

A LONG GOODBYE

Facts and Fictions about Emotions, Memory and All

Written component master thesis

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Abstract

Deploying a flexible structure and different layers of information, this visual narrative follows the evolution of a character that has lost a loved one. The artist uses this medium to explore how one can cope with the load of memories, emotions and dreams in such a situation, how one can bear “the unbearable lightness of being”.

Acknowledgments

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I should also express my appreciation to Limnology Department of University of Vienna for their kind support in the ‘Self-portrait in the lab’ project, whose outputs have been partly used in this project. My thanks also go to the Department of Building Physics and Building Ecology at TU Wien, for their technical support to conduct the thermographic photography.

And finally, thanks to my husband, parents, and numerous friends who endured this long process with me, always offering support and love.

Dedication

This work is dedicated to my Grandmother, specially as it is all inspired from her strong presence in all my memories, dreams and imaginations.

1. Introduction

Since my childhood I was always fascinated with the idea of hidden things behind everything, or better to say, I used to imagine a mysterious side for all the things around me. I can still clearly remember that there was a dead end alley in our neighbourhood, which I thought, it was the end of our world, separating us from a completely unknown world. I was imagining that the world and its borders were like my mom's sewing patterns and thought that there was a huge pair of scissors, which separates the countries from each other. I thought that the movies we were watching were real life of other people and we were the actors of movies on other people's screens.

Borders between imaginations, memories, dreams and emotions, and our being as a body, as a self, are blurred. You think you see them, but you cannot see them with your eyes, you know they exist, but you cannot catch them in your hands, you feel that they are part of you, but you do not know what are the borders that define 'you'.

Vinciane Despret¹, in her essay "The Body We Care For: Figures of Anthro-po-zoo-genesis", discusses these boundaries by referring to William James²:

"First, concerning the body itself, James reminds us of its peculiarity: it resides in a strange ambiguous sphere of being; our body belongs *sometimes* to the world of objects, to the world out there, it belongs *sometimes* to the world of subjects, the world inside. In some cases, the body is the object to know; in others, it comes to be the knowing subject; sometimes part of nature, of the objective world, sometimes linked to the mind and to subjective events. James's theory of emotions discloses the same kind of ambiguity. According to James, emotional experience belongs to that strange sphere of experiences where neither world, nor body, nor consciousness can be clearly separated, distributed" [1].

"And as to Sartre's question 'Where is the mind?', James would answer that the mind is exactly where it should be, in the skin, in the breath, in all these 'small corners of physical nature our bodies occupy' [2]. And to the social theoretician's question 'Where is the world?' he would answer: the

¹ Vinciane Despret, Belgian Philosopher of science, Associate Professor at the University

² William James (1842-1910), American philosopher and psychologist.

world is at the same place, exactly, and emotion arises at the intersection of the process. Maybe he would even go as far as to say that emotion *makes* the intersection of the process, and it makes it last. ‘Our body itself’, he writes, ‘is the palmary instance of the ambiguous. Sometimes I treat my body purely as a part of outer nature. Sometimes, again, I think of it as “mine”, I sort it with the ‘me’, and then certain local changes and determinations in it pass for spiritual happenings’ [2]. Ambiguous experiences, ambiguous bodies, experiences making bodies and bodies making experiences; signs that wander, hesitate to fix themselves: we produce emotion, and it produces us. The inner world is outside, the outer world passes inside, sometimes in the guise of wine that makes us joyous, or maybe we should also say, in the form of a wine that our body makes joyous. This is an experience of ‘making available’ that is described here, an experience by which both the body and what affects it produce each other. Each of the events (wine, thoughts, vessels, jests) creates an occasion for the others: should we say that the wine made us happy or that we made the wine joyous? Each one authorizes the others and is authorized by the others. ‘The world disposes us to feel, and our body makes the world available. Our feelings dispose our bodies, our bodies dispose our feelings’ [1].

My Master thesis is an attempt to address my questions about emotions by telling a story in form of a graphic installation. From this perspective, it is an artistic research that tries to explore the origins of emotions. I started this work as I lost a beloved person, which made me think about three different but interrelated subjects:

1. Emotions; what are they and where do they come from?
2. Memories and feelings; the feelings that we remember and the way we feel about our memories.
3. Forgetting; how do we manage to forget/ignore our emotions? And shall we necessarily do this?

The story explores these questions, finds some answers and also some new questions. Some of these explorations may look less relevant compared to the others, but they all take a role in the story; a story that I tried to tell with pictures rather than words, to explore the potential of visual communication in addressing such a delicate matter. Thus, the outcome is a visual narrative about emotions and all.

In the beginning my questions were all around death, one of the most undeniable facts of our life. A fact, which has a fictional face, any time it appears to us. My questions were deeply personal ones due to my difficult loss experience. But during the study I came to the idea that my position toward this difficulty is itself worth investigating. Therefore, the direction of the study changed a little toward our reactions and the positions we take, while still exploring and questioning the death itself.

When you face an emotionally difficult situation, you react by deciding, consciously or unconsciously, how much you shall involve. Anytime you need to decide, part of you desires to engage in emotions more and more, deeper and deeper, while the other part is willing to forget, to get rid of the unbearable load of memories. If you choose the emotions, they get huge, like a huge monster always accompanying you. But to be able to continue living, to be able to get back to work, you should choose another strategy. You would not survive like this in our modern society. That is when the other part of you awakes and makes a different decision. It decides to forget.

But is there any way to live other than neglecting or forgetting these. We are unconsciously trying all the time with different means to forget, to ignore our feelings, our emotions. But how does it happen in our brain? Where do our emotions go when we ignore them? They must exist somewhere else. Given the background, I played around with such questions about our emotions by telling a visual narrative, which I call it “a long goodbye”. The story will be presented in form of a visual narrative on the wall; including my drawings, photos, and limited texts.

2. Background

As a background study, in the following sections I briefly discuss the history behind this work, and the artists and works of art, which have inspired this project.

2.1. Chris Ware

One of the artists that has inspired me with his unique style of drawing comics is an American cartoonist Franklin Christenson Ware known as Chris Ware. He is widely known as a graphic innovator.

“Born in 1967, Ware is widely acknowledged - both within and beyond the comics scene - as a true graphic innovator. His Work is a unique combination of comic book art, writing hand-lettering and graphic design” [3].

Specifically, his special way of drawing comics and telling a story in his book ‘Jimmy Corrigan: The Smartest Kid on Earth’ [4] helped me better realize the extensive possibilities of the medium.

