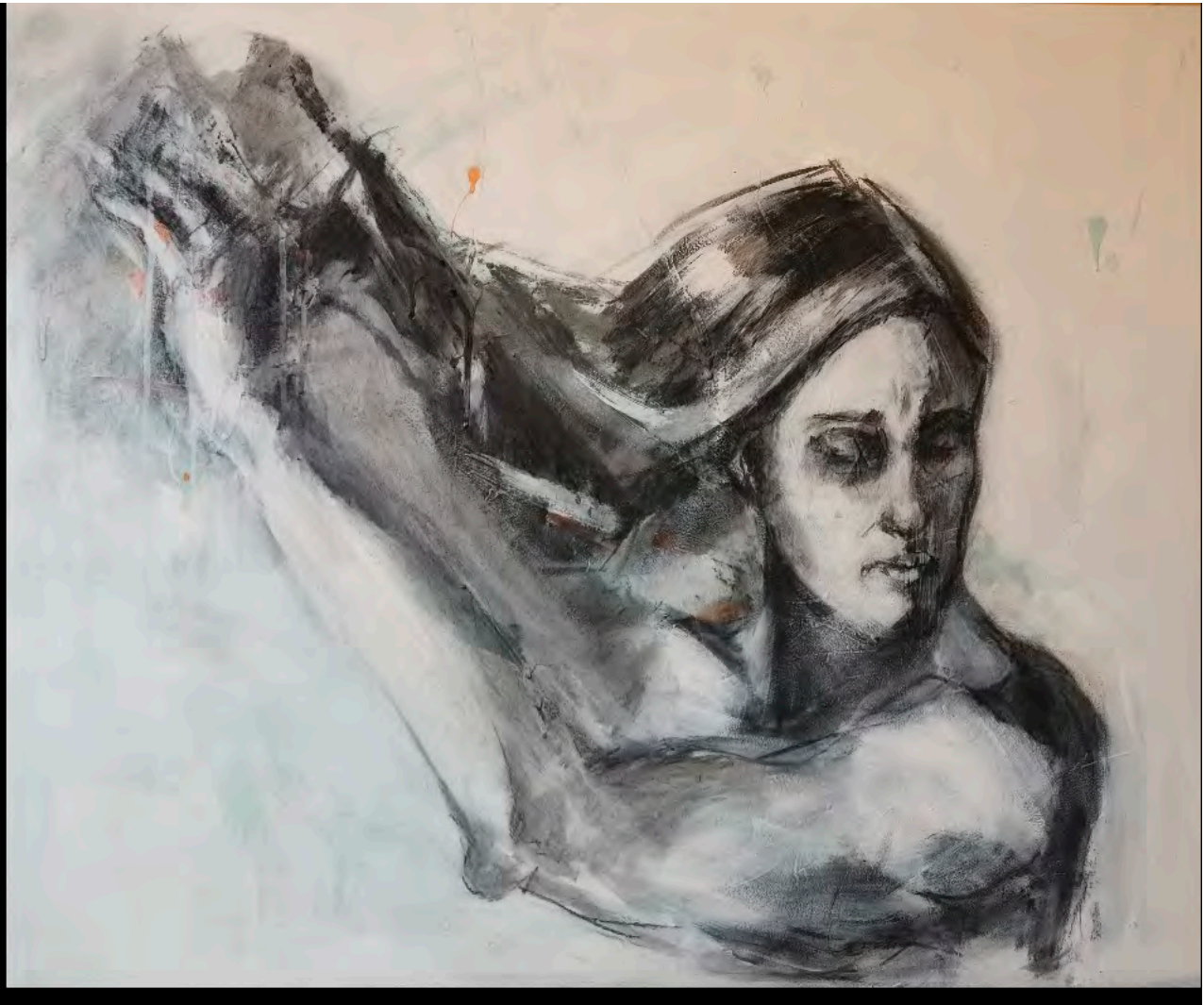
 "Lost highways"
 And the concept of
 the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Dark long strokes. Short strokes. Hard. Heavy Fast, Dark long strokes. Short strokes. Hard. Heavy Controlled deliberate	No gesture drawing. I just used a free wrist, not all arm. Intuitive. I chose texture on this purpose. I did not end being stubborn like in the previous painting (Ophelia) where I used texture. 	CONSCIOUS INTERPRETATION -TEXTURE OF THE BOARD -STROKE (first) I used the texture of the board actively as a visual element to interpretate. The white painting is given before I drew with charcoal so it is random, and create visual texture in addition to the physical texture of the board.

COMMENTS I used the panel texture as an element to force myself to interpret. The panel was black and I painted over in a random way to create visual texture. I was not satisfied at all with the results. The board was too small to draw with my charcoal and I drew to many details. This drawing is childish.

ARTWORK 24
Sirens 1



PHOTOGRAPH

Name:
SIRENS 1
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
 The photo represents a moment of self-awareness of one's own changes in body and soul.
Here I started to accept myself
This photo represents a moment of release of a block, stasis.

A R T W O R K 24

IDENTIFICATION
Sirens 1
 1-04-'22


 -Charcoal sticks
 -Smudge
 -Acrylic
 -Gouache

 on Chipboard

INSPIRATION

 Sirens

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>The stroke is strong, determined during the sketching phase.</p> <p>Parts with quick, loose, intuitive, deep long stroke.</p> <p>Stroke partially covered by painting becomes, blurry, messy, transparent.</p> <p>SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE FLUID</p>	<p>Gesture drawing at the end, over the painting. A combination of intuitive and analytical. I started in an instinctive way. I worked analytical trying to find the right proportions. Instinctive at the end of the process</p> 	<p>CONSCIOUS INTERPRETATION</p> <p>-STROKE (first) -LIGHTS-SHADOWS (later) -STROKE (at the end)</p> <p>I used painting to take away the stroke and create blurry. I used stroke over again. The drawing on hands is chaotic, blurry, impulsive fluid. It tells a lot.</p>

COMMENT the process was fluid coming and going between intuitive and analytical mode. This expresses in STROKE, LIGHTS AND SHADOWS. Stroke in suggestion(Dodson, 1990, p.150). I felt I had a process of:
First Articulation (finding proportions)
Second. Suggestions (working more intuitive)
Third Articulation. (fixing problems and finding the balance)(Dodson-sensing the stroke, p.150)

ARTWORK 25
Sirens 2



PHOTOGRAPH

Name:
SIRENS 1
 2022 january
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
 The photo represents a moment of self-awareness of one's own changes in body and soul.
 Here I started to accept myself
 This photo represents a moment of release of a block, stasis.

A R T W O R K 25

IDENTIFICATION
Sirens 02
 1-04-'22


 -Charcoal sticks
 -Hands

 on Cardboard

INSPIRATION

 Sirens

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>The stroke is strong, determined during the sketching phase.</p> <p>Parts with quick, loose, intuitive, deep long stroke.</p> <p>Stroke disappears in the blurry area, comes back fast, long, over as last action in the process</p>	<p>Gesture drawing at the end. A combination of intuitive and analytical. I started in an analytical trying to find the right proportions. Instinctive afterwards through all the rest of the process.</p> 	<p>CONSCIOUS INTERPRETATION</p> <p>-STROKE (first) -LIGHTS-SHADOWS (later)</p> <p>I created blurry drawing with my hands and used stroke over again.</p>

COMMENTS This is a more intuitive version of the first painting. This is pure drawing and I first drew analytical to find the right proportions, then I took away all details by blurring it with my hands, and then I drew over fast and instinctive way.

ARTWORK 26
Elise 1



PHOTOGRAPH

Name:
Elise
 2021 Digital
 Canon 7D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 exam in DOCP201
 documentary
 photography with
 Stuart Franklin.

«Faces from the
 fjords»

A R T W O R K 26

IDENTIFICATION
Elise 1
 3-04-'22


-Charcoal sticks
 -Smudge
 -Gouache
 -Acrylic

on cardboard

INSPIRATION
 Film

David Lynch
 "Lost highways"

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast Dark long stroke Shorter controlled stroke on eyes and mouth. Detailed, specific, deliberate, controlled Sketchy, loose, scribbly on background and coat	No gesture drawing. Mostly analytical 	NO CONSCIOUS INTERPRETATION No visual element used consciously

COMMENTS Here I tried to help interpretation by changing the quality of the source (as suggested by Robert Steinnes). So I used a photo with diffuse light, less drama, less sharp shadows.

COMMENT OF 5 YEARS OLD BOY. THIS IS NICE, THE SECOND DRAWING (Elise2) IS FUNNY

ARTWORK 27
Elise 2



PHOTOGRAPH

Name:
Elise
 20021 Digital
 Canon 7D

PHOTO'S VALUE
 Planned photo with
 light set, part of
 exam in DOCP201
 documentary
 photography with
 Stuart Franklin.

«Faces from the
 fjords»

A R T W O R K 27

IDENTIFICATION
Elise 2
 3-04-'22


-Charcoal sticks
 -Smudge
 -Gouache
 -Acrylic

on cardboard

Execution 10 minutes

INSPIRATION
 Film

David Lynch
 "Lost highways"

INTERPRETATION TECHNIQUES		
STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast Dark long stroke Shorter <u>not so much</u> <u>controlled</u> stroke on eyes and mouth. Sketchy, loose, scribbly, spontaneous, fluid quick, thick, deep	Gesture drawing mainly loose wrist and arm not all body. 	CONSCIOUS INTERPRETATION STROKE

COMMENTS Here I tried to help interpretation by changing the quality of the source (as suggested by Robert Steinnes). So I used a photo with diffuse light, less drama, less sharp shadows.

COMMENT OF 5 YEARS OLD BOY. THE FIRST IS NICE, THIS IS FUNNY

ARTWORK 28
Ophelia 03



PHOTOGRAPH

Name:
Ophelia 03
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
 The photo represents a moment of self-awareness of one's own changes in body and soul. Here is taking oneself NOT seriously.

A R T W O R K 28


IDENTIFICATION
Ophelia 03
 5-04-'22

-Charcoal sticks
 -Acrylic
 -Spray
 -Glue
 -Paper tissues
 on plywood

INSPIRATION

David Lynch movie
 "Lost highways"
 And the concept of the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE FLUID TURBULENT	Gesture drawing, hand arm free 	CONSCIOUS INTERPRETATION -STROKE -TEXTURE of the board

COMMENTS I glued paper tissues on the board to create texture that would force me to interpretate. This time it worked, but also because while drawing I was not satisfied and I simply gave up the idea of doing a nice piece, so the work became more instinctive.

ARTWORK 29
Middle-aged Sirens 01



PHOTOGRAPH

Name:
Middle-aged Sirens 01
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of
 the "Middle-aged
 sirens" set taken
 specially for the
 bachelor in January
 2022. Use of set
 lights.
**The photo represents
 a moment of self-
 awareness of one's
 own changes in body
 and soul. Funny,
 peace.**


A R T W O R K 29

IDENTIFICATION
Middle-aged Sirens 01
 10-04-'22

-Charcoal sticks
 -Hand
 on A2 paper

INSPIRATION
 Sirens

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY FLUID TURBULENT BACK AND FORTH FLYING TEMPESTUOUS LOOSE SWEEPING IMPULSIVE	GESTURE DRAWING WITH THE WHOLE BODY 	CONSCIOUS INTERPRETATION -STROKE

COMMENTS I considered this as a preparation sketch

ARTWORK 30
Middle-aged Sirens 02



PHOTOGRAPH

Name:
 Middle-aged Sirens 01
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of
 the "Middle-aged
 sirens" set taken
 specially for the
 bachelor in January
 2022. Use of set
 lights.
**The photo represents
 a moment of self-
 awareness of one's
 own changes in body
 and soul. Funny,
 peace.**

A R T W O R K 30

IDENTIFICATION
 Middle-aged Sirens 02
 10-04-'22


-Charcoal sticks
 -Smudge

 on wallpaper

INSPIRATION

 Sirens

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY FLUID TURBULENT BACK AND FORTH FLYING TEMPESTUOUS LOOSE SWEEPING IMPULSIVE	GESTURE DRAWING WITH THE WHOLE BODY 	CONSCIOUS INTERPRETATION -STROKE

COMMENTS I considered this still like a sketch to study proportions of the foot. Difficult position. I should have exaggerate the shapes. I think, this has more impact than the last one. I found the loose stroke interesting even though "GRUNGY"

ARTWORK 31
Middle-aged Sirens 03



PHOTOGRAPH

Name:
Middle-aged Sirens 01
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
The photo represents a moment of self-awareness of one's own changes in body and soul. Funny, peace.


A R T W O R K 31

IDENTIFICATION
Middle-aged Sirens 03
 10-04-'22

-Charcoal sticks
 -Smudge
 on plywood

INSPIRATION
 Sirens

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, at the beginning Blur. Dark long stroke. Many short and long strokes. Harder. Hard heavy. CONTROLLED on the face, otherwise SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY FLUID	Free wrist. A combination of intuitive and analytical. I started in an analytical way looking at the proportions. I drew intuitive after then. Not intuitive in face hands and feet.. 	CONSCIOUS INTERPRETATION -STROKE -LIGHTS-SHADOWS

COMMENTS I used the charcoal in a free way, Still I am stuck on the analytical mode at the beginning to have proportions right. Difficult (impossible) to work just intuitive on hands and feet. It is like they have a force inside that force you to spend long time in drawing them.

ARTWORK 32
Young Siren 1



PHOTOGRAPH

Name:
 Young Siren 1
 2011 January
 Digital
 Canon 1000D


PHOTO'S VALUE
 Self portrait
 The photo is part a
 photo documentary
 "Splinters".
 This photo was taken
 in a very dramatic
 moment and represents
 the response to the
 trauma of a breakup.

A R T W O R K 32

IDENTIFICATION
 Young Siren 1
 15-04-'22
 -Charcoal sticks
 on cardboard

INSPIRATION
 Sirens
 David Lynch movie
 "Lost highways"
 And the concept of
 the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
FAST SKETCHY NERVY FLUID LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE	Gesture drawing. Not gesture drawing on the face 	CONSCIOUS INTERPRETATION -STROKE -CHANGE THE PROPORTIONS

COMMENTS I thought I was doing a fast sketch, a studio for a future painting. I wanted to see how I managed with a whole body photographs, in an unusual position. I changed the proportions to have the feeling of floating.

ARTWORK 33
Middle-aged Sirens 04



PHOTOGRAPH

Name:
 Middle-aged Sirens 02
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of
 the "Middle-aged
 sirens" set taken
 specially for the
 bachelor in January
 2022. Use of set
 lights.
**The photo represents
 a moment of self-
 awareness of one's
 own changes in body
 and soul.**


A R T W O R K 33

IDENTIFICATION
 Middle-aged Sirens 04
 15-04-'22

-Charcoal sticks
 -Hand
 on A2 paper

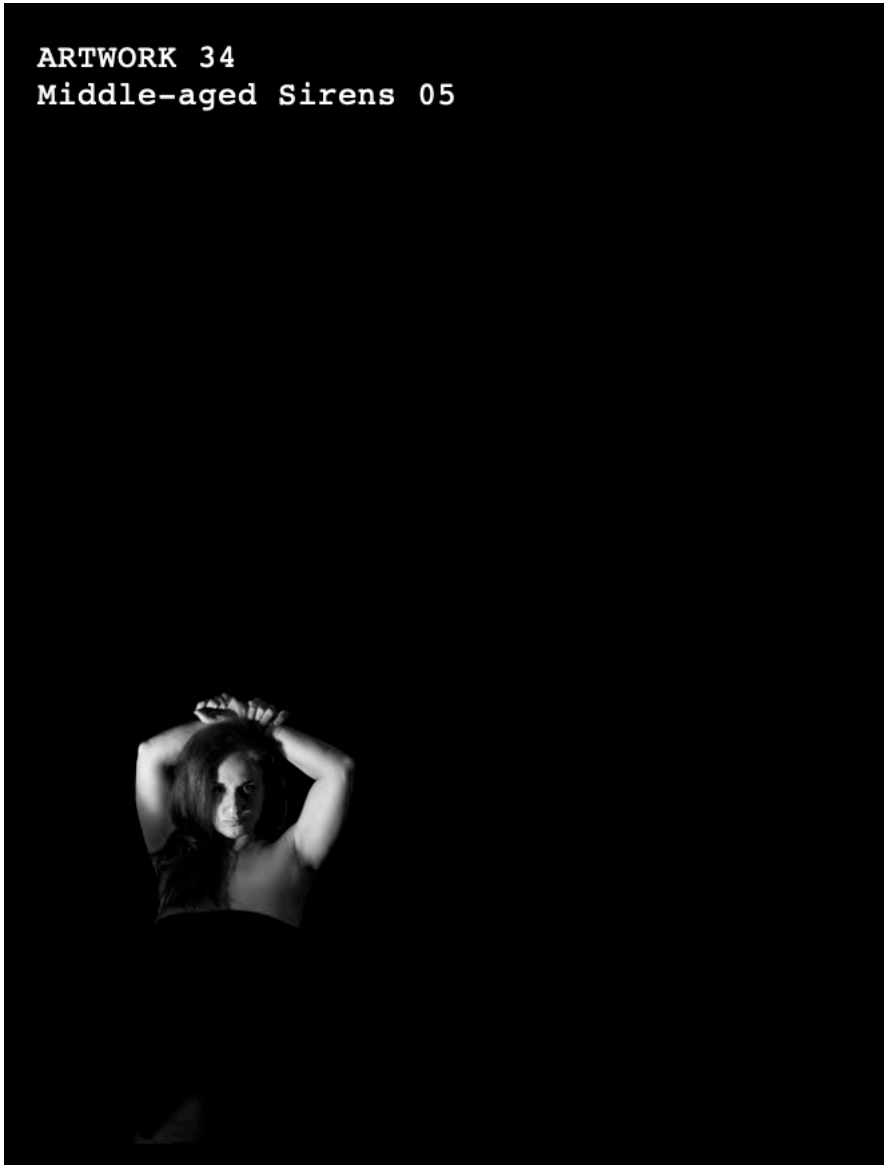
INSPIRATION
 Sirens
 David Lynch movie
 "Lost highways"
 And the concept of
 the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Dark long heavy. Long strokes. Hard. SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY NERVY	Gesture drawing. Intuitive I felt free considering this just a sketch 	CONSCIOUS INTERPRETATION -STROKE -Composition (I added legs)

COMMENTS I felt free. I felt it was just a sketch.

ARTWORK 34
Middle-aged Sirens 05



PHOTOGRAPH

Name:
Middle-aged Sirens 02
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
The photo represents a moment of self-awareness of one's own changes in body and soul.


A R T W O R K 34

IDENTIFICATION
Middle-aged Sirens 05
 15-04-'22

-Charcoal sticks
 -Hand
 on A2 paper

INSPIRATION
 Sirens
 David Lynch movie
 "Lost highways"
 And the concept of the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
SPONTANEOUS QUICK LONG SHORT LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY	Gesture drawing mainly on the wrist (small paper) 	CONSCIOUS INTERPRETATION -STROKE (first) -LIGHTS-SHADOWS (later) -STROKE again

COMMENTS First self-portrait in which I really recognise myself.

ARTWORK 35
Middle-aged Sirens 06



PHOTOGRAPH

Name:
Middle-aged Sirens 02
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
The photo represents a moment of self-awareness of one's own changes in body and soul.


A R T W O R K 35

IDENTIFICATION
Middle-aged Sirens 06
 20-04-'22

-Charcoal sticks
 -Hand
 on wallpaper

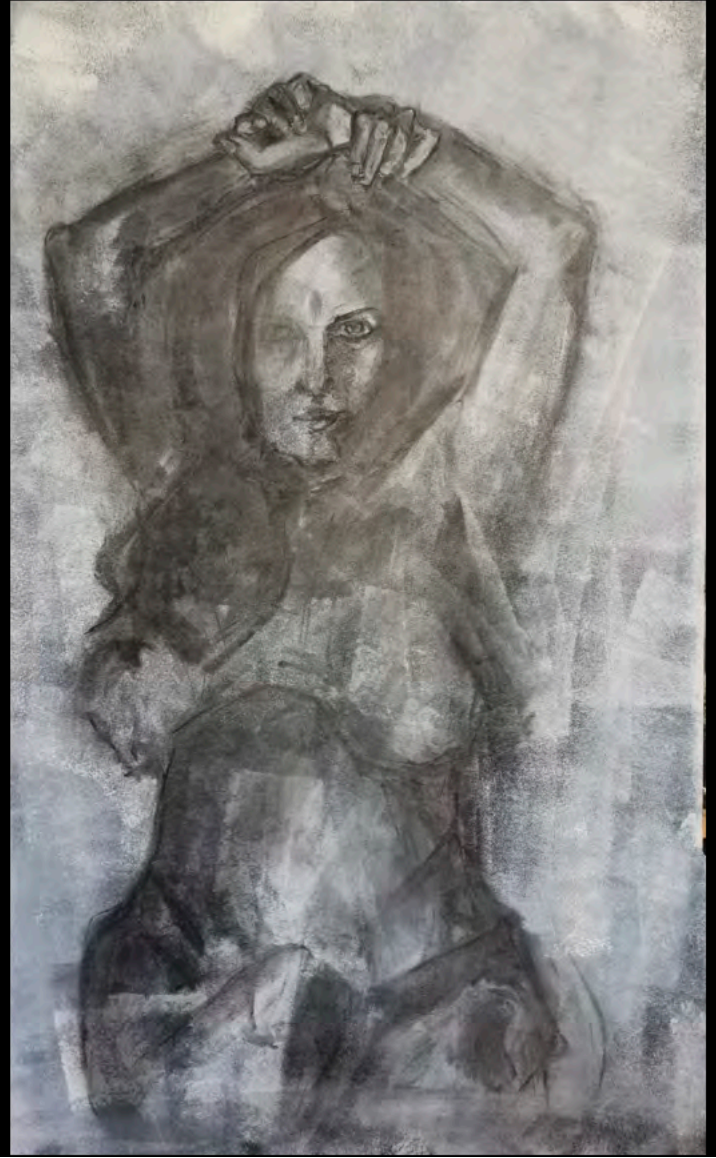
INSPIRATION
 Sirens
 David Lynch movie
 "Lost highways"
 And the concept of the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
Fast, at the beginning HEAVY DARK SPONTANEOUS QUICK LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE SKETCHY, NERVY FLUID Blurry at the end	Gesture drawing. A combination of intuitive and analytical. I started sketching fast and then I checked proportions. Then I drew in an intuitive way. I reconsidered the shadows at the end to create depth and drama. I drew dark shadows outside the contour. 	CONSCIOUS INTERPRETATION -STROKE (first) -LIGHTS-SHADOWS (later -Composition (I added legs)) I added a body and used shadows from my observation- imagination

COMMENTS I felt free. I felt it was just a sketch. **Big dimension of the wallpaper** (100cmx 100 cm) **helped** on the gesture drawing.

ARTWORK 36
Middle-aged Sirens 07



PHOTOGRAPH

Name:
Middle-aged Sirens 02
 2022 January
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
The photo represents a moment of self-awareness of one's own changes in body and soul.

A R T W O R K 36

IDENTIFICATION
Middle-aged Sirens 07
 20-04-'22

-Charcoal sticks

 On wood and plastic black board


INSPIRATION

 Sirens

 David Lynch movie

 "Lost highways"
 And the concept of the double Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>Fast, at the beginning on the sketch phase.</p> <p>I blurred all the strokes. I did not want any.</p>	<p>Gesture drawing. A combination of intuitive and analytical.</p> <p>I started in an intuitive way.</p> <p>I worked analytical in the proportions, trying to solve the "neck problem".</p> 	<p>CONSCIOUS INTERPRETATION</p> <p>-NO STROKE -LIGHTS-SHADOWS -VISUAL TEXTURE of white painting on black board</p> <p>No stroke visible Everything is blurred.</p> <p>I added a body and used shadows from my observation- imagination</p> <p>I did not add contrast on purpose. I wanted to have a blurry harmonic ghost-like feeling.</p>

COMMENTS I wanted to take away every stroke. I worked carefully on the eye, neck and hands. I did not want to change the visual texture created with the roll. I chose to leave this painting without contrast.

Who said that we always must have contrast? I don't agree if I want to convey a different effect. In this case she's like a "ghost".

ARTWORK 37
Young Siren 2



PHOTOGRAPH

Name:
 Young Siren 1
 2011 January
 Digital
 Canon 1000D


PHOTO'S VALUE
 Self portrait
 The photo is part a
 photo documentary
 "Splinters".
 This photo was taken
 in a very dramatic
 moment and represents
 the response to the
 trauma of a breakup.

A R T W O R K 37

IDENTIFICATION
 Young Siren 1
 5-05-'22
 -Charcoal sticks
 on cardboard

INSPIRATION
 Sirens
 David Lynch movie
 "Lost highways"
 And the concept of
 the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
FAST SKETCHY NERVY FLUID LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE	Gesture drawing. 	CONSCIOUS INTERPRETATION -STROKE -I used projector not to be worried about proportions in order to not to go back to analytical mode

COMMENTS I felt free

ARTWORK 38
Sirens in transition 1



PHOTOGRAPH

Name:
 Young Siren 1
 2011 January
 Digital
 Canon 1000D

PHOTO'S VALUE
 Self portrait
 The photo is part a
 photo documentary
 "Splinters".
 This photo was taken
 in a very dramatic
 moment and represents
 the response to the
 trauma of a breakup.

