

The background of the image is a large, abstract black ink splatter on a white surface. The splatter is irregular and textured, with various shades of black and grey. It has a central dark mass with lighter, more diffuse edges. There are several smaller droplets and splatters scattered around the main mass, particularly towards the bottom and right sides. The overall effect is one of raw, expressive energy.

LAURA
VERTE

stsenograaf

EESTI KUNSTIAKADEEMIA
VABADE KUNSTIDE TEADUSKOND / FACULTY OF FINE ARTS
STSENOGRAAFIA BA / SCENOGRAPHY BA

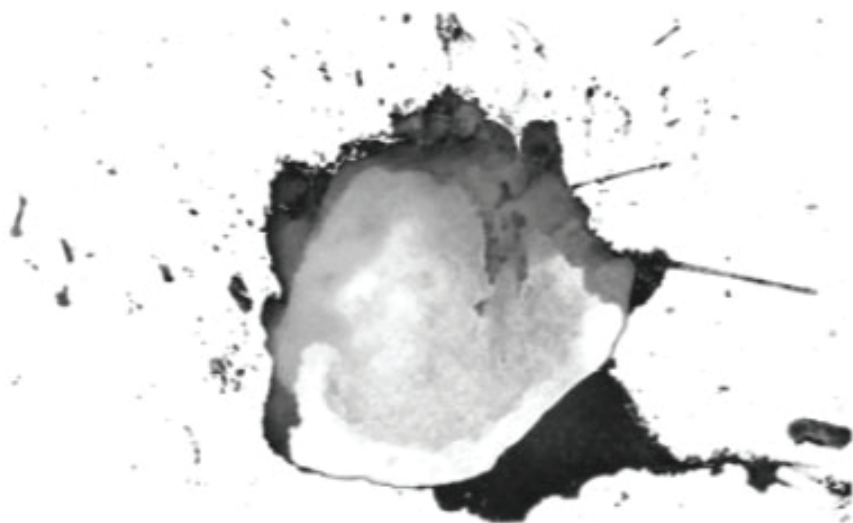
PORTFOLIO

LAURA VERTE

2010–2015



EESTI
KUNSTIAKADEEMIA



4
6
8
10
14
18
20
22
26
32
36
38
40
42
48

LÜHIBIOGRAAFIA / BIOGRAPHY

CURRICULUM VITAE

KUNSTIKUPOSITSIOON / ARTIST'S STATEMENT

"GALANTSSED INDIALASED" / "LES INDES GALANTES"

"PREILI JULIE" / "MISS JULIE"

"TUULTE PÖÖRISES" / "IN THE WHIRLWIND"

"7 SURMAVAT LUIKE" / "7 DEADLY SWANS"

"DORIAN GRAY PORTREE" / "THE PICTURE OF DORIAN GRAY"

"TORM" / "THE TEMPEST"

"ARVАНNE АКАДЕЕМIALE" / "A REPORT TO AN ACADEMY"

"LÄHEB NII PIMEDAKS" / "IT IS GETTING SO DARK"

"SINILIND" / "THE BLUEBIRD"

"KONTAKT" / "CONTACT"

MAALID / PAINTINGS

JOONISTUSED / DRAWINGS

LÜHIBIOGRAAFIA

Laura Verte (sünd. 1990) on stsenograaf, kelle põhiliseks huviobjektiks on kostüümikujundus. Kostüümikunstis taas- ja uuskasutuse kasutamine, läbi selle materjalide uudne kasutusviis ja põnevate lõigete leiutamine on tema jaoks peamised töövahendid. Ta õpib Eesti Kunstiakadeemias stsenograafiat ning on sealsete õpingute vahepeal omandanud rätsepa eriala Tallinna Tööstushariduskeskuses. Tema loomingus on teda suuresti mõjutanud nii rätsepaharidus kui ka muusikaline keskharidus, mistõttu on ta teinud mitmeid kujundusi muusikalavastustele. Hetkel elab ja töötab ta Tallinnas.

BIOGRAPHY

Laura Verte (born in 1990) is a scenographer whose main object of interest is costume design. The main principles of her work are: to exploit every possible reused and recycled material in the costume art, to find a new life for these materials and to invent new exciting patterns. Laura is studying scenography at the Estonian Academy of Arts, in the meantime acquired the specialty of a tailor in the Tallinn Industrial Education Centre. Her works have been greatly influenced by the sartorial education as well as by the musical education, which is one of the reasons why she has made a number of designs for the musical stagings. Laura Verte is currently living and working in Tallinn.

