

ELISABET NORSENG

“LES MILLE ET UNE NUITS” (ARABIAN NIGHTS)

A fable of lines

A series of 1001 drawings in the size 49x64 cm.

Technique: Colour pencil Faber & Castell on Canson acid free sketch paper.

Les 1001 nuits is many interwoven stories, all stretched out and interlaced to form one whole entity of time, which also defines it.

Every line drawn is an action, which measures its own time span. A line on white paper is absolutely irreversible, and becomes drawn time.

Every line a time stretch, a duration, like a story, but always interfering and relating to other stories, weaving a large unity of time grasped.

Among main determining means are one linked to rhythm, density, speed and energy, plus characteristics of movements and movement patterns. They all vary from picture to picture. The other is in the meeting of lines, how they, in full speed, capture and respond to other lines; they cut off, jump, intertwine, deflect or join each other in their meetings, in such a way that they are at once single individual lines in free display and, in different ways, part of a fellowship. Incidentally similar to my more minimal dot pictures, however different they may appear. How these very free lines become animated, individual, humanlike, born to freedom.

It is very amusing to watch this procedural growth surveying such playful surprises, and joyful velocity: How during its creation a line becomes animated, individual, humanlike, born to be free. How one line cuts another line, (or deflects) and together constitutes a universe. How 1, 2, 3, 4 or more lines becomes a picture, how the picture rises up. The tree energy of beginnings, synthesis and growth is very present.

But as in a wood it is also time, irreversible still present, bound, in a bundle.

But, like in all my works, there is an unification of opposites, an ongoing discussion which involves the open and potential, the uncontrollable, chance, transience, unbalance, movement, with strict precision, concentration, clear and defined limits.

The 1001 Nights series is based on rapid, energetic lines, with a gestural movement pattern usually associated to scribble.

But although these drawings may seem messy and chaotic, they have got regularities and organizing principles, however complex, constituting the changes from one work to the other. To me an interesting point in itself, which concerns our conception of reality. If one compares for instance to “Arabian Nights” or to a jungle, I do consider it very clearly as such, and not really chaotic, only very dense and diverse, far exceeding our capacity (and need) to comprehend cause - effects.

If one adds the deflection response rapidity, the level of combined presence and consistency to the above organizing virtues, one may see the difference from scribble, although more in level than in manner, still retaining that typical playful, relaxed and accidental nature, which allows the pictures to remain an open and free fable.

Elisabet Norseng

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