A R T W O R K 38

IDENTIFICATION
 Young Siren 1
 16-05-'22

 -Charcoal sticks
 Water based painting

 on plywood
 120cm x120cm


INSPIRATION

 Sirens

 David Lynch movie

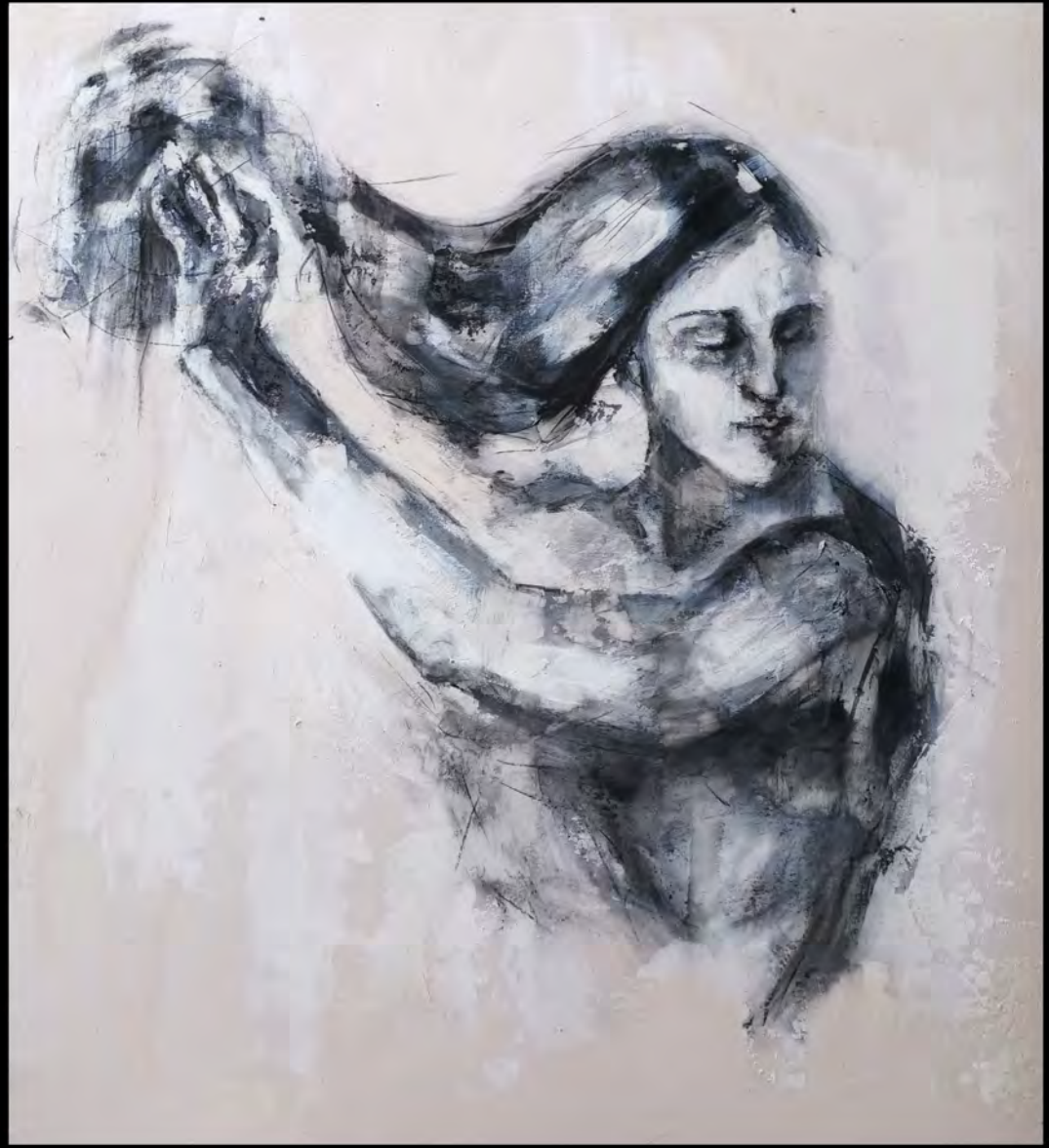
 "Lost highways"
 And the concept of
 the double
 Doppelgänger

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
FAST SKETCHY NERVY FLUID LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE ANALYTICAL CAREFUL	Gesture drawing. Not gesture drawing on the face Many different grips on the charcoal 	CONSCIOUS INTERPRETATION -STROKE -CONTRAST

COMMENTS I used a cream colour for the background so to have contrast with white. I first drew, then I covered with white, and drew again over, several times. I wanted the eye to be watching. So I drew carefully with right brain to draw contour without giving names to what I was drawing (drawing the white part of the eye for ex and not the pupil). I am very satisfied with this. (Edwards)

ARTWORK 39
Sirens in transition 2



PHOTOGRAPH

Name:
SIRENS 1
 2022 january
 Digital
 Canon 7D

PHOTO'S VALUE
 Self portrait
 The photo is part of the "Middle-aged sirens" set taken specially for the bachelor in January 2022. Use of set lights.
 The photo represents a moment of self-awareness of one's own changes in body and soul.
 Here I started to accept myself
 This photo represents a moment of release of a block, stasis.

A R T W O R K 39

IDENTIFICATION
Sirens 02
 20-05-'22


 -Charcoal sticks
 -Water based painting
 -Putty

 on plywood
 120cm x120cm

INSPIRATION

 Sirens

INTERPRETATION TECHNIQUES

STROKE	DRAWING MODE	VISUAL ELEMENT USED to Interpretate
<p>FAST SKETCHY NERVY FLUID LOOSE GENERAL SCRIBBLY SIMPLE INTUITIVE</p> <p>Stroke is broken by Texture.</p>	<p>Gesture drawing at the end. A combination of intuitive and analytical. I started in an analytical trying to find the right proportions. Instinctive afterwards through all the rest of the process.</p> 	<p>CONSCIOUS INTERPRETATION</p> <p>-STROKE -LIGHTS-SHADOWS (-TEXTURE</p> <p>I used texture to cut, break the stroke</p>

COMMENTS I first drew analytical to find the right proportions, then I took away all details by putting putty material over. Then I drew over fast and in instinctive way.

ARTWORK 40
SIRENS



PHOTOGRAPH

NO PHOTOGRAPH

A R T W O R K 40

IDENTIFICATION

Sirens 02
18-05-'22

-Charcoal sticks
-Hands
- Water based
paintings

on plywood and
plastic

INSPIRATION

Sirens

INTERPRETATION TECHNIQUES

STROKE

FAST
SKETCHY
NERVY
FLUID
LOOSE
GENERAL
SCRIBBLY

DRAWING MODE

Gesture drawing



VISUAL ELEMENT USED to Interpretate

NO SOURCE = NOTHING TO INTERPRETATE

Just drawing with stroke

-STROKE (first)

COMMENTS I did not use any photograph as source. So I just drew with a picture of myself in mind. The dark results shows my feelings while I was painting. This results opens to new ways. When I before drew following just my imagination, It was more like a comic drawing, very far from reality. Here I made mine some patterns in anatomic drawing, and so the rest came automatic.

APPENDIX B

ANALYSIS OF THE ARTWORKS: "SIRENS IN TRANSITION"

SHORTENED OBJECTIVE ANALYSIS WITH DESCRIPTION AND IDENTIFICATION OF FORMAL AESTHETIC TOOLS.

I will base my report on Mørstad iconographic analysis.

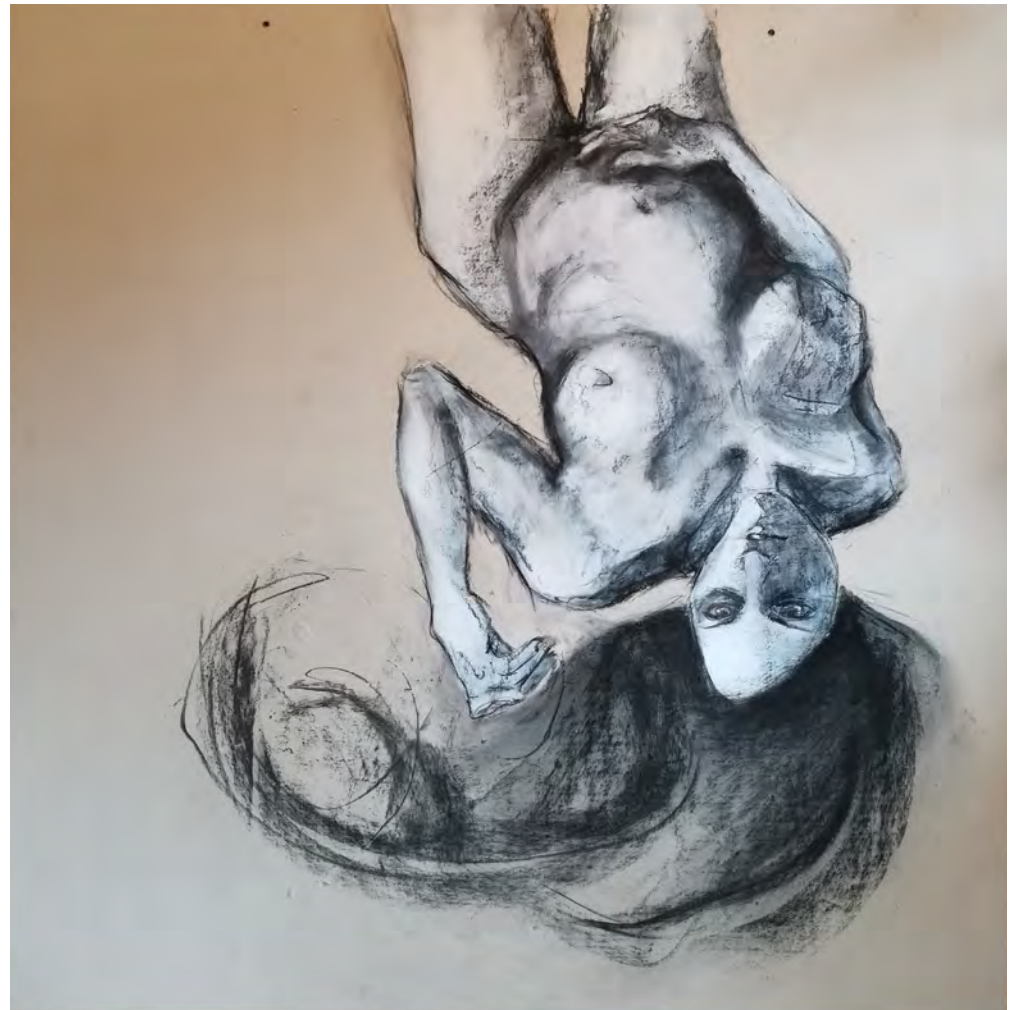
Identification

Valentina Nieli-Vatne (2022)

Sirens in transision I

Charcoal and water based colour on plywood
(120cm x 120cm)

Location: Stryn, Norway



Object: the subject of this painting is a young woman lying down. The artwork is squared and at the moment is exhibited without frame.

Perspective an pictorial space: the viewer has a upper perspective, the body of the woman is with the head close to the viewer and she is looking at them. The figure is portrayed naked, almost entirely, and occupies all the height of the board. The background in one colour without figurative elements.

Technique, material and colour: this artwork is painted in water based colour and charcoal on wood board. There are many layers of painting and charcoal alternating, one over the other. The stroke is due to the last drawing in charcoal while the painting is given in a flat way. The background is one colour, beige, and it is not figurative. The body of the woman is painted white and it is used a black charcoal to draw and to create gray tone nuances. The stroke is dark, deep, fast, scribbly, long, short, turbulent and it is possible to see how the artist hold the charcoal in different ways.

Composition and form: The body is mainly on the right side but not completely vertical. It is in a slight diagonal, the movement of the hair balance the space and create a movement towards left, so that the space is occupied even though it is not. It is our eyes that follow and complete the movement towards left. The drawing is organic, some lines can seem geometric like on breast and hands . This is a choice of the artist. The body seems upside down but it is just lying with face towards the camera (painter). Real proportion are respected.

Gender and age perspective: the subject has a strong impact because of the choice to have the woman watching straight to the viewer. The woman is just lying observing the camera.

Interpretation and Function: this painting represents a young woman, with all the features of that. The stroke qualities reflect and convey her character. Strong, wild, determined, unafraid, no compromise, black and white personality, drastic. The photographic source is part of a documentary “splinters” that reflect a moment of violence and mental abuse to this woman. In the moment of the photograph, she was collecting the pieces and finding strength to make choices and go on in life.

This artwork has a function in relation with painting number II. Through the stroke the artist is describing transition through a woman's life. We still live in a society where men are still leading and women are judged on how pretty they are, how clean is their house, how many children they are, how slim they are. This is unacceptable and shameful. These two women have dignity and have the right to be as they are, despite the amount of wrinkles or fat in their bodies. They need to be respected, honoured for being women.

Indentification

Valentina Nieli-Vatne (2022)

Sirens in transision II

Charcoal and water based colour on plywood
(120cm x 120cm)

Location: Stryn, Norway



Object: the subject of this painting is a middle aged woman touching her hair. The artwork is squared and at the moment is exhibited without frame.

Perspective an pictorial space: the viewer has a frontal perspective. The upper part of body of the woman is represented here. The face turned towards our right and the left arm holding up her hair. The background in without figurative elements.

Technique, material and colour: this painting is water based colour and charcoal on wood board. There are many layers of painting and charcoal alternating. In addition there is a thick irregular layer with putty for wood. Over it there is painting and charcoal. The stroke is due to the last drawing in charcoal. The background is white and beige. The body of the woman is painted white and it is used a black charcoal to draw and to create grey tone nuances. The stroke is dark, deep, fast, scribbly, long, short, turbulent. The main characteristic of the stroke here is that it is broken, not linear. The artist chose to use material texture with putty in order to draw over and destroy the linearity of the stroke. The black lines break and this adds visual texture and energy.

Composition and form: The body is mainly on the right side and the position of hair and arm creates a diagonal. The main part of the drawing is on the upper right part of the board. This is the artist's choice, to leave air and space under. Real proportions are respected. The artist made the choice not to represent all the photographic source and to stop the drawing at the breast. The rest of the body did not have meaning for the composition. In this way the attention is focused on the action.

Gender and age perspective: the subject is a woman in a private moment of intimacy . She is not looking straight to a camera. The gesture shows the delicate feature of her soul.

Interpretation and Function: this painting represents a middle-aged woman, with all the features of that. The stroke qualities reflect and convey her character. Calm, but strong, determined, sweet, not worried about the outside, being able to take care of herself, she is not expressing here the inner problems she can have. She lives in harmony and nuances. The photographic source is part of the set "Middle-aged sirens". This picture is taken at the end of

the photoshoot when the model finds peace, after having taken herself too serious, after embarrassment, after having played with the camera. This moment shows her in a calm relation with her hair. The hair of a woman symbolise the feminine. This is a position typical of sirens as they are represented in some pre Raphaelite paintings. This was not planned while shooting. It just came naturally. Often in films women cut their hair short when they are in trouble, take decision or are about to commit suicide. Our woman here is taking care of herself and sharing this important moment with the viewer.

This artwork has a function in relation with painting number II. Through the stroke the artist is describing transition through the life of a woman. In a society where men are still leading and women are judged on , how pretty they are, how clean is their house, how many children they are, how slim they are. This in unacceptable and shameful. These two women have dignity and have the right to be as they are, despite the amount of wrinkle or fat in their bodies and be respected, honoured for being women.

Identification

Valentina Nieli-Vatne (2022)

Sirens in transision III

Charcoal and water based colour on plastic coated plywood
(71cm x 125cm)

Location: Stryn, Norway



Object: the subject of this painting is a woman, (or a demon) standing straight. The artwork is rectangular and at the moment is exhibited without frame.

Perspective an pictorial space: the viewer has a frontal perspective, the body of the woman is slightly three fourth and she is watching the viewer. The background is not a flat colour, it is with visual texture due to the white painting and the black board under. It has no figurative elements.

Technique, material and colour: this is water based colour and charcoal on wood board covered in black plastic. There are some layers of painting and charcoal alternating, one over the other. The stroke is due to the last drawing in charcoal. The background was not covered all in white on purpose. This in mainly a drawing, the painting is given just to creates lights and give contrast.

The tones of grey are well represented due to the black board, the white painting and the blackness of the charcoal. The stroke is free long, sketchy, nervy energetic, heavy, dark, and determined. The mode is that intuitive of the gesture drawing.

Composition and form: The drawing occupies all the board. The body is not completely straight but $\frac{3}{4}$ and the head is turned towards the viewer. Part of the right shoulder and arm are out of the frame and the body disappears at the belly.

Gender and age perspective: the subject is a woman or a demon. This is not sure, she has a dominant eye (B. Edwards) and she has a strong dark side. She is smiling, but maybe not. We don't know about the age, and she seems to be a woman but this is not certain because she could be a spirit, immaterial.

Interpretation and Function: this painting represents the feminine. Seen maybe by a male point of view. She is the not understandable, the unknown, the charming and scaring.

From a woman perspective she is the dark side of the moon. She is enigmatic, maybe evil, for sure not standardizable or mediocre. She represents the nemesis, the doppelgänger that is with us and reminds that people are complex beings, and not everything has just a face.

This artwork was not conceived with a social function. It was an impulse, an exercise to draw without photographic source, just from imagination and consequently analyse how the stroke was behaving in this practice.

Go to ANNEX F to further info about my vision of the woman.

APPENDIX C

PROCESS REPORT

PROCESS REPORT

In transition

Valentina Nieli-Vatne

KOH202

Kandidat 902

VISUAL TRANSITION IN A LIFETIME

These objects tell about the life of a woman through a couple of decades. Objects are under vacuum to preserve both the past and the present, as a reminder that we are special also because of the good and bad we went through. These experiences are there in a transparent bag, to be seen.

These are real objects meaningful for me and also symbolic for all ladies, like the red shoes, symbol of violence against women.

RAW INSTANT
FILM
800
IMPOSSIBLE

BYE BYE
OCCHIAIE

...n't felt
... good since
Archie Gemmill
scored again
Holland in 1978



Trainspotting



indiven

me... melly

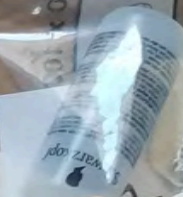
1012



Trainspotting

Primo? I haven't got that good. Since Archie Gemmill scored against Holland in 1979.

1	1979	Holland
2	1980	Scotland
3	1981	Scotland
4	1982	Scotland
5	1983	Scotland
6	1984	Scotland
7	1985	Scotland
8	1986	Scotland
9	1987	Scotland
10	1988	Scotland
11	1989	Scotland
12	1990	Scotland
13	1991	Scotland
14	1992	Scotland
15	1993	Scotland
16	1994	Scotland
17	1995	Scotland
18	1996	Scotland
19	1997	Scotland
20	1998	Scotland
21	1999	Scotland
22	2000	Scotland
23	2001	Scotland
24	2002	Scotland
25	2003	Scotland
26	2004	Scotland
27	2005	Scotland
28	2006	Scotland
29	2007	Scotland
30	2008	Scotland
31	2009	Scotland
32	2010	Scotland
33	2011	Scotland
34	2012	Scotland
35	2013	Scotland
36	2014	Scotland
37	2015	Scotland
38	2016	Scotland
39	2017	Scotland
40	2018	Scotland
41	2019	Scotland
42	2020	Scotland
43	2021	Scotland
44	2022	Scotland
45	2023	Scotland
46	2024	Scotland