CURRICULUM

Laura Verte
Sündinud 1990 Tallinnas
Elab ja töötab Tallinnas
Laura.verte@artun.ee
www.lauraverte.wix.com/portfolio

Haridus

2015 Eesti Kunstiakadeemia, vabade kunstide teaduskond, stsenograafia BA
2013 Tallinna Tööstushariduskeskus, rätsep
2009 Tallinna Muusikakeskkool

Rühmanäitused

2015 (tulemas) F. Kafka "Aruanne Akadeemiale". Kafka maja, Praha. (Koos stsenograafia osakonnaga)
2014 W. Shakespeare "Torm". Kohalavastus. Kunstnikud: A. Konksi, G. Mägi, G-K Samm, K. Tungal, L. Verte.

Erialane töökogemus

2015 Jazzkaar, KAFO; KAFO Lounge'i kunstnik
2014 - Tallinna Kanutiaia Noortemaja; butafooria õpetaja
2014 Lühifilm „Dorian Gray portree“ ; kunstnikud: A. Konksi, G. Mägi, L. Verte
2014 Kohvik Maiasmokk; Jõuluakna kujundus; kunstnik
2014 Tallinna Linnateater; „Kontakt“ ; kunstnikud: A. Lindemann, L. Verte
2014 Kammerooper „It Is Getting so Dark“ ; helilooja H. Tulve, lavastaja R. Toots, dirigent V. Portsmouth, lava- ja kostüümikujundus L. Verte, valguskunstnik E. Kallas
2014 Tallinna Kanutiaia Noortemaja; „Hiire maja“ ; lavastaja A. Kask, kunstnik L. Verte
2014 Tallinna Kanutiaia Noortemaja; „Sinilind“ ; lavastaja M. Sekk, kunstnik L. Verte
2013 Tallinna Kanutiaia Noortemaja; „Väkkassi esimesed jõulud“ ; lavastaja A. Kask, kunstnik L. Verte
2013 Viimsi Suveteater ; „Kunksmoor“ ; lavastaja A. Dvinjaninov, kunstnik M. Meeru, rekvisiitor L. Verte
2012 NUKU koor ; sügiskontserdi kujundus; kunstnik
2012 V. Portsmouth; „Armastusest ja elust“; Doktorikontsert; kunstnik

Nominatsioonid

2015 Eesti Teatri Aastauhinnad 2015; Muusikaauhinna nominatsioon: Helena Tulve kammerooperi "It Is Getting So Dark" tundliku muusika- ja lavatölgenduse eest (MTÜ Nordart Group Ühing)

VITAE

Laura Verte

Born in 1990 in Tallinn

Lives and works in Tallinn

Laura.verte@artun.ee

www.lauraverte.wix.com/portfolio

Education

2015 Estonian Academy of Arts, Faculty of Fine Arts, Scenography BA

2013 Tallinn Industrial Education Centre, Tailor

2009 Tallinn Music High School

Group Exhibitions

2015 (coming) F. Kafka "Report to an Academy". Kafka's House, Prague. (With Scenography Department)

2014 W.Shakespeare "The Tempest". Site-specific performance. Scenographers: A. Konksi, G. Mägi, G-KSamm, K. Tungal, L. Verte

Work experience

2015 Jazzkaar, KAFO; KAFO Lounge; designer

2014 - Tallinn Youthhouse of Kanutiaia; butaforie teacher

2014 Short film "The Picture of Dorian Gray" ; scenographers: A. Konksi, G. Mägi, L. Verte

2014 Maiasmokk Cafe; Window display; designer

2014 Tallinn City Theatre; „Contact“ ; scenographers: A. Lindemann, L. Verte

2014 Chamber opera „It Is Getting so Dark“ ; composer H. Tulve, director R. Toots, conductor V. Portsmouth, scenographer L. Verte, lighting design E. Kallas

2014 Tallinn Youthhouse of Kanutiaia; "Mouse's House" ; director A. Kask, scenographer L. Verte

2014 Tallinn Youthhouse of Kanutiaia; "The Blue Bird" ; director M. Sekk, scenographer L. Verte

2013 Tallinn Youthhouse of Kanutiaia; "Thundercat's First Christmas" ; director A. Kask, scenographer L. Verte

2013 Summer Theatre of Viimsi; „Kunskmoor“ ; director A. Dvinjaninov, scenographer M. Meeru, property master L. Verte

2012 NUKU Choir; autumn concert; scenographer

2012 V. Portsmouth, "About Love and Life", concert; scenographer

Nominations:

2015 Estonian Theatre Prices 2015; Nomination in music category: Helena Tulve Chamberopera "It Is Getting So Dark" with its sensitive music- and stageinterpretation (MTÜ Nordart Group Ühing)

Tavaliselt peetakse stsenograafe vaid kunstnik-teostajateks, kes realiseerivad ja kujundavad lavastaja soove ja mõtteid. Kuigi see kahjuks tihtipeale ka selliseks kujuneb, siis minu soov on seda arvamust kummutada ja aina enam rõhuda stsenograafile kui kunstnik-lavastajale. Stsenograaf on inimene, keda tuleks teatris kaasata tööprotsessi juba esimestel hetkedel, keda saab usaldada rohkem kui vaid visuaali teostamisel ning kes võiks olla abiks teose lavastamisel.

Olles ise mitmekülgse tausta ja haridusega, olen ma kunstnikuna paratamatult sellest mõjutatud ja inspireeritud. Saanud keskhariduse Tallinna Muusikakeskkoolis, on see andnud tugeva aluse mõtlemaks ja tunnetamaks end lavastuskunstnikuna ka teistel paralleelidel väljaspool käegakatsutavat lavapinda. Oskus lugeda nooti, tunnetada erinevaid muusikalisi instrumente ja mõisteid ning suhestuda nii muusiku kui ka muusikaga, aitab mul kunstnikuna teha selles vallas tähelepanelikumat ja professionaalsemat tööd.

Tugeva enesemääratluse on andnud ka õpingud Tallinna Tööstushariduskeskuses rätsepa erialal. Tänu sealsele õpinguperioodile tunnen end tugevamalt mõistvat stsenograafiat laiemalt kuid samas märgates selle detailiderohkust. Rätsepaharidus on minu jaoks koondanud laia stsenograafia tööala fookuspunktiks kostüümikunsti, läbi mille saab osavalt tuua esile tegelaste sisemaailma ja loo kulgemise. Oskus mõelda tehniliselt ja detailselt kostüümis, on arendanud tehnilist mõtlemist ja läbitöötamist ka lavakujunduses üldiselt.

Tööprotsess algab tavaliselt põhjalikust teoseanalüüsist. See on adekvaatseks ja usutavaks tööks kunstnik-lavastajana ülimalt oluline. Tähtis on tunda teksti läbi ja lõhki ning teada selle valmimise põhjuseid. Lisades sellele isikliku sõnumi, saangi kooskõla, millest lähtun lavastuse kontseptsiooni alustalasid luues. Miks ma tahan

seda vaatajate ette tuua? Mida ma tahan sellega teistele öelda? Kui nendele küsimustele jäävad vastused vajaka, on puudujäägid analüüsis või üleüldises teemavalikus.

Stsenograafina huvitab mind kõige rohkem tegelaste sisemaailma uurimine ning selle lava- ja kostüümikujunduse detailides välja toomine. Peidetud vihjete ja tegelaste jaoks (ise)loomulike eluolude leidmine ja esile toomine on miski, mis tekitab huvi algupärase teksti visuaalseks loomiseks. Enese arendamiseks tuleb käia ajaga kaasas ja pidevalt juurde õppida, ka kasutatavate töömeediumite puhul.

Kavandite puhul meeldib mulle segada erinevaid tehnikaid, näiteks kostüümikavandites täiendan käsitsi joonistatud algkavandit tihtipeale digitaalse töötlusega. Kombineerides tehnikaid pooldigitaalse töö, kollaaži ja maaliga, võib saada lava- ja kostüümikavanditest eraldi kunstiteosed.

Oma erialases praktilises töös pean väga oluliseks inspiratsiooni- allikaks taas- ja uuskasutuslikke viise, materjale ning mõtlemist. Kuigi stsenograafias on tekst esmaseks lähtekohaks ja juhtnööriks, siis taas- ja uuskasutamine annab palju huvitavaid väljendusviise, -vorme ja põnevaid lahendusi, millest edasi areneda. Vanade rõivaste taaskasutamine või teistel eesmärkidel olnud esemete kasutuselevõtt nii kostüümi- kui ka lavakunstis on see, mis mind kunstnikuna paelub ja paneb vaimseid ja füüsilisi piire teatrikunstis ületama.

Edaspidises kunstnikutöös tahan veel rohkem pühenduda iseenda arendamisele ja harimisele. Oluline on õppida nägema oma ninaotsast kaugemale, näha asju erinevatest vaatepunktidest ning püüda mõelda (lava)kastist välja.



