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Research Documentation
Illustration Y3
BA3a

The commitments of my work in BA2a had led me to leave halfway the reading of an essay book used for the editorial report. The book in question is “Costruire il nemico ed altri scritti occasionali” (Built the enemy and other casual Essey), it is divided into paragraphs in which the author deals with various topics. I picked it up again and I finished reading it during one of the long flights (well yes, all due to the stopovers) that I was forced to take during the end of last university year. One of these paragraphs inspired me (again!) The work that was finally shaped in my thesis.

It shows, more than anything else, as a list of places where religious and not religious relics are preserved , but reports more and more reflections on how to approach the relic in a theoretical sense. Besides my family and I have been struggling with the “relics” topic for about two years. It was the month of November 2016 when my grandmother died leaving us in a great sadness mood and with a large quantity of objects that no one of us knew how to dispose of it. Inside me all this thickened in a sticky molasses, mingling between past and present deaths and my little personal bad thoughts (paranoia) about the time that passes and does not return (yes, I have a lot of free time). Thanks to his little essay, Eco was able to help me and finally to appoint my problems: “Relics”. I believe that all my researches are a kind of exorcising of something that I find so “heavy”, a way to deal with it in a calm way.

I began to work by analogies, filling out lists of keywords and also referring to the culture of my hometown, where Catholic religiosity is very much felt and with it the relics.

Last year I also approached the reading of several texts, first of all

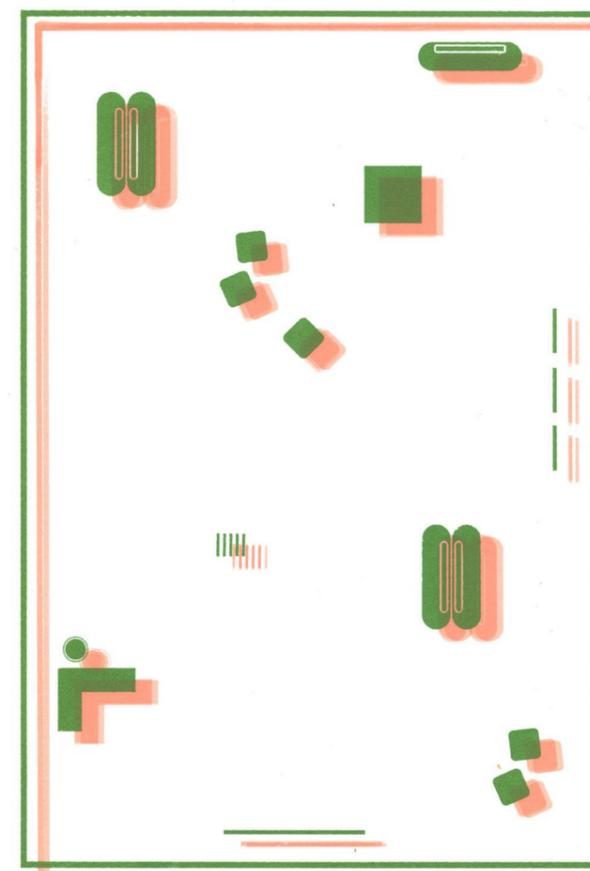
“Ways of seeing” by John Berger, which traces are still perfectly found in my Report and in my body of creative work. Specifically I was fascinated by the idea of visual Essay. I decided to make one by myself at the beginning of the year, the reason why is soon said. Relics are fragments of the past, small concentrations of overlapping personal and collective history, enclosed in the form of an object or a memory.

So I thought to the Berger’s visual essays as to some sort of walks inside the halls of a museum (the white spaces were the walls). The museum space, I thought, presents itself as a kind of meeting place between objects and people, a place where their stories intersect and speak one to each other. “Seeing comes before words. The child sees and recognizes before he is able to speak”. Thanks to the reading of another Eco’s writing – how to write a graduation thesis - the objective of my report had become simple and concise, in order to define what were the common characteristics useful to identify a relic of the present day.