©2012

MATERIALS

p. 3

PROCESS REPORT

p. 11

PHOTO SETS

p. 169

CROQUIS

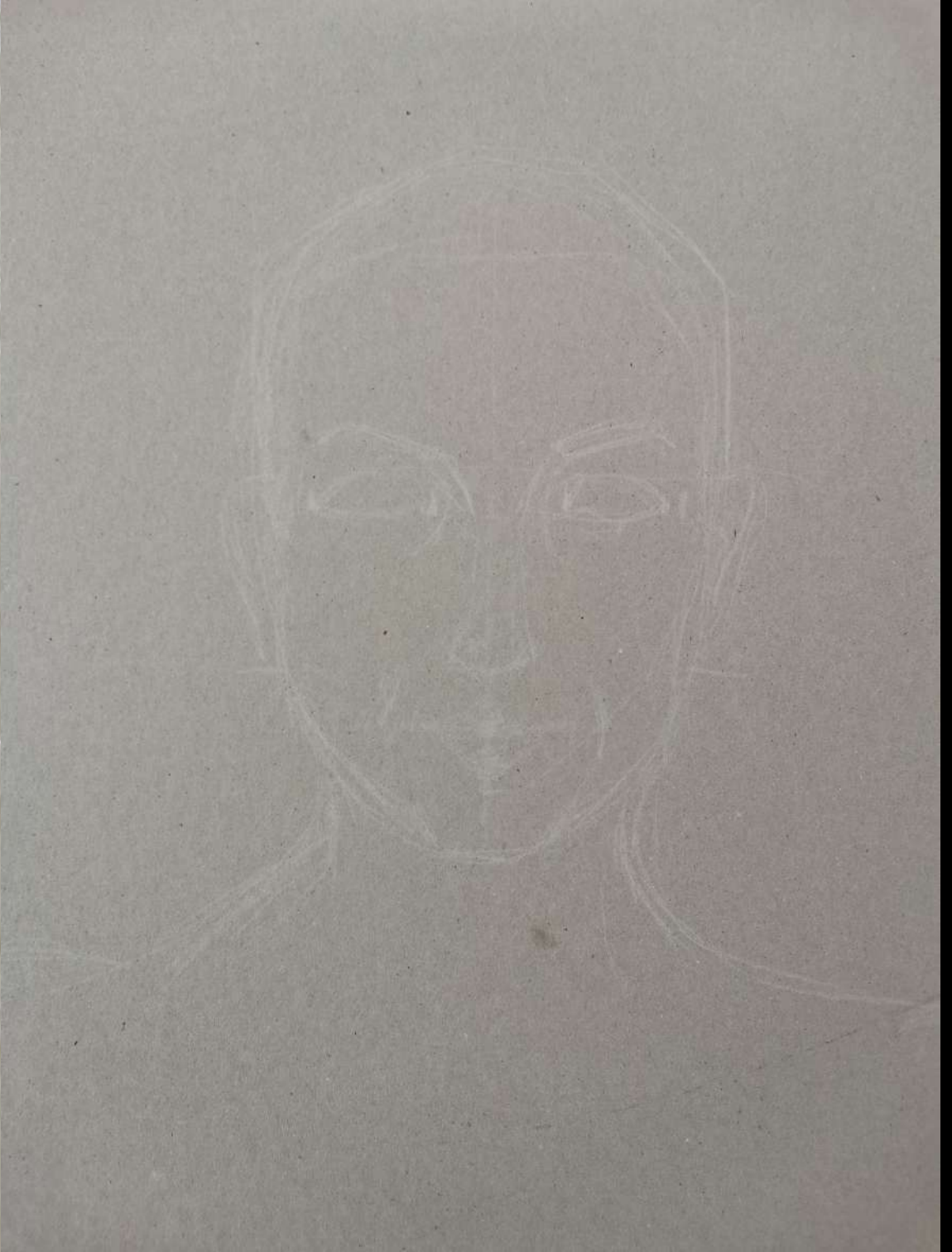
p. 180

MATERIALS















PROCESS REPORT

ARTWORKS 1-40

ARTWORK 1
01_01 OPHELIA-RENOIR







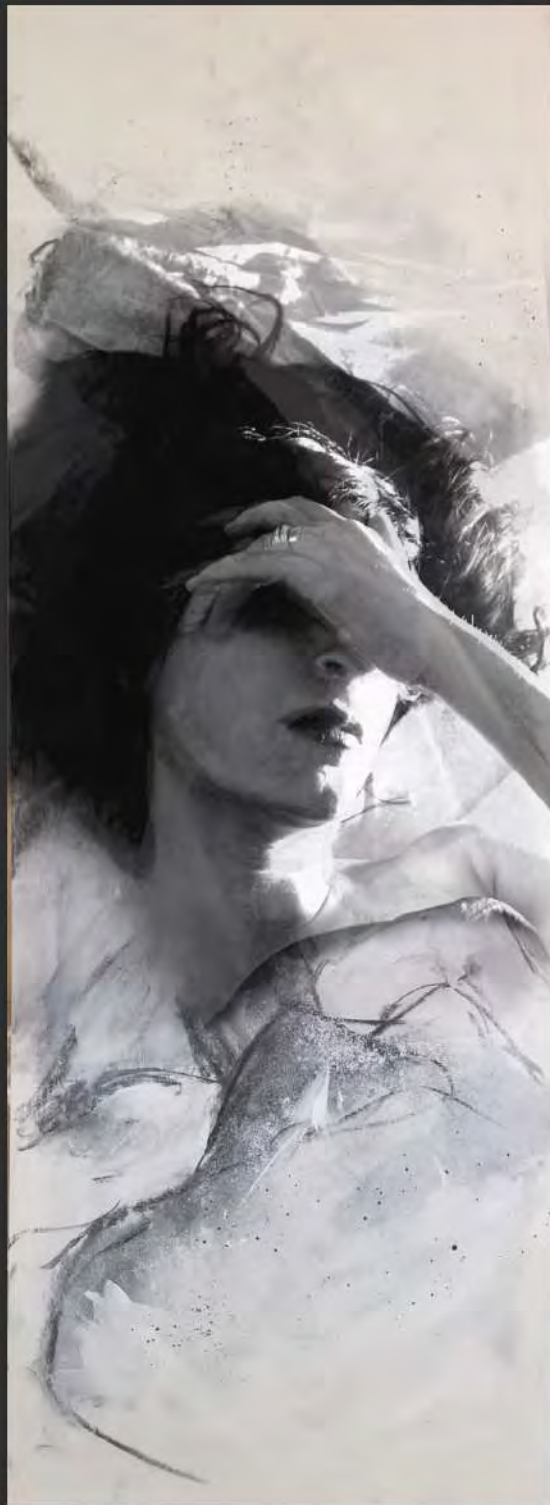








TRANSITION
between drawing and photo



ARTWORK 1
01_01 OPHELIA-RENOIR

Click
To watch the
VIDEO TRANSITION
<https://youtu.be/1t1DCHbNLZk>



ARTWORK 2
02_01 OPHELIA-RENOIR



ARTWORK 2
02_01 OPHELIA-RENOIR

Click to see the
VIDEO
Time-Lapse

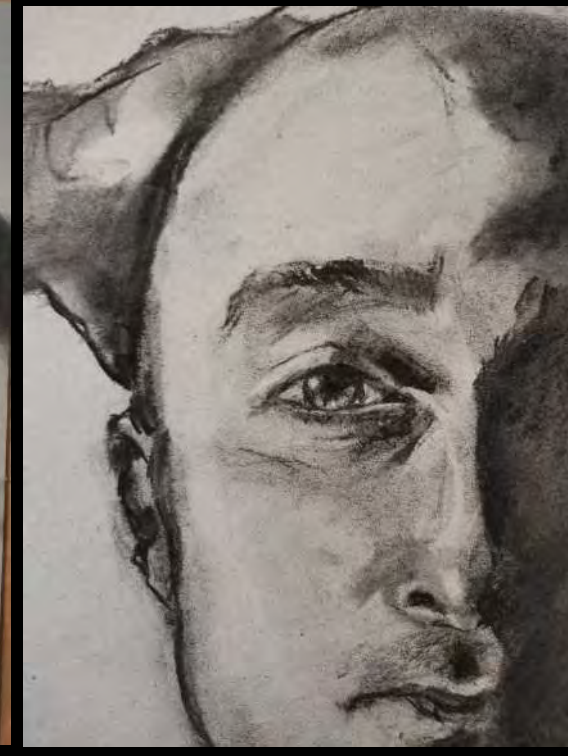
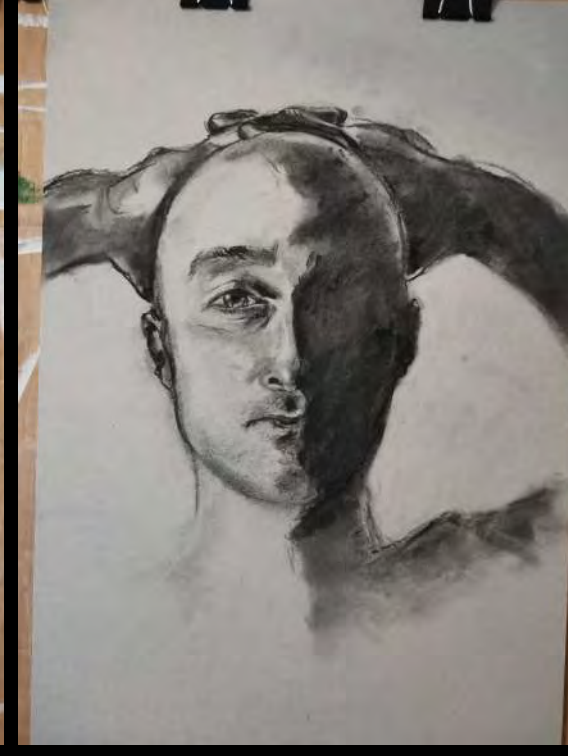
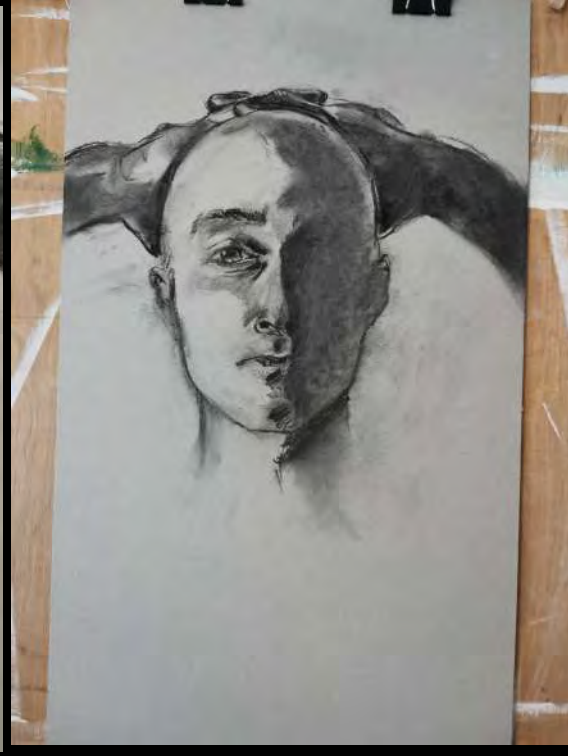
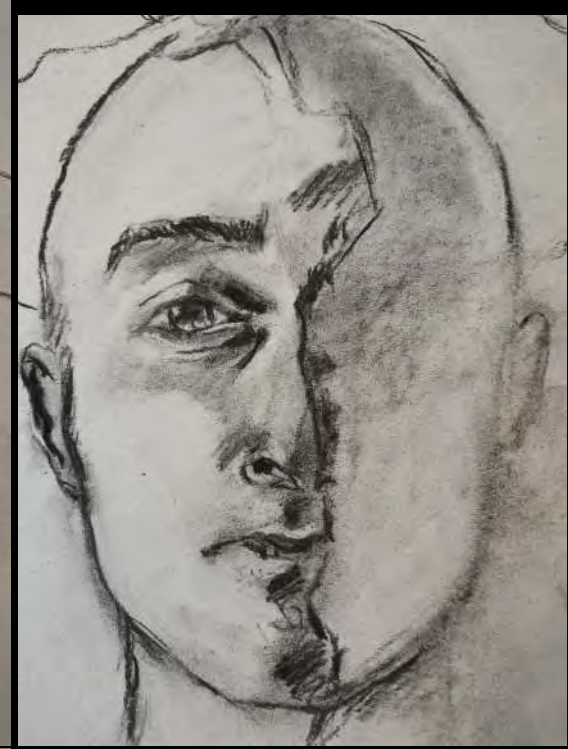
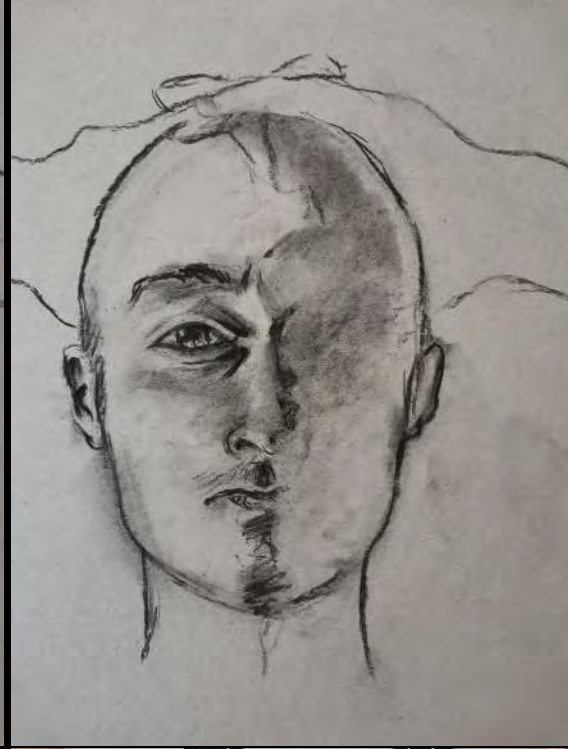
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ARTWORK 3
01_01 PAOLO HANDS UP







ARTWORK 4
02_01 PAOLO HANDS UP





ARTWORK 5
03_01 PAOLO HANDS UP





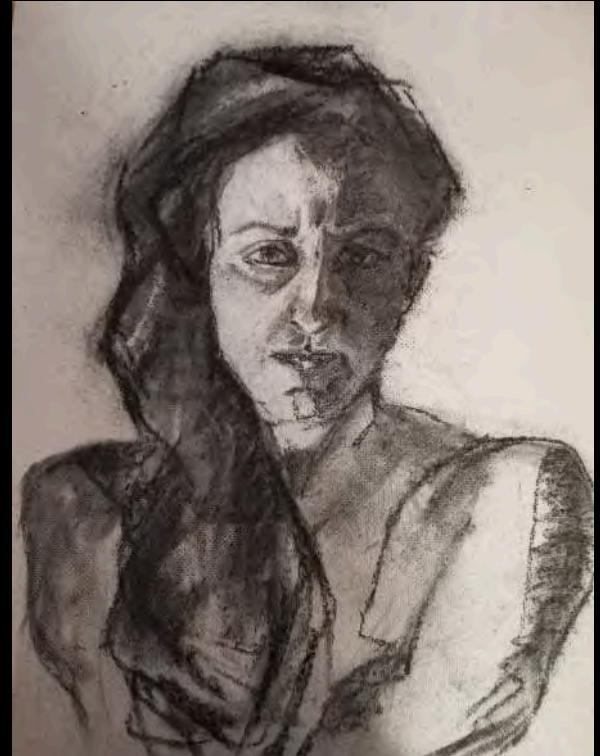
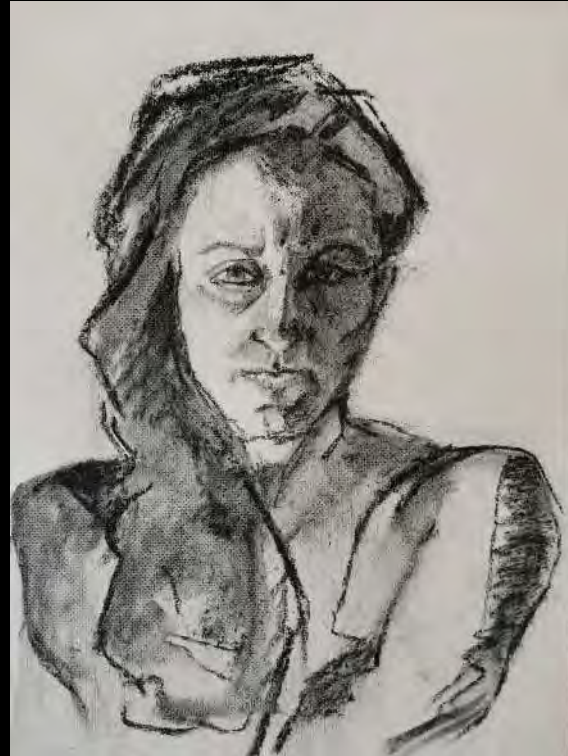
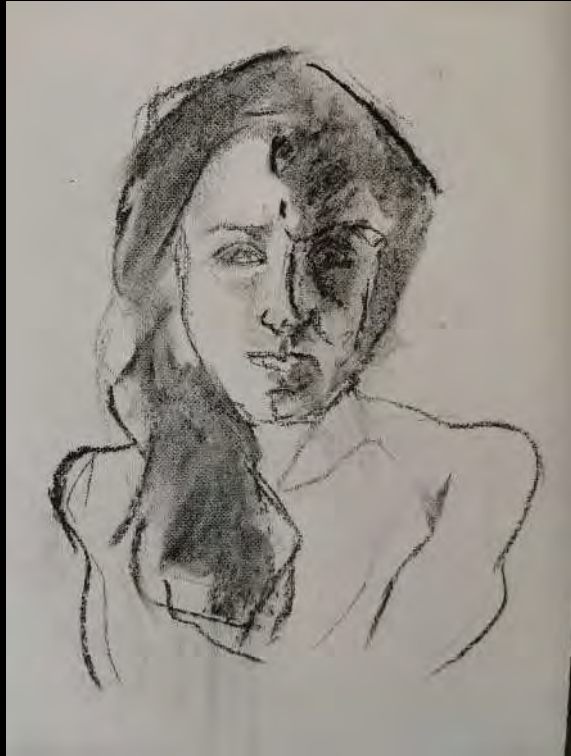


ARTWORK 6
Ophelia02





ARTWORK 6
Ophelia02

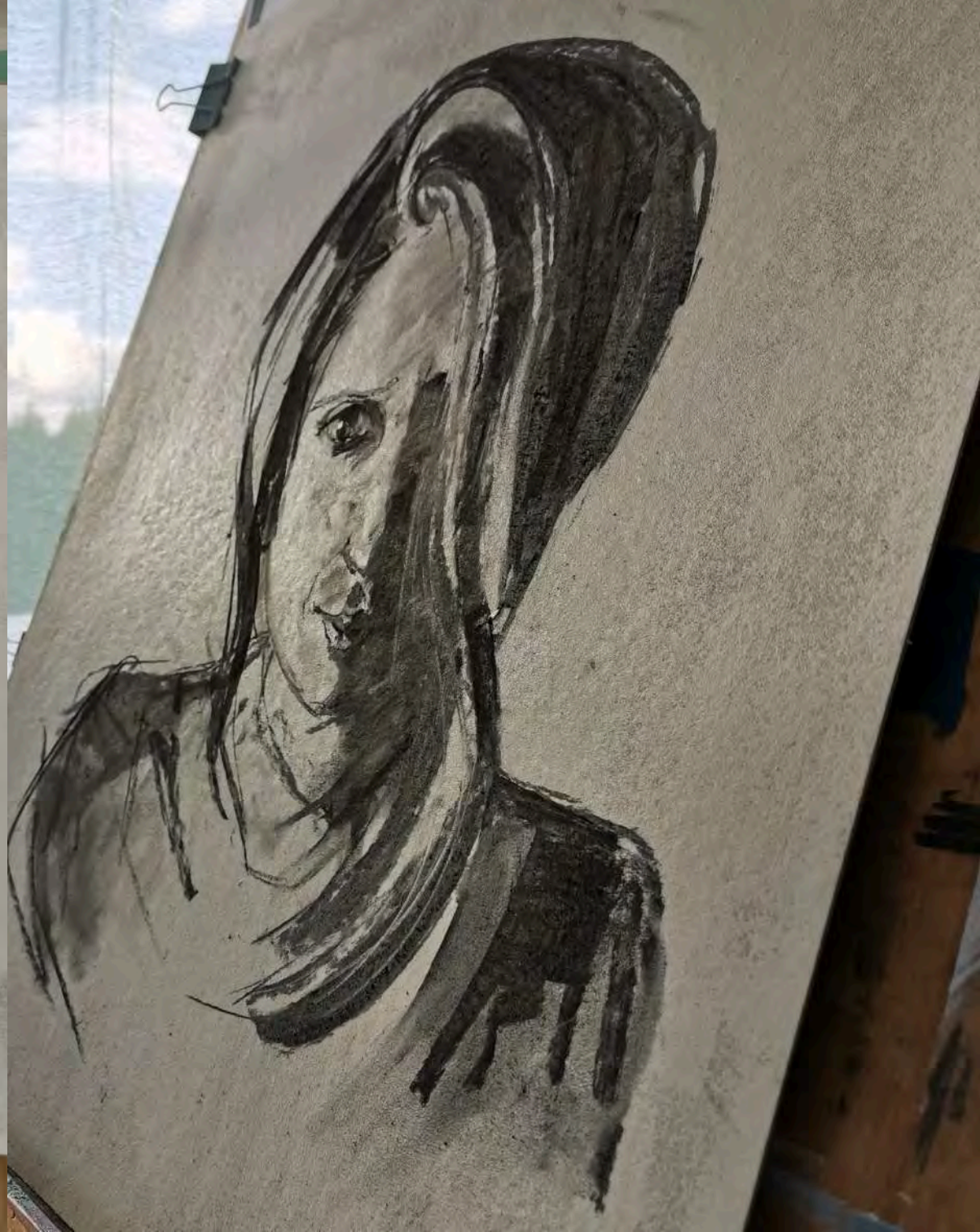
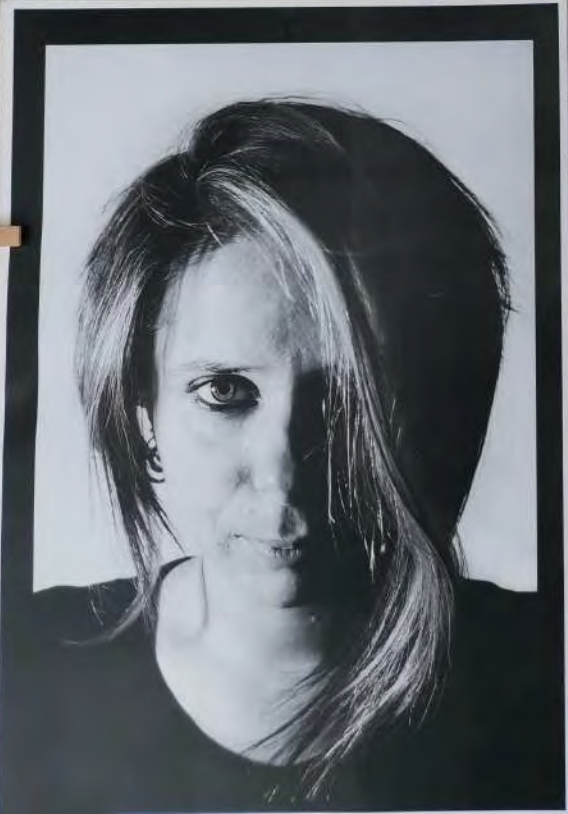
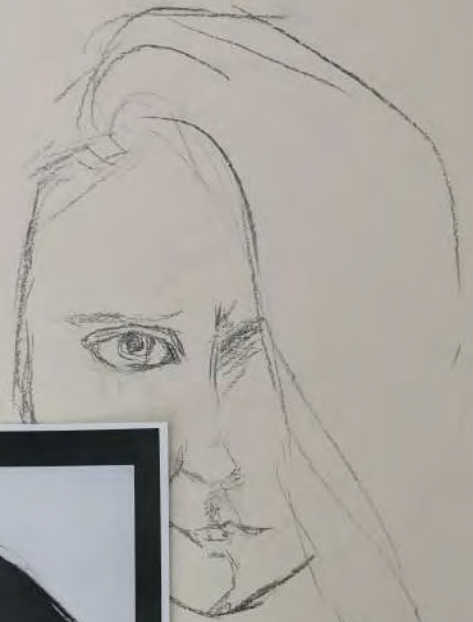




