

## The Venetian Red:

My interpretation of the Venetian red covering approximately two thirds of the canvas' surface (Temkin 2022, 202), have different feelings, expressions, experiences and angles:

- I experience it having an earthy grounded feeling, which also connects with the red being the color of the root chakra in ayurvedic tradition (Chopra 2023).
- since the beginning of artistic expression and aesthetic practice already represented color in cave art from the paleolithic age with the red Altamira Bison possibly as an example (Unesco 2023)
- a vibrant energetic ambiguously combined with a contemplative feeling and a possibility of moving between the two,
- a blood like sense, pointing to the inner life of a body
- a dramatic blood like perspective, with the first world war covering a big part of the world in red, starting only three years later than 1911
- a feeling of a prohibition/no entry symbol, (even though according to readers digest it wasn't till 1954 that stop signs became red), it nevertheless correlates with the feeling of not being allowed into the painting, even though ambiguously the red seems warm and inviting also.
- The ambiguity connects with the two- and three-dimensionality in the painting; the figure-ground inversion; the clock time and the close to Bergsonian La Durée – experienced and lived time (Bergson 1999); a feeling of the objects both being placed in the room and floating in the space; a strong feeling of a circular clockwise movement and a non-movement; a feeling of an ordinary very usual color, and at the same time a special tone in it
- a feeling of strong vibrant energy and warmth connecting with the connotation to the iron-oxide that is at the very core of the sun and is frequently used to make the Venetian red color.