So I decided that dealing with a talk about our relationship with the relics (always the same objects, that speak so much about themselves without saying a word) it would have been interesting to create a visual essay. In fact, the idea was that in an exhibition of a museum the concept and the final definition (ex. the Homo Sapien’s evolution or, as in our case, what is a relic) would have been based on individual’s stories (ex. The arrowhead That “A” realized for killing animals and eating them) that would help the spectator to relate firsthand to what would be presented to him before his eyes.

The idea was visually suggested to me by a Spanish artist’s comic (Juanjo Saez) who imagines an “imaginary conversation with my mother in an equally imaginary museum”.

Here are the reasons for my using the various inspirations “stolen” from the designs and architecture’s models inside my work. The



symbol itself of the white plastic “inhabitant” that is found in the pages of my “Adjourned catalog of the relic in today’s society” and within some of the works I made, aims to be a human presence surrogate (the spectator’s one) within the work. He finds himself externally and internally, the relics show them to him along the way.

The idea was therefore to create a museum on paper that specifically spoke of our current relationship with those that we have defined as being “relics”, a visual mirror of my written research, I thought it was interesting not to give oneself a limitation in the technique to be used (moreover within the museums the pieces relating to a specific topic are various and distinct)

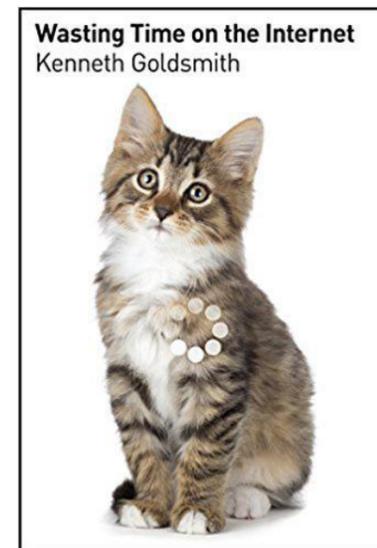
I thought indeed to create a body of concept on the stories of people and their personal relics. The idea was to work in this way in order to put on a portfolio useful to my work needs (my dream job in fact would be to become a concept artist).

Another idea was to create digital objects through a 3D program, such as Z brush (at that time I had done a lot of practice with the program). The object would be real but intangible. It would have been possible to create it and possess it only thanks to the sharing of the stories of those who loved this object, and then of those who, provided with 3D printer, could have printed a copy of it all by themselves, to be inserted in its environment and to be filled with the own meaning.

The idea was tempting, it would perfectly synthesize the intuitions on the relics in the current society which, at the time, would soon be transformed into research.

At the time they were merely simple intuitions generated, moreover, by my error of comprehension. Doing some research on the internet I came across, in fact, in the Rosetta vase “by Grayson Perry, the misunderstanding had been generated by the fact that, at the sight





of this work I began to invent non-existent connections which, however, gave me some input. I came to believe that the jumble of objects on the surface of the vase was some sort of set of important objects (it then looked clear to me the connection between the urn containing the ashes of a departed, something dead, and the images of her memory).

Specifically, given the presence on the surface of the jar of a white circle saying “Nice day out”, the idea of Facebook flashed in my head. I assumed it could be a post from a guy on the internet, binding to all other elements of memory (all other relics) made me realize how a post like that has the significance of a relic in today’s society, how it presents an instrument to tell our stories through our memories , “our” relics. Another piece from the same collection of Grayson Perry that I found very interesting was “Map of truths and beliefs” Here is the description that the author makes of his work:

“I wanted to make a sort of altarpiece, a map of heaven... The charge of it is in the clash of the prosaic and the spiritual. I was thinking of pilgrimage in a wider, non-religious sense, so I included places of pilgrimage that I'd Googled. Most are religious but many are historical and secular. In The Center is an eye.... Alan Measles, my teddy bear, is in the middle of the pupil , as the God.”

Inspired by this idea just conceived and by the seminars report of the end of the school year I thought it would be interesting to do this little test. This was the seed behind the idea of creating a visual Essey: a way to tell something not only with words but also graphical (eg. CECI NE PAS UNE PIPE by Magritte). Through this I specifically tried to talk about the concept of the singularity of the vision and the importance of the media in the world of today’s relics.