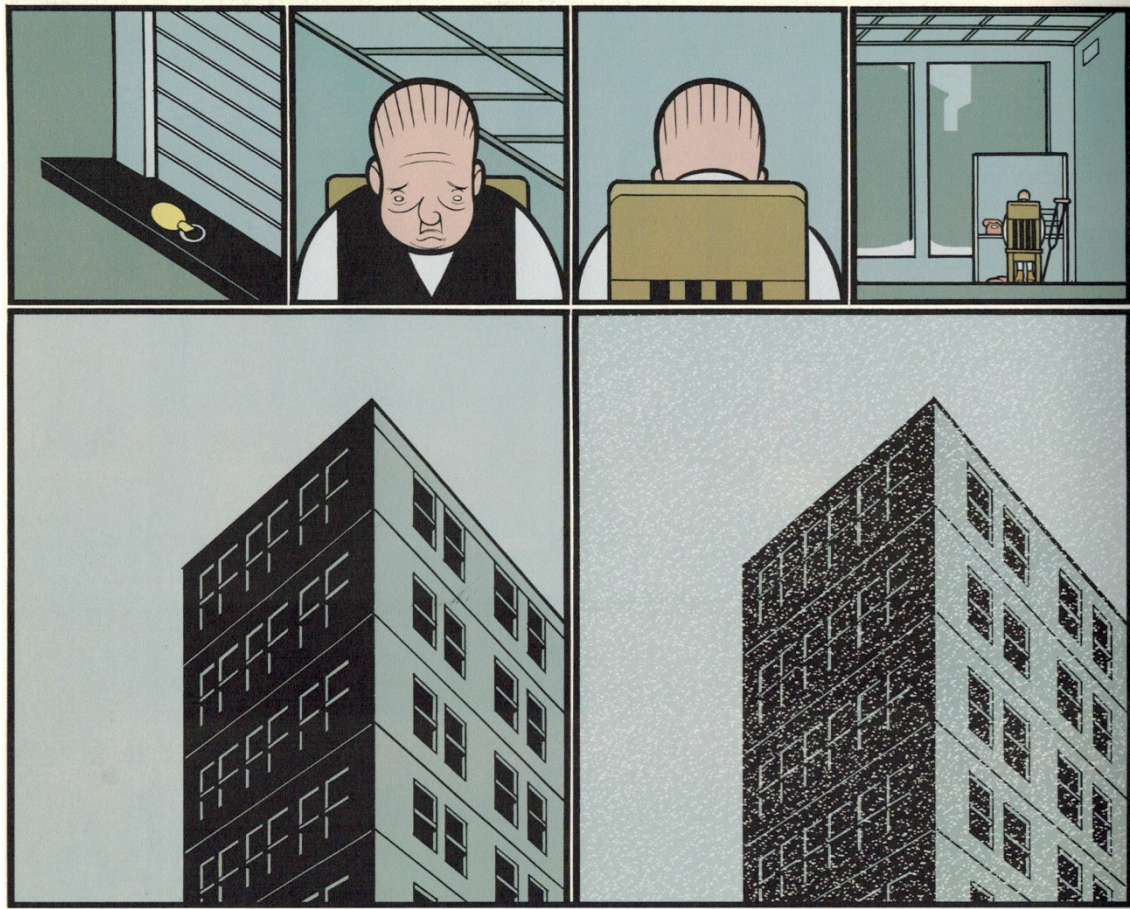


Figure 1: A page from the “Smartest kid ...” book by Chris Ware.

2.2. Winsor McCay

The famous American cartoonist Winsor McCay (1867-1934), best known for the comic strip ‘Little Nemo’ was one of the pioneers in comic and also in the field of animated films. He has influenced many artists including Chris Ware. Even though I came across ‘Little Nemo’ a little late in the course of the project, it was still a thrilling experience to go through this book, and a great inspiration to continue my work.

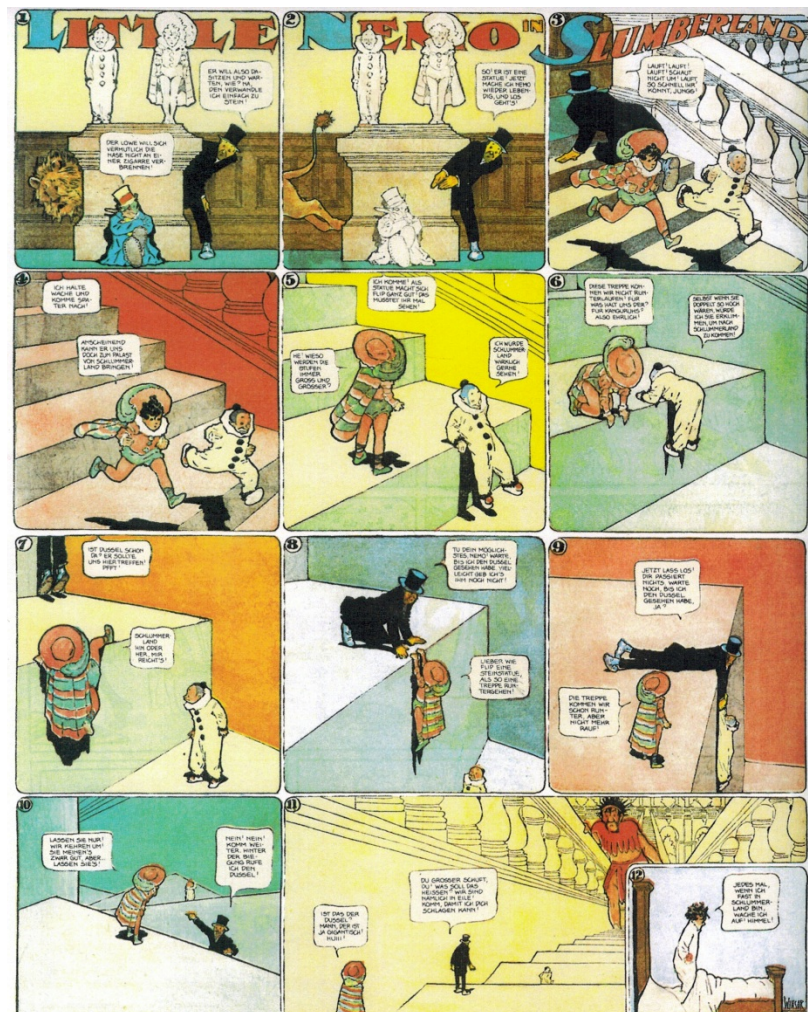


Figure 2: A page from the book “Little Nemo” by Winsor McCay [5].

2.3. Art Spiegelman

Again an American cartoonist, best known for the two-volume novel “Maus”, which explains a Holocaust survivor’s experience in the World War II in a brand new form.

Spiegelman worked also for “The New Yorker” from 1992 to 2002, as a contributing artist and the result of this period of work were astonishing covers for this magazine, which are also published in a book called “Küsse aus New York” with an introduction by Paul Auster.



Figure 3: “Run like a Lion”, Cover of “The New Yorker”, 6. March 2000 [6].

2.4. Richard McGuir

Born in 1957, in New Jersey, Richard MacGuir is a multidisciplinary artist who has produced a diverse body of work, including award-winning children's books, animated shorts, innovative toys and games, comics, and sculpture installations. McGuire's comic art has been featured in McSweeney's and on numerous covers of The New Yorker. His deeply influential short story “Here” was published in 1989 by Art Spiegelman in Raw magazine. Throughout his career, McGuire's brilliance and wit have reorganized perception to suggest larger connections between time, people and places [7]. I got to know Richard McGuir through his book “Here”, which explores new potential of the comic medium.