ARTIST'S STATEMENT

Usually the scenographers/stage designers are considered to be the artist-performers, who fulfill the director's wishes and thoughts only. Unfortunately it often happens that way, but my desire is to change such an attitude, and increasingly emphasise the role of a scenographer as an art director. A scenographer is the person, who should be involved in the staging process from the very first moments; the person, who can be trusted more than just in the visual context, and a person, who could be helpful in producing a play.

As an artist I am inevitably affected and inspired by my diverse educational background. The secondary education acquired at the Tallinn Music High School has given to me a broad basis to think in different categories and let the emotions free for flying through the various mental and illusive levels, outside the tangible surface of the stage. The ability to read the notes, to feel the different musical instruments and to know the specific terminology as well as to communicate with different music and musicians, helps me in my job as an artist to be more professional and attentive.

The tailor studies in the Tallinn Industrial Education Centre have given to me a strong sense of identity. Thanks to these studies I feel myself more confident in understanding the scenography more broadly and more detailed as well. The sartorial education has directed me smoothly and self-evidently towards the costume art, through which the inner world of the characters and the progression of the story can be artfully highlighted. The technical and detailed thinking in the costume design allows more elaborated approach to the stage design in general.

Usually the working process starts with the thorough analysis of a play which is very important for an adequate and reliable work. It is also important to be as familiar with the text as possible and to know its background. In creating the foundations to the conception of the play I'm trying to melt my own personal vision and message

into the work to receive an enjoyable harmony. Why do I want to bring my work in front of the audience? What is the message of my work? If I cannot answer to these questions it means that there have been certain gaps in the analysis or in the choice of the theme at all.

As a scenographer I am mainly interested in the inner world of the characters and in drawing this into the details of their costumes and into the setting in general. Bringing out the hidden hints and finding the specific living conditions for the characters raise the interest towards the visualization of the original text.

For the constant self-improvement you must move with the times and learn endlessly, including the use of the new working means. In my drafts I like to mix different techniques, for example in my costume drafts I often supplement the hand-drawn original draft with the digital processing. Combining different techniques: digital, collage, painting etc – the drafts of the stage and costume design may form a separate work of art.

In my professional practical work I consider the re-used and recycled materials and the sustainable mentality in general very inspiring. Although in scenography the text itself is the primary starting point and the main guideline, the principle of reusing gives a lot of interesting ways of expression, new forms and exciting solutions to evolve further. Reusing the vintage clothes or re-targeting the objects already used and to bind them with the costume and performing arts (is what) fascinates me as an artist and makes me overcome all the mental and physical boundaries of theatrical art. In the future I would like to devote myself to the self-development and to the education in the field of arts. It is important to learn to look beyond the tip of your nose, to see things from the different points of view and to think out of the (performing) box.

STSENOGRAAFIA

PROJEKT MAKETIS: NOBLESSNERI VALUKODA

JUHENDAJA: LILJA BLUMENFELD

2013

"Galantsed Indialased" on Jean-Philippe Rameau ooper-ballet, mis koosneb proloogist ja neljast vaatusest. Nii proloogis kui ka neljas järgnevas osas on põhiteemaks armastus, mille taustal jutustatakse lugusid erinevatest rahvustest. Fuzelier'i libreto ning Rameau muusika annab kunstnikule küllaltki vabad käed ja võimaluse lasta fantaasial paberile imelisi kostüüme maalida. Justnimelt kostüümikunstile ongi ooperi kujundus fokuseeritud. Lavakujundus muutub igas vaatuses ja on kantud konkreetset rahvast iseloomustavate korduvate kujunditega. Kuigi lava on uhke (nt. kujundab proloogi sadades meetrites rõdudelt nii-öelda alla voolav kangas), laseb see siiski uhketel ja värvikatel kostüümidel võimsas Noblessneri Valukojas särada. Kõik kostüümid on arendatud taaskasutatud materjalidest ja valmisrõivastest - nii Lamour'i mitmekümnetest pintsakuvarrukatest koosnev massiivne kleit kui ka Huasqari maskuliinne sadadest särgikraedest koosnev mantel.