ARTWORK 7
Mia



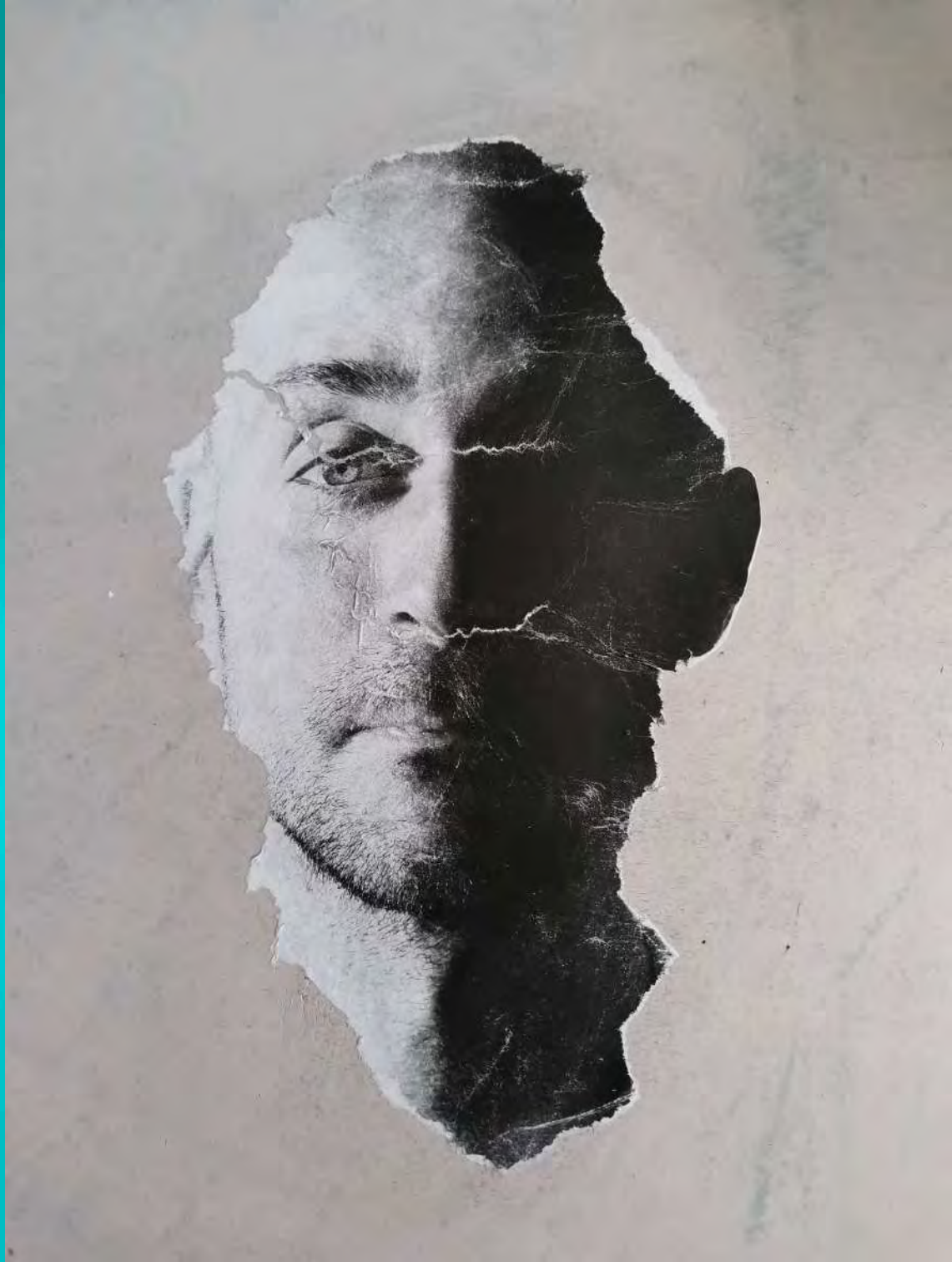




ARTWORK 8
Paolo dark 01

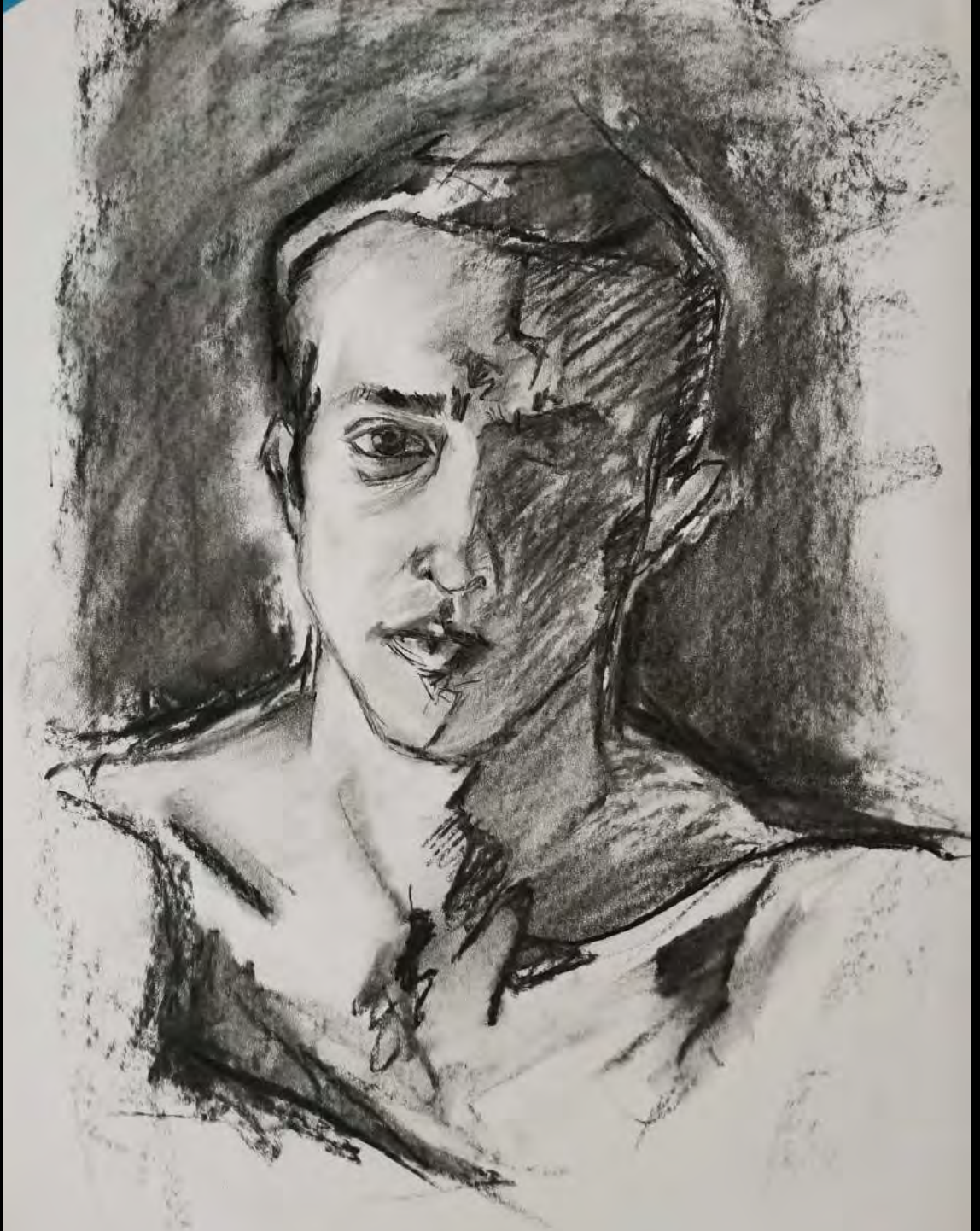




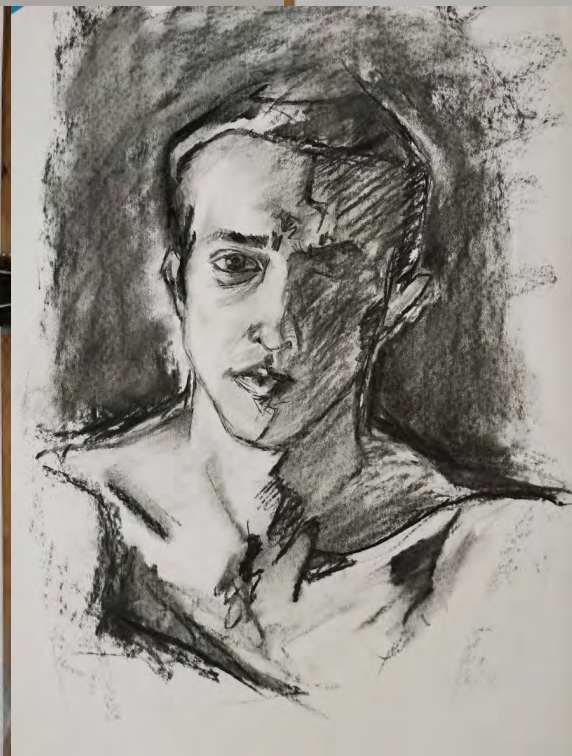
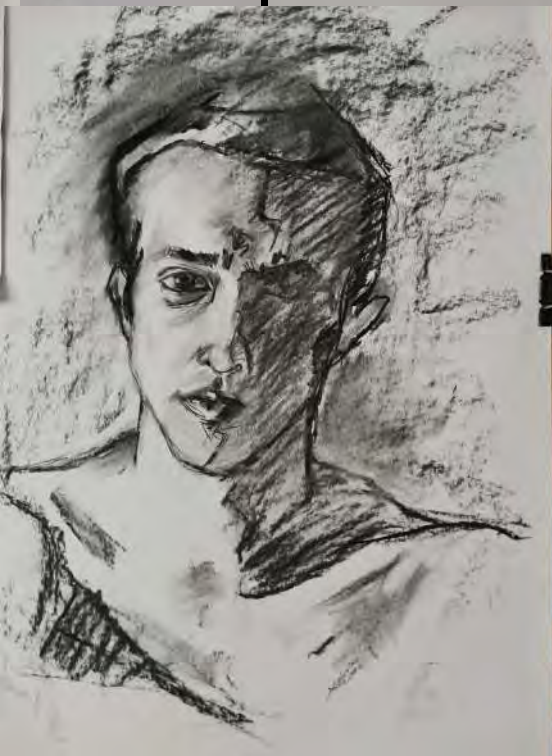
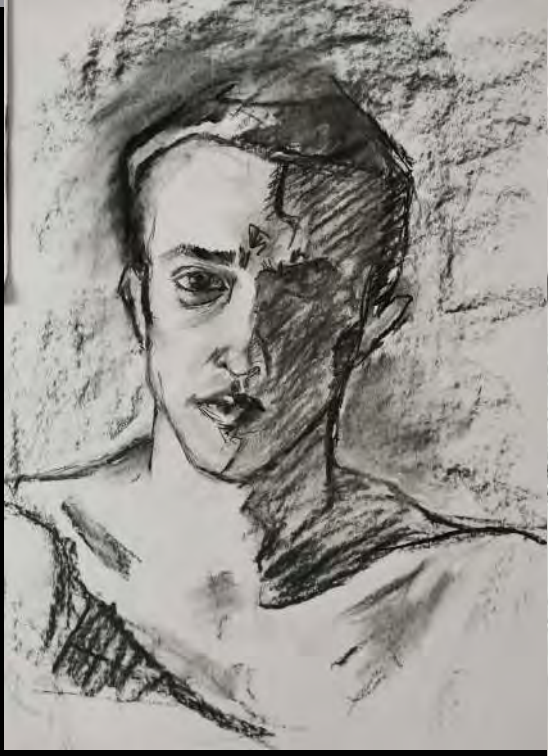
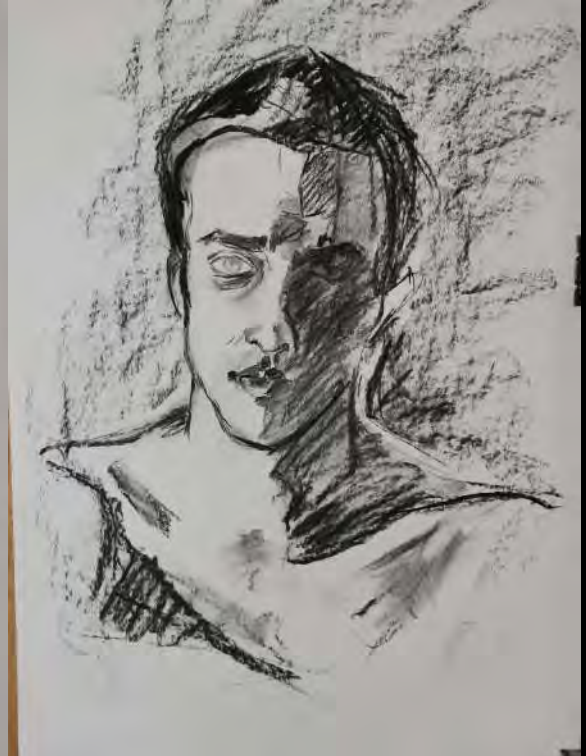
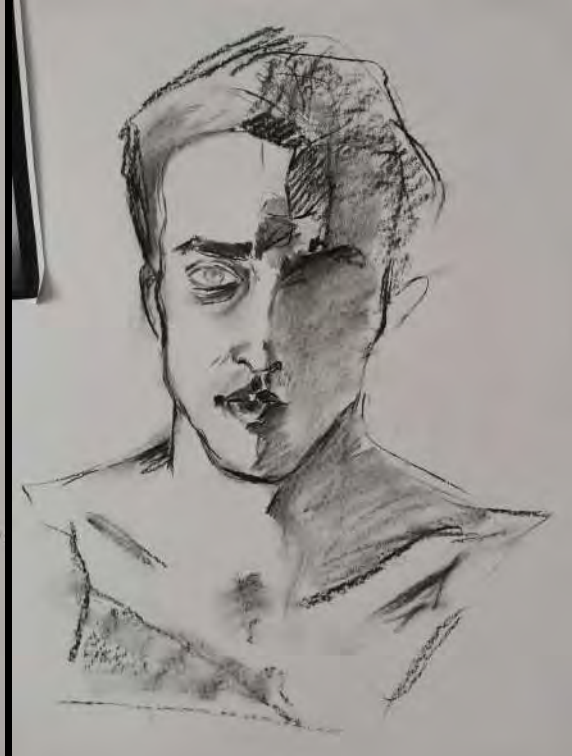


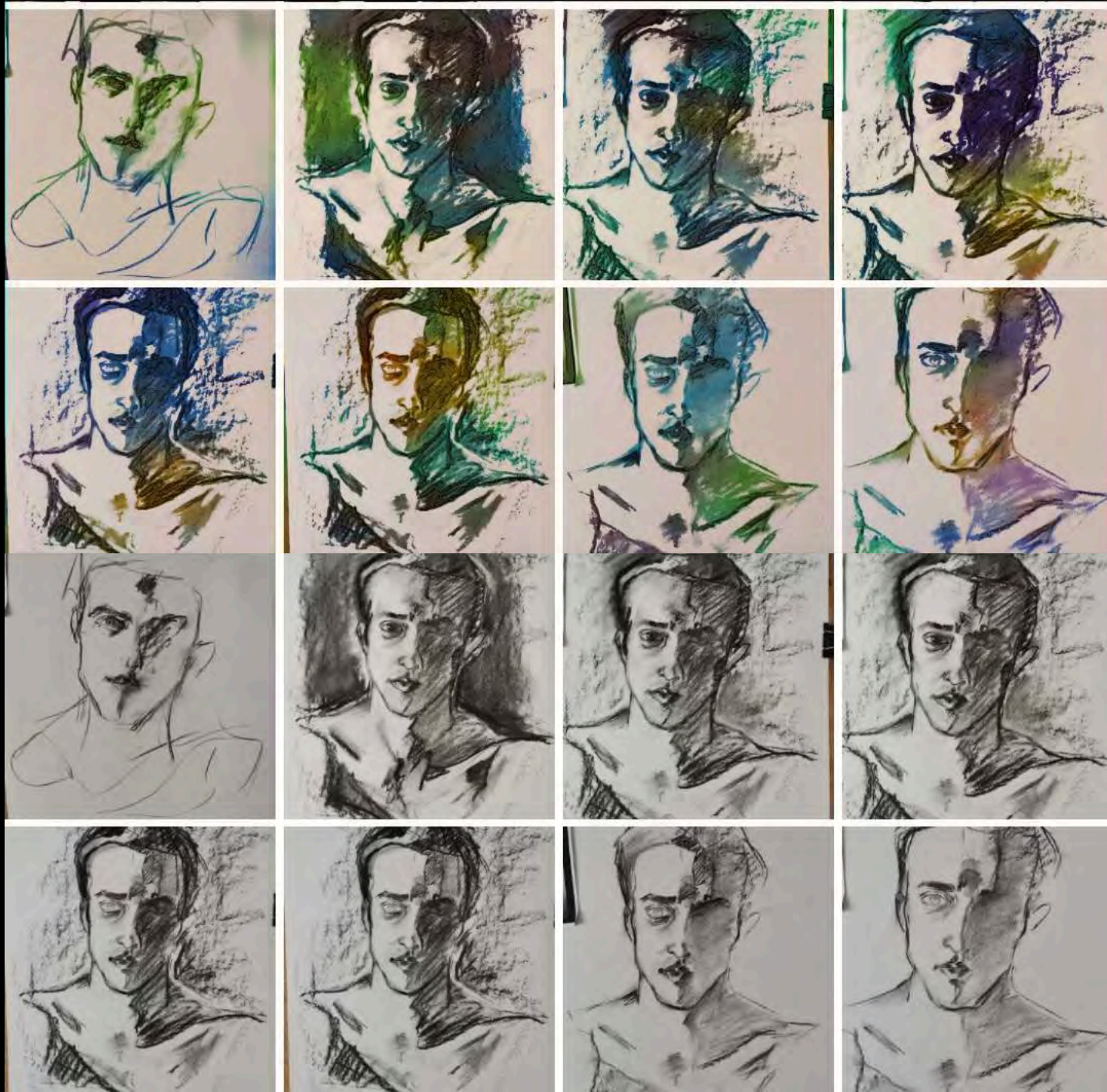


ARTWORK 9
Sergio 01









ARTWORK 10
Sergio 02



ARTWORK 11
Middle age 1











ARTWORK 12
Ophelia polaroid 01

01_01



ARTWORK 13

Ophelia polaroid 01

02_01



II

ARTWORK 14

Ophelia polaroid 01

03_01



III

ARTWORK 12, 13, 14

Ophelia polaroid 01

01_01

02_01

03_01

Click to watch the
VIDEO
Time-Lapse

<https://youtu.be/vN9oapSaPYY>



ARTWORK 15
Ophelia polaroid 02

01_02



ARTWORK 16
Ophelia polaroid 02

02_02



ARTWORK 15, 16
Ophelia polaroid 02
01_02
02_02

<https://youtu.be/0niLdW10NuM>



Click to watch the
VIDEO
Time-Lapse

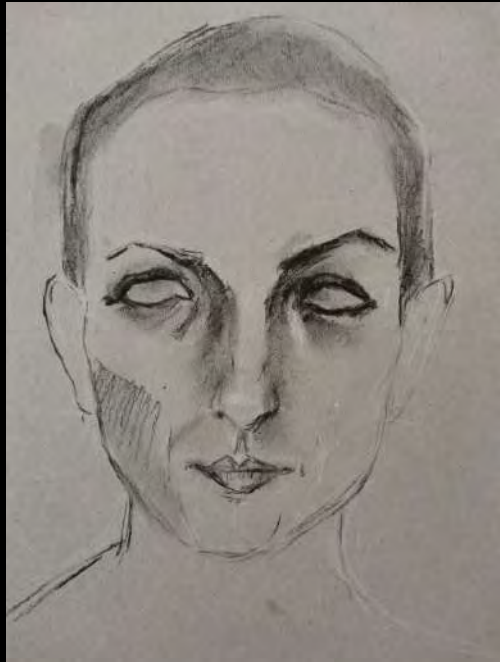
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ARTWORK 17
Diana 01









ARTWORK 18
Diana 02



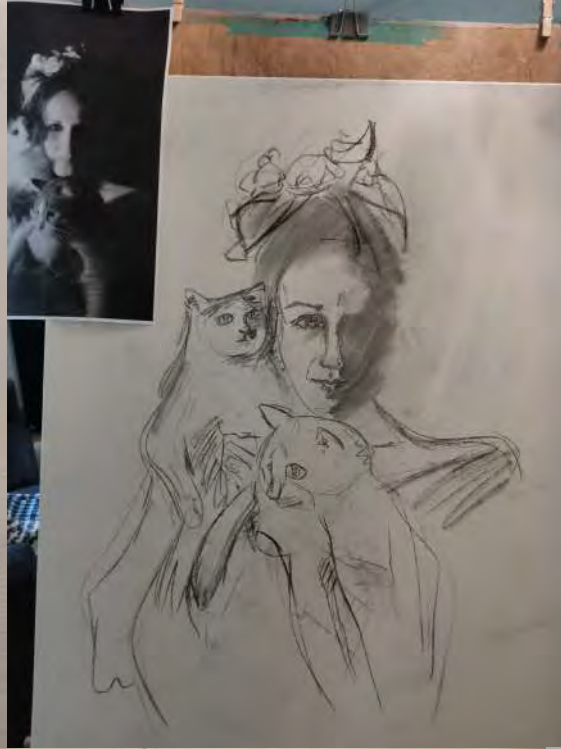
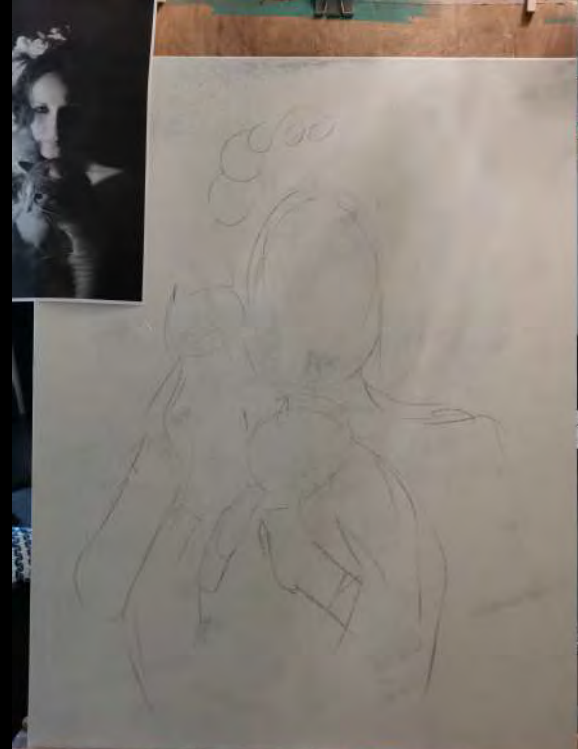




ARTWORK 19
Sabba Toulouse 01







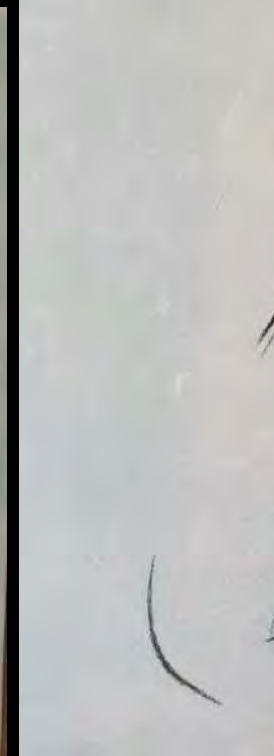
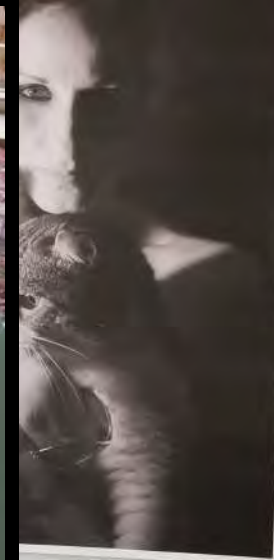






ARTWORK 20
Sabba Toulouse 02

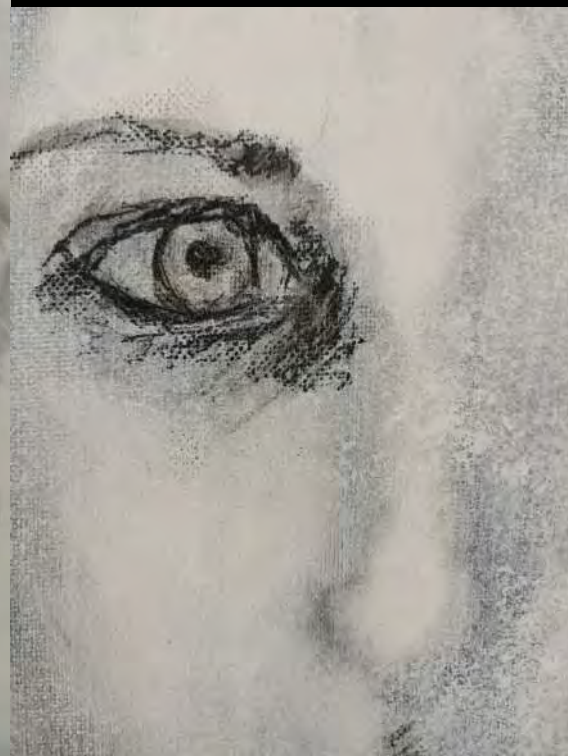






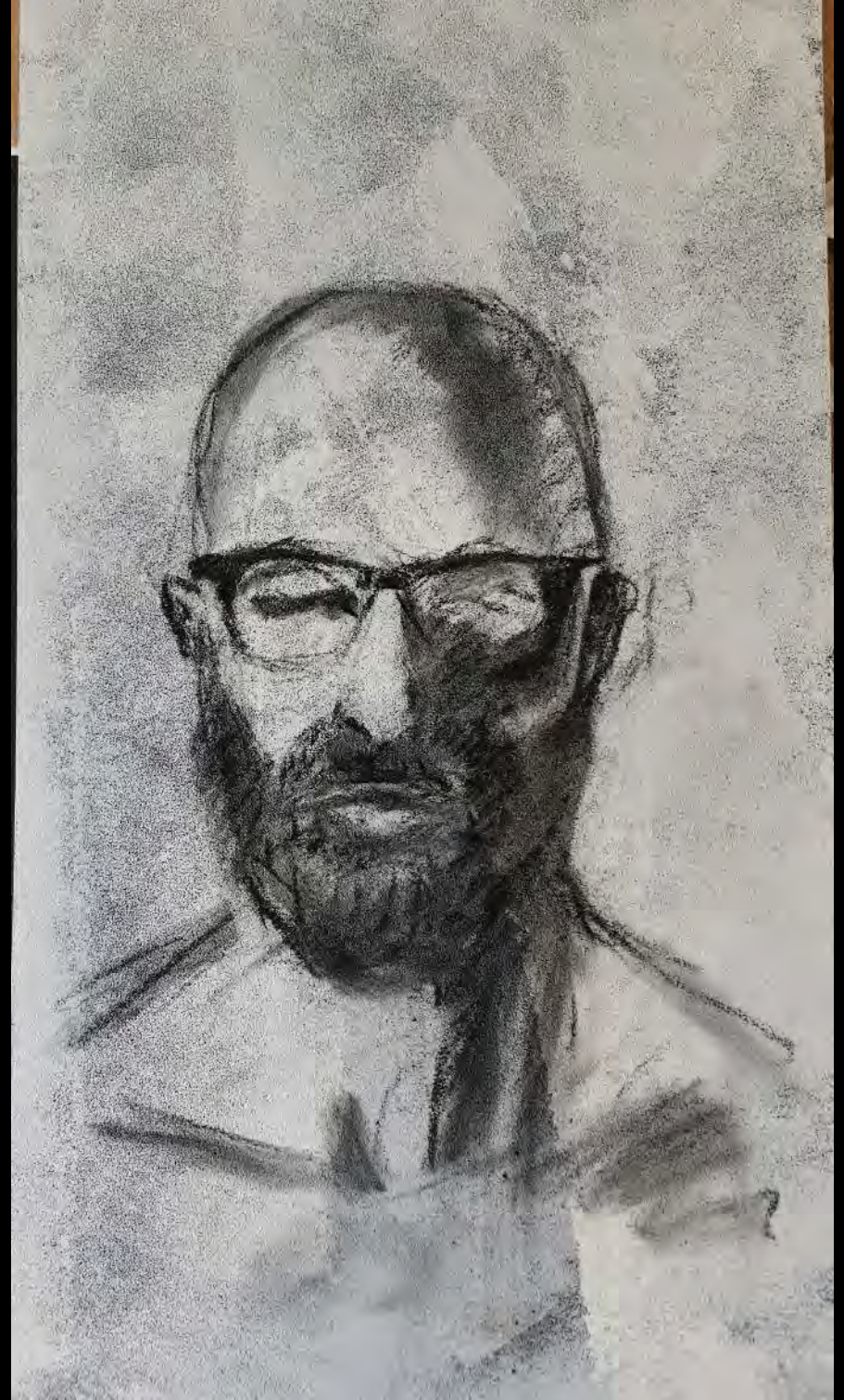
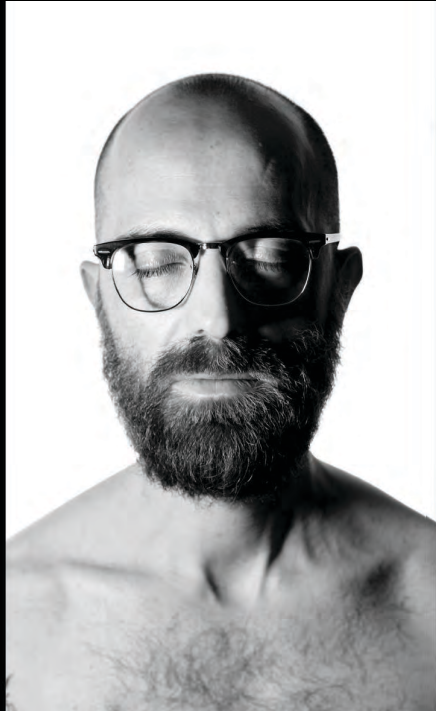