In this sense I was also very aided by a text: Wasting time on the Internet by Kenneth Goldsmith.

Your Memories on Facebook
James, we care about you and the memories you share here. We thought you'd like to look back on this post from 1 year ago.

Starting from these two primordial ideas, during the summer, I began to work by devising the “meetings” survey to help me in my research, were it theoretical or not. It was necessary (given the two ideas explained above) to rely on real stories so I decided to prepare the questionnaire on the subject and publish it on the Internet, asking as many users as possible, to answer my questions.

The idea was overall proposed to be able to have an effective impact on the public, in this regard I report here the answer of an anonymous user to the request: Why did you decide to fill out the questionnaire? *“I answered the questionnaire because the questions and the theme that at first sight could seem a” trivial “test (pass me the term that does not want to have any negative meaning) to collect statistical information.. “forces” the person to whom he is directed to ponder, to dig among the memories, to discover something more about himself.”*

As I proceeded in my research I realized that it would be limiting to focus only on creating concepts on the history of a single user, so I decided to include the idea in the catalogue, but not to make it the protagonist. Same fate touched my 3D modeling project. But I did not abandon the concept that through these “mini-projects” I wanted to convey.

I created, in fact, an Instagram profile (connected in its turn to a Web site “representing the digital copy of my printed catalog, a digital museum that could defer to the concept of dematerialization lived by relics nowadays. On the cover of my catalogue a Qr code that reconnects to the entire Instagram profile corresponding to my project.

During the summer I started my graphic research through different experiments.

The first was photographic, I went to the cemetery of my city proceeding for a simple analogy: relics as a surviving memorial of

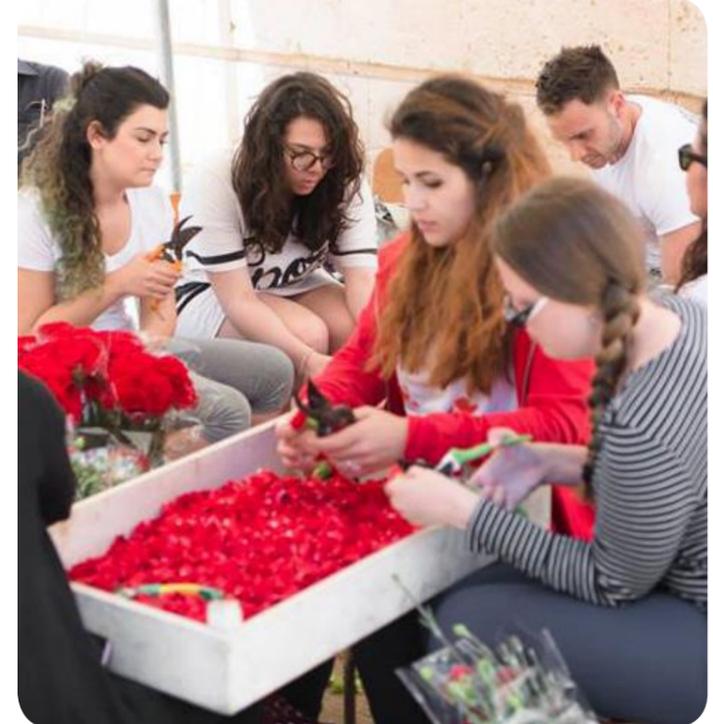
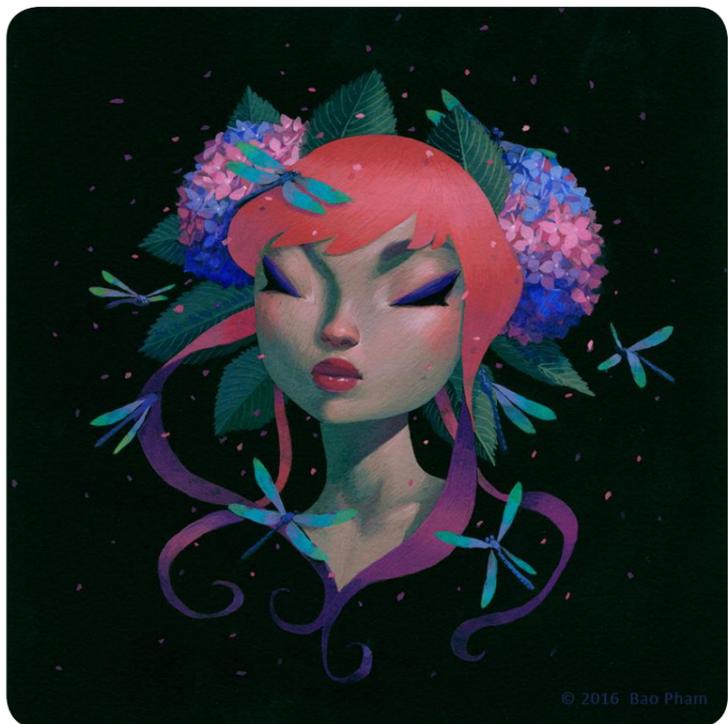
something past. I photographed the sculptures on tombs and the cemetery environment, also referring to the on-site archives . I took a lot of photos before choosing the only one kept in the catalogue, it stands alone on the bottom page, almost as if it were a conclusive point, to want to testify the sad fate of the relic: that of perishing itself too.

