



Work-in-progress Spring 2025

SELF-PORTRAIT IN SNOW





Photos: Virpi Vesanen-Laukkanen







INTAGLIO
Imprint

RELIEF (illusion)
Embossed figure

















PAREIDOLIA

**Propensity too see
faces in things**





















THE PARADIGM OF ***L'EMPREINTE***

Georges Didi-Huberman, *La ressemblance par contact*, Minuit (2008)



**“L’empreinte émet
une hypothèse
technique,
pour voir ce que
cela donne”**

Georges Didi-Huberman,
La ressemblance par contact,
Minuit (2008)



THE PARADIGM OF ***L'EMPREINTE***

For Didi- Huberman, the
empreinte is heuristic:

- unpredictable and
unstable,
it can yield unexpected
results.



THE PARADIGM OF *L'EMPREINTE*

- as a cast or mould, it simultaneously points towards the past and to a future that is yet to come.



THE PARADIGM OF ***L'EMPREINTE***

Pliny's Natural History was encyclopaedic and anthropological, with the aesthetic notion of artes being one form of expression amongst many. Finally, in the fourth paragraph of Book 35, Pliny speaks of the *imagingum pictura*, which in English is translated as 'painting of portraits'. Didi- Huberman argues that this translation from the Latin is misleading and the term is better understood as the painting of the wax moulds of the faces of deceased family members, or 'ancestors'. In paragraph six Pliny creates a broader context:

- Chari Larsson



THE PARADIGM OF ***L'EMPREINTE***

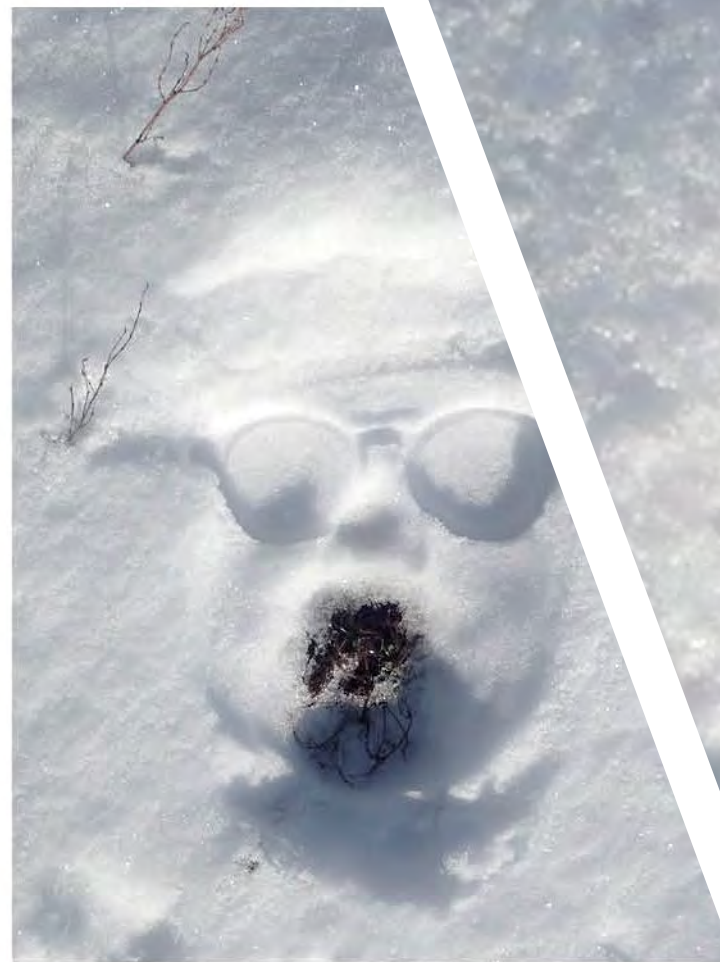
The *imago* In the halls of our ancestors it was otherwise; portraits were the objects displayed to be looked at, not statues by foreign artists, nor bronzes nor marbles, but wax models of faces were set out each on a separate side- board, to furnish likenesses to be carried in procession at a funeral in the clan, and always when some member of it passed away the entire company of the house that existed was Present.

