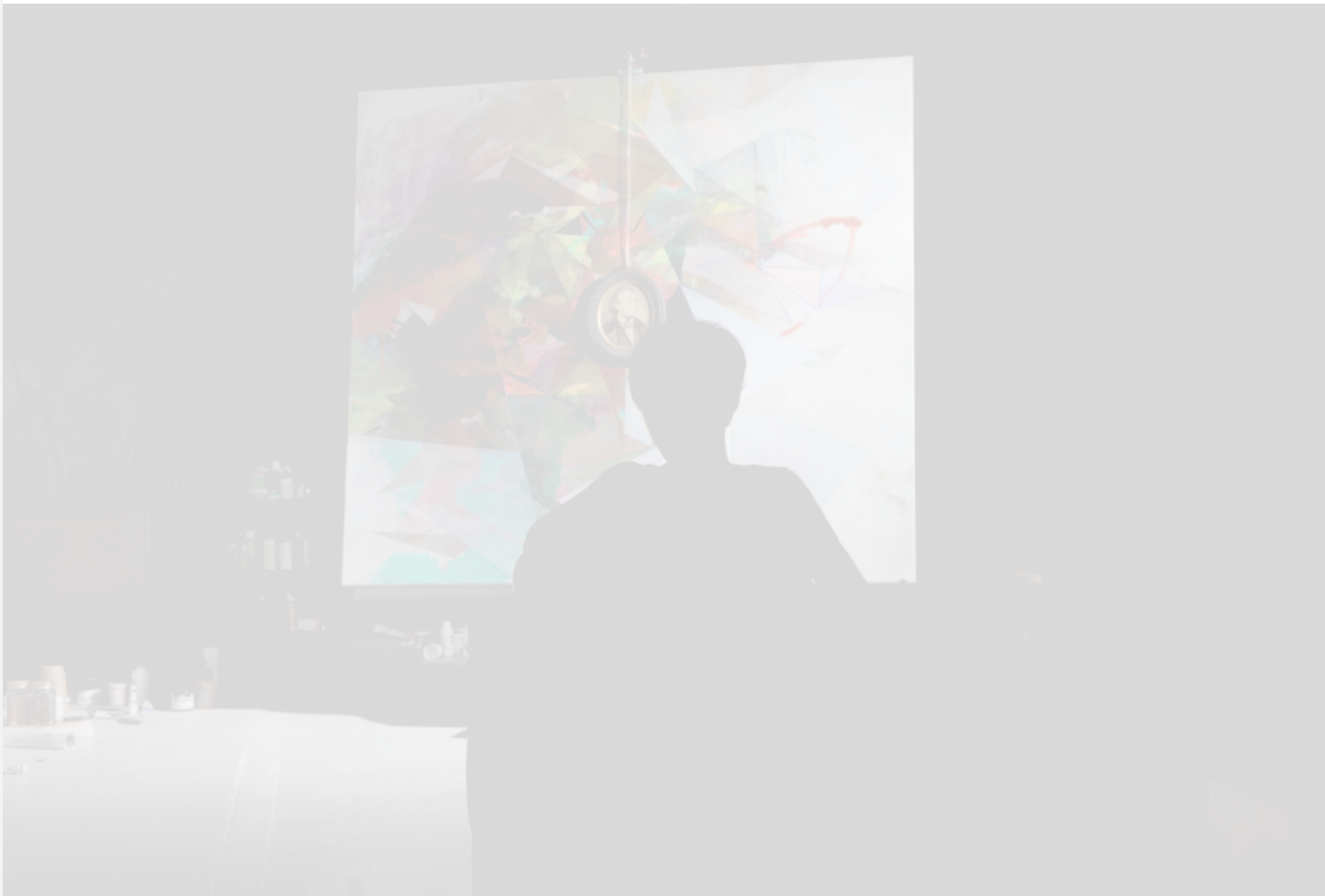


PROJECT FACTS

In Search of Wagner's Last Muse
Arithmetic of Sound - Symmetry of Light

Art project for the „Year of Wagner“
Artist: Nancy Marisa Arlt

overview
about the project
about the artist



An unique contribution to the 'Year of Wagner' with a fresh approach: The Berlin born artist Nancy Marisa Arlt created, through several years of intensive studies of the composer and his work, 14 congenial paintings to Richard Wagner's operas.