Another attempt I brought forth was inspired, this time, by the work of Chris Ayers in “The Daily Zoo”. The illustrator has realized, during a period of hospital stay for leukemia, a day illustration with theme “Animal”. The illustrations were often related to the type of day the artist just experienced. A sort of “encrypted” diary through the static movements of imaginary beasts. I started my own experiment in this sense, I drew my days through a series of sketches made over a week. This initial inspiration was soon transformed into a concept of the theoretical type: that of the relics as a concise representation of the events. I have tried to develop the concept also through other works (my shelf) and through research. In this regard it was enlightening the concept of flash fiction, in my catalogue it is possible to find an example through the shortest history of the world by Ernest



jan-feb 08

S	M	T	W	T	F	S
 Arthur Machan DAY 620 Character, a cartoonish gross-out who helps keep the Victorian Armada spinning. Intensity on outlay. None	 Gaffe DAY 641 "A New Perspective" None	 Chipmunk DAY 642 None	 Spanish DAY 643 None	 Elephant DAY 664 "To Top It, Dr. Douglas in the Morning" None	 Gaffe DAY 665 None	 Balise with Teal DAY 666 None
 Duckbill DAY 627 None	 Mt. Sluck DAY 628 A snake with a strategy. Parallel. Where do I get this stuff? None	 Dung Beetle DAY 629 None	 Dung Beetle DAY 630 None	 Cycloptic DAY 671 The first 12 original that I have given away, in an antique suit for friend JJ. Wayne & Hans parking lot. None	 Alien Fish DAY 672 "Building" from Zebra 5 based on the skull of an actual building. None	 Duckbill DAY 673 None
 Frog DAY 674 "Amphibious Anxiety" None	 Hydra DAY 675 Rhyta & Hans. Antch. Break. None	 Fafel DAY 676 None	 Mithra DAY 677 None	 Goddess DAY 678 None	 Alien DAY 679 None	 Ostrich DAY 680 None



Hemingway. A whole, tragic and mysterious story narrated in the span of six words.

In a second time I devoted myself to the work that I had proposed to do for a while: a series of concepts based on the beautiful story of a rose and the small 3D sculpture inspired by the equally stirring tale of the coin adorned with the profile of the Queen Elizabeth (both tales are obviously taken from the surveys mentioned above). In the concepts I tried to explore the relationship between man and object and man and space: This is how the character who tells the story of his own relic becomes the same relic (the concept is the same according to which Artemisia Gentileschi and his paintings resemble each other so much, they are one product of the other's experience, mutually.)