- Chari Larsson



“Ancestors”









“Family”













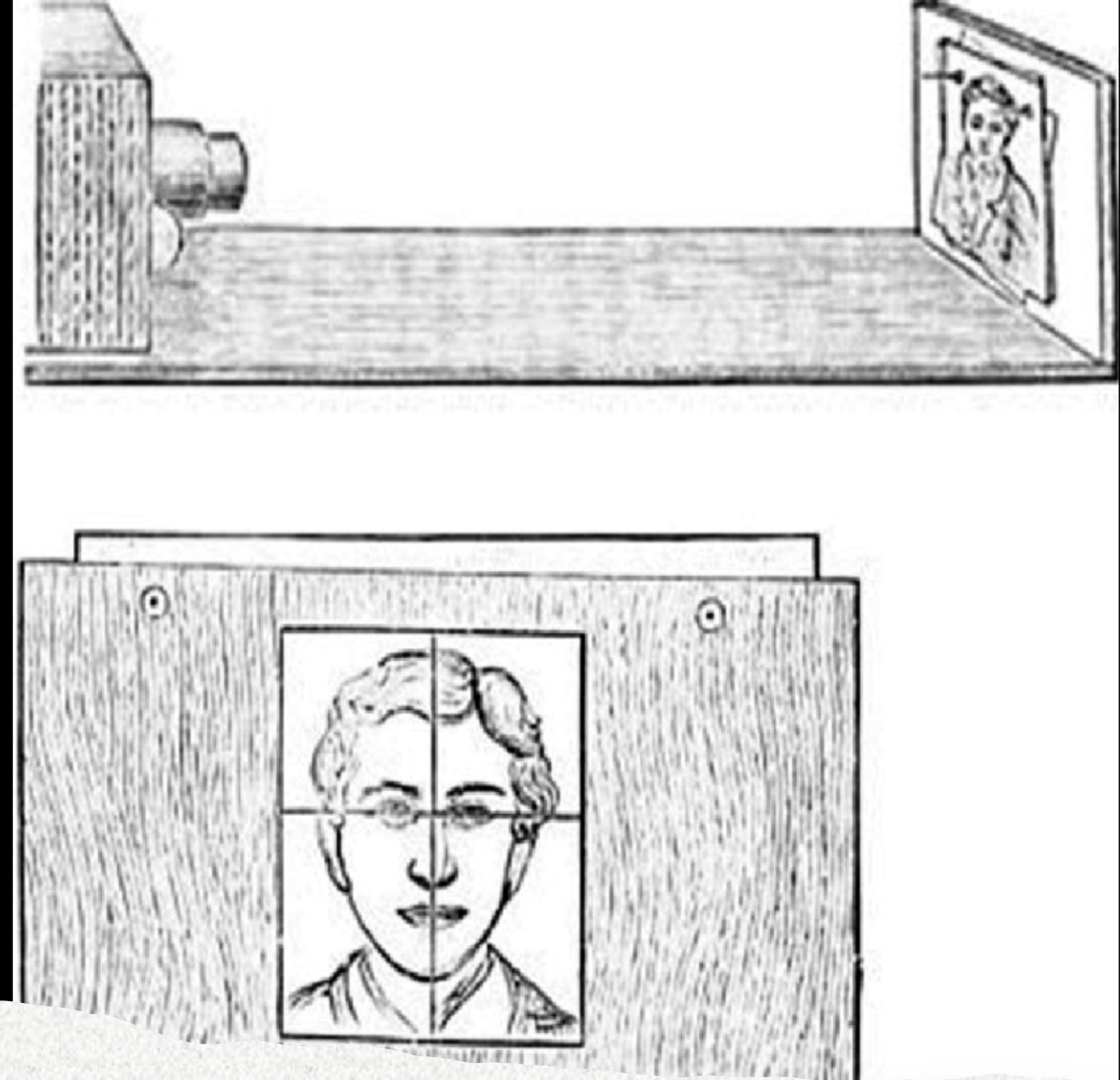
Francis Galton 1883

Composite
Portraiture











“Generic Images”