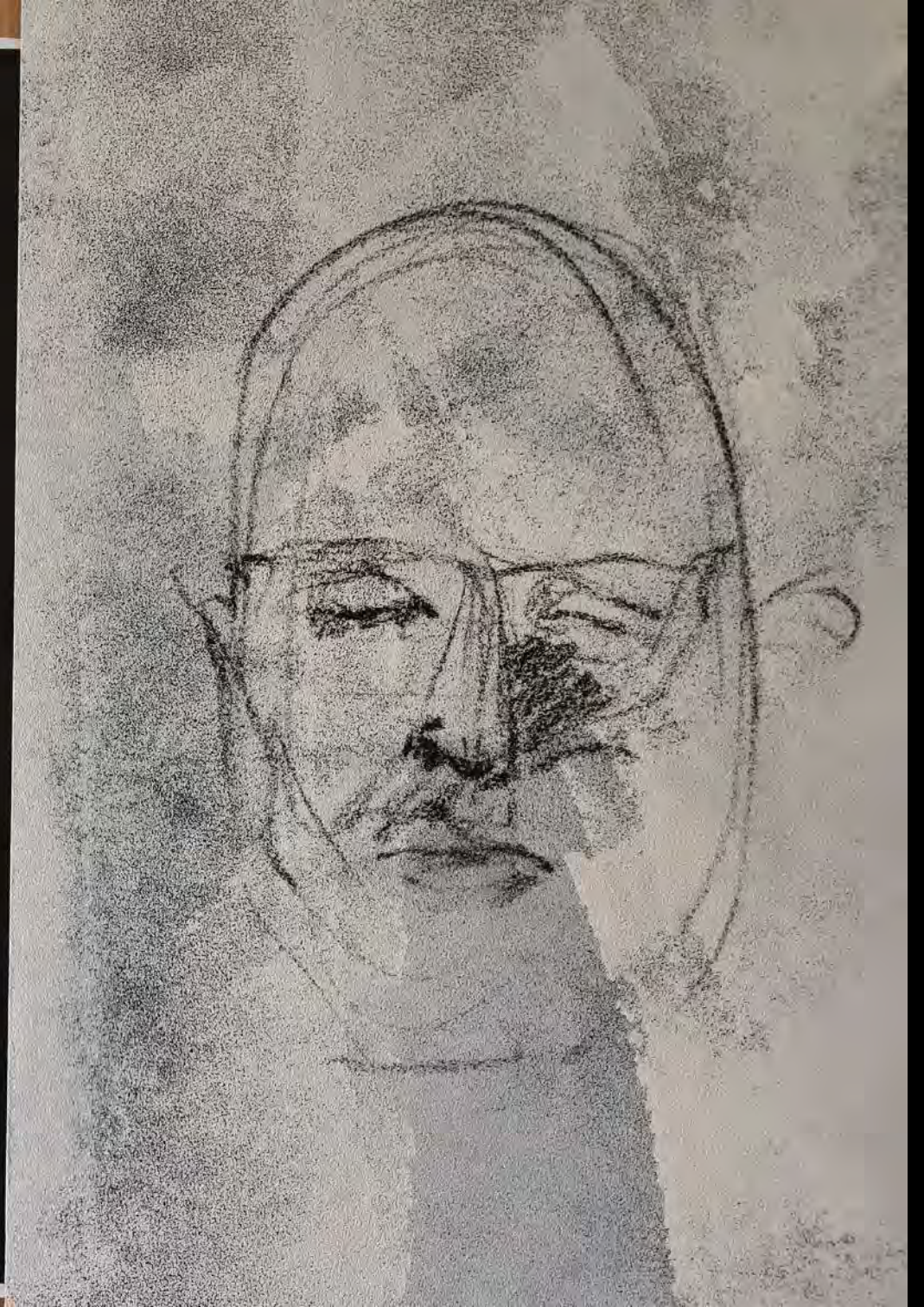
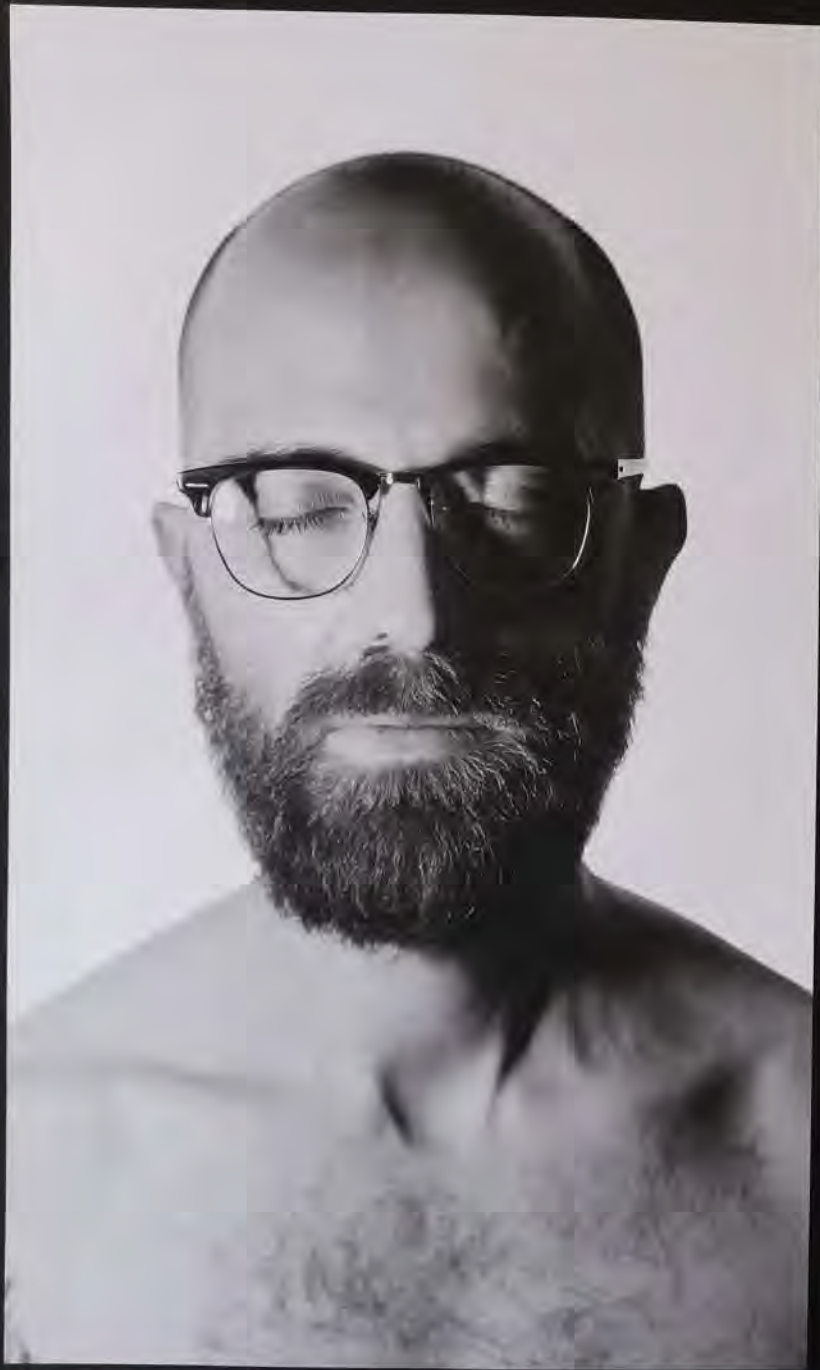


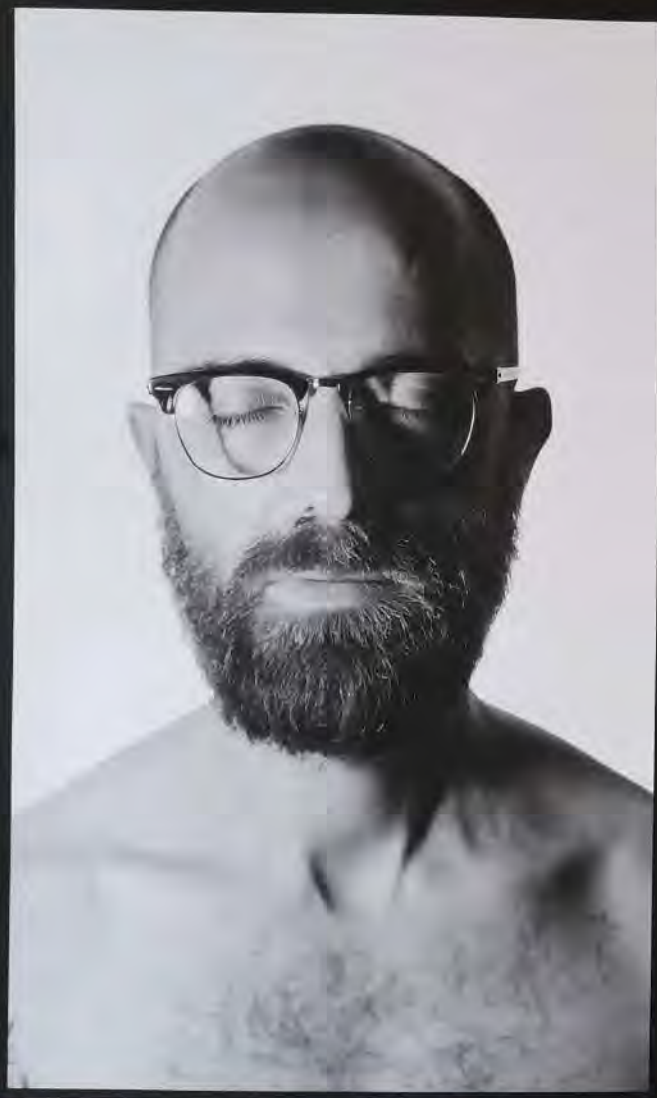


ARTWORK 21
Federico Jester



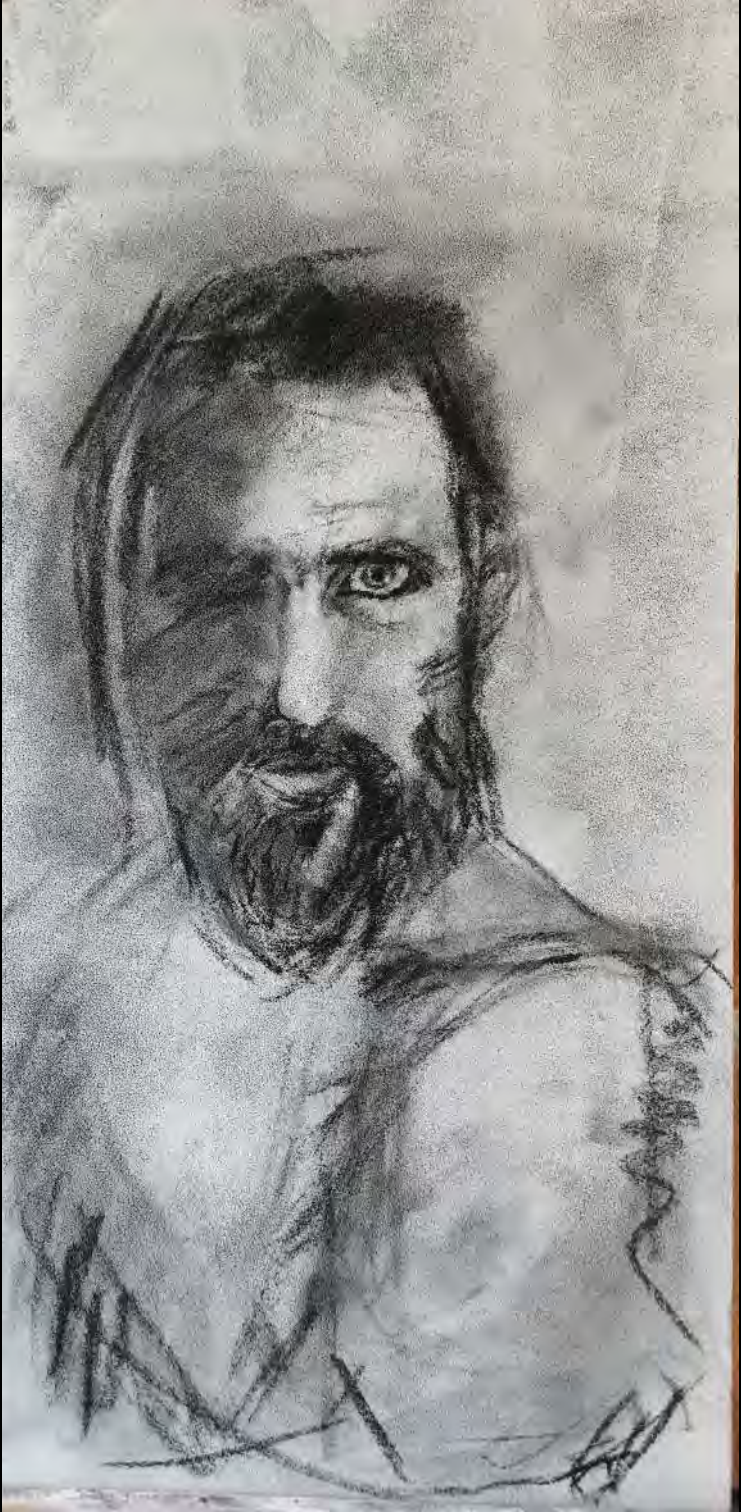




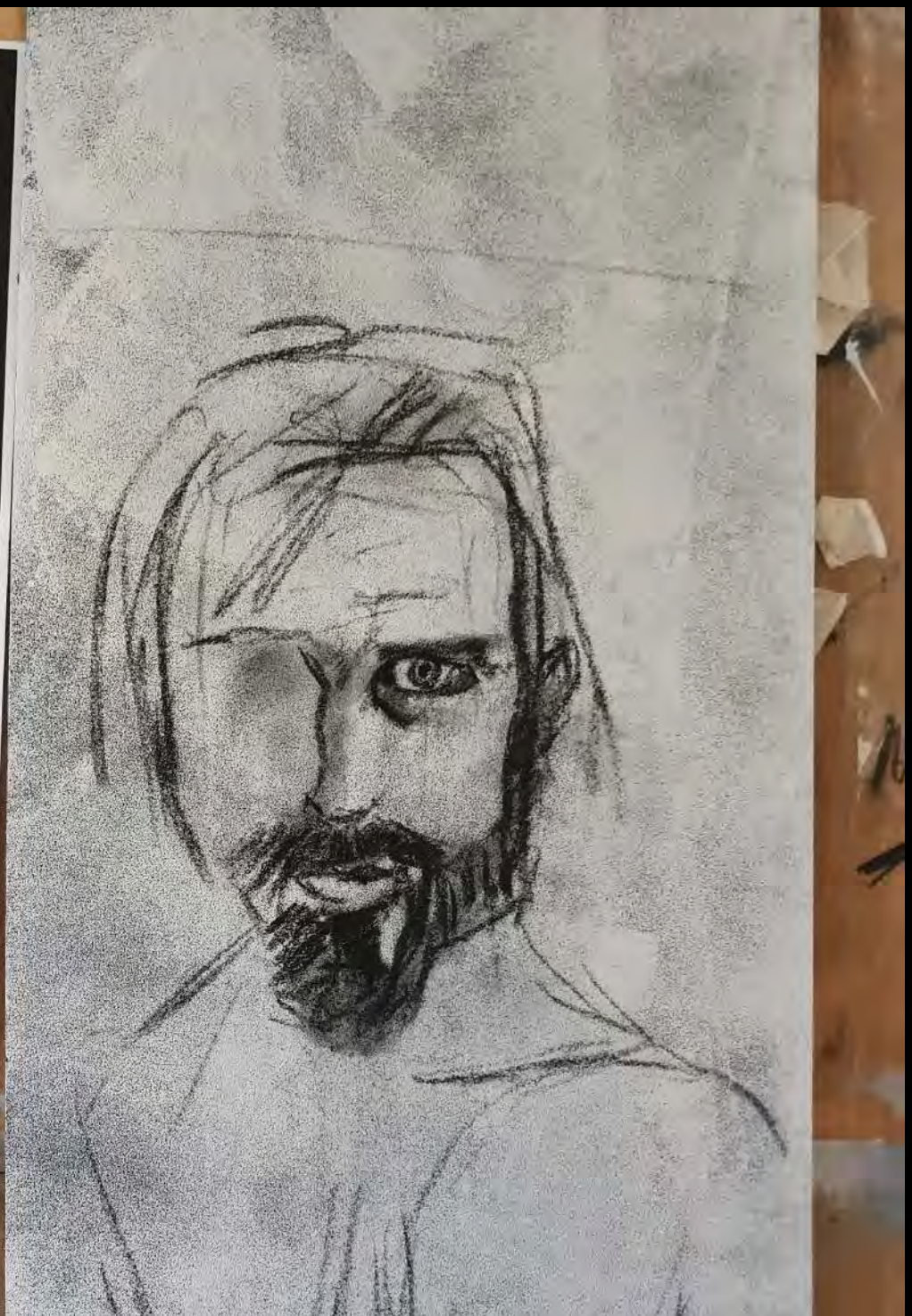
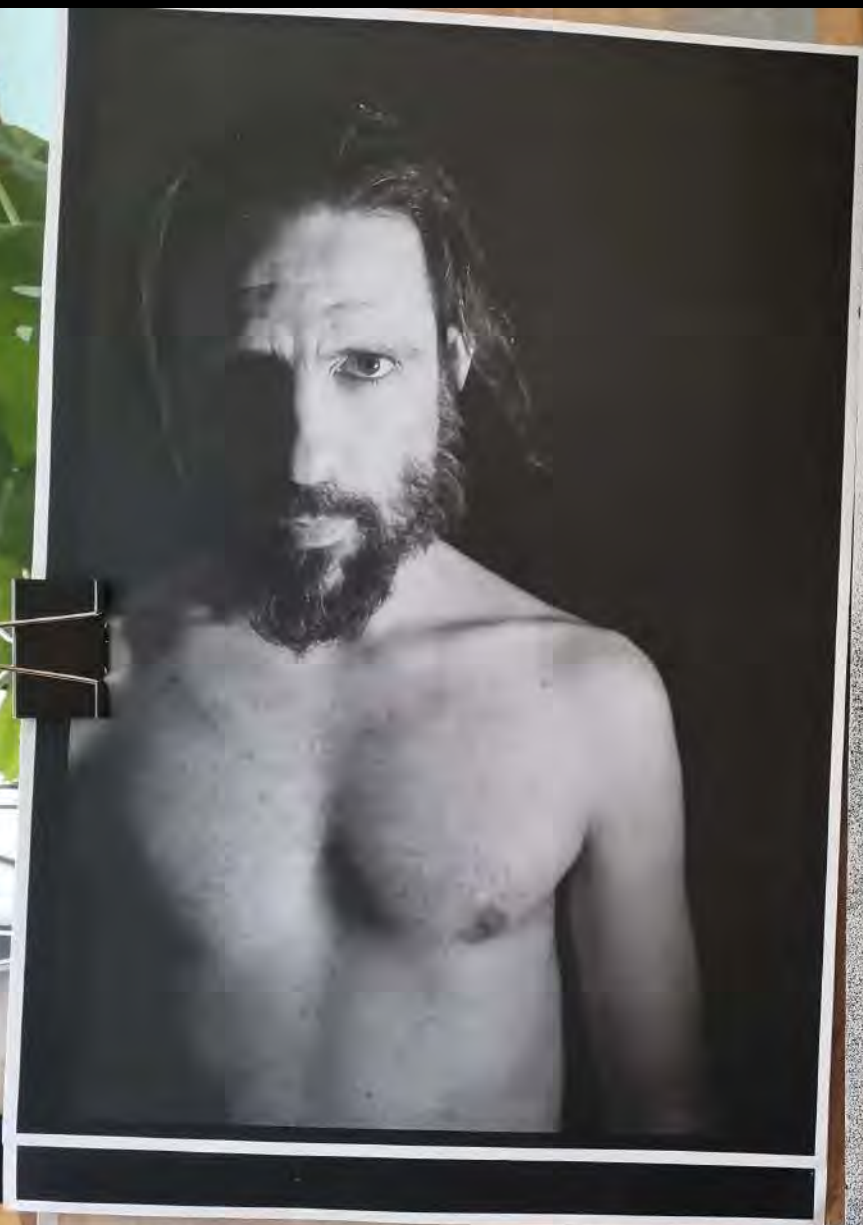