Figure 4: A page from the book “Here” by Richard McGuir.

3. Developing the visual narrative

In the following sections I will explain the process of developing the work; from the first idea to the final approach.

3.1. Cards

As one of the first steps in developing the project, I used a set of cards to organize my ideas. Writing down all thoughts, imagined scenes, personal interests, possible layers of story, I managed to gather all random ideas and outline the project.

Cards were used according to their color, red for themes, green for scenes and yellow for acts. Even though it took long to choose between the card, and in the final approach one can hardly recognize those ideas, this strategy helped to go in a more organized manner through the next steps.

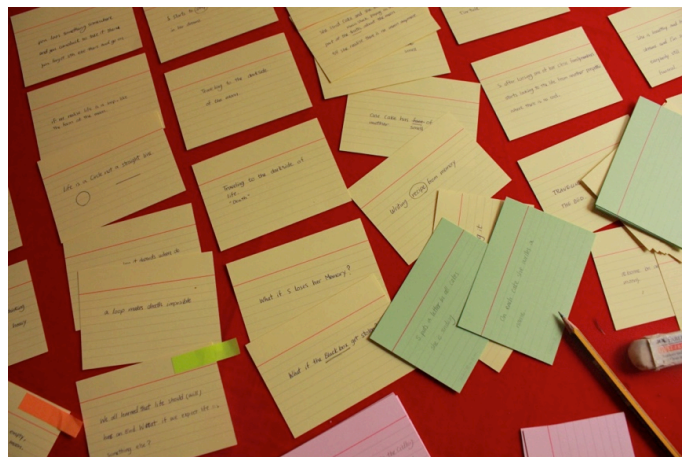


Figure 5: Cards used to organize ideas



Figure 6: Cards used to organize ideas

3.2. Storyline in a short paragraph

Focusing on the selected cards, I started to derive the main ideas of the story. I reduced them to nine ideas, which are worthwhile to be mentioned here to document the process of developing the story:

1. A woman who is a natural scientist finds out about a criminal scene in the wood in which “Death” has been killed.
2. A woman realizes that it is her shadow that is responsible for her death and tries to escape from it.
3. Three people meet in a funeral, one is dead and wants to come back to life, one is a young girl trying to commit suicide and one is a middle age woman having a big fear from her own death. They all decide to go and meet death and talk to him, but they realize that death is not a single person but a huge organization.
4. A young woman loses one of her close friends and faces great **fear of losing** and starts to take and collect everything (and/or everyone) she likes and attach them to herself (or hide them in the ground) until everywhere is full of things.
5. A young woman comes to meet her mother after a long time but she realizes that she has lost all her abilities to react and move and speak to. They both try different ways to contact each other but all fails. One night when they sleep they start to talk to each other in their dreams about all good memories they’ve had and they continue leaving in their dreams.
6. After facing a big loss ‘A’ starts to **get numb** (losing all her feelings). She asks a magician to bring her feelings back but then she feels too much! She goes back to the magician but he is dead. The new young magician suggest her to do a business with her strong feeling so she starts to make a **“Feeling Bank”** and it appears to be so many numb people out there!
7. After losing ‘B’, ‘A’ starts to get numb and loses all her feelings; she looks for her feelings everywhere and ends up finding them in the grave where ‘B’ is sleeping. ‘B’ refuses to give her feelings back and says it is boring down there and it is fun to have something to play with. ‘A’ and ‘B’ start fighting with each other and ‘A’ falls down in

the grave. She finds it much nicer down there and they live happily ever after.

8. A young woman who has lost an important person faces a big **fear of losing**. She hears from a friend that there is a tree somewhere that you can hang the list of people and things that you do not want to lose and they will be safe forever. She makes a list and goes all the long way up to there and hangs it. When she comes back she realizes that she has forgotten to put something important on the list. She goes all the way back and sees that instead of the tree, a huge Industry has grown up from the ground and her list is hanging on a board there under the title of “Lost and Found”.
9. Three persons face difficulty with their feelings; one is in coma, one leaves a normal life but realising that she does not feel anything, the last two persons coming to the idea of exchanging feelings with each other and after meeting some more blue and red people on the street they realise that more people have the same problem so they decide to build a “FEELING BANK”.

3.3. Choosing one idea

Even though all nine ideas had some common themes, I decided to continue the work extending one of the ideas at this stage. My favourites were number 9, 4 and 1. I selected number 9, which had more potential for what I wanted to say.

3.4. Developing the idea

Rewriting the storyline was the next step, which helped to develop the story. In this process a number of themes have been added to the story and some ones were removed. I mostly added themes that I liked in the other storylines, like a character who had fear of losing things in storyline number 4. I wanted to bring her back in the story, as it could illustrate an important aspect of story for me, or the figure of death in the storyline 1 and the possibility of killing death. At the end of this stage there was no sign of the “Feeling Bank“ anymore as the story almost evolved into another story.

3.5. Writing down the scenes

I started to write scenes according to the final storyline. During this process it got clear to me that only writing down the scenes was not the way I liked to develop the story. Therefore, parallel to writing the scenes, I started to draw them in my sketchbook that I will explain later. In this section I put the written scenes, which are easy to recognize in the drawings as well. At that time there were three characters in the story. I wrote the scenes in different colors for each character: Purple for Character 'C' whose mom is in coma, Green for 'L' who has fear of losing, and Blue for 'N' who can not feel anything. Below are the written scenes at this stage:

- 'C' stands in her mother's room, with a bed in the center, a chair on the left side of the bed and a table on the right. A window opens to the garden and we can see a fig tree and hear a crow singing. C's mom is lying on the bed. She is gazing at some unknown point.
- 'C' enters to the room time to time to check if her mom is turning her eyes to her. She calls her clear and loud. One of these times her mom turns her eyes to her and raises her eyebrow. 'C' shouts happily, hugs and kisses her with tears in her eyes.
- 'L' is standing in her mother's room, but she is not lying on the bed anymore. It snows outside. We hear a crow singing. After a while she goes and sits on the chair beside the bed.
- A foggy day in February, inside the swimming pool. Lights are on. 'L' is crying while swimming in the pool. Her swimming glasses gets full of her tears. Her view gets blurry. She swims as fast as she can till she can hardly breathe.
- In a Graveyard. It snows. 'N' is standing in a funeral. Wearing a black T-shirt and jeans, she is standing among sad people who are crying. She does not show any feelings.
- A dream. 'C' sees herself standing in her mother's room. Her Mom stands up and calls her. She says: "Why are you sad, let's go for a walk". They go to the garden and sit under the fig tree. They talk about the tree, remembering how small it was when they transport it from their old house in a vase and how they planted it in their new yard. She wakes up, finds herself sitting beside her mother's bed holding her hand.