<i>Alexander the Great From 6 Different Medals.</i>		<i>Two Sisters.</i>	<i>From 6 Members of same Family Male & Female.</i>
HEALTH,		DISEASE.	CRIMINALITY,
 <i>23 Cases. Royal Engineers, 12 Officers, 11 Privates</i>		 <i>6 cases</i>  <i>9 cases</i> <i>Tubercular Disease</i>	 <i>8 cases</i>  <i>4 cases</i> <i>2 Of the many Criminal Types</i>
CONSUMPTION AND OTHER MALADIES			
<p>I  <i>20 Cases</i></p> <p>II  <i>36 Cases</i></p> <p> <i>56 Cases</i> <i>Co-composite of I & II</i></p> <p><i>Consumptive Cases.</i></p>		 <i>100 Cases</i>  <i>50 cases</i> <i>Not Consumptive.</i>	

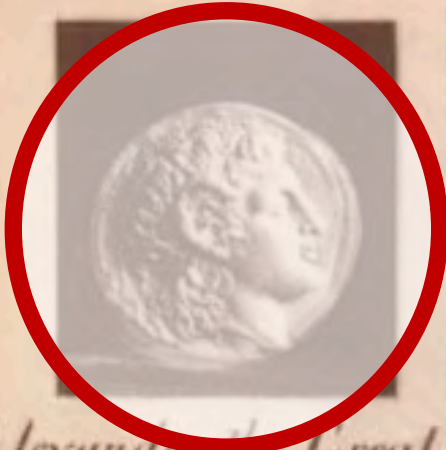









Francis Galton, Diagrams, "The Making of a Composite Portrait," *Nature*, 18 (1878), pp. 97–100.

“Generic Images”

SPECIMENS OF COMPOSITE PORTRAITURE		
PERSONAL AND FAMILY.		
		
<i>Alexander the Great From 6 Different Medals.</i>	<i>Two Sisters.</i>	<i>From 6 Members of same Family Male & Female.</i>
HEALTH,	DISEASE.	CRIMINALITY,
	 	 
<i>23 Cases. Royal Engineers, 12 Officers, 11 Privates</i>	<i>6 cases</i> <i>9 cases</i> <i>Tubercular Disease</i>	<i>8 cases</i> <i>4 cases</i> <i>2 Of the many Criminal Types</i>
CONSUMPTION AND OTHER MALADIES		

“Generic Images”