ARTWORK 22
Finamore





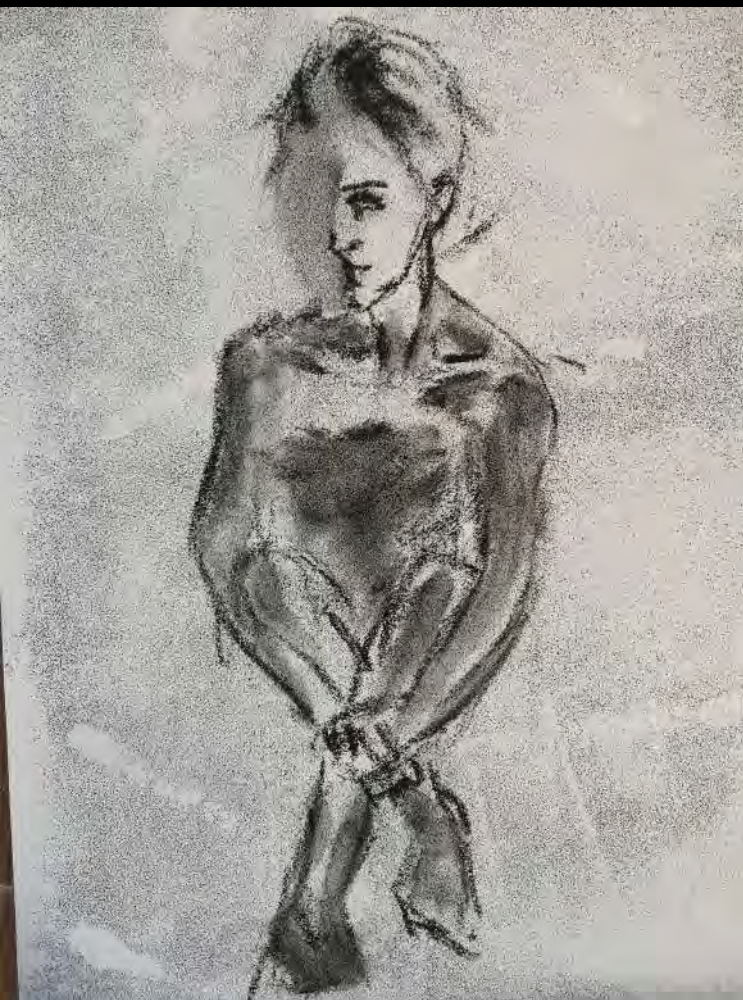




ARTWORK 23
Middle age 2







ARTWORK 24
Sirens 1













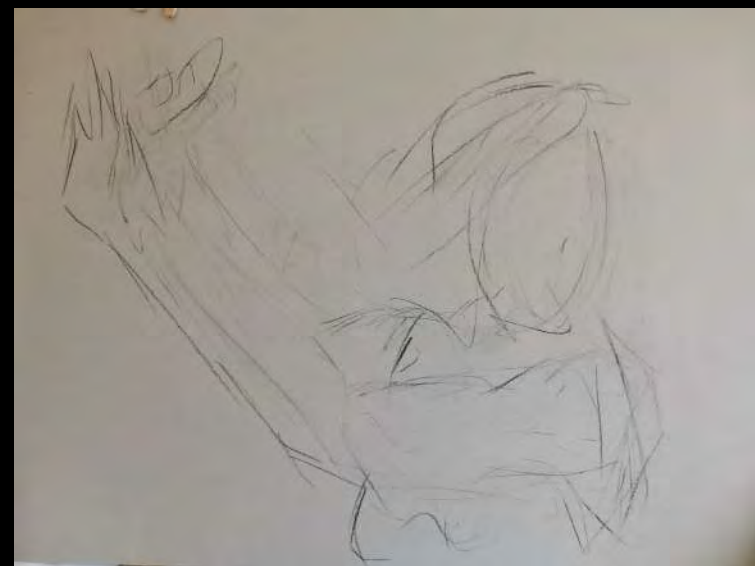






ARTWORK 25
Sirens 2











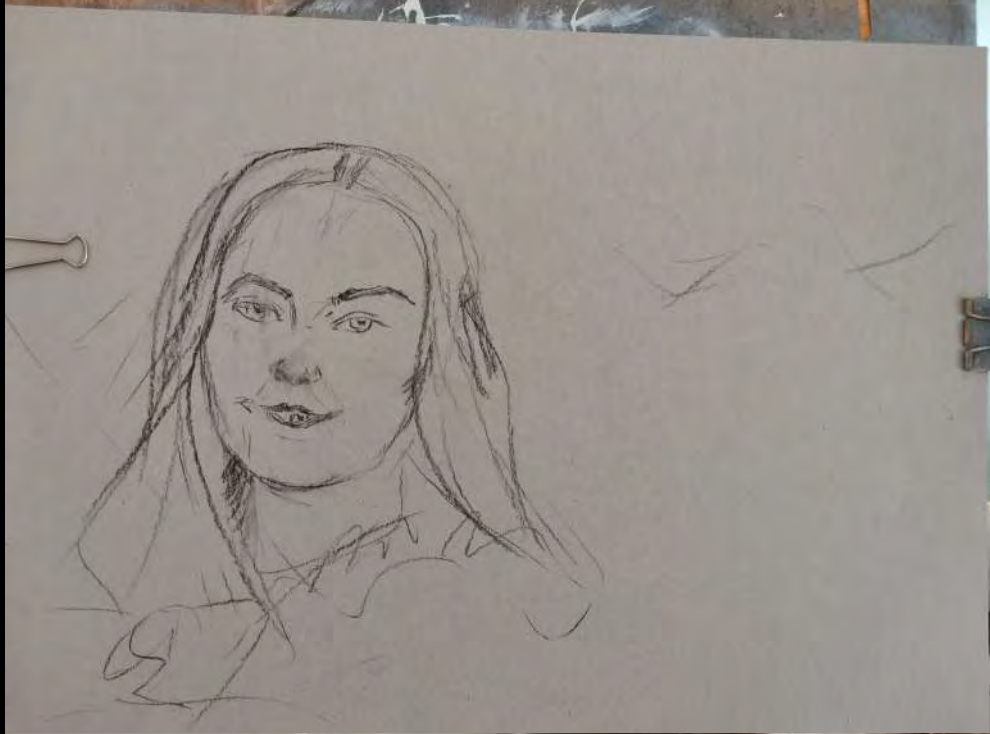


ARTWORK 26
Elise 1



Elise









ARTWORK 27
Elise 2







ARTWORK 28
Ophelia 03















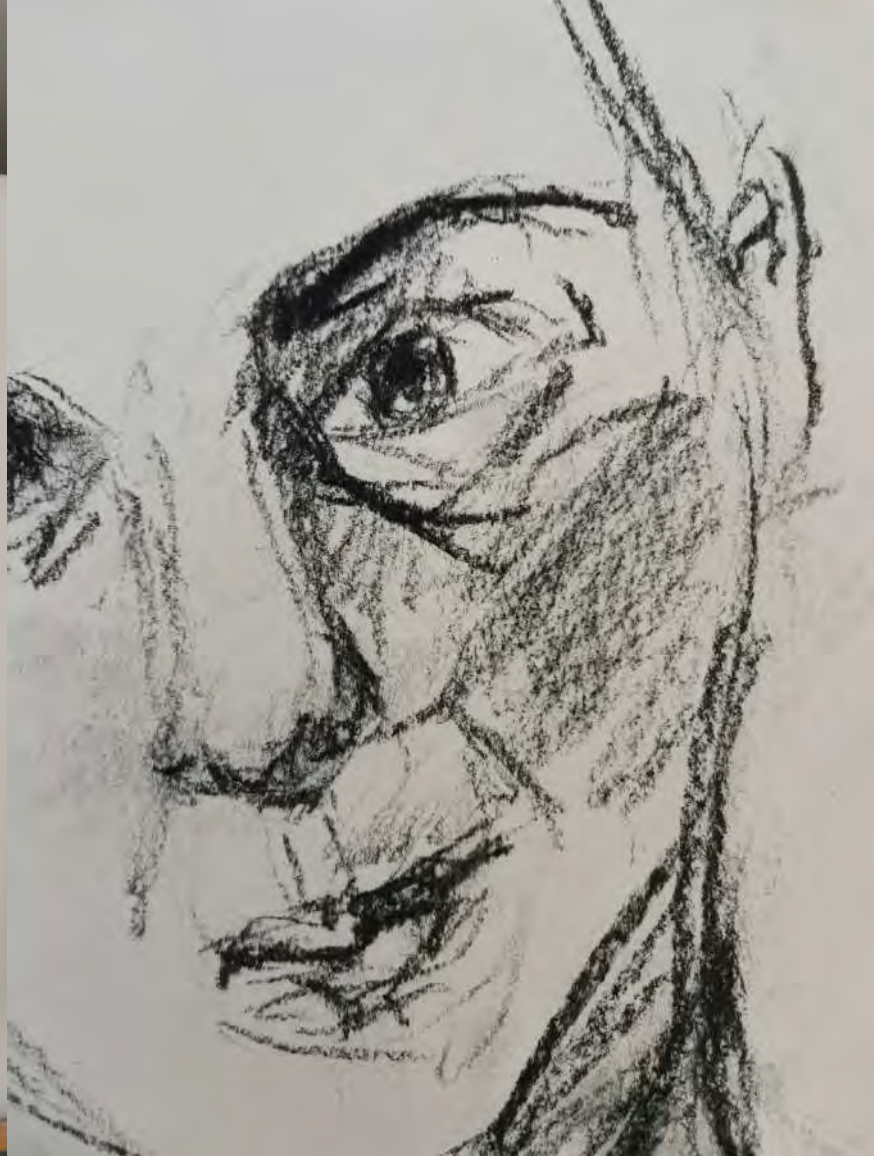
ARTWORK 29
Middle-aged Sirens 01



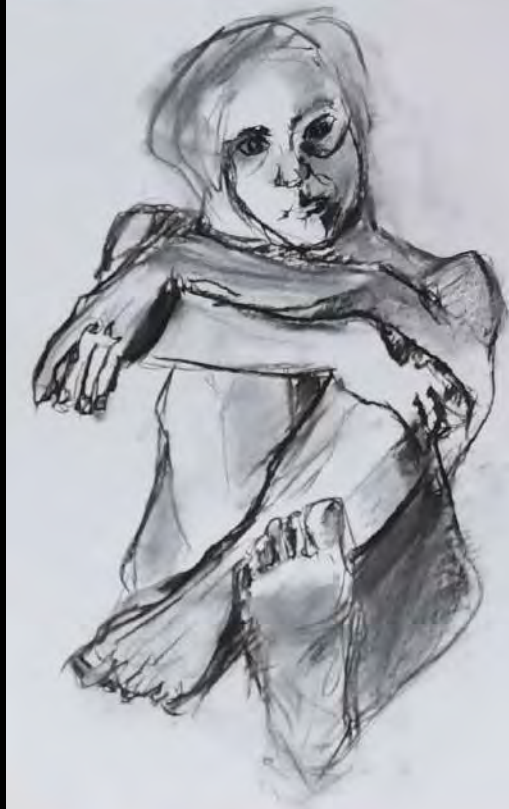


ARTWORK 30
Middle-aged Sirens 02







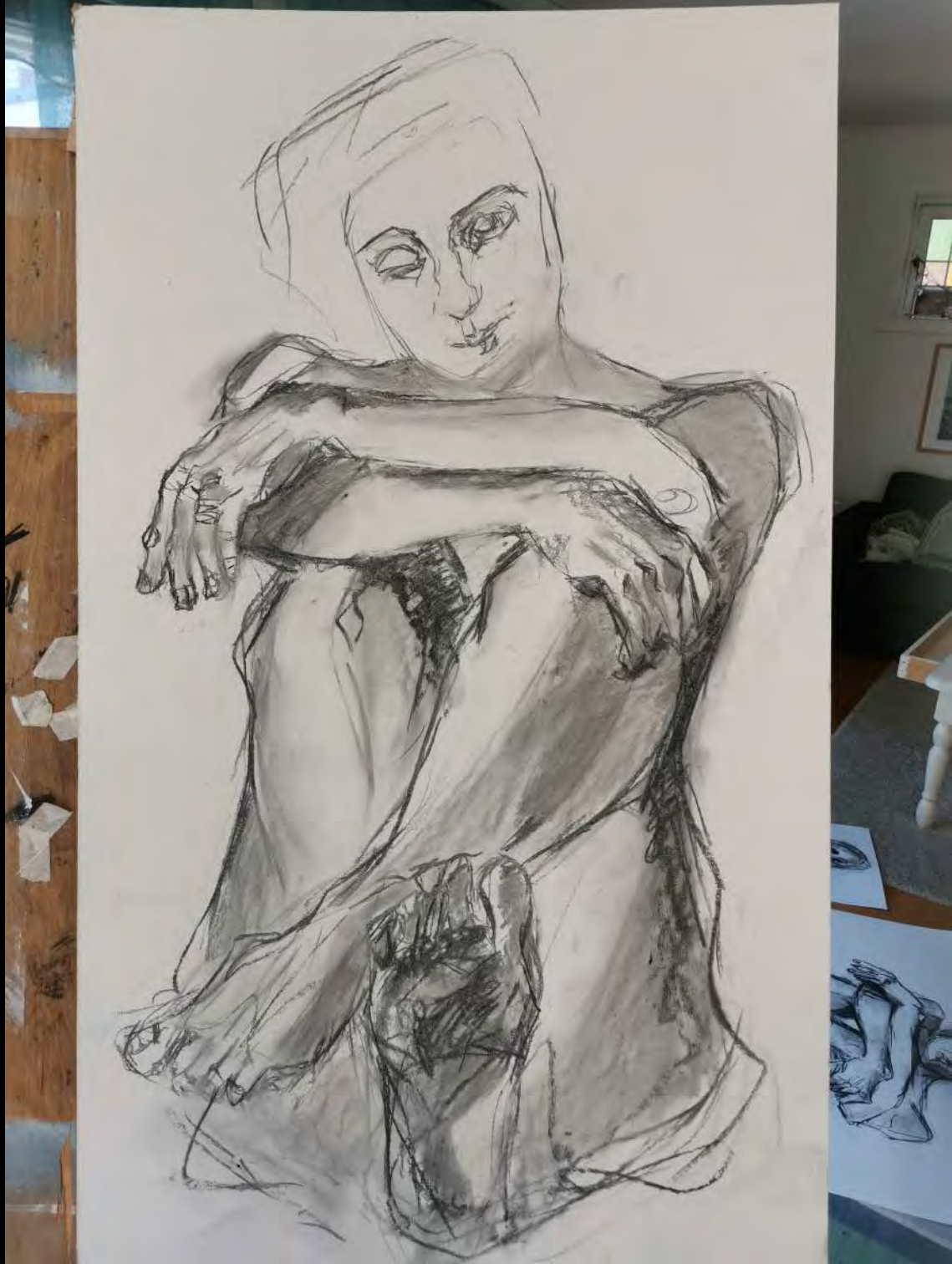


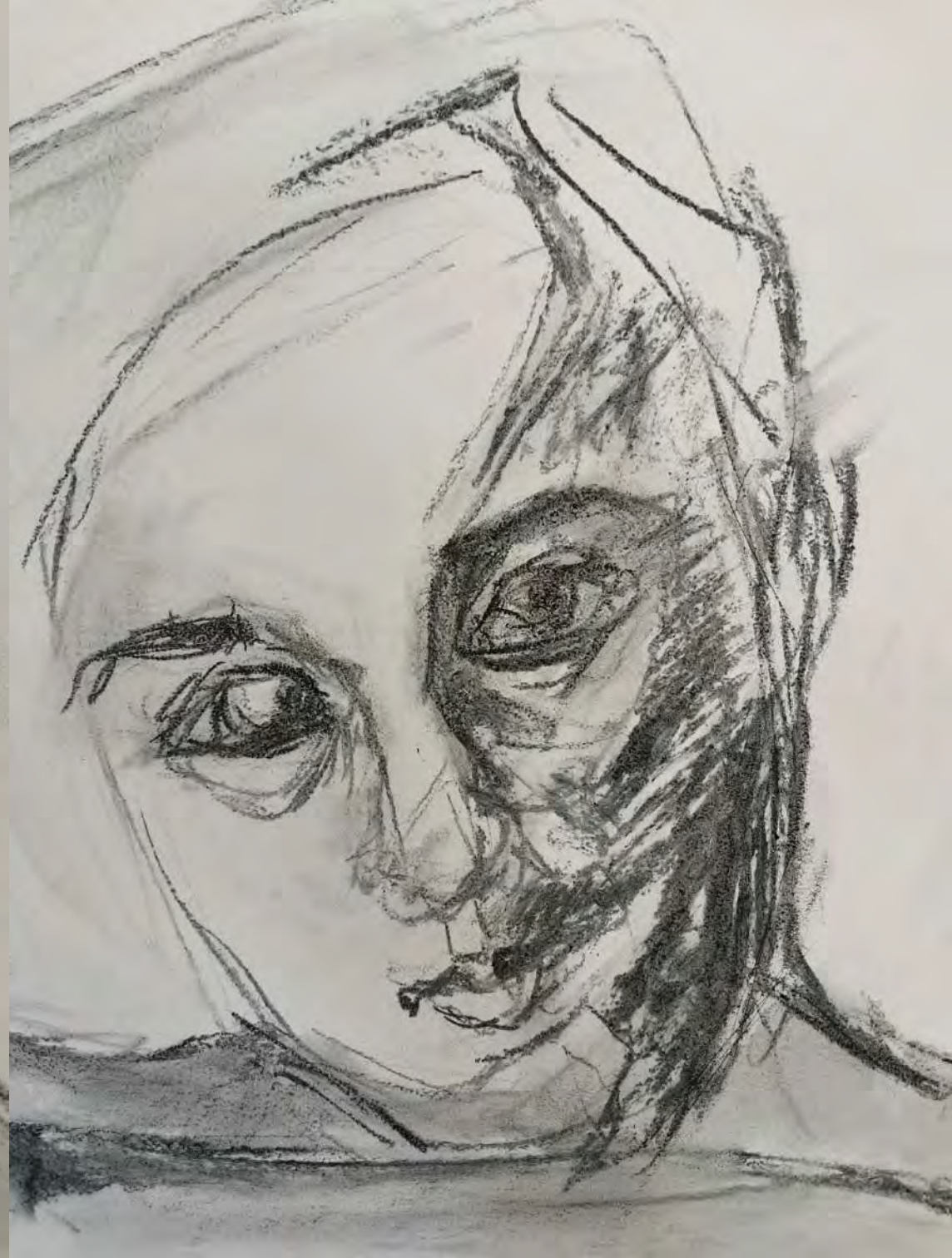
ARTWORK 31
Middle-aged Sirens 03



















ARTWORK 32
Young Siren 1







ARTWORK 33
Middle-aged Sirens 04







ARTWORK 34
Middle-aged Sirens 05





ARTWORK 35
Middle-aged Sirens 06

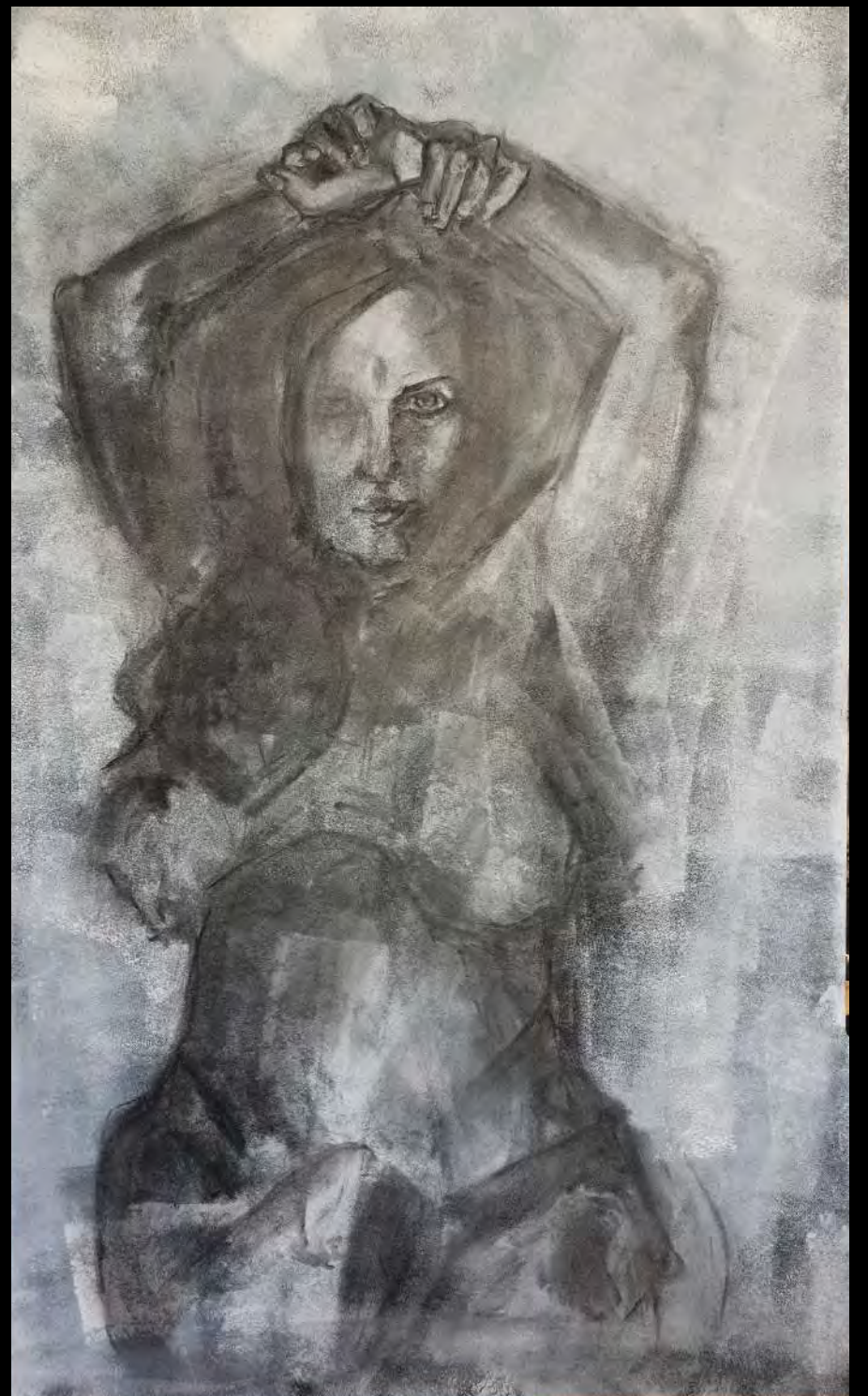


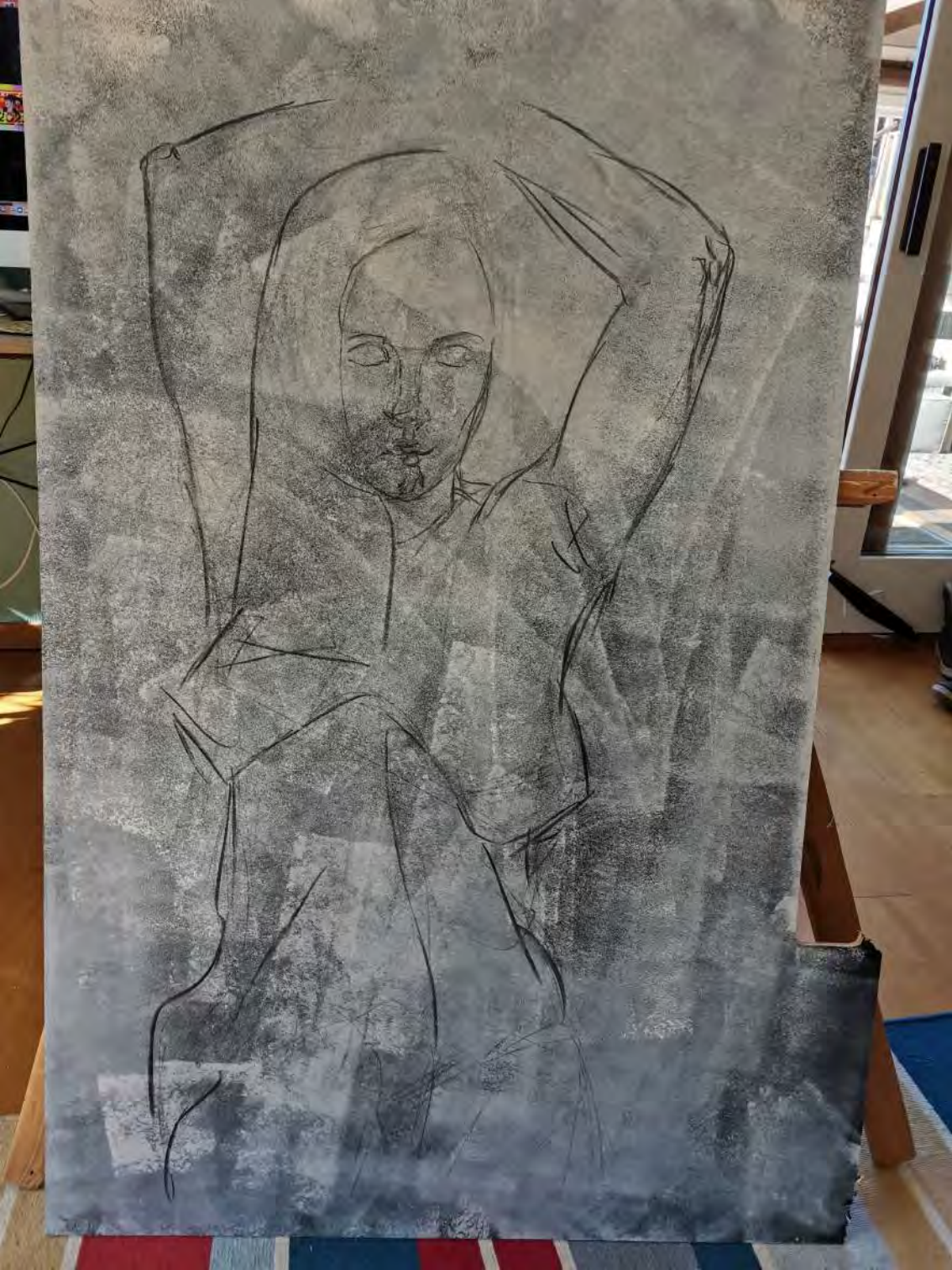


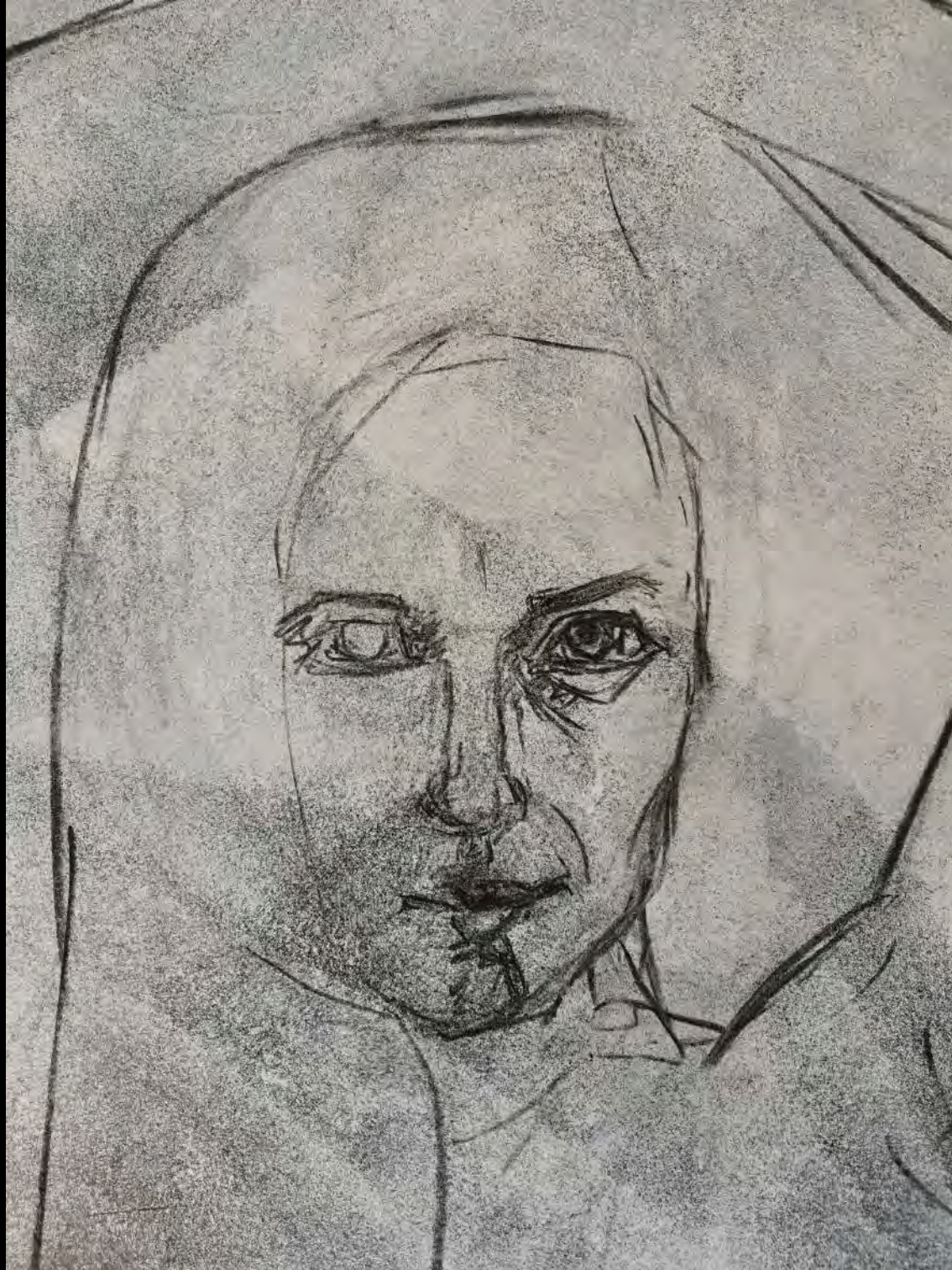




ARTWORK 36
Middle-aged Sirens 07









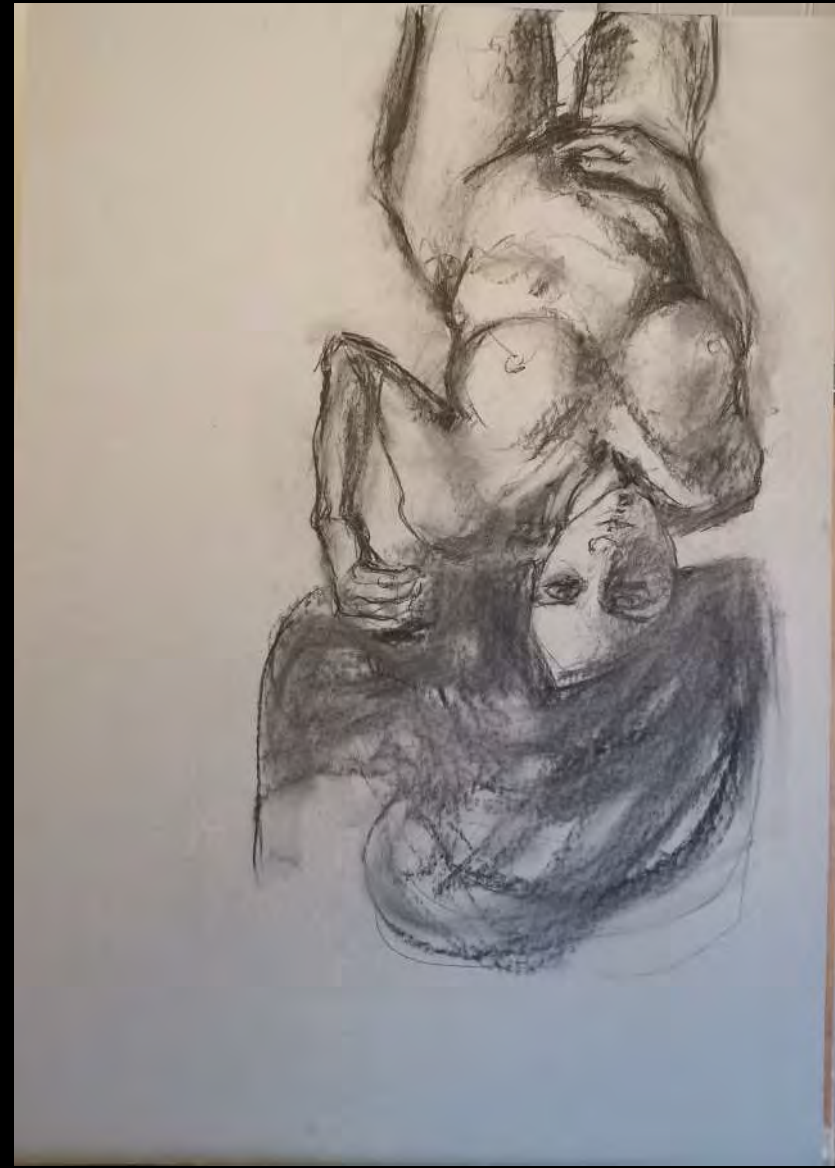




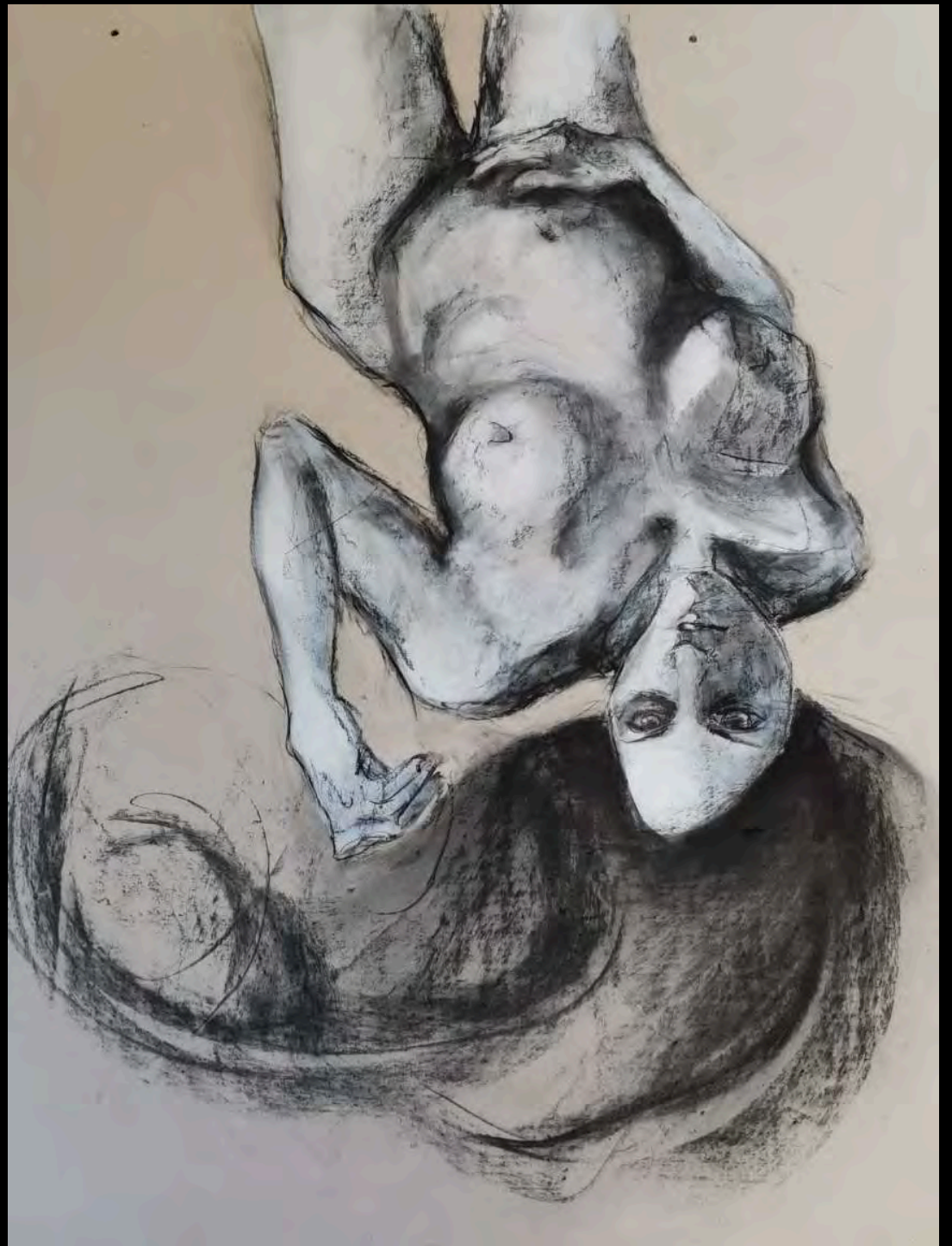
ARTWORK 37
Young Siren 2



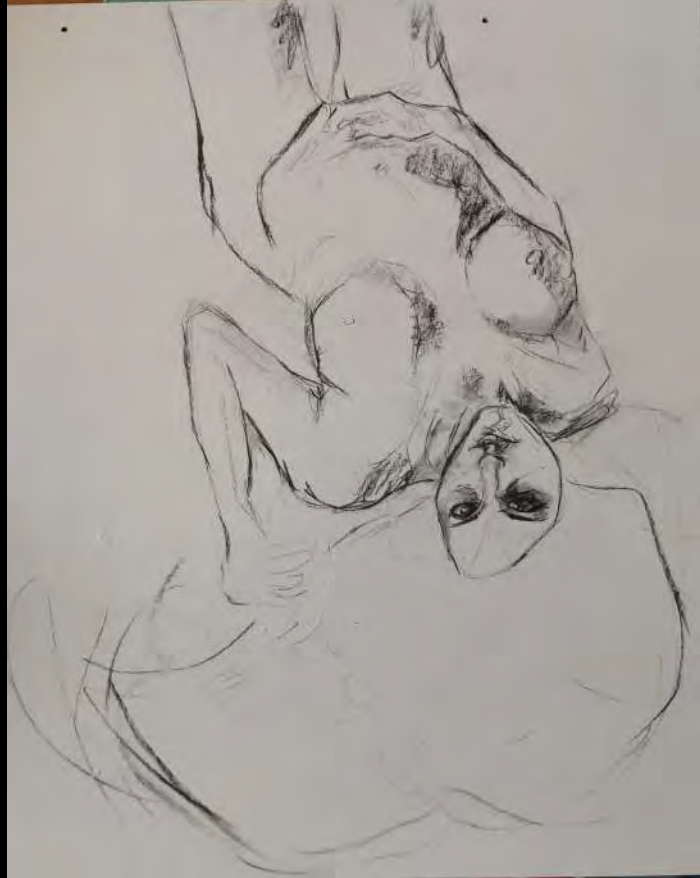
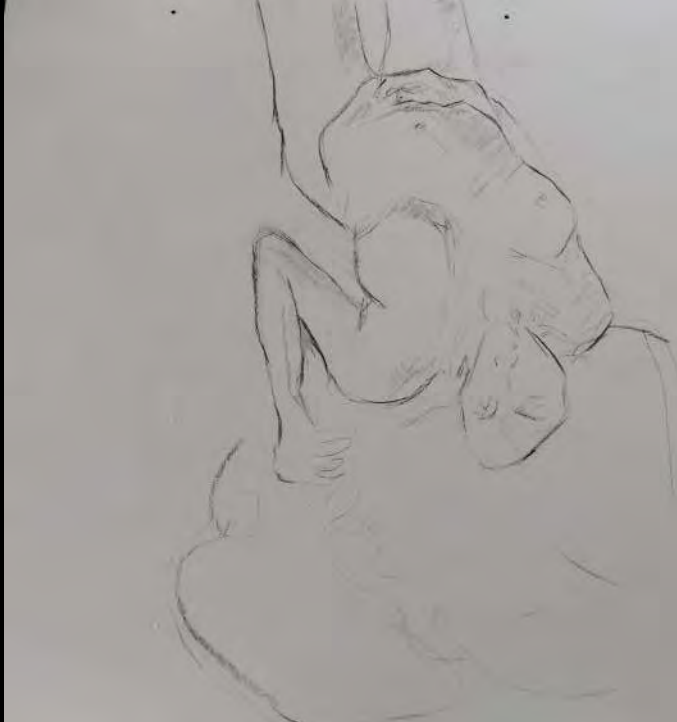


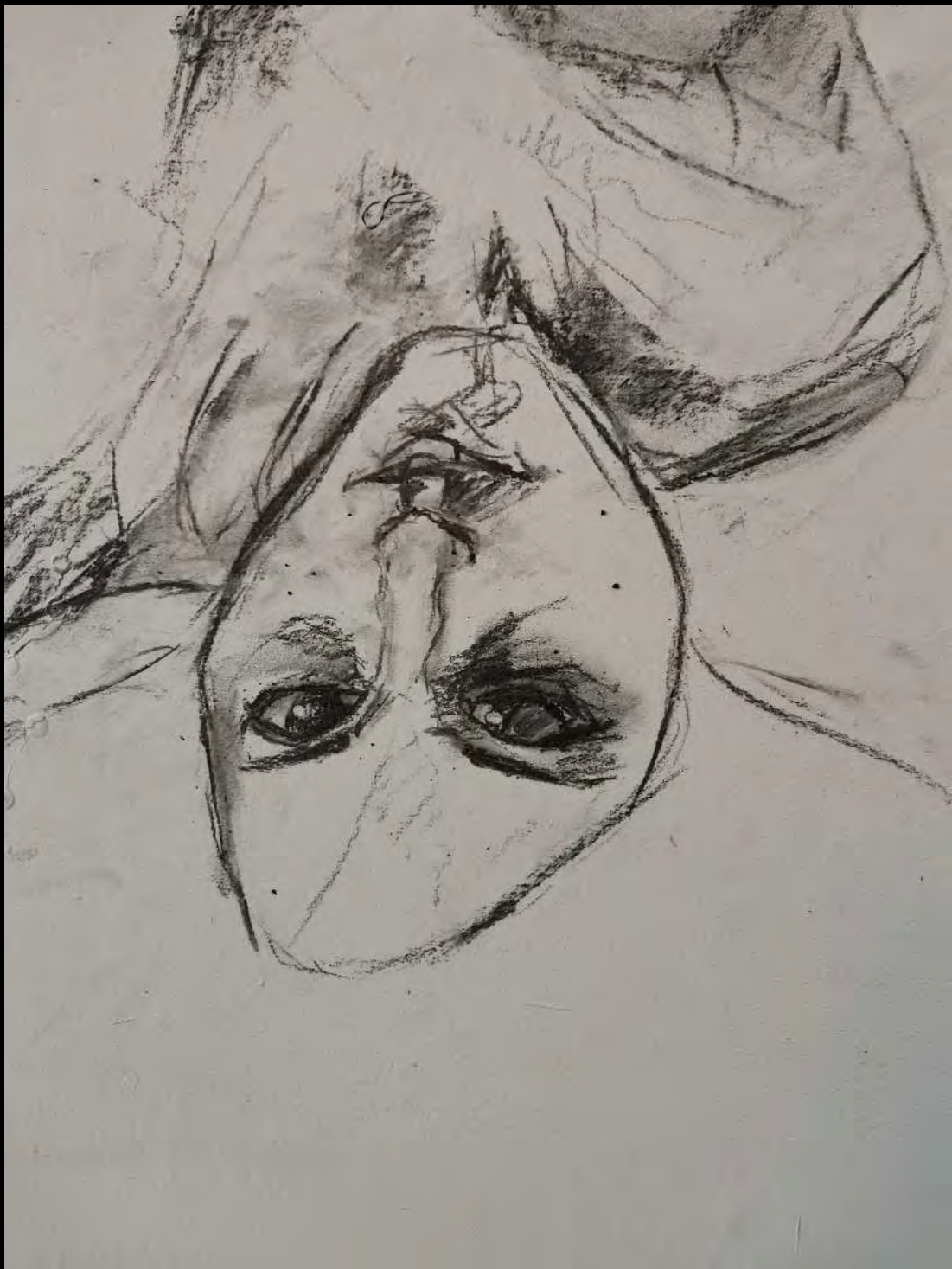


ARTWORK 38
Sirens in transition 1





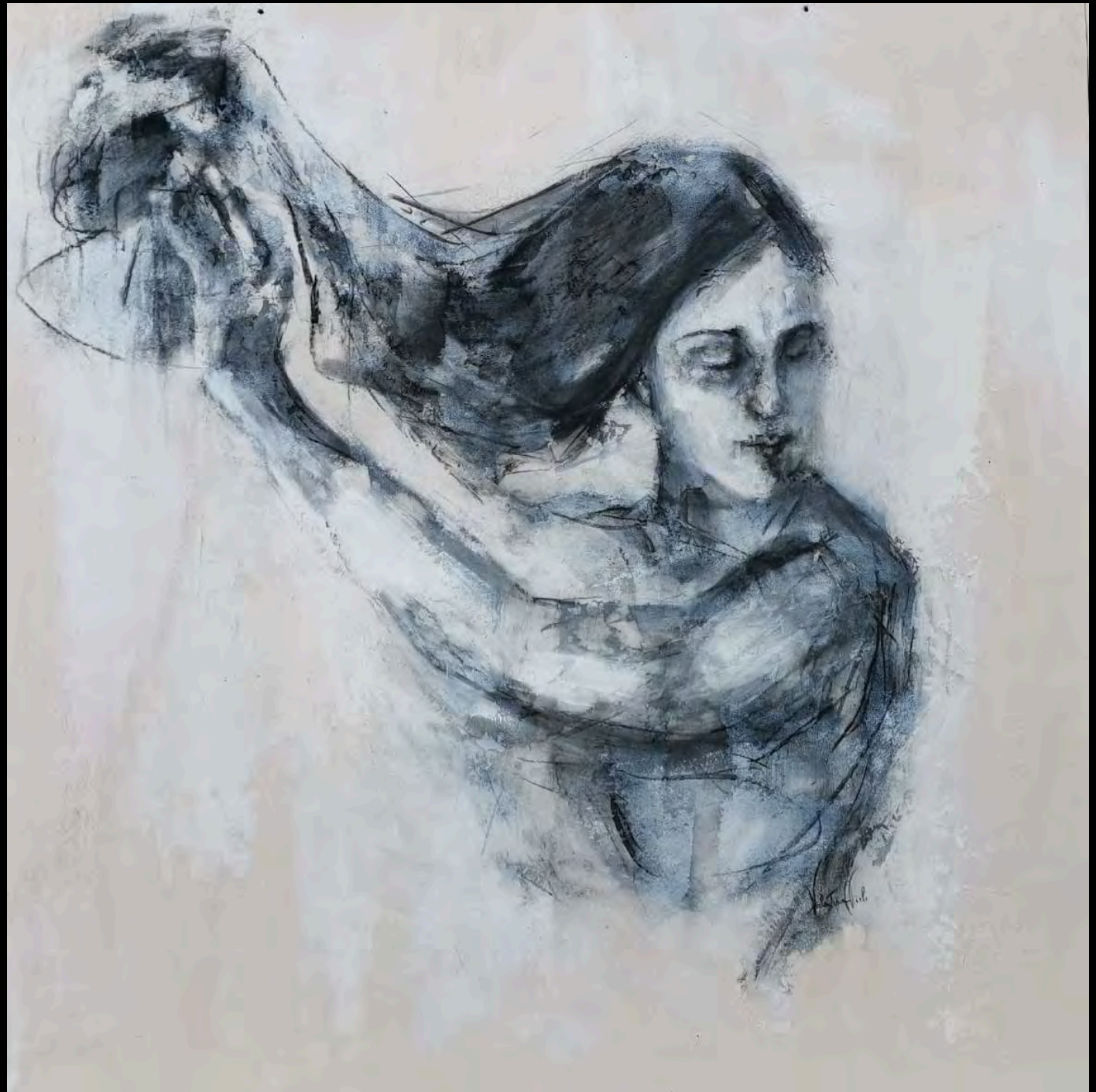