- Night in the Room. 'C' connects wires to her mom's head and talks softly to her while connecting wires. 'C' sings for her and takes her hand, the brainwaves on the monitor are moving.
- Outside, a cold winter day. As 'L' wants to get out of a tram, one of her gloves falls down. The tram leaves and she crosses the street. The glove is on the ground, covered with snow.
- Outside, a cold winter day. 'L' is looking in her bag for something. We see her on a train seat. She turns back and watches the train leaving.
- 'L' talks with 'C' who is a psychologist and says that she is struggling with the fear of losing. She explains her recent dreams: "I enter a room where everybody wears black. I ask my sister what has happened. She refuses to answer. I continue asking people, but no clear answer. I just feel that I have lost somebody".
- A friend of 'N' asks her if she is depressed. But she says no, she does not simply feel anything.
- Under the shower, 'N' looks in the mirror and sees her frozen heart.
- In the Cinema. N is laughing loud among the people with a smile on their faces.
- 'L' is writing. She stops writing and looks at the pen in her hand. She takes a glue and sticks the pen to her finger.
- 'L' is getting ready to go out. While wearing her hat she stops and goes to the other room, takes a rope and attaches the hat to her coat, her coat to her jacket and her Jacket to her gloves.

3.6. Drawing the scenes

As mentioned before, drawing the scenes was the better and faster solution for me to develop the story. Ideas and associated scenes were evolved much more smoothly. Figure 7 illustrates examples of these drawings. I also used different colours for the scenes according to the characters.



Figure 7: A sample of scene drawings

3.7. Writing the structure for the story

Parallel to writing and drawing the scenes, I started to write/draw a structure for the story. It made it more clear, what is going to be told and where it is going to be told. Toward this end, I removed the unnecessary scenes or thoughts to be able to derive a structure that covers the relevant ideas and scenes. It also affected the storyline. For example, I reduced the characters to two and tried to avoid the load of sentimentality recognizable in some written scenes. Here is the structure of the story at this stage as a sequence of main chapters:

1. Death/Sadness;
2. Gathering things that she has memories with (Character 1 looks like a big ball);
3. Losing her feelings during the process of ignoring her sadness (Character 2 gets blue);
4. Character 1 and Character 2 meet accidentally in a Park and through a discussion they realize that if there were no death, they would not face all these problems. So, they decide to destroy the death.
5. Fighting with death and killing him;
6. Digging a hole to bury death, getting stuck in it and fighting for life. Character 1 decides to leave her load of memories there and their color changes while trying to save themselves.

7. Character 1 and 2 get out of the hole as one person, with the help of death standing outside the hole taking her hand.

3.8. Final booklet

The new structure and the selected scenes were put together in form of a new storyboard booklet.



Figure 8: The storyboard booklet based on the new structure

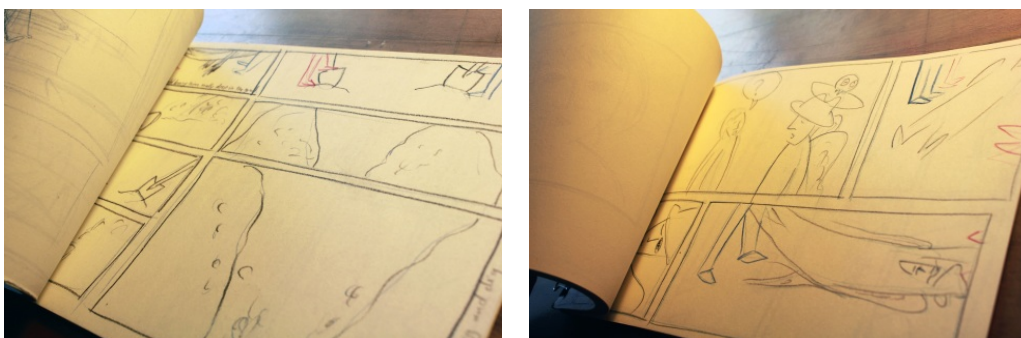


Figure 9: The storyboard booklet based on the new structure

3.9. Choosing the format

In Summer 2012, we had a project within Art & Science program called “Here and There”, which gave me the opportunity to explore the possibilities of comic strip as a medium.

The task was to explore the boundaries between different research disciplines and our observations as an artist. We were supposed to find a way to show the result of this investigation in form of an artwork in Essence 12. I decided to draw my observations and add some imaginary scenes to them. The final work was a visual narrative, based on real but also fictional observations. What I presented at that time, was three pages of a visual narration on three sides of the boxes, as each student had one or two boxes to present the artworks in (Figure 10).

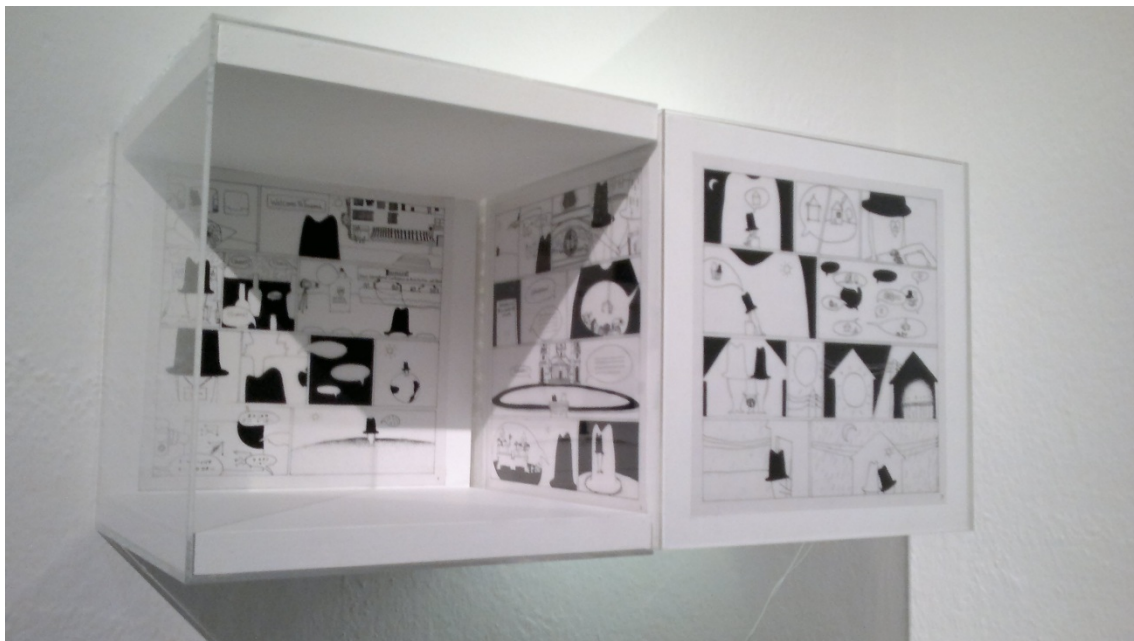


Figure 10: Here and There, Essence 2012.