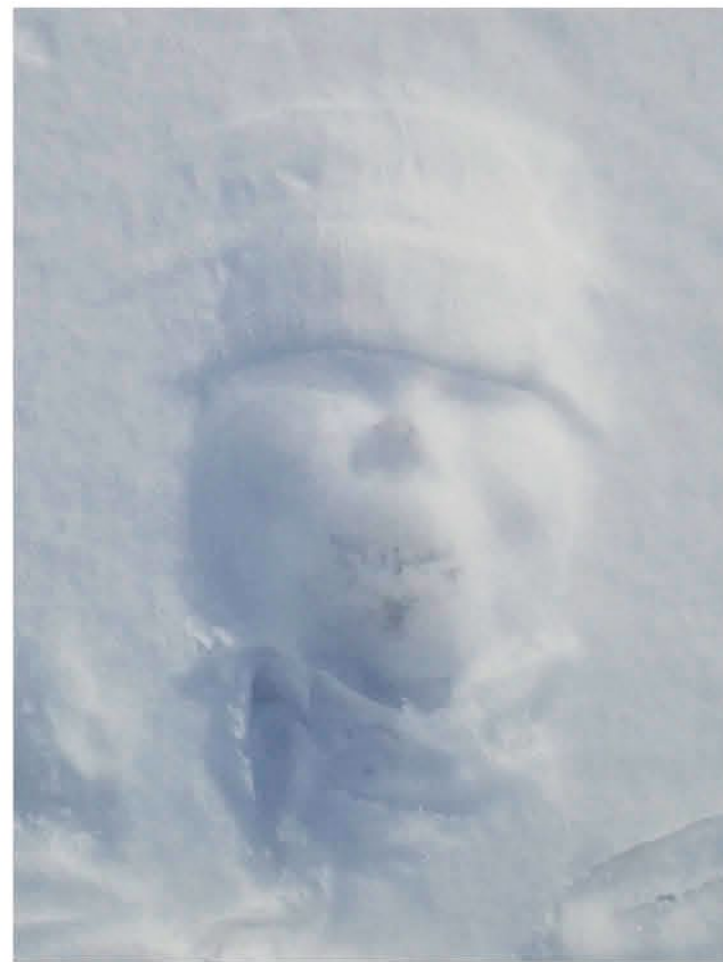
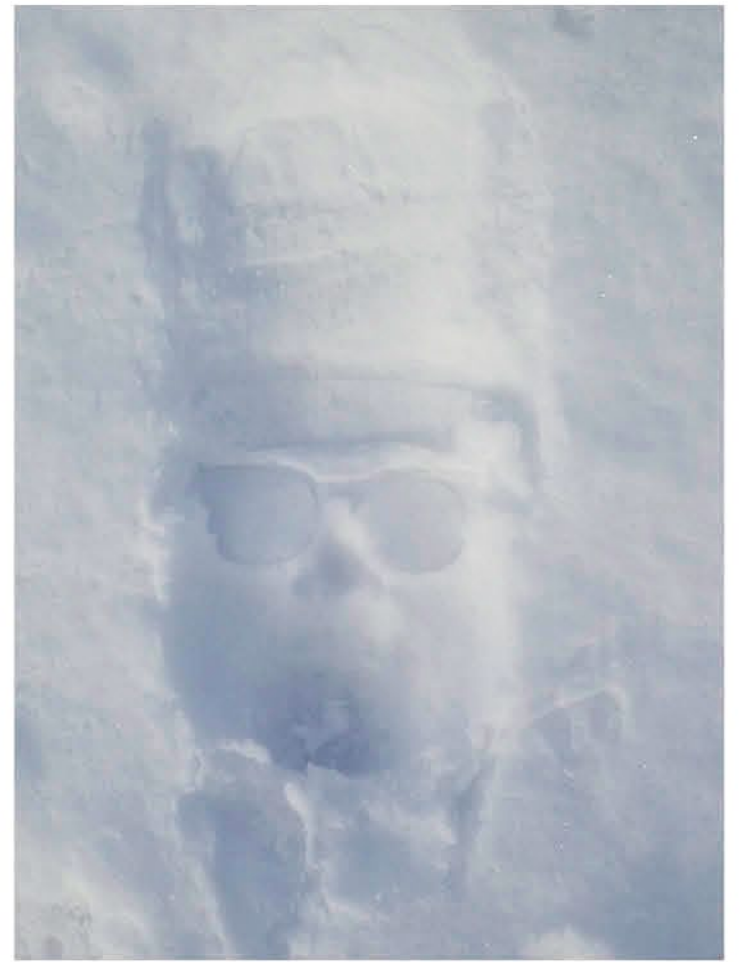
SPECIMENS OF COMPOSITE PORTRAITURE		
PERSONAL AND FAMILY.		
 <i>Alexander the Great From 6 Different Medals.</i>	 <i>Two Sisters.</i>	 <i>From 6 Members of same Family Male & Female.</i>
HEALTH,	DISEASE.	CRIMINALITY.
 <i>23 Cases. Royal Engineers, 12 Officers, 11 Privates</i>	 <i>6 cases</i>  <i>9 cases</i> <i>Tubercular Disease</i>	 <i>8 cases</i>  <i>4 cases</i> <i>2 Of the many Criminal Types</i>
CONSUMPTION AND OTHER MALADIES		





Sámi ancestors?













Kekkonen?





Kekkonen?









Youth / Old age?

