

CLAUDIA PEILL *Capriccio*. 2018

For the *Capriccio* exhibition, I chose to work on the figure of Mary Slöör, the wife of Akseli Gallen-Kallela, who was so influential in the life and works of the famous artist. She is constantly present in the work of Gallen-Kallela and in many his portraits. The same title *Capriccio* is in honour of Mary herself, who loved music and was a good pianist. *Capriccio*, in the musical field, is indeed a type of musical composition characterized by a certain freedom of realization.

I collected old photos of Mary Gallén and I interpreted them in my research on the combination of photography and painting. Next to a part where the image is most visible, there is another part where the image vanishes and the colour is almost monochromatic, and it is the place intended for thought and imagination. The mute portion is the part where the meaning of the work is preserved, and the silence contained therein is instead an echo of the work.

Since I was struck by the enormous quantity of objects belonging to Mary in the collections of the museum, I wanted to choose some to work with them. Many objects reveal much of the life of this beautiful and charming woman, such her hair clips, a small doll, (*Bambolina*) a key ring, small bottles (*Chiavi* and *Bocchette*) and many other items of everyday life. I was also fascinated by the large number of Mary's written notes, many of which relate to the music lessons that she gave to her students.

In addition to the paintings, some of them titled *Mary from Mary*, I also present other works on paper in which the duality of image and monochrome is always represented by the use of a photographic element and instead of acrylic colour I chose graphite or wax crayon. The aim is always to involve the viewer and create feedback in the viewing of the work, in which the viewer becomes an accomplice and, going on to join different parties, becomes an author himself.