What I took away from this experience was that the silent nature of this format establishes an intimate relation with the audience, as they have the freedom of following the story at their own pace and go back and forth as they wish. This is something that is not offered for example by an animation or a video art. Based on this experience, I came up with the idea of representing my final project in form of a comic strip.

3.10. Pin board I

What I did not recognize in Essence 12 project was that presenting the whole story in one frame, that is, drawing all its pieces on the wall, gives the great possibility of having an overview on the story, with all the branches and connections. To highlight this characteristic, I started to see the work as a pin

board, on which different layers of the narrative connect to each other. I realized this as I was studying works of different comic artists and specially an American cartoonist, Franklin Chris Ware known as Chris Ware.

“Along with Daniel Clowes, Robert Crumb and the Hernandez brothers, Ware is luminary among cartoonists of the so-called underground, adult, alternative or art persuasion. His irregular comic pamphlet, *The Acme Novelty Library*, is a smash hit by the subculture’s standards, selling an average of 20000 copies per quasi annual issue and earning him every award a cartoonist can win. In 2000, Pantheon Book collected his 380-page *Acme* serial, “Jimmy Corrigan, The Smartest Kid on Earth”, and re-branded it not as the comic book it always was, but under the shrewd new cubic of graphic novel” [3].

In the so-called graphic novel “Jimmy Corrigan, The Smartest Kid on Earth” [4] the book cover, which can be taken out and unfolded, illustrates the essence of the whole novel in one frame (Figure 11). To me, it somewhat resembled the way scientist try to visualize their large streams of data to get an overview of them.

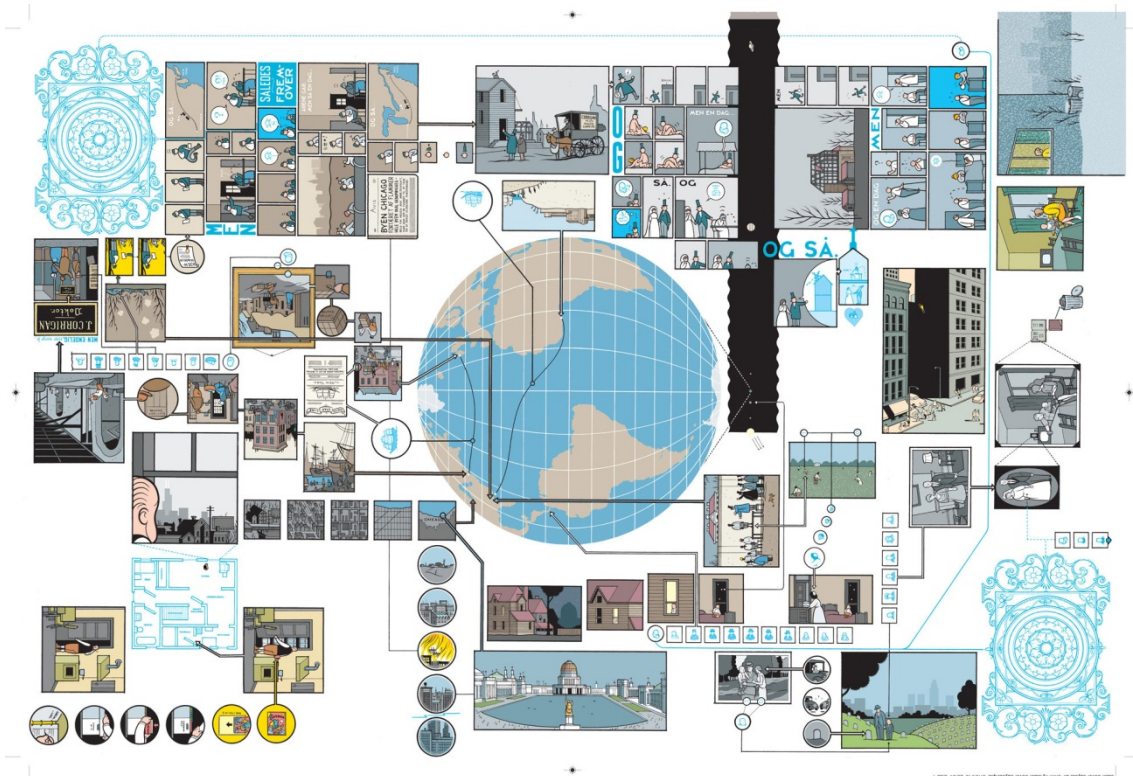


Figure 11: ‘The smartest kid ...’ book cover

Realizing this side of the work, the next step for me was to prepare a pin board of the story on the wall. As it can be seen in Figure 12, initially the pin board just attached the scenes one after another and followed the life of two characters in two parallel lines.

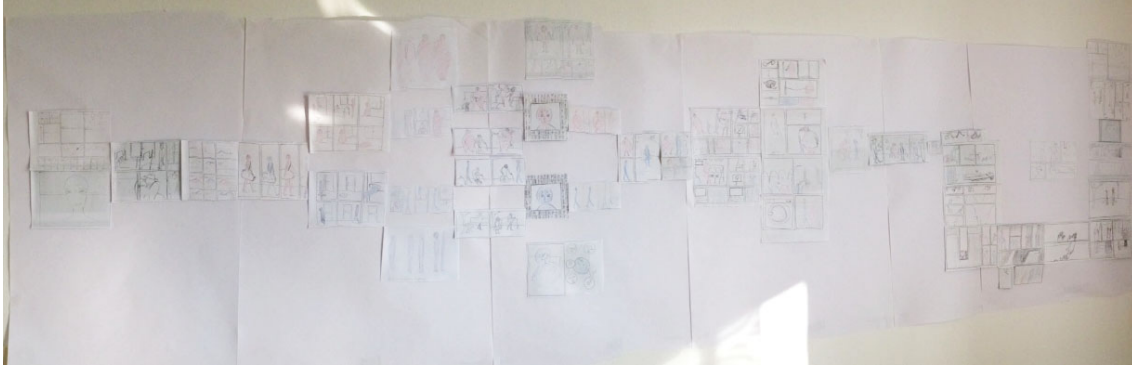


Figure 12: The first pin board built to develop the visual narrative

3.11. Pin board II

The first board was still limited to the rectangle frame of pages that I drew. In the next step, I pulled the scenes apart and thought of new possible structures. This effort, that is, cutting out and redrawing the scenes, putting them in a new order and thinking of other possible ways to imply what I had in mind enriched the narrative. It was at this point that I realized that my previous projects in Art&Science program were thematically very close to what I was dealing with project and they could form a number of new layers in the project (See Chapter 4). They easily found their place in the narrative.

This draft of drawings was a great playful chance of going from one layer of the story to the other and at the same time filling out the empty spaces in the storyline and finding solution for them, where it got unclear or where it was telling too much. Actually after testing different forms and ideas of finishing the story it was here on this board that I found my favourite ending. This was a result of having a look on both parallel lines of the story and thinking of the occasions that one storyline can affect the other.