The main inspirations came here and for the whole project from the concepts of the big animation houses that I always look at (and I also look at many of the "The Art of" of Disney and Pixar). The compositions and colours created by Makoto Azuma, the beautiful works of Bao Pham and gained experience in the participation in the "Infiolata of Noto" (infiolata: a large, floral display composed in order to create massive images generally figurative) last spring they have me further stimulated. Another great inspiration my beloved was Rebecca D'Autremer with her minutiae and her details virtually invisible that much suggest the "secret" life of her characters, relics everywhere, useful in the investigation of "who" and "How" that the reader observes to enact himself unconsciously.

The survey is the main character in the series of three small panels that I am now going to talk about. The idea was to welcome a series of "established evidence", a police investigation that regarded an object or subject without specifying it. Talking about something without naming it, speaking for semiotics and symbolism, a series of hypertext connections. Es. On the side panel I tried to speak again of the relic "rose" through the act of courtship, the dematerialization



in code, the colors and the “surviving” of a rose.

In two of the videos (which have overall represented an experiment) realized in the elective “Motion” I have researched the same symbology made by the videos portait on people and their relics.

The third video constitutes a small digression about the “story” of a relic. A project that I could develop in a more complete animation or a comic page but for lack of time I did not fulfill. The title “My Crazy Obsession” is due to the popular Real Time program (an Italian TV) narrating the relationship between people and their obsessions (their relics in my experiment).

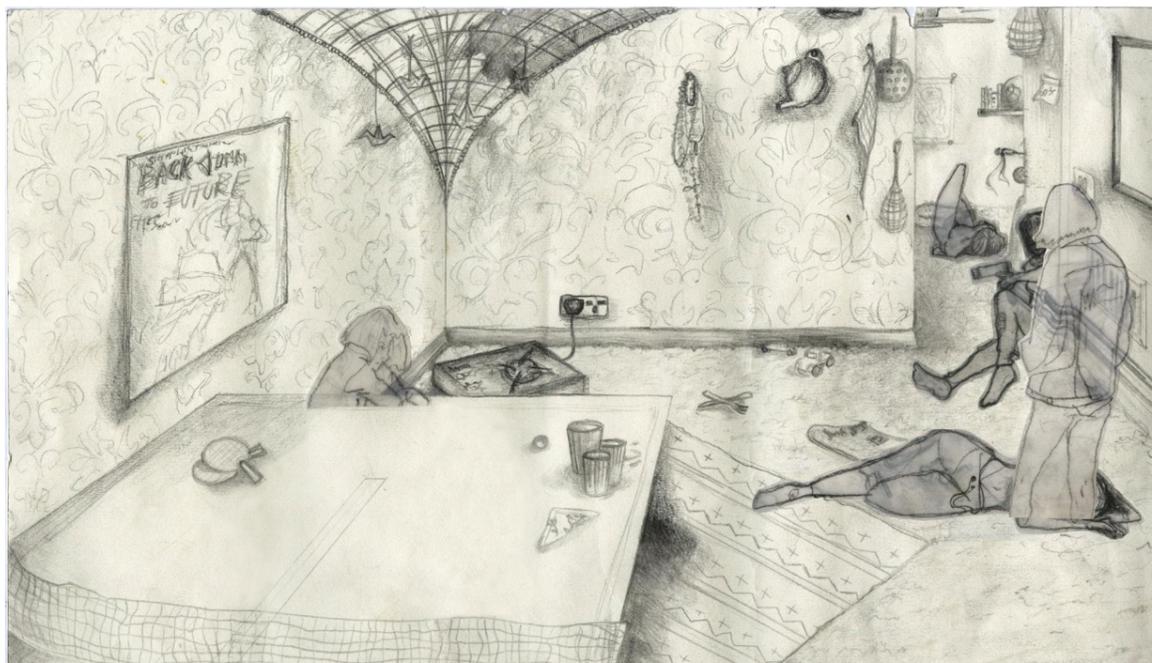
I decided to further develop the topic on man-space man-object relationship through drawings, in pencil on glossy paper, made in the “movements”. A room full of the objects of which her inhabitant filled it, through their position in space (of both), it is possible to rebuild the thousand stories that took place in there (a further reminder of the relics as “concentrations” of our experiences on the material world).