SCENOGRAPHY

PROJECT IN MAQUETTE: NOBLESSNER FOUNDRY

TUTOR: LILJA BLUMENFELD

2013

'Les Indes Galantes' is an opera-ballet by Jean-Philippe Rameau consisting of a prologue and four acts. The prevailing theme through the prologue and the next following parts of the opera-ballet is love; on the basis of which the stories about different nationalities are narrated. The ballet by Rameau with the libretto by Fuzelier gives the artist a fairly free rein and the opportunity to let her/his fantasy fly when drawing these marvellous costumes. Actually it is the costume design on which the stage set is focused. In each act the set is different and carried by recurring characteristics describing a specific nation. Although the stage itself is awesome (for example: hundreds of metres of fabric flowing down from the balcony can be seen in the prologue), it still allows the fancy and colorful costumes to shine on the stage of the great Noblessner Foundry. All the costumes are advanced from recycled materials and ready-made clothes: for example Lamour's massive dress consisting of several dozens of jackets' sleeves as well as Huasqar's masculine coat consisting of hundreds of shirt collars.



VALGUSPILDID / STORYBOARD

LES INDES GALANTES
PROLOG

LAMOUR



LAMOUR
KOSTÜÜMIKAVAND KANGANÄIDISTEGA /
COSTUME DESIGN WITH FABRIC EXAMPLES
PLIATS, AKRÜÜL / PENCILS, ACRYLIC

"LES INDES GALANTES"
PROLOG
KOSTÜÜMI TEHNILINE JOONIS

LAMOUR



LAMOUR
KOSTÜÜMI TEHNILINE JOONIS /
TECHNICAL DRAWING OF COSTUME
PLIATS, UNIPIN / PENCIL, MARKER

LES INDES GALANTES /
PERUU INKAD

HUASQAR



HEESTE TRÜKÜKID
(TUGEVATES) KRAEDEST
KEEP

KÄEALJAD (KANTIDEGA)

VOODER MAJESTATUMAJ (VSKOOS)