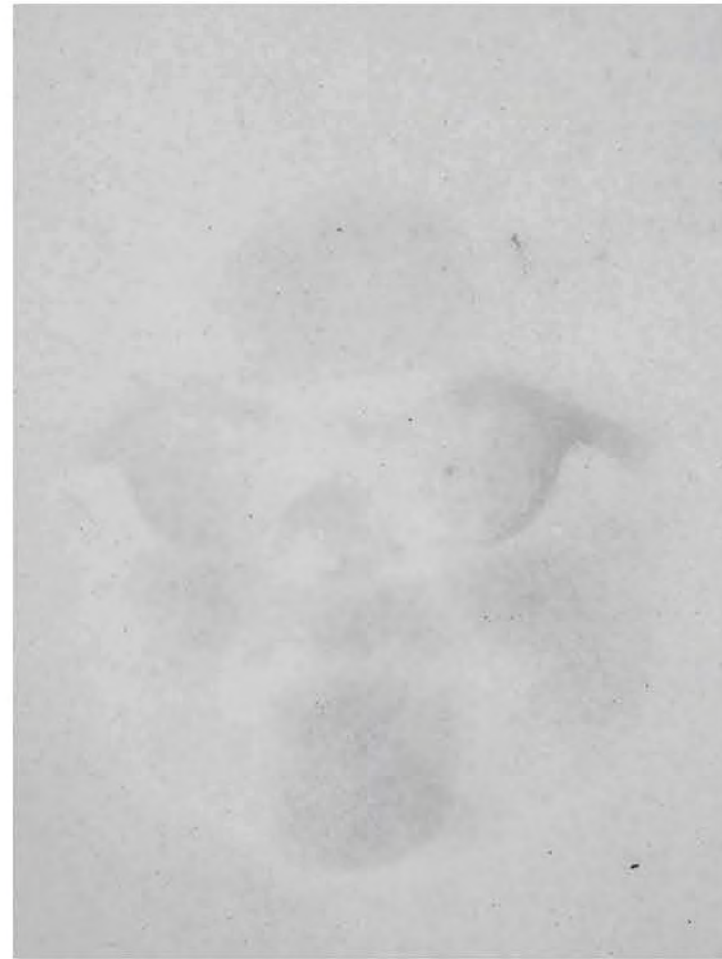








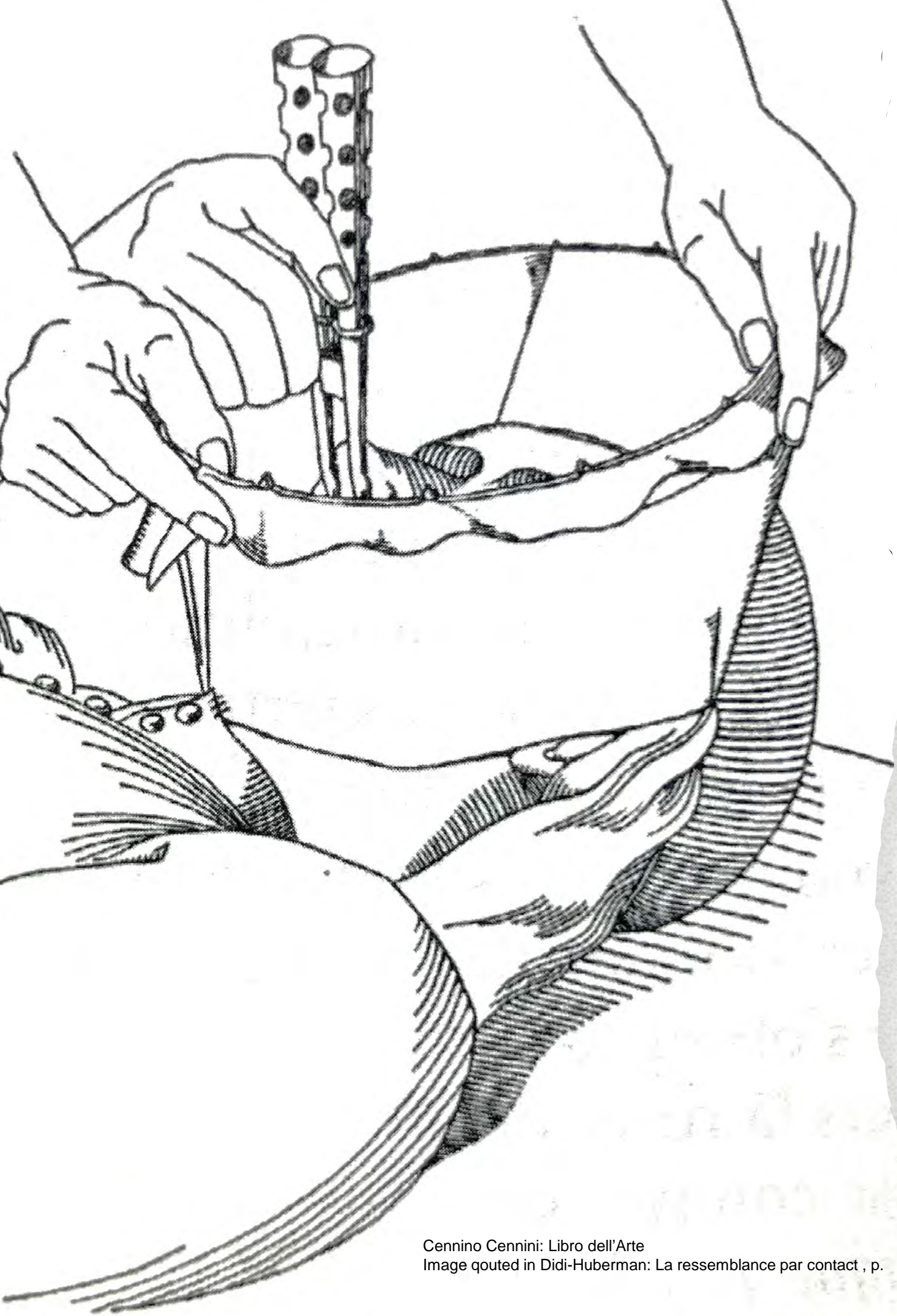




Death masks

Masques funéraires

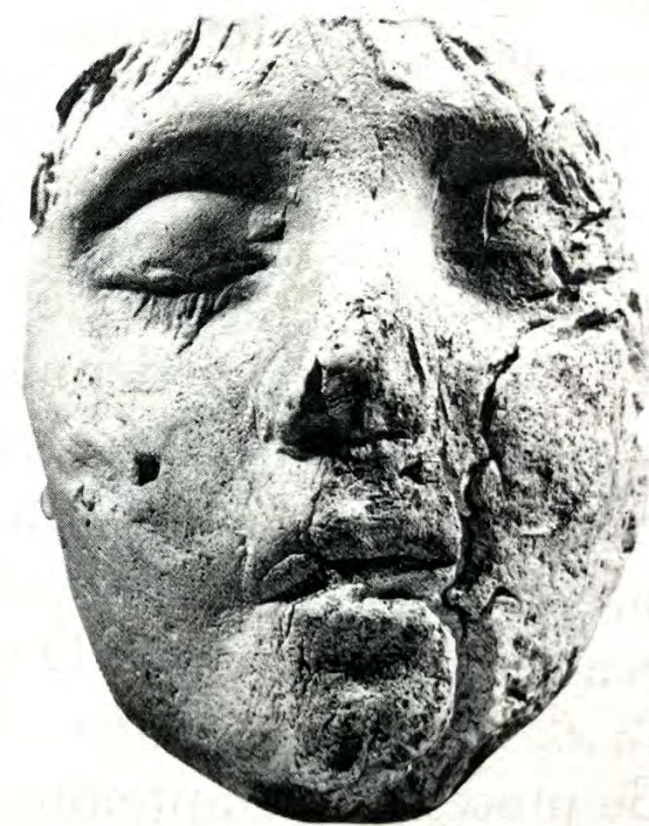




Cennino Cennini: Libro dell'Arte
Image quoted in Didi-Huberman: La ressemblance par contact , p.

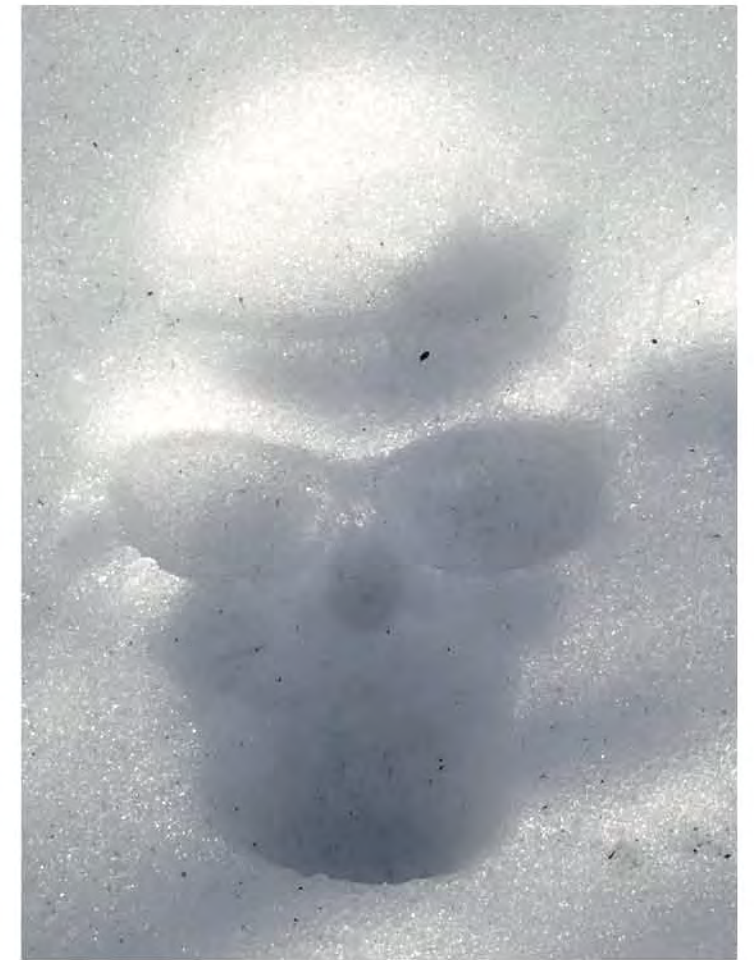
THE PARADIGM OF *L'EMPREINTE*

- *Death masks / Masques funéraires*
- *La forme obtenu par l'empreinte tire la ressemblance vers la mort*
- *Anachronisme sans style*



Roman funerary masks
Image quoted in Didi-Huberman: La ressemblance par contact , p. 69











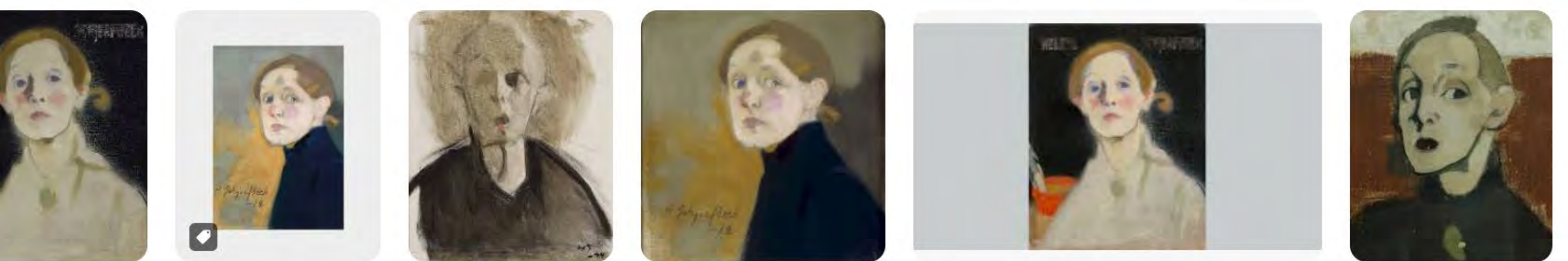


Death masks



Funerary mask Varna 5000-4500 BC and a golden mask from Mycenaos 1500 BC
Images quoted in Didi-Huberman: La ressemblance par contact , p.58-59





ipedia
ataustainen o...