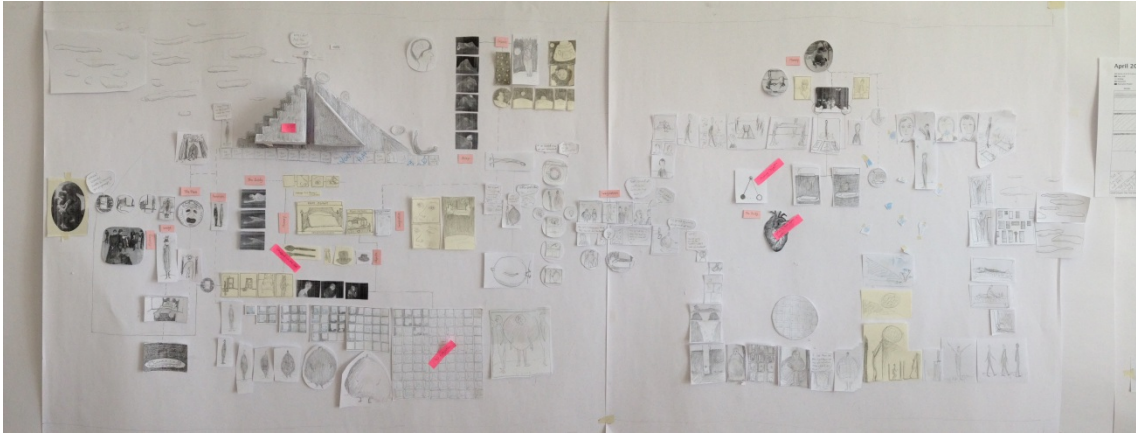


Figure 13: The second pin board built to develop the visual narrative



Figure 14: The second pin board built to develop the visual narrative

3.12. Pin board III

Using the last pin board as a basis to decide about details of the story, I started to draw the frames on paper to be able to present the final work as a pin board. The illustrations and the material I chose will be explained more in the following chapter. What I am going to explain here is the structure, which took so long to become what it is now; a graphic, a structure in accordance with the narrative.

We can see the importance of the visual structure of narration for Chris Ware in Daniel Raeburn's quotation from him:

“The moments are inert, lying there on the page in the same way that sheet music lies on the printed page. In music you breathe life into the composition by playing it. In comics you make the strip come alive by reading it, by experiencing it beat by beat as you would playing music. So that’s one way to aesthetically experience comics. Another way is to pull back and consider the composition all at once, as you would the facade of a building. You can look at a comic as you would look at a structure that you could turn around in your mind and see all sides of it at once” [4].

With regard to the structure of the comic language, somewhere else in the book he cites again from Ware:

“When I was younger I was always trying to find ways of working that came close to the feeling that I was aiming for. ‘Gasoline Alley’ changed a lot of my thinking about comics. It made me realise that the mood of a comic strip did not have to come from the drawing or the words. You got the mood not from looking at the strip, or from reading the words, but from the act of reading it. The emotion came from the way the story itself was structured.

The gutters between panels mark these divisions and give comics what comedians call timing, actors call beats and musicians call rhythm. We can almost feel these silent beats as our eyes alight on panel after panel and read the character’s body language” [4].

As mentioned above, in the course of the project I realized the importance of the structure to a comic strip. I made lots of sketches, but the one closest to the story is as simple as what illustrated in the figure below.

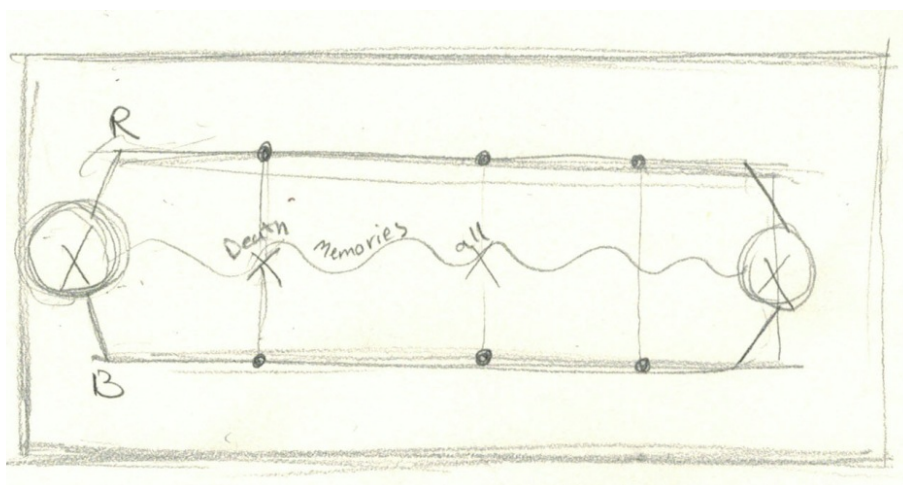


Figure 15: A simple sketch of the narrative structure

Later on, after I finished the illustrations I got back to this structure and finalized it, which looks like the Figure below. The informative lines and colours used in this structure will be explained in more in the next chapter.

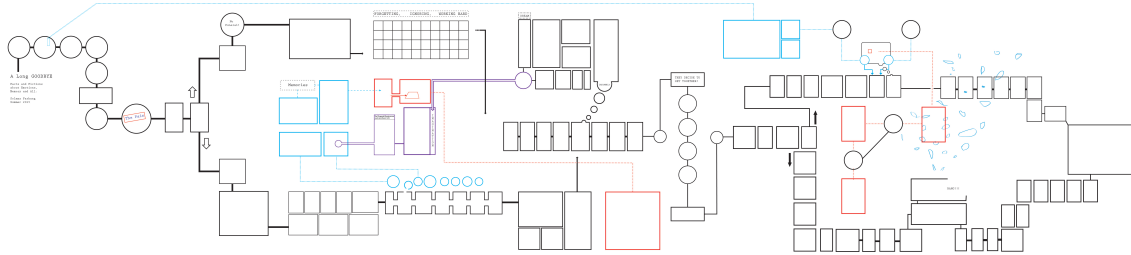


Figure 16: Final structure of the visual narrative

3.13. Final decisions

From the beginning of the project, it was important to me to present the narrative in a large format that allows the audience to walk through the story and follow it. The final long rectangular format also corresponds to the title of the story (A long goodbye).

Another aspect of comic strip that I liked was the fact that using this medium the story can be followed with very few words. You can tell a story in total silence. I tried to intensify this characteristic by using as less as words as I could.

In addition, as the final visual narrative came out of different pin boards, I wanted the final work to look like a pin board as well. So, I decided to print the lines separately (Figure 16) and fix them on the wall, so that I can pin illustration and images one by one on this structural layer on the wall. Figure 17 illustrates a snapshot of the final model of the visual narrative.