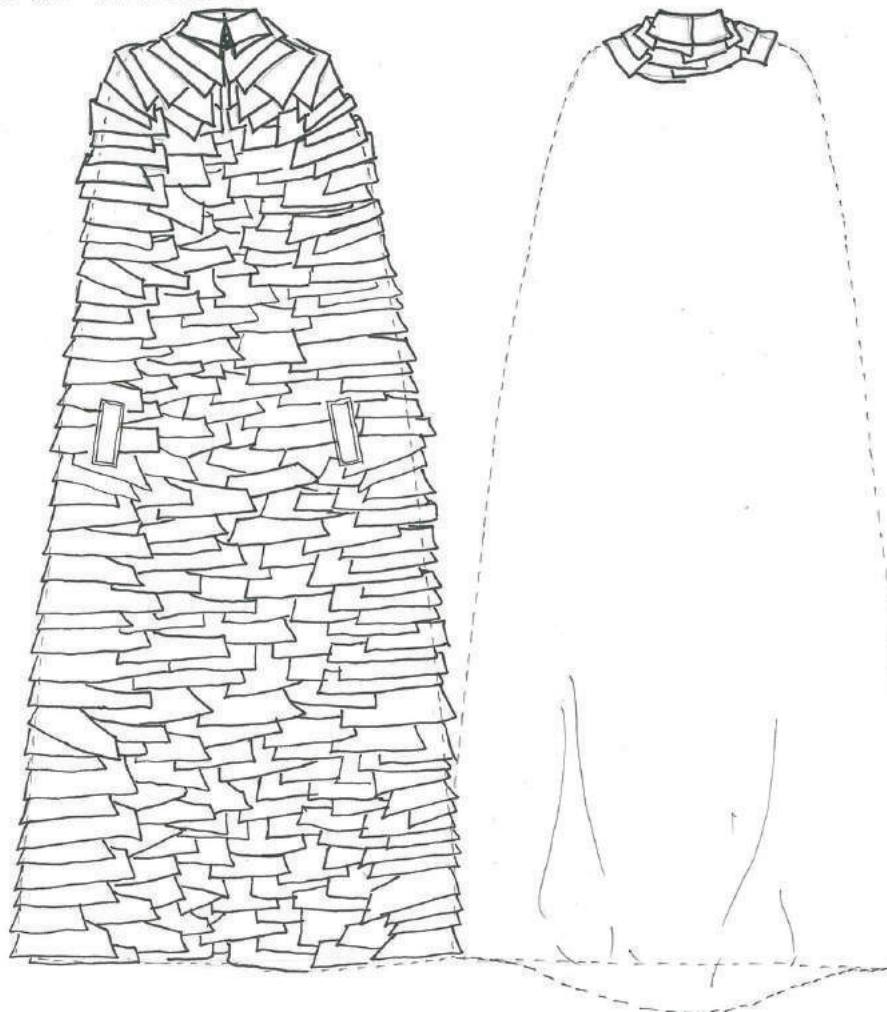


LAURA VEREE

HUASQAR
KOSTÜÜMIKAVAND KANGANÄIDISTEGA /
COSTUME DESIGN WITH FABRIC EXAMPLES
PLIATS, AKRÜÜL / PENCILS, ACRYLIC

"LES INDES GALANTES"
PERUU INKAD
KOSTÜÜMI TEHNILINE JOONIS

HUASQAR



HUASQAR
KOSTÜÜMI TEHNILINE JOONIS /
TECHNICAL DRAWING OF COSTUME
PLIATS, UNIPIN / PENCIL, MARKER

LES INDES GALANTES /
PROLOG

PELLONE



ALL TRICŠARK
(TERVE KUMISE OLMATUSE
NÕRDI, KUIPOLE VAD, ET KÕIKIL
OLETID NÕUVALDUS JA SI NÕR
KUIKEER KASUTADA SAAB)

ERINEVATIST JAKI
JA PINTSAKOTE VÄRBUKATEST
KOGEMV JAKI

VIRKDEGA PÄTSA PÜSIOID (RUNDUSED)

TAKKSAAPAD

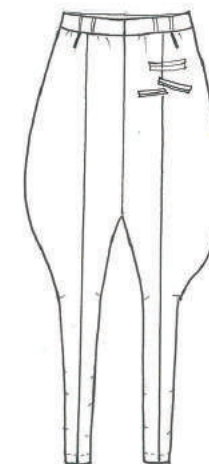
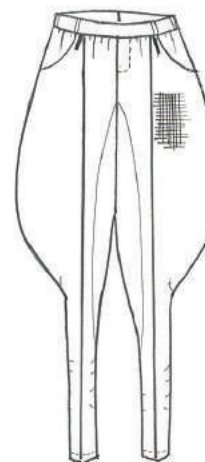
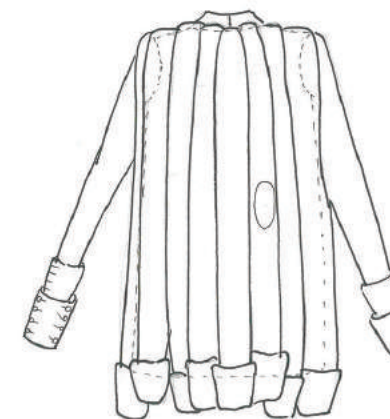
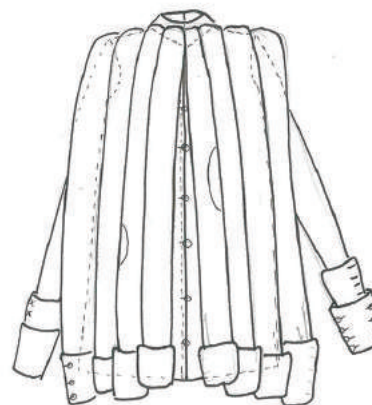


LAURA VERTE

PELLONE
KOSTÜÜMIKAVAND KANGANÄIDISTEGA /
COSTUME DESIGN WITH FABRIC EXAMPLES
PLIATS, AKRÜÜL / PENCILS, ACRYLIC

LES INDES GALANTES /
PROLOG

PELLONE



PELLONE
KOSTÜÜMI TEHNILINE JOONIS /
TECHNICAL DRAWING OF COSTUME
PLIATS, UNIPIN / PENCIL, MARKER

A. STRINDBERG "PREILI JULIE"

STSENOGRAAFIA

PROJEKT MAKETIS: TALLINNA LINNATEATER, VÄIKE SAAL

JUHENDAJA: ANN LUMISTE

2014

„Preili Julie“ on naturalistlik näidend meeste ja naiste ning klassidevahelistest suhetest, ühiskonna ülesehituse ebaõiglusest ning perekonnaprobleemidest. Strindberg esineb oma teostes tihti psühholoogi ja komplitseeritud karakterite loojana. Sarnaselt väga tundlikule ja süüvinud pilgule dramaturgia autori poolt, on ka kunstiline lavapilt ja kostüümid tähelepanelikult läbitöötatud luues tegelastest naturalistliku minapildi. Tegevus toimub tänapäeval, ühe hüsteeriliselt kirgliku ja palavikulise öö jooksul mõisa pesuruumis. Pesuruum on kui „eikellelegimaaa“, kus saavad kokku erinevate klasside pesu ja kus samas pesupesemine ei küsi seisust. Nööridel rippuv pesu ja riided tekitavad väikeses ruumis omamoodi labürindi, kus tegelased püüavad leida väljapääsu oma mineviku ja oleviku eest ning kus aeg-ajalt kangastuvad kangaile segased mälestused ja hirmud. Kuidas saab üks jaaniöö muutuda nii traagiliseks ja kes ikkagi kelle pesu peseb?