I do not believe that the attempt made with Z brush has proved to be very successful. I took for good the idea but the end result was too

“cold” and I wasn’t completely satisfied , this is why, in elective sign, I approached the concept of “hot” and “cool” media researching the effects on the digital world.

It was through the animations and the spectrum of contrasting colors (once again hot cold) that the set of 16 icons for smartphones could have involved the user, so engaged in an activity full of excitement, trepidation and turmoil as the Texting. *“Our online pathways are saturated with affection, our feelings are amplified and projected by the network. Our WIFI networks, vehicles of affection, are invisible but ubiquitous and transmit through the ether pulsations and sensations that once shown on our screens have the potential to translate into emotions.”* The relics on the other hand are emotions, emotions that nowadays are poured out on the digital world as well as in the experiment, made by Professor Kenneth Goldsmith, (author of the quotation) “Printing out the Internet” the affection of the Web pours Literally in tons on the floor of the exhibition space of LABOR in Mexico to finally transform into tangible objects, in the relics that properly are. In fact, in May 2013, Goldsmith asked for people to print out pages from the Internet and send it to an art gallery.

I made a lot of small experiments for the elective sign, ranging from digitization of the expressions of the character from the head of rose

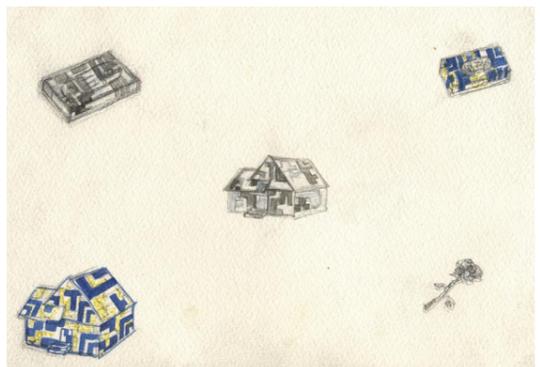




previously mentioned, passing through the digitization of the emotions of the subjects interviewed (finally preferred choice in which the frequent rays are the representation of the “aura” of the objects) to treat, in the end, the symbology of the QR code through the genesis of a series of codes.



A QR code is a perfect materialization of the digital object, a connection element that works through the view, a relic in itself. Through these photos (here the one used in the catalog) I have investigated this topic: by photographing the man in the space where his own relic is found, is one not really photographing the relic itself (in the sense of experience lived)?



This concept was expanded through the realization of these sketches, on which then the UV print on cassette was based. It's a way to explain how sharing (of your own personal history in this case) can be transformed from personal memory to collective memory through the use of the Web.