„In search of Wagner's last muse. Arithmetic of sound - symmetry of light“ is without doubt the most extravagant project conceived for Wagner's Year: The renowned author and art enthusiast Manfred E. Berger had the dream of letting a young artist be inspired by Wagner's operas in her paintings. In Nancy Marisa Arlt he met an artist elated to experiment with new ideas and that was up to the challenge. Through her abstract style and impartial personal access the promising young artist created a unique and spectacular array of art pieces, that refreshingly elevate her work from the flood of metaphorical images.

In Search of Wagner's Last Muse

Composer. Poet. Theatre Director. Conductor. Dramatist. Writer. Richard Wagner embodied all of these – and molded his dramatic plots accordingly into a complete work thereof. 2013 is the Wagner Year. Richard Wagner was born 200 years ago in Leipzig - almost as long as his works have been received, interpreted, criticized and analyzed.

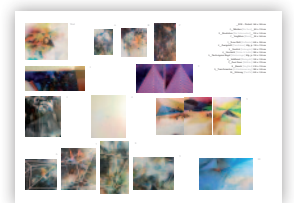
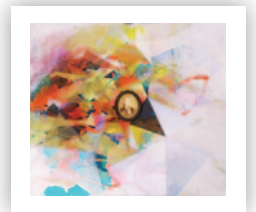
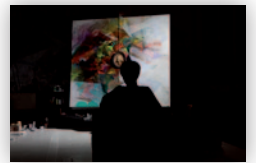
The young artist Nancy Marisa Arlt did not know the codes to Wagner's operas, when 4 years ago she procured the proposal for the unusual project of transforming every single famous opera of Wagner's into a painting. For NMA a crazed idea. A risky venture. An intriguing experiment.

The initiator is the well known author and art connoisseur Manfred E. Berger, a Wagner enthusiast, who was fascinated by the idea of including a young promising and intellectual painter in the project, that very well could have been one of Wagner's many muses herself. He was hoping for a revitalized artistic approach. A very personal approach. A congenial work of art full of intellect and expressing and putting yet another amazing talent into the contemporary art scene.

NMA appreciates challenges – and made Richard Wagner her own muse. To start out the young artist wanted to initially step away from the great respect she had for the project in order to get a sense for the greatness of Wagner's art - and make it her own. "I needed to forge my own key, to get through the door " the artist explains. That meant for 4 years: Drama. Classical music. Notation. The symbolic struggle between "Genius and Freak" that was Wagner. The intense penetration of the matter. A passionate struggle. A gratifying torment. Hate. Love. Identification. Redemption.

Fourteen unique paintings of complex structures

Fourteen unique paintings were created, also unique in their realization taking Wagner's opera-legacy into consideration. Amongst these works of art are a diptych, a triptych and also the three early works of Wagner. "Distantly transposed and highly emotional at the same time" Katharina Wagner describes the paintings by NMA. They are paintings that need to be explored. Paintings that live, that transform with the observer's anterior movements. Paintings that reveal to the onlooker his own subjective parallel universe.



NMA remains true to her abstract, personal style, while creating a clear relation to Wagner's work. Through her impartiality, the young artist found untainted approaches and new aspects of Wagner. The project refreshingly distinguishes itself from the expected flood of metaphorical depictions for the anniversary. "The texture of the canvas, the streams of colors, the structures, the impulsions, a dull opulence and the lucidity of layers of color unveil their entirety only to the observer of the canvas" explains NMA.

Her paintings on canvas have different formats some of which are of impressive dimension. Complex challenging structures. Lots of construction. An intensive thought process. However, the artist does not remain static and follows her impulses whilst painting: "I have the functionality in my mind, but I work a great deal with the element of coincidence," she explains.

The artist as part of the piece of art

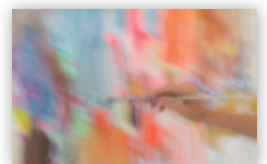
NMA always views her artwork as an interaction with the observer. Much like herself, the observer gains new accesses through the paintings of Wagner's works: "There is a piece of Wagner in every painting, a piece of music, a piece of drama and a piece of me ", says the Berlin born artist.

She examined the composer extensively and intensively. Especially the female interpretation of a young woman makes this Wagner project so unique and exceptional.

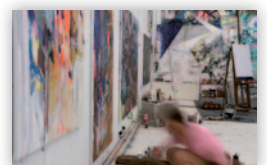
NMA opened herself up to Wagner's famous operas, made them her own, and created paintings with high intellectuality and emotions - a congenial work, profound and serious.



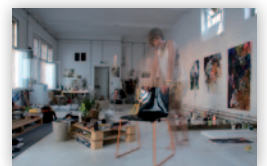
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The Project

„In Search of Wagner’s Last Muse.
Arithmetic of Sound - Symmetry of Light“

Wagner as a muse

Wagner was a musical pioneer and a rebel. Agent Provocateur. He changed the expressiveness of romantic music, the comprehension of harmony, the practical fundamentals of the opera. With his musical drama he became known as one of the principal innovators of European music of the 19th century. A fascinating personality -a mix of genius and insanity.

She could have been one of his muses. Profound. Passionate. Intellectual. Challenging. But Nancy Marisa Arlt made Wagner himself to be her muse.

The idea to this unique project came from the renowned author and art connoisseur Manfred E. Berger. He was looking for a young artist, a Wagner muse alike, to be involved in the art project. Berger was hopeful of NMA’s ability of a fresh, untainted approach, a very personal creative symbiosis. He can pride himself as the initiator of a comprising collection of fourteen congenial paintings dedicated to every Wagnerian opera that are unique and innovative in their abstraction and personalized form.

Wagner as a marathon

In the beginning, the project was dominated by awe and respect. It was a risky experiment for the Berlin born artist, a big venture - but at the same time a charming challenge. In order to get underway she had to get a feel for the extend of Wagner’s works and him as an artist. For four years she intensely studied the operas, notation, history and life of the composer. She identified with, differentiated from and opened herself up to the master, loved and hated, shed sweat, tears and blood throughout the process.

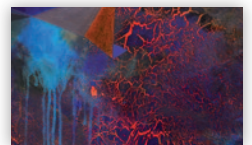
She found a way “to forge her personal key to Wagner’s door”. Behind that: An entirely new world - for artist and observer. NMA accomplished an excellent artistic implementation to transform Wagner’s musical dramas into her own, unmistakable painting style.

Her work is profound and somber, but at the same time completely authentic and emotional.

Wagner as a Venture

Ten impressive paintings were created to Wagner’s ten great operas, three paintings to his early work as well as a portrait of the composer. Among these: a diptych dedicated to *Tannhäuser* and a triptych an interpretation of *Die Meistersinger von Nürnberg*. The four paintings of the *Nibelungen* are grouped together to form a closed circle.

The artist explains the work of *Parsifal*: “*The venture, precision and complexity of such conceptual construction should not end in an inundation and variety of declination of color and form, but through the mastered increased simplicity it should hint to Wagner’s artistic venture in Parsifal and its completion. A simplicity and clarity to display the magnitude of the work without inadequately having to point it out.*“



Detail from: Der fliegende Holländer



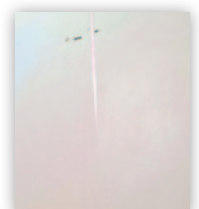
Detail from: Die Meistersinger von Nürnberg



Detail from: Lohengrin



Detail from: Tannhäuser



Detail from: vTristan und Isolde



Detail from: Parsifal

Through music, librettos and the life of Wagner himself, she created clear pictures of the operas in her head. Her paintings simultaneously express her own feelings, associations, thoughts and experiences – and achieve a psychological impact for the observer.