A. STRINDBERG "PREILI JULIE"

SCENOGRAPHY

PROJECT IN MAQUETTE: TALLINN (ITY THEATRE, SMALL STAGE

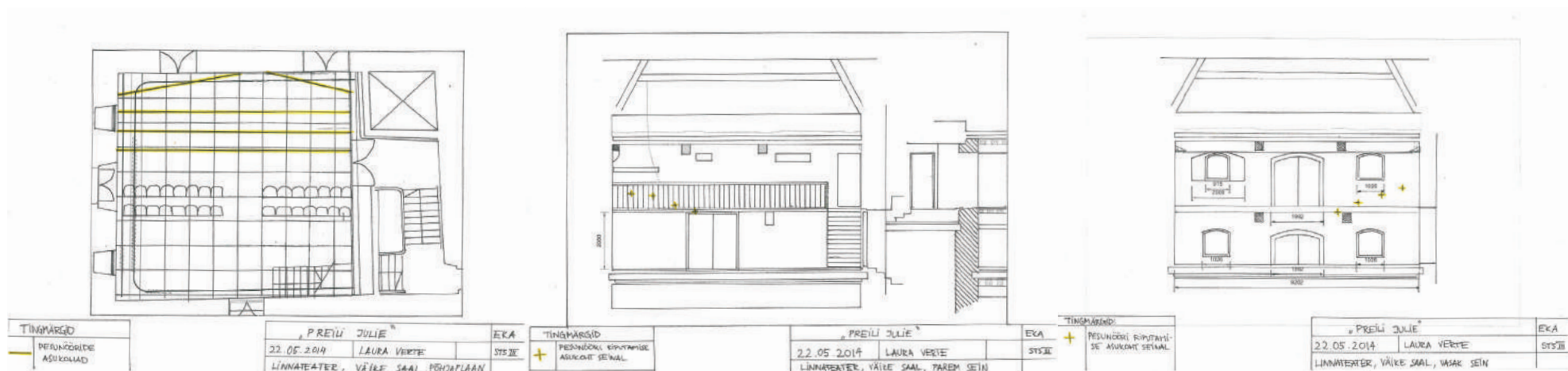
TUTOR: ANN LUMISTE

2014

“Miss Julie” is a naturalistic play written in 1888 by August Strindberg. The play is about the relationships between men and women and different classes, about the injustice in the social structure and the dynamic traumas of Miss Julie’s family histories. In his works Strindberg often presents himself as a psychologist and a creator of complicated characters. Similarly to the playwright’s sensitive and deepened approach to the content of the play the artistic scene and costumes are also very carefully drawn through to spotlight the naturalistic image of the characters. The action is taking place nowadays, during one hysterically passionate and feverish night in the laundry of the manor. This laundry room is like ‘no-man’s-land’, bringing together the underwear of different classes but where the washing of this underwear does not differ at all. Hanging laundry and clothes create a kind of labyrinth from which the characters are trying to find an escape from their past and present and get rid of their confused memories and fears, which occasionally appear on the laundry. How could a simple Midsummer Night become so tragic as it had and who is washing who’s laundry in reality?



VALGUSPILDID / STORYBOARD



TEHNILISED JOONISED / TECHNICAL DRAWINGS
TALLINNA LINNATEATER, VÄIKE SAAL / TALLINN CITY THEATRE, SMALL STAGE

"PREILI JULIE"