4. Layers of the work

4.1. Illustrations (comic strip)

Pen made illustrations dominate the area of this visual narrative. To form my personal style I had conducted a number of tests within previous projects such as *Here and There* (see Section 3.9). This time, I also went over works of artists such as Windsor McCay (*Little Nemo in Slumberland*), Art Spiegelman (*Maus: A Survivor's Tale*), Chris Ware (*Jimmy Corrigan: The Smartest Kid on Earth*) to learn from these experience and tune my style. What I did not want was the cinematic look. I did not want to ruin the silence that this medium implies and slow effect that it is capable of. Figures below show examples of illustration used in the visual narrative.



Figure 18: An example of illustrations for the narrative



Figure 19: An example of illustrations for the narrative

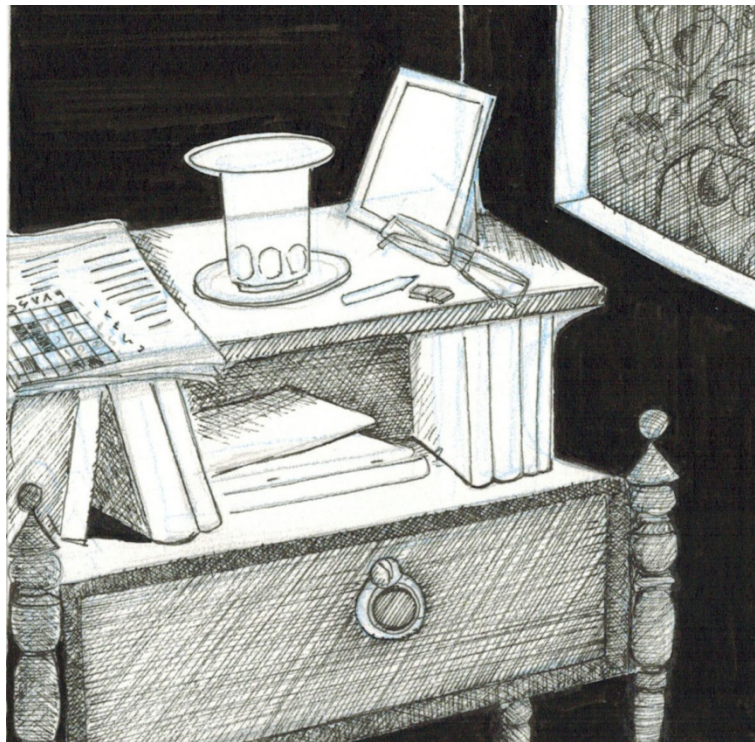


Figure 20: An example of illustrations for the narrative

4.2. Thermography

Perception is confined to the senses, which forms a great part of human beliefs. However, environment is not just what can be observed. For instance, the thermal environment cannot be directly observed, because our eyes are just sensitive to a small part of electromagnetic spectrum.

Fascinated with the idea of exploring this hidden environment, I produced a collection of thermo-graphic photos within a previous project, trying to illustrate some hidden part of the human life. I borrowed a number of photos from that project to form a new layer in the current narrative. Four sets of these infrared images have been used at four places in the story. One set illustrates the memory of a warm body, which has left traces in a coat (Figure 21 and Figure 22). Two photos show the presence and absence of a person lying on a bed (Figure 23 and Figure 24), again with traces of the absent person. Another set, which illustrates the departure of a person (Figure 25 to Figure 27), has been positioned next to the main character of the story, when he does not enter a room, which is full of memories. The other set assists to better depict the character when he suffers from insomnia (Figure 30 and Figure 31).