● Museoshop · Varast...
Omakuva 1912 -juli...

W Wikipedia
Tiedosto:Helene S...

STT STT Info
2757-helene-schjerfbec...

● Kansallisgalleria
Kansallisgalleria - Teos: Mustataustainen ...

Reitzin säätiö
Omakuva mustass...



singin Sanomat
i yhdeksän H...

● Flickr
Hopeataustainen o...

W Wikipedia
Omakuva, valoa ja...

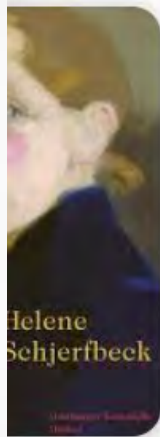
W Wikipedia
Omakuva, valoa ja...

● Museoshop
Omakuva, en face ...

● Pinterest
Helene Schjerfbec...

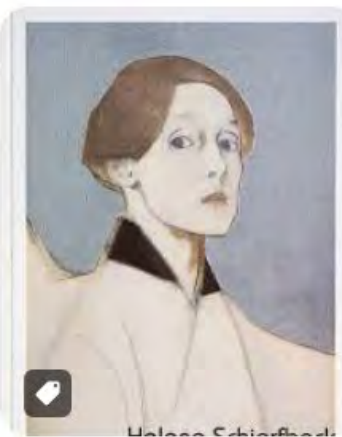
MeisterDrucke · V'
Omakuva, 1915





Helene Schjerfbeck

rfbeck ...



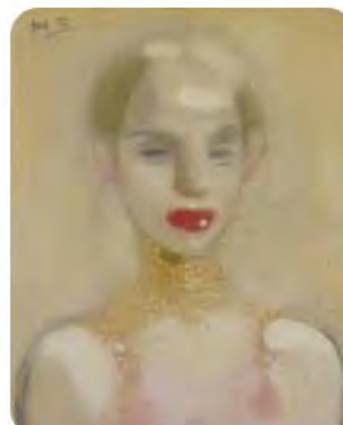
Taide-lehti · Varasto...
Ja kukaan ei tiedä ...



Kansallisgalleria
Kansallisgalleria - Teos: Omakuva



yle Yle
Omakuvista tunnettu Helene Schjerfbeck ri...



le
akuvista tunnettu Helene Schjerfbeck...



Hämeenlinnan kaupunginmuseo
Museokeskiviikko: Helene Schjerfbeck...



FNG Research
FNG Research: Helene Schjerfbeck: S...



teneumin taidemuseo
ailmalta löysin itseni – Hele...



Europosters.fi
Canvas-taulu The Bl...



(Kohde: , Päättyy: N/A) - Sys...
Kohde: , Päättyy: N/A) - Sy...



katarinahildur
HELENE SCHJER...



Kar...
Kans...

PROTOSCOPES

2015

Looking Through the Glass,
and What I Found There





PROTOSCOPES 2015

Looking Through the Glass, And What I Found There

This little work is an experiment with lenses made from ice.

The installation consists of 54 slide viewers. Each viewer houses a slide that shows a photographic portrait of the author holding a piece of ice in front of her face.

The block of ice is ground to work as a lens. Seen through different concave or convex ice lenses, the facial features become twisted and distorted.

Protoscopes pays homage to the 17th century natural philosophers, such as the Dutch lens maker Antoni van Leeuwenhoek and the members of the Italian *Accademia del Cimento* (Academy of Experiment). During the cold winters of the Little Ice Age, their practice based optical experiments led the way towards a new experimental paradigm in natural sciences.