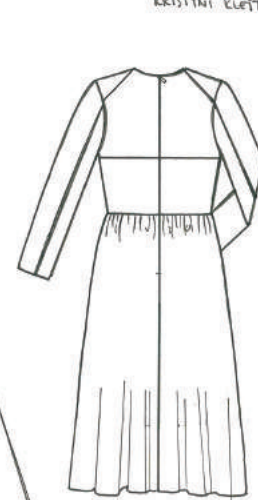
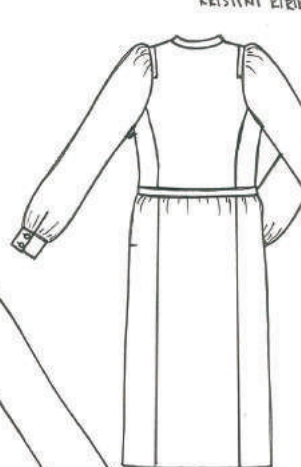
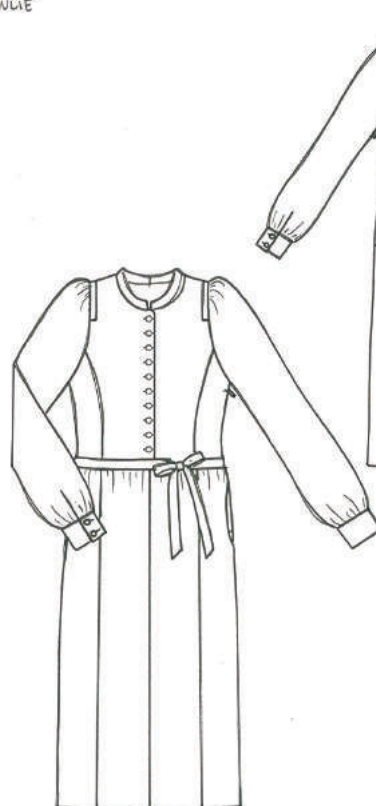
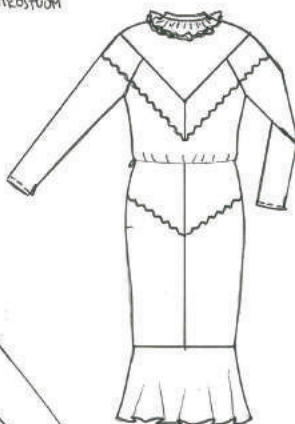
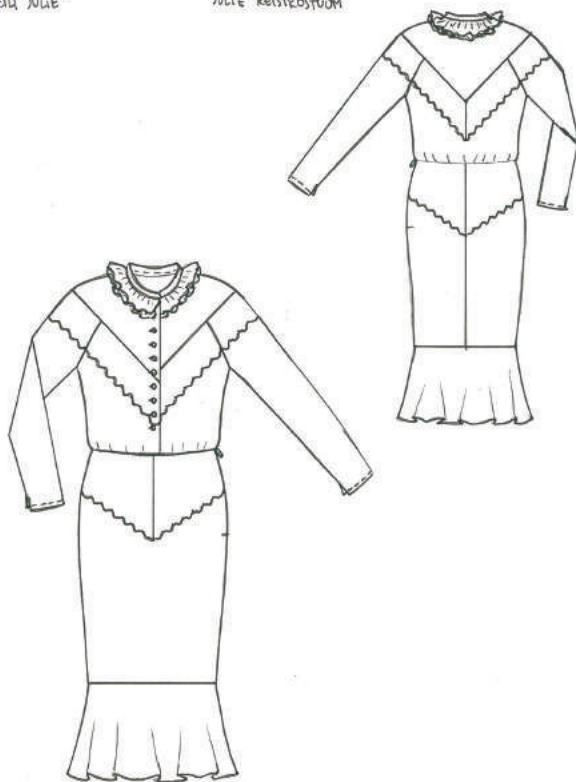
JULIE REBISIKOSTÜÜM

"PREILI JULIE"

KRISTINI KIRIKUKLETT

"PREILI JULIE"

KRISTINI KLETT



KOSTÜÜMIDE TEHNILISED JOONISED / TECHNICAL DRAWINGS OF COSTUMES

A. KITZBERG "TUULTE PÖÖRISES"

STSENOGRAAFIA

PROJEKT MAKETIS: RAKVERE TEATER

JUHENDAJA: MARGE MARTIN

2011

"Tuulte pöörises" on August Kitzbergi esimene väljapaistev draama, mis keskendub külaühiskonna temaatikale, kus omandiõigus põhjustab vastuolusid. Põhiintriigi kannab Soosaare renditalu perepoeg Jaan, kes on sunnitud isamajast lahkuma ning teenib näidendi alguses samas sulasena. Koos inimlike armastuseotsingute ning selle eest võitlemisega, toimuvad muutused ka poliitilises maailmas. 1905. aasta revolutsiooni sündmuste mõjul lasi Kitzberg Jaanil kõnelda revolutsiooniliste loosungitega, kuigi tema motiivid on isiklikud. Lavakujundus toetab pöörast ja kirglikku tegevustikku sümbolse risttee metafooriga. Suurt rolli loo jutustamisel mängivad neoontuledes helