

# Kari Elisabeth Haug



Norway

## The Brittleness of our Existence

I have great respect for the sea, its swells, the depth and its enormous power. Innumerable shipwrecks and loss of lives along the coast and out in the open waters. At the same time I feel the freedom and openness where it connects the different parts of the world. The scent of sea tangle and seaweed, the wind that slips the surface makes me become silent. I feel the water in its different ways, snow and ice up here in the north and the landscape is hidden to rest.

Man is water, water is the symbol of purification, purity, pregnancy...

Water is apart from air, the most important resource and source for life. Without water - no life.

However, clean water is by far nothing to be taken for granted. The oceans are polluted. On a global scale it is estimated that between 8- 12 million tons with plastic

end in the sea every year. One tenth of the worlds population live without clean water to drink. The UN obligation nr 6 binds up all the nations to secure access to clean drinking water within 2030.

With this starting point I let my own reflections intuitively conduct my brush and expression. I let my stroke tumble and let it repeat the coming emotions. Some of them scare me, but the tender lines give indication of joy and hope. We have to manage these challenges, bring life and optimism further to the next generation.

A sudden and cutting gash seems to cleave the canvases of the artist Kari Elisabeth Haug with the same violent creative passion from which the gesture generates the visual substance, which is the plant itself. Suddenly, without soft transitions, the spectator perceives on

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Winter Flower  
(frozen, from the North,  
- longing to smelt  
in Springtime), 2019  
acrylic, pencil and  
crayon on canvas  
cm 101x94,5

p. 144  
The Bridge over  
troubled Water, 2019  
acrylic, pencil  
and crayon on canvas  
cm 106x93,5

p. 145  
By the Sea, 2019  
acrylic  
cm 150x200





himself a whole series of relationships with the other, necessarily identifying himself with the gesture fixed on the matter support. The artist is inspired to the double encounter with her homeland - the great North - and with the city of Rome, already investigated through the novels of the Norwegian writer Sigrid Undset. Something strikes the hand and the mind of the artist, who reading and taking over the literary plot of the Undset, shows on the canvas the novelistic topic of the "Incontro". The first meeting is in fact the dense

report of the many different feelings of who i for the first time is find to cross the Eternal City, with all its incomparable beauties. A homage to Rome therefore, but also a homage to the meeting like event. The alogical meeting, the expected, the canceled or the feared. The complex of physical and emotional relationships that to it are tied in an indispensable way, the consequences that can be alleged. These are all thematics that emerge strongly in the works of the artist Haug that thanks to the clear and decisive gesture manages



to express with the color an infinite emotional universe that binds or divides people, depending of the type of connections established. Few, in truth, are the traits that allow to the eye of the observer to capture events and details. Like to think that to the artist is dear to express the universe of the affections through a clean and essential feature that does not need additions or superabundances. It is a sure, fast, quick gesture, at least as much as that of who it meets, who quickly comes into contact with the other to reapply, ho-

wever, in the fastest way possible, of their own space and their lived intimate experience. An encounter of lines, of graphic features, goes to impresses the canvas, obtaining exactly what the artist expected; the foregrounding of an affective situation that, as such, expresses itself through a few quick gestures before dissolving into the transparency that necessarily the emotional situations require.

Elena Gradini