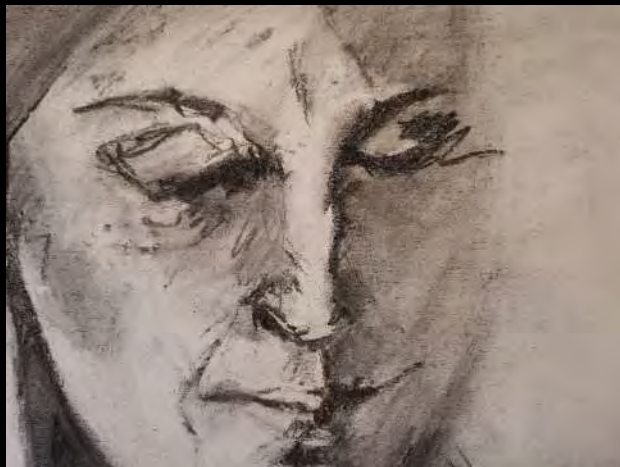
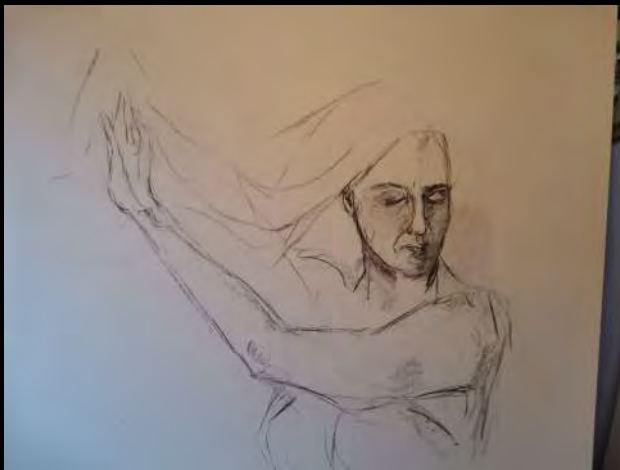




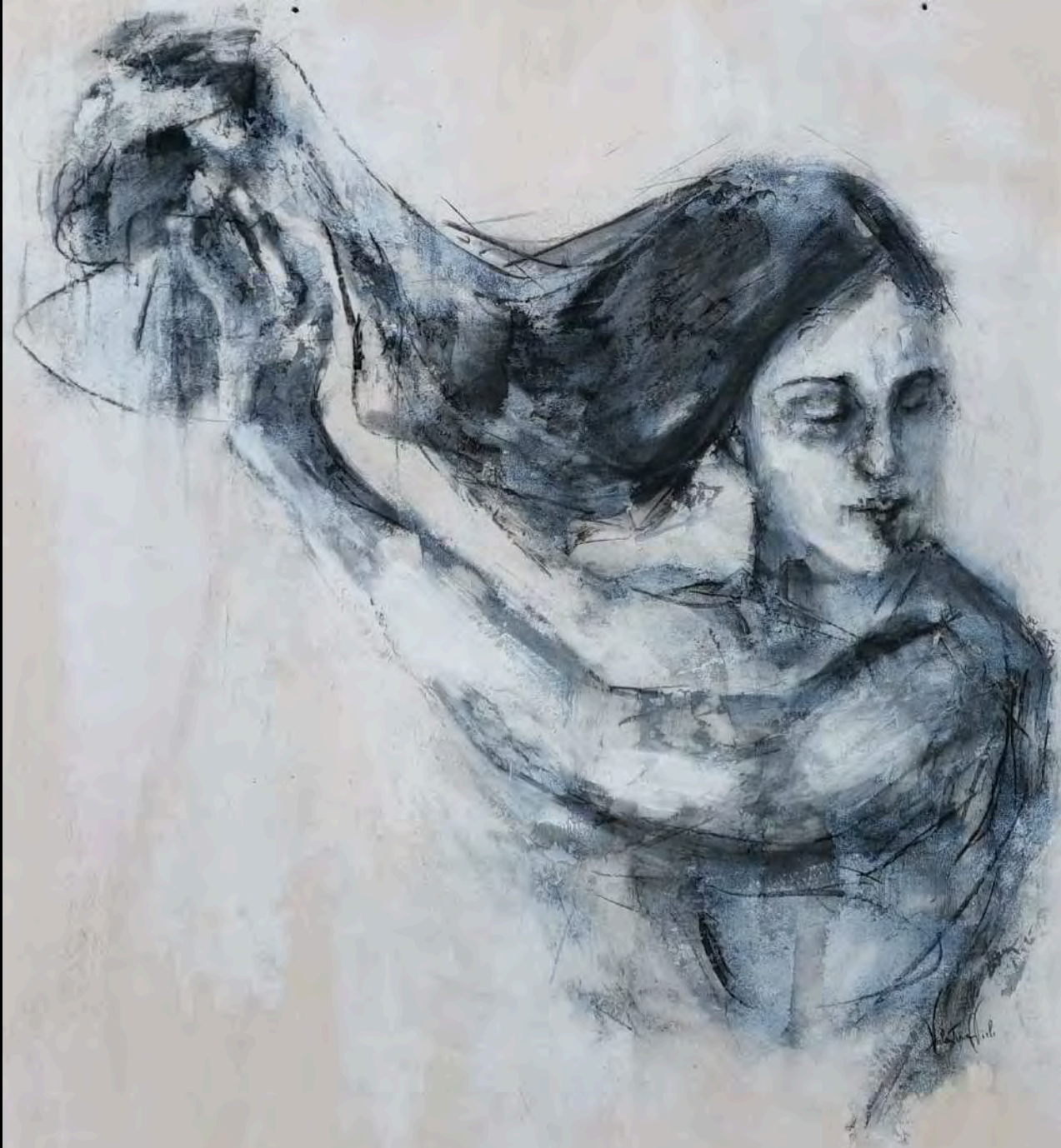


ARTWORK 39
Sirens in transition 2









ARTWORK 40
Sirens in transition 3







Photosets

Analog
Polaroid

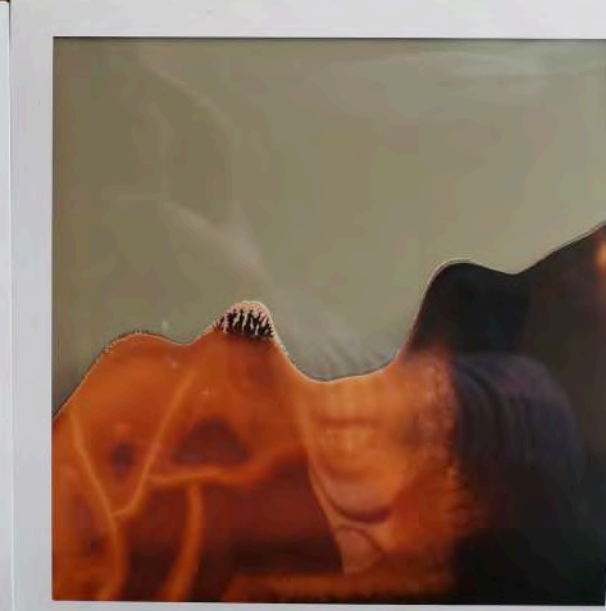
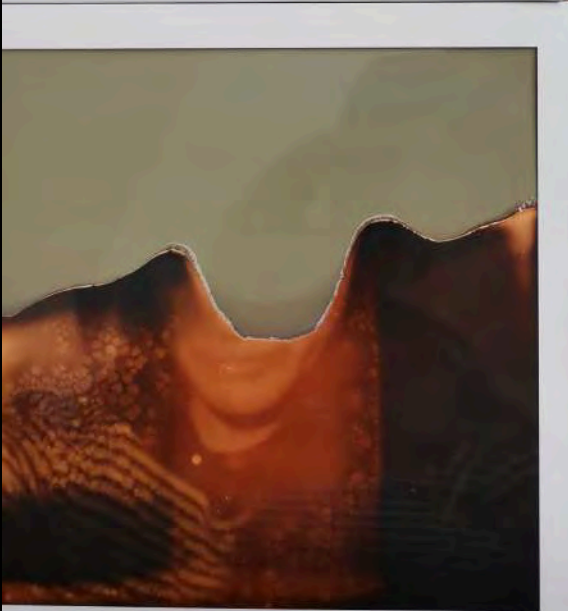
Polaroid 600



Finding the right light
Trying underwater (Ophelia)



Right light colour and nuances found
Underwater photographs (Ophelia)



Trying black and white polaroid film
The magic of polaroid happened

Digital

Canon 7D





An average of 400 photographs per photo shoot
shot with remote



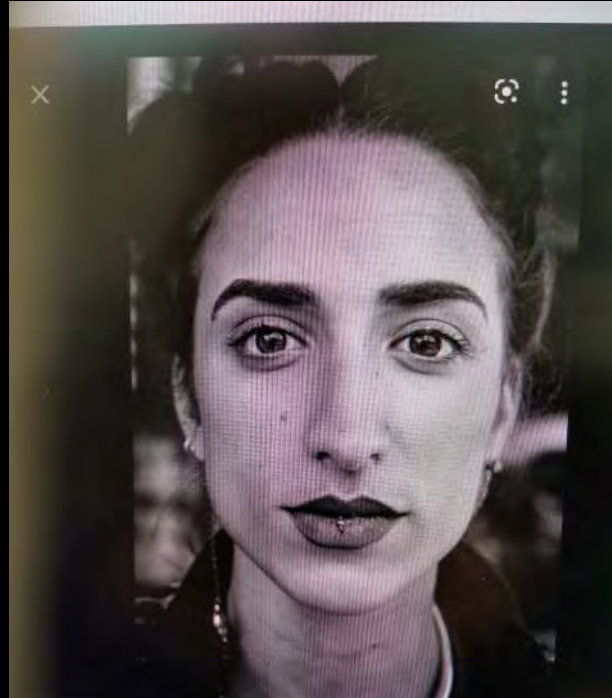


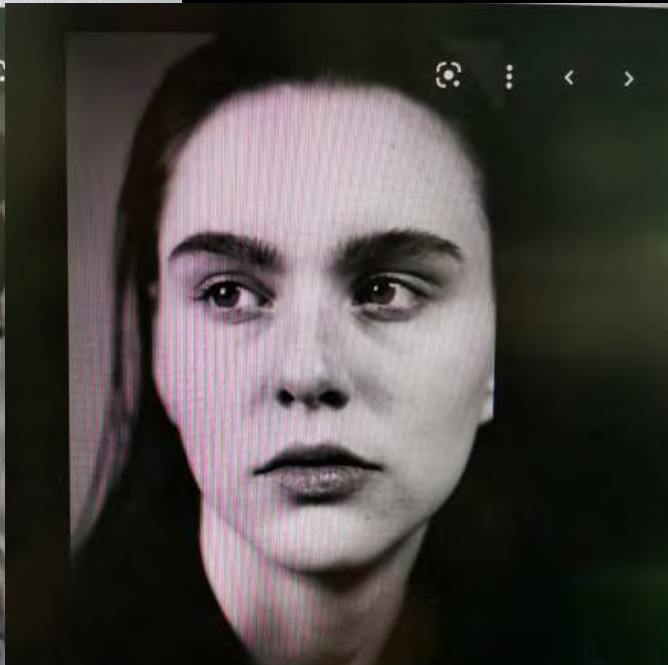


Choosing the right
photograph

Croquis

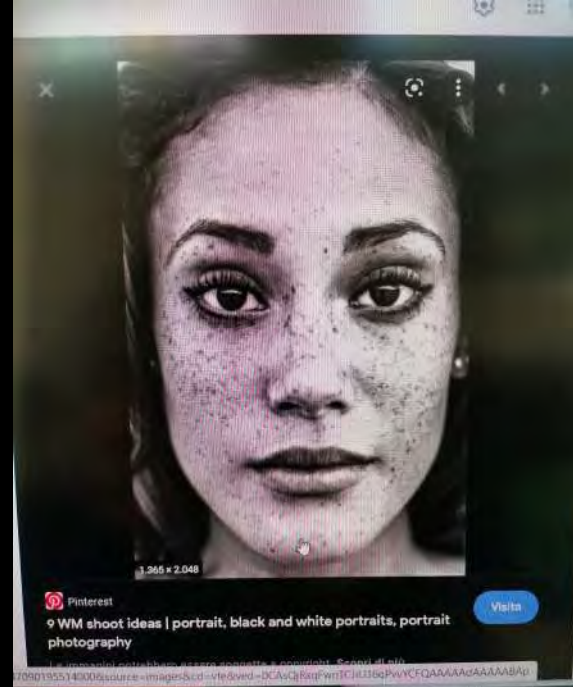
of Portraits
in 30 seconds







Dani Oshi
ices & Photography | Portraiture | Dani Oshi
immagini potrebbero essere soggette a copyright. Scopri di più



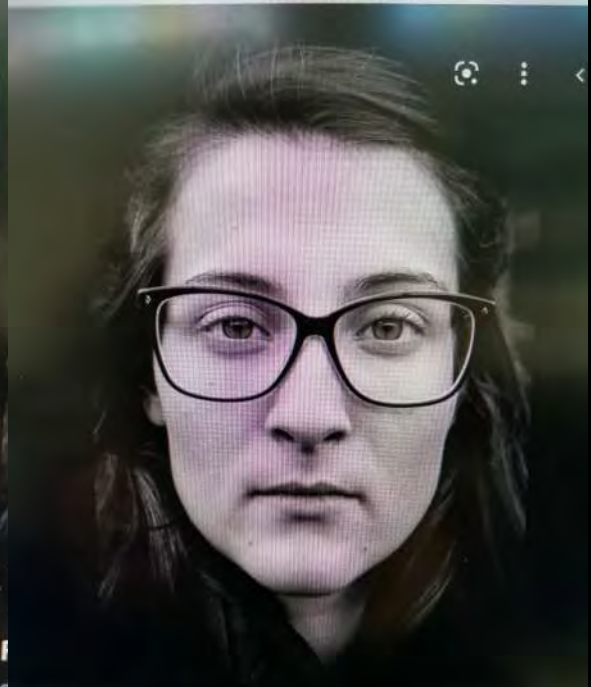
3,246 x 2,048
Pinterest
9 WM shoot ideas | portrait, black and white portraits, portrait photography
Le immagini potrebbero essere soggette a copyright. Scopri di più
70901935143009spatze+imagine+scrittore+oweth+DCAv+3+San+pm+TCJL+2+sq+hy+YCFQAA+AAcAAAAAABAP







it...





Ophelia



APPENDIX D

LINK TO VIDEOS AND TIMELAPSE

OPHELIA RENOIR 01_02 TIMELAPSE

<https://youtube.com/shorts/hPUUQStDtdo?feature=share>

OPHELIA POLAROID 02 02_02 TIMELAPSE

<https://youtube.com/shorts/oCmlhN9vAwo?feature=share>

OPHELIA POLAROID 02 01_02 TIMELAPSE

<https://youtube.com/shorts/OniLdW10NuM?feature=share>

OPHELIA POLAROID 01 01_01 TIMELAPSE

<https://youtube.com/shorts/vN9oapSaPY?feature=share>

OPHELIA RENOIR 01_01 TRANSITION

<https://youtube.com/shorts/1t1DCHbNLZk?feature=share>

APPENDIX E

INTERVIEW WITH ROBERT STEINNES

QUESTIONS:

ABOUT THE MEDIA CHARCOAL:

1) Your relationship with charcoal as a media. Why charcoal and what characteristic charcoal has that suits your work with portraiture?

ABOUT THEME

2) Portraits, why portraits, why not landscapes?

ABOUT THE TRANSITION FROM PHOTO TO DRAWING

3) Tell me something about your project in 2020 (?) About portraits from photographs of people?

4) What happens in the passage between these two media, how did you relate to it? How do you think you worked during this journey, the transition between the images: more intuitive or analytical?

ABOUT INTERPRETATION BY DRAWING

5) You talked about interpretation with me (for example, interpreting while drawing). How do you usually interpret an image, what tools do you use? (add light and shadows, color, texture, you work faster, slower, how is your line? How do you keep the coal?) Has it always been easy to interpret (if it is easy)?

6) Do you think it is an intuitive or analytical process you are in when interpreting an image? (while drawing portraits coming from photographs), and while drawing-painting background? Is interpreting a choice you make before you start drawing? Is it the same with your sculpture for example?

Suggestions to me?

INTERVIEW

R.S.=Robert Steinnes

V.N.=Valentina Nieli

V.N.:

ABOUT THE MEDIA CHARCOAL:

1) Your relationship with charcoal as a media. Why charcoal and what characteristic charcoal has that suits your work with portraiture?

R.S.:

Texture of paintings is not as photo, because your photos has more dramatic light, it can be smart to have flat lights in photo, when you work with transition from photo to charcoal, but we talk about drawing and stroke. Charcoal is secondary .

V.N.:

I chose charcoal because is a new technique I want to research and because it represents very well how I am.

R.S.:

Yes you can do big drama in charcoal, you find your way to use charcoal. If I understand your choice you want to have this strong, temperament, and fast. What I want is that you test to go away from these photos and work more with stroke, visual expression. With these other photos, it is difficult because you try to stuck on the photo because of the contrast on the photo .

In Sergio painting...speed stroke is more on Sergio 2, it is a better drawing you experience more in Sergio 2.

V.N.:

But I had to have something that was similar, like form of the head because otherwise I don` t manage.

R.S.:

I chose charcoal, because I could mess it up, I could have both strong stroke, very black, and weak. I could work with more intense stroke, but I could form figure 3d, pencil no too fin puss, my temperament come out better with pen or charcoal come out better interpretation.

my education , croquis I did not use charcoal because in an A4 was to messy, but I had to use charcoal to stop to be clever. It was my teacher that forced me to stop being good. It took years of work, when I was at school. Charcoal stroke can vary, thin, strong, on the side, you can do more drama, so I can do a picture fast.

V.N.:

ABOUT THEME

2) Portraits, why portraits, why not landscapes?

V.N.:

For me...nature is perfect, not much more I have to say, folk is more interesting.

R.S.:

Landscape stands still, it change but in a year time, instead men at a cafe for example, they change in a second, I try to catch what is essential of these people.

V.N.:

And what is it usually?

R.S.:

It can be glasses that are not straight, it can be eyes, hair, blink, sum of alt.

V.N.:

ABOUT THE TRANSITION FROM PHOTO TO DRAWING

3) Tell me something about your project in 2020 (?) About portraits from photographs of people?

R.S:

The portraits, I saw these old photo, the drama, the old stiff photo, When I started I had to walk away to see from the photo, because if I work with inspiration, it's more to see the features: proud, sad. I remember them and then draw without seeing. And then I develop. And then I also go away from those features, and draw only for example: woman, young, old man. So it was a journey through myself. What I worked with in that period, 3 intense months, 2 drawings a day. And then there was a development on stroke. I called that exhibition "Portraits", but it's not portrait of anyone. If someone asked to do a portrait of someone, the work would be closed, suddenly you are busy being good. Try Croquis,

V.N.:

Yes and I took these polaroid, Ophelia polaroid, with sheets in the bathtub, water, to have a new visual expression, so the polaroid is blurry when you make it bigger.

V.N.:

4) What happens in the passage between these two media, how did you relate to it? How do you think you worked during this journey, the transition between images: more intuitive or analytical?

R.S.:

It was more analytical, the place for interpretation is so short, but if you think of it as a snapshot, look at the photo, close your eyes and see what is left, nose? Mouth? Maybe it is exactly that, that you will draw of that person. And then you go in drawing world, like in croquis, super fast.

It is intuitive because I use my knowledge and history to draw, but analysis is there when I see a photo and see what I want to convey.

This is my rhythm.

If I understood you , you want to see what happen on the passage, looking at the charcoal drawing.

V.N.:

So, is it more intuitive or analytical, your interpretation?

R.S.:

During the performance that was pure intuitive, there was not interpretation, I did not have photo reference from before. My practice, now it is not so difficult anymore, if I must draw a face I place there two eyes, nose, hair, done! It is the same exercise always. So it is the same face every time with some variation. In that variation, you have create different people, so actually I could have managed just with a picture of myself, and I would have done a woman, or old man with these variations.

V.N.:

Your self-portraits...the red one...how do you manage to take a distance form yourself?

R.S.: I don't care if it is similar, it is just a model, I use pictures, to see hands, or perspective. But those pictures are not so important, i decide later where to place that hand, for example. shortening, overdrive, perspective. I think this drawing you did (Ophelia orange) is good, and the mouth very good because you dared to leave the stroke, and it is its own world. Quality here is nice, balance is nice, stroke, on the nose you did not drew around just a small stroke.

V.N.:

ON INTERPRETATION BY DRAWING

5) You talked about interpretation with me (for example, interpreting while drawing). How do you usually interpret an image, what tools do you use? (add light and shadows, colour, texture, you work faster, slower, how is your line? How do you keep the coal?) Has it always been easy to interpret (if it is easy)?

Which visual elements (virkemidler) ? Lights shadows, or you add texture, how do you hold the charcoal? What is interpretation? How can I say that I interpretate?

R.S.:

David Hockney. he is about interpretation of nature. He works also with portraits. Nature, he works with colours, that are there but maybe you don't see. Simplification, is important, what do you take away?

But your interpretation Valentina is interpreting once more, because you have already interpreted with photo, your artistic interpretation is already in the photo, so it becomes difficult to interpretate more.

Simplification

Stroke...

V.N.:

I did a scheme, it is a subjective work. But I must find parameters to interpretation.

R.S.:

One can chose just to draw in a way. One direction always, it is a choice. I wish a close understanding of a movement, I use to hang paper on the wall, so I use body, and use distance that is important for me.

Stroke, simplification, drawing modus.

What do you choose to have in the drawing, what do you take away, not drawing it. At the academy i learnt to take away things, I was interested at that should be resemblance.

V.N.: Yes but you knew that you could draw nice?

R.S.:

Yes, (he smiles)

V.N.:

6) Do you think it is an intuitive or analytical process you are in when interpreting an image? (while drawing portraits coming from photographs), and while drawing-painting background?

R.S.:

Analytical before on what it is the essence, that is more analytical.

V.N.:

But these when you analyse, but about the stroke? Because one thing is to analyse, observe, and another thing is to start drawing.

R.S.:

Yes that is more intuitive, there it depends on if I took too much coffee, if I am happy, all myself goes in how that drawing will be.

V.N.:

What about. The background?

R.S.:

Background it is about create balance, no background, if it need a stripe. I do it.

V.N.:

Is interpreting a choice you make before you start drawing?

R.S.:

yes

V.N.:

Is it the same with your sculpture for example?

R.S.:

Yes it is. Sculpture and drawing is the same language. I would interpretate in the same way, when I do a sculpture or drawing, I can do shadows where they are not, in both. I think on the same way when I do a sculpture.

V.N.:

But do you manage to interpretate in sculpture?

It was a long process, I had to interpretate a picture, but I had to use my friends as model, so this choice is a ninterpretation. The sculpture should function all sides, so it should be an interpretation of a real person. I did not interpretate less.

R.S.:

Try to choose photo that are not good photography in quality, contrast...

V.N.:

I can try with more polaroid.

Thank you .

(End of the interview, we discuss my artworks)

APPENDIX F

INSPIRATION: MUSIC, LITERATURE, FILMS.

MUSIC



<http://www.depechemode.com/>

One Caress

Well I'm down on my knees again
And I pray to the only one
Who has the strength
To bear the pain
To forgive all the things that I've done

Oh girl
Lead me into your darkness
When this world is trying it's hardest
To leave me unimpressed
Just one caress
From you and I'm blessed

When you think you've tried every road
Every avenue
Take one more look
At what you found old
And in it you'll find something new

I'm shying from the light
I always loved the night
And now you offer me eternal darkness

I have to believe that sin
Can make a better man
It's the mood that I am in
That's left us back where we began

Condemnation

Condemnation
Tried
Here on the stand
With the book in my hand
And truth on my side

Accusations
Lies
Hand me my sentence
I'll show no repentance
I'll suffer with pride

If for honesty
You want apologies
I don't sympathize
If for kindness
You substitute blindness
Please open your eyes

Condemnation
Why
Because my duty
Was always to beauty
And that was my crime

Feel elation
High
To know I can trust this
Fix of injustice
Time after time

If you see purity
As immaturity
Well it's no surprise
If for kindness
You substitute blindness
Please open your eyes

Get Right With Me

I will have faith in man
That is hard to understand
Show some humility
You have the ability
Get right with me

Friends, if you've lost your way
You will find it again some day
Come down from your pedestals
And open your mouths that's all
Get right with me

Life is such a short thing
That I cannot comprehend
But if this life were a bought thing
There are ways I know we'd mend

People, take my advice
Already told you once, once or twice
Don't waste your energy
Making apologies
Get right with me

Higher Love

I can taste more than feel
This burning inside is so real
I can almost lay my hands upon
The warm glow that lingers on

Moved, lifted higher
Moved, my soul's on fire
Moved, by a higher love

I surrender all control
To the desire that consumes me whole

And leads me by the hand to infinity
That lies in wait at the heart of me

Moved, lifted higher
Moved, my soul's on fire
Moved, by a higher love

Heaven bound on the wings of love
There's so much that you can rise above

Moved, lifted higher
Moved, moved, by a higher love
By a higher love

I surrender heart and soul
Sacrificed to a higher goal

Moved, moved by a higher love
By a higher love

I Feel You

I feel you
Your sun it shines
I feel you
Within my mind
You take me there
You take me where
The kingdom comes
You take me to
And lead me through Babylon

This is the morning of our love
It's just the dawning of our love
I feel you
Your heart it sings
I feel you
The joy it brings
Where heaven waits
Those golden gates
And back again
You take me to
And lead me through oblivion

This is the morning of our love
It's just the dawning of our love

I feel you
Your precious soul
And I am whole
I feel you
Your rising sun
My kingdom comes

I feel you
Each move you make
I feel you
Each breath you take
Where angels sing
And spread their wings
My love's on high
You take me home
To glory's throne
By and by

This is the morning of our love
It's just the dawning of our love

In Your Room

In your room
Where time stands still
Or moves at your will
Will you let the morning come soon
Or will you leave me lying here
In your favourite darkness
Your favourite half-light
Your favourite consciousness
Your favourite slave

In your room
Where souls disappear
Only you exist here
Will you lead me to your armchair
Or leave me lying here
Your favourite innocence
Your favourite prize
Your favourite smile
Your favourite slave

I'm hanging on your words
Living on your breath
Feeling with your skin
Will I always be here

In your room
Your burning eyes
Cause flames to arise
Will you let the fire die down soon
Or will I always be here
Your favourite passion
Your favourite game
Your favourite mirror
Your favourite slave

I'm hanging on your words
Living on your breath
Feeling with your skin
Will I always be here

Will I always be here

Judas

Is simplicity best
Or simply the easiest
The narrowest path
Is always the holiest
So walk on barefoot for me
Suffer some misery
If you want my love
If you want my love

Man will survive
The harshest conditions
And stay alive
Through difficult decisions
So make up your mind for me
Walk the line for me
If you want my love
If you want my love

Idle talk
And hollow promises
Cheating Judases
Doubting Thomases
Don't just stand there and shout it
Do something about it

You can fulfill
Your wildest ambitions
And I'm sure you will
Lose your inhibitions
So open yourself for me
Risk your health for me
If you want my love
If you want my love
If you want my love
If you want my love

Mercy In You

You know what I need
When my heart bleeds
I suffer from greed
A longing to feed
On the mercy in you

I can't conceal
The way I'm healed
The pleasure I feel
When I have to deal
With the mercy in you

I would do it all again
Lose my way and fall again
Just so I could call again
On the mercy in you

When here in my mind
I feel inclined
To wrongly treat you unkind
I have faith I will find
The mercy in you

I would lose my way again
Be led hopelessly astray again
Just so I could pray again
For the mercy in you

When here in my mind
I have been blind
Emotionally behind
I have faith I will find
The mercy in you

Rush

Walk with me
Open your sensitive mouth
And talk to me
Hold out your delicate hands
And feel me
Couldn't make any plans
To conceal me

Open your sensitive mouth
Hold out your delicate hands
With such a sensitive mouth
I'm easy to see through
When I come up
When I rush
I rush for you

Cry for you
Seen the tears
Roll down from my eyes for you
Heard my truth
Distorted to lies for you
Watched my love
Becoming a prize for you

Seen the tears in my eyes
Heard my truth turn to lies
Seen the tears in my eyes
I'm not proud of what I do
When I come up
When I rush
I rush for you

I come up to meet you
Up there somewhere
When I rush to greet you
My soul is bared

Gave more for you
Dropped my crutches
And crawled on the floor for you
Went looking behind every door for you
And because of the things
That I saw for you
I spiritually grew
When I come up
When I rush
I rush for you

Walking In My Shoes

I would tell you about the things they put me through

The pain I've been subjected to
But the Lord himself would blush
The countless feasts laid at my feet
Forbidden fruits for me to eat
But I think your pulse would start to rush

Now I'm not looking for absolution
Forgiveness for the things I do
But before you come to any conclusions
Try walking in my shoes
Try walking in my shoes

You'll stumble in my footsteps
Keep the same appointments I kept
If you try walking in my shoes
If you try walking in my shoes

Morality would frown upon
Decency look down upon
The scapegoat fate's made of me
But I promise now, my judge and jurors
My intentions couldn't have been purer
My case is easy to see

I'm not looking for a clearer conscience
Peace of mind after what I've been through
And before we talk of any repentance
Try walking in my shoes
Try walking in my shoes

You'll stumble in my footsteps
Keep the same appointments I kept
If you try walking in my shoes
If you try walking in my shoes
Try walking in my shoes

Now I'm not looking for absolution
Forgiveness for the things I do
But before you come to any conclusions
Try walking in my shoes
Try walking in my shoes

You'll stumble in my footsteps
Keep the same appointments I kept
If you try walking in my shoes
You'll stumble in my footsteps
Keep the same appointments I kept
If you try walking in my shoes
Try walking in my shoes
If you try walking in my shoes
Try walking in my shoes

Ophelia



John Everett Millais – Ophelia

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/hamlet/>

<http://shakespeare.mit.edu/hamlet/full.html>

Ophelie

I

Sur l'onde calme et noire où dorment les étoiles
La blanche Ophélie flotte comme un grand lys,
Flotte très lentement, couchée en ses longs voiles...
-- On entend dans les bois lointains des hallalis.

Voici plus de mille ans que la triste Ophélie
Passe, fantôme blanc, sur le long fleuve noir;
Voici plus de mille ans que sa douce folie
Murmure sa romance à la brise du soir.

Le vent baise ses seins et déploie en corolle
Ses grands voiles bercés mollement par les eaux;
Les saules frissonnants pleurent sur son épaule,
Sur son grand front rêveur s'inclinent les roseaux.

Les nénuphars froissés soupirent autour d'elle;
Elle éveille parfois, dans un aune qui dort,
Quelque nid, d'où s'échappe un petit frisson d'aile:
-- Un chant mystérieux tombe de ces astres d'or.

II

ô pale Ophélie! belle comme la neige!
Oui tu mourus, enfant, par un fleuve emporté!
-- C'est que les vents tombant des grands monts de Norvège
T'avaient parlé tout bas de l'âpre liberté;

C'est qu'un souffle, tordant ta grande chevelure,
A ton esprit rêveur portait d'étranges bruits;
Que ton cœur écoutait le chant de la nature
Dans les plaintes de l'arbre et les soupirs des nuits;

C'est que la voix des mers folles, immense râle,
Brisait ton sein d'enfant, trop humain et trop doux;
C'est qu'un matin d'avril, un beau cavalier pâle,
Un pauvre fou, s'assit muet à tes genoux!

Ciel! Amour! Liberté! Quel rêve, ô pauvre folle!
Tu te fondais à lui comme une neige au feu;
Tes grandes visions étrangeaient ta parole
-- Et l'infini terrible effara ton oeil bleu!

III

-- Et le poète dit qu'aux rayons des étoiles
Tu viens chercher, la nuit, les fleurs que tu cueillis,
Et qu'il a vu sur l'eau, couchée en ses longs voiles,
La blanche Ophélie flotter, comme un grand lys.

Arthur Rimbaud

Ophelie

I

On the calm black wave where the stars cradle
white and candid, Ophelia floats like a great lily.
Floats very slowly, lying in her long veils...
--Far off in the woods there are hunters' calls.

more than a thousand years that pale Ophelia
passes, a white phantom, on the long black river;
More than a thousand years that her gentle craziness
murmurs her romantic story to the evening breeze.

The wind kisses her breasts and arranges her veils,
cradled softly by the waves, in a halo around her;
the shivering willows weep on her shoulder,
the reeds bend above her wide dreaming forehead.

The rumpled lotuses sigh around her;
she awakes sometimes, in a sleeping alder,
some nest from which a little shiver of wing escapes:
--a mysterious chant falls from the golden stars.

II

O pale Ophelia! beautiful as snow!
Yes you died, child, carried away by a river!
--It's that the winds coming down from the mountains of
Norway
talked to you quietly of bitter freedom;

it's that a gust, twisting your long hair,
carried strange sounds to your dreaming mind;
your heart heard the singing of nature
in the walls of the tree and the sighs of the nights;

It's that the voice of the crazy seas, immense groan,
broke your child's breast, too human and too sweet;
it's that one morning in April, a handsome pale cavalier,
a poor fool, sat mute at your knees!

Heaven! Love! Freedom! What a dream, O foolish girl!
You melted into him like a snow in the fire:
Your great visions strangled your words
--and terrible infinity appalled your blue eye!

III

--And the poet says that by starlight
you come looking at night for the flowers you gather,
and that he saw on the water, lying in her long veils,
the white Ophelia floating like a great lily.

Arthur Rimbaud

Sirens

The siren is a figure of classical mythology represented in the form of a goddess given in the upper part of the body and in the lower part as a bird, from the XII century, of fish. The anthropological figure attracts navigators. Some of them say that the sirens are very numerous and they are recognizable by names.

It follows a summary of Sirens features. <https://www.greekmythology.com/Myths/Creatures/Sirens/sirens.html>

«Half-birds, half beautiful maidens, the Sirens were singing enchantresses capable of luring passing sailors to their islands, and, subsequently, to their doom.

Sirens Family

Traditionally, the Sirens were daughters of the river god Achelous and a Muse; it depends on the source which one, but it was undoubtedly one of these three: Terpsichore, Melpomene, or Calliope. However, according to the great tragedian Euripides, the Sirens' mother was actually one of the Pleiades, Sterope.

Sirens Dwelling Place

In any case, most agree that they lived on three small rocky islands, called Sirenum scopuli by the Romans. It was said that the Sirens' dwelling place was a ghastly sight to behold: a great heap of bones lay all around them, with the flesh of the victims still rotting off the dead bodies...

Sirens Portrayal

In the "Odyssey," Homer says nothing about the Sirens' outward appearance, but one can infer from the text that he has in mind humanlike creatures, if not beautiful maidens. However, at a later date, this all changed and both poets and artists started depicting the Sirens in a similar fashion to how the Harpies were usually portrayed – that is, as creatures with the body of a bird and a woman's face.

The Abduction of Persephone

Quite a few stories tried shedding some light on this transformation, but the most famous two are related to the abducting of Persephone, to whom it was said that they had been either servants or companions. According to the first one, Demeter turned the Sirens into bird-like monsters because they had failed to help her daughter. The second one is much more flattering to them: in this case, the aggrieved Sirens asked Demeter for wings themselves, so that they can help her search for Persephone better.

Sirens, The Myths

The most famous appearance of the Sirens in classical mythology is in Homer's "Odyssey" however, they also take part in one or two other myths as well.

Sirens and Orpheus

As enchanting as their singing might have been to mortals, the Sirens seem to have been no match to divine musicians. The Argonauts, for example, had no problem whatsoever to evade these terrible creatures, since they had none other than Orpheus on board. The very moment he heard their voices, the divine poet drew his lyre and started strumming a tune so loud and lovely that the bewitching song of the Sirens was instantaneously drowned out.

Sirens and The Muses

The Sirens were never more humiliated than when Hera persuaded them to challenge the Muses to a singing contest. Unsurprisingly, the Muses won, and, as a punishment, they plucked out the Sirens' feathers and used them to make crowns for themselves.»



David Lynch filmography, in particular “Lost Highways”

Doppelgänger concept

The Doppelgängers of David Lynch

<https://councilofzoom.co.uk/2021/02/the-doppelgangers-of-david-lynch/>

Doppelgänger: the double, alter ego, double. A ghostly duplicate of ourselves, or a spirit that never disappears, the omen. Thoughts and behaviors different from the normal way of being, but still part of us. The uncanny.