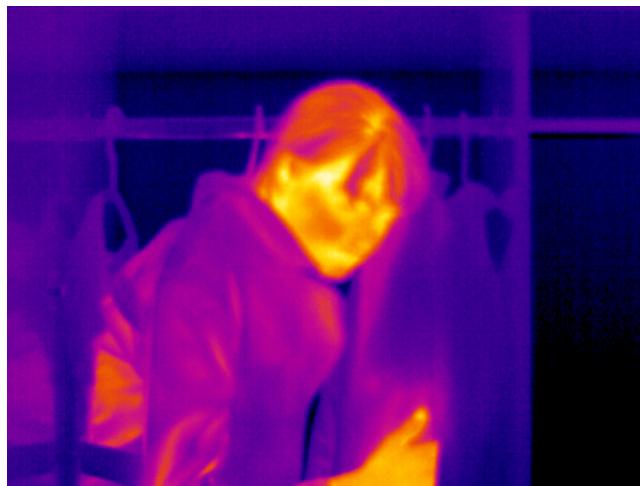


Figure 21: A thermographic photo used in the narrative

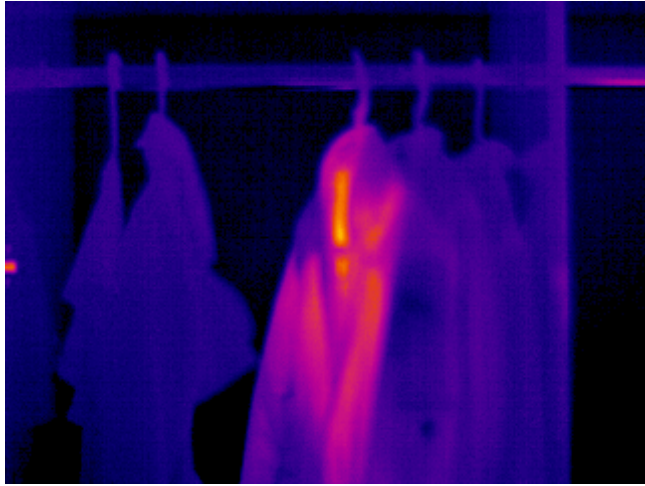


Figure 22: A thermographic photo used in the narrative

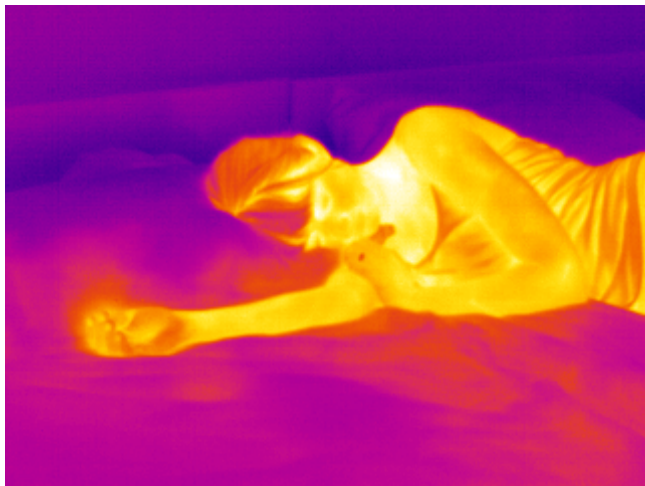


Figure 23: A thermographic photo used in the narrative

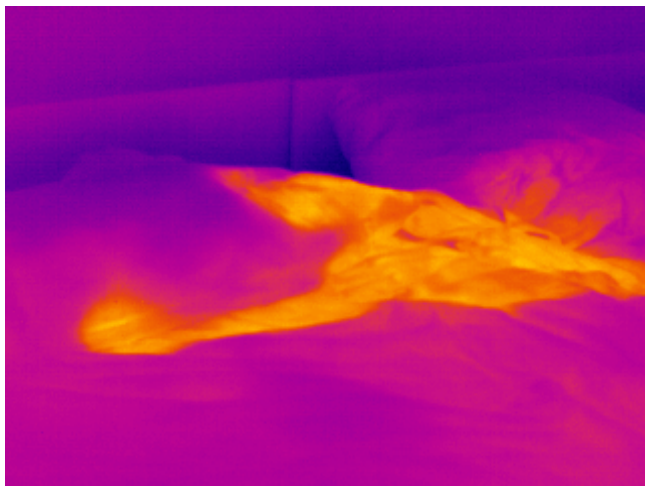


Figure 24: A thermographic photo used in the narrative



Figure 25: Infrared photo – Leaving the room – First piece

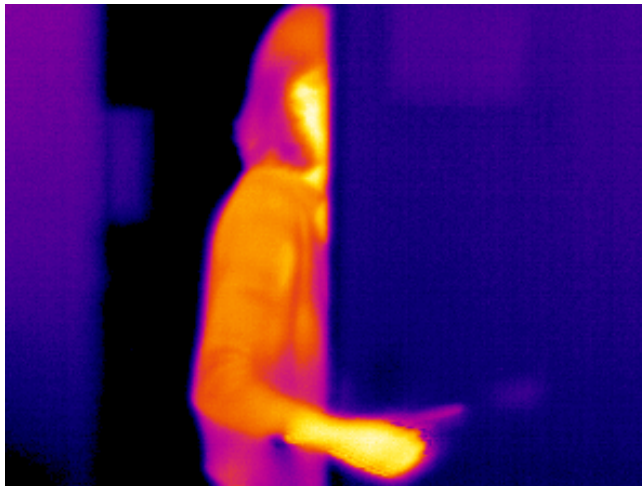


Figure 26: Infrared photo – Leaving the room – Second piece

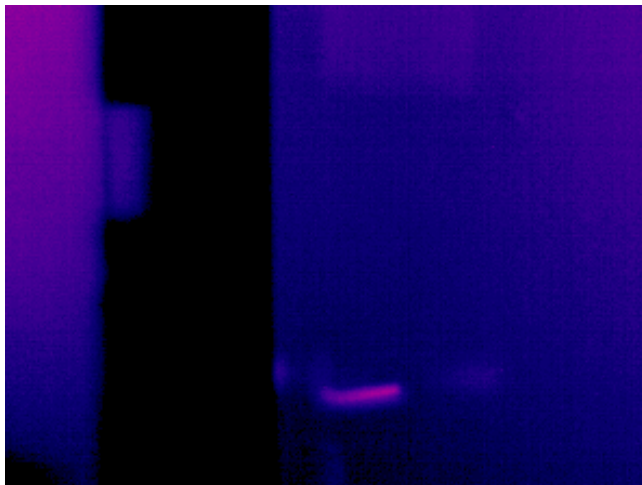


Figure 27: Infrared photo – Leaving the room – Third piece

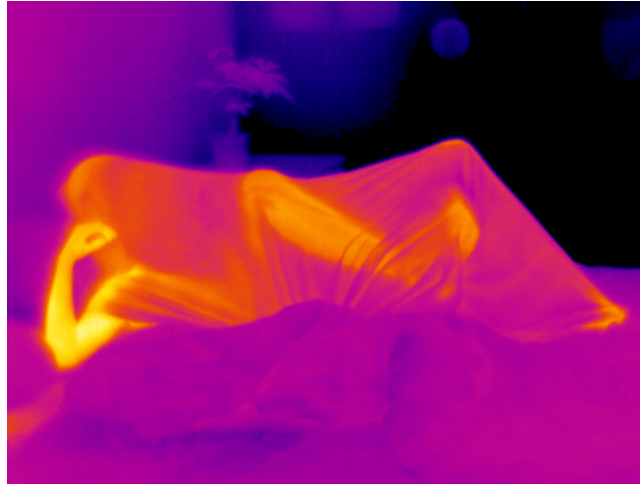


Figure 28: Infrared photo – Insomnia – First piece

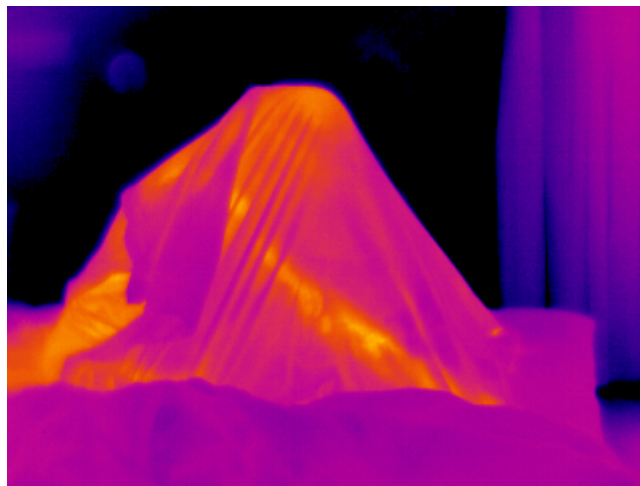


Figure 29: Infrared photo – Insomnia – Second piece

4.3. Self-portrait

Spending some days at the Limnology Department at the Fish Ecology Group, and observing their experiments, I tried to work with materials and tools at hand (fish larvae, test glass, Alizarin red). Being there and working in the laboratory made me increasingly concerned with the meaning behind the strange feeling of me being there as an “artist”. This led me to the idea of taking some self-portrait in the lab. I employed two images from this project to illustrate the character’s struggles with life and death, when he spend some time in the graveyard.



Figure 30: A self-portraits used in the narrative – With open eyes



Figure 31: A self-portraits used in the narrative – With closed eyes

4.4. Works of other artists

At few places in the narrative, works of other artists have been used. The well-known painting “Death in the Sickroom” (1893), from Edvard Munch, appears early in the story, when one side of the character starts his own way of dealing with the loss. The frontispiece of the 1659 edition of ‘Der Fliegende Wandersmann nach dem Mond’ has also been associated with one of the books in the bookshelf that appears in the character’s memories. The theme of ‘travelling to the moon’ appears once more in the story in a dream, where a scene from the French silent movie ‘Le Voyage dans la Lune’ by Georges Méliès (1902) has been shown.

4.5. Guidelines

The guidelines mainly serve the visual narrative to be better followed. They also form connections between pieces of the narrative, which goes beyond telling a straightforward story. Examples of this sort of connections are links to the character’s dreams and memories, and to the stories associated with objects around the character, that interrupt the line of events, and allow the audience to choose different ways in following the story.

5. Conclusion

The present written component of Master Thesis tried to explain the background, developments process, and the components of a visual narrative called “A long goodbye: Facts and Fictions about Emotions, Memory and All”.

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