Wagner as a painting to discover

What Nancy Marisa Arlt says about her painting related to *Fliegenden Holländer* is representative for her artistic sense; her paintings should be explored: The position of the observer, his perspective and the movement towards the painting, are in connection to the painting itself. The painting can reveal but also withdraw itself. It is not a snapshot, but through its transformation it discloses the path to its uncovering.

In Wagner's *Frühwerk* that NMA created last, she expressed the rawness, the substance and the becoming. She calls Wagner's *Frühwerk* "Euphoria of creation". Her paintings abstractly reproduce the "unfiltered storm": A commotion, a dance, yet without guidance, or an artistic graceful movement frozen in the rush of possibility.

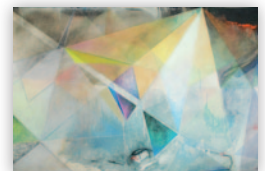
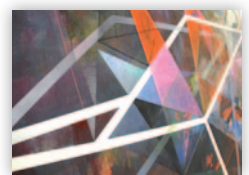
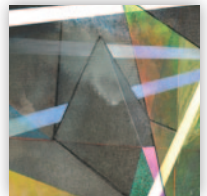
The four works related to *Ring der Nibelungen* are based on the four elements water, fire, earth and air. They bend to a wave, beginning enters into ending and offset each other: a circle. The mirror image that is simultaneously beginning and end, magic and destructions are shown, referring to human nature, the "highest possible point of the wave at the point of breaking". Then: Resolution and dissolution in the decay. "At the end of the tunnel in nothingness is everything. A new beginning".

The painting to *Lohengrin* captures the moment of "the almost becoming". In the paintings to *Meistersingern von Nürnberg*, "every form, every angle, every line has its roots, path and purpose". *Tristan und Isolde* becomes the artistic illustration of a "cotton ball with the potential to inflict pain".

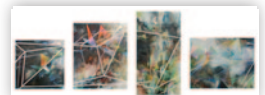
The diptych painting to the opera *Tannhäuser* processes the theme of identity: "Two as one – almost one but still two". Inside the two a third image emerges – one of which an internal picture".

Katharina Wagner describes the spectacular paintings as "a somber transformation and highly emotional at the same time". The Berlin born artist developed an absolute passion, a burning love for Wagner. After every opera-marathon she experienced liberation as well, Catharsis.

Details from The RING



„RING“ – entire composition



The Artist

NMA

Art is her element. A means of expression and an impulse. *“It is a language that can tell everything, but is also open to interpretation”* Nancy Marisa Arlt explains. *“The observer himself is key and lock at the same time, and it is a different door for everyone – that is the thrill of this language.”* Her own interpretation she leaves unanswered. A brave decision, a gift, a liberty for the observer.

Her pictures are paintings gripping the observer at first glance- and the longer their effect, the more worlds unfold. Not an explosions of color more so a dialogue of color. NMA plays with colors, lets them interact, communicate, lets them rest right before the moment when harmony happens. This tension makes her paintings so vivid. The struggle between harmony and dissonance can also be viewed in Wagner’s music- as well as redemption.

NMA is an artist full of dedication. Passionate. Challenging. Intellectual. Profound. With an unmistakable emotional-universal visual language, distinctive and gripping, radical and audacious. Her many-layered abstract paintings are extraordinary intellectual “landscapes of the soul”.

In front of the canvas she demands the struggle, the hunt, the challenge, the loss of control. She provokes herself, is allegedly careless when she paints. Her art is unpredictable. *“If my paintings are too pretty I destroy them”*, says the artist. An immense endeavor. The play with the unknown, the subversive.

NMA is a cosmopolitan Berlin born graduate at the University of Art. To NMA, a child of the Cold War, the capital of Germany is made of different patterns. Constant changes. Underground scenes. A world of shadows. But also: bright and over-stimulating. But mainly a gallery of forms, structures and colors: *“I’m a fanatic observer - whether it’s a crane or a stroller. To me objects develop themselves in structure, form and color - detached from their function their essence is what fascinates me.”* To discover how expression and proclamation change in and with art, the transformation of the public’s perception is part of the artistic research for NMA.

THE ARTIST

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