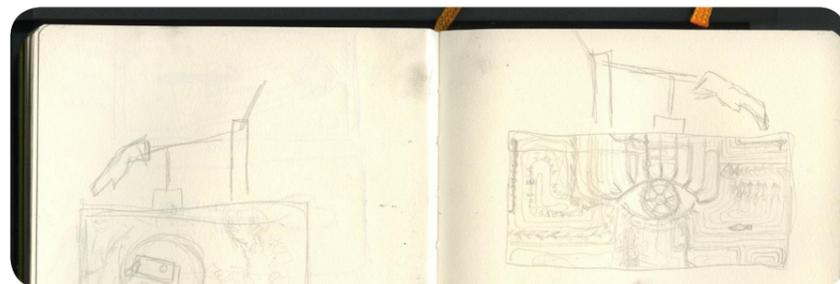
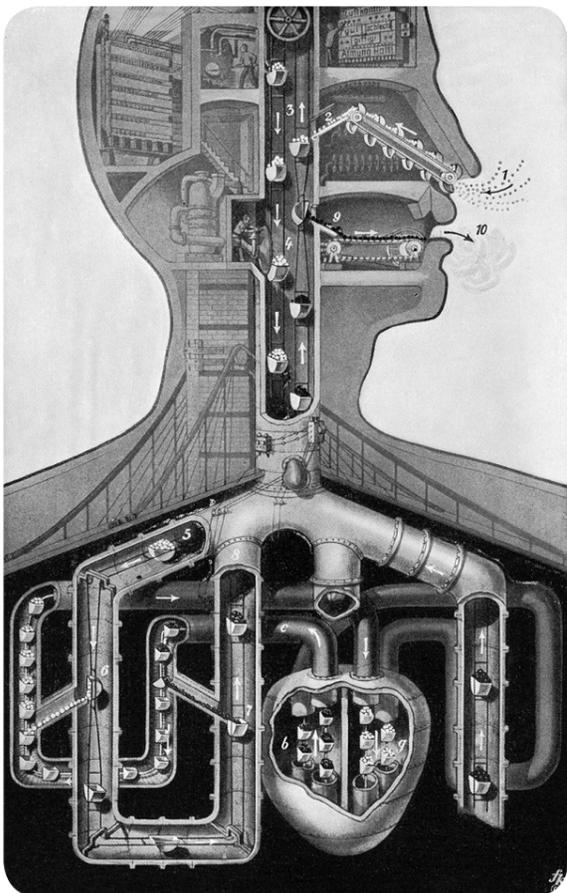
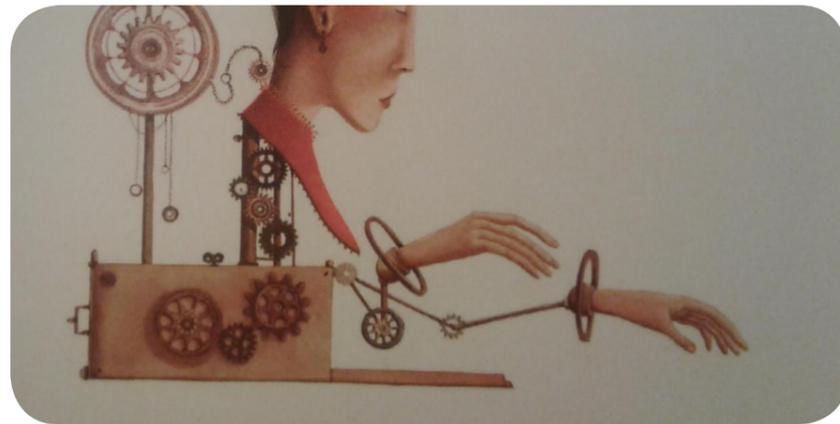
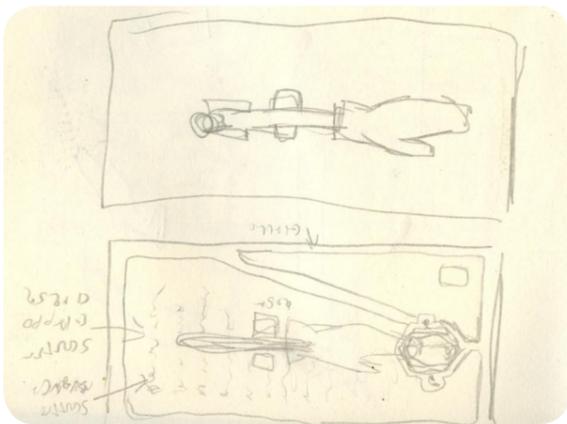
A small variation on the same theme was made through this further experiment: relic as mirrored reflex (again: influence and relationship man-object), even the QR is, in some way, a mirrored reflex, but not a figurative one.

Then I worked on two other illustrations that, however, I find interesting enough: a sort of playing card inspired by the popular “Magic” (the concept on which it is based is that the relics are like some sort of acquired skills, with its own power and effect on our story) and an image representing all the relics of the world.



An important slice of my time was taken from the work done in the elective Object. I started from a painting of Rebecca D'autremer that was further inspired by the Welcome Collection automata and later by the works of Fritz Kahn. The work took a long time, passing from preliminary stages of unique representation of the movement (a sort of stikman) until reaching the most complete current form.

At first I approached the elective Object inspired by a Toby's suggestion without knowing what to achieve, anyway it was clear that there was a deep connection between my theoretical work and the concrete realization of objects, and I frequented it also for thirst of practical knowledge, when suddenly the idea of automaton came to my mind.(foto varie). Through this I tried to explore the concept of monetization of feelings: a lever, moved by the workforce of a human arm, turns, connecting to a heart of wood that in turn connects to a mechanical arm (at least in the theory was this the plan,



but in practice the three parts are only juxtaposed). An automaton simulating the work of a human arm. It moves up and down. A movement that starts from a heart of wood and reaches through the industrial work of many small men, some money at the top of the box. This is how feelings turns into money. On one box side there is on one hand a large eye connected through the rays (still the “aura”) to the elements triggering the sentiment (an example of this are all those advertisements on the dog flea collars, which they undermean, the fact that you don’t minimally care about the health of your pet unless you buy the best product in circulation, theirs) and through which it is possible to discern the little cute inside the box. On the other side there are a series of writings in Chinese (beware! Danger of suffocation) that intend to defer to the world of mass production and remind us how that big box is nothing but a toy in which a joke is held, one to which we are so frequently accustomed.

Same concept expanded in these images on the packaging of grandmother’s backyard perfume (the perfume is a perfect example of monetization made on feelings, you buy the idea of yourself but made better by the fragrance).

The analysis of the elements that are present in the advertisements and the criterion with which certain marketing choices are made (also in museums and archives) has proved to be of great importance in my work. In this sense I am trying to pay great attention to the way in which advertisements are directed to the public, to their audience, I have graphically experimented also in this sense, through these two small works: a GIF narrating the effects of language in the real world and a small “ready made” of a face powder.

The idea moves on two different registers: the human impression left by ourselves on the objects possessed and the availability of the latter (and the market) to mould themselves on the “type” (specific for each of us and therefore properly non-existent for the industry)

that we represent as consumers.

I had tried at first attending the elective edition with an idea that seemed great to me, but I slowly abandoned. The impression of the relics on the people who belong to. In fact, I had initially made a series of screen prints of faces and, at the same time, prepared the woodcuts of some representations of relics. Once printed, the effect obtained had not been the desired one, so I tried to pass the objects under a press to imprint them on the paper, but again, the graphic effect was not the best. So I decided that the linoleum matrices for woodcuts could have formed the project themselves. "Moulds" of relics that would have been possible to imprint everywhere: the effects of the relics on our lives.

Moving forward in my work I decided to reduce the quantity of electives that I was following, this decision was taken after having understood, thanks to the experience of the past weeks, that the time available for working on the project was little and that anyway (having received some inductions and being always able to count on the dialogue with the professor about the elective outside the elective itself) I could go on with the work alone, without worrying about any deadlines for the exhibition or about the following lessons. Anyway I continued to attend the area of printmaking for what inherent in my project, for example, for tags.

The initial idea was simple: as the military plates contain the data necessary to identify an individual so my plates contain "sentimental" data, (the drawings of their relics), those properly ours and therefore unique, necessary to our identification. Perhaps the project was closer to the elective drawing or object by its very nature, but it resumed through the way with which it was carried out (i.e. the matrices for the calcography) the concept of the impression of the relic on the person.

In the elective panel I have further worked in the "edition" sector

with screen printing. I had previously experimented with an invisible comic "grid" through the "interviews" (a kind of graphical transcript of some response given to my survey).

The idea was to create a sort of map/path of the reader's journey through my museum. I initially visited the Castle Museum and synthesized the shapes of the hallways, door handles, etc. as far as to bring them to a sort of compositional abstraction.

The Norwich museum has in fact, formed an important part of my visual and theoretical research, an example: The Julian Walker's work.

Other inspirations have been provided by the work of Eduardo Paolozzi in "Lost Magic Kingdoms" and by a graphic research on the "Cabinet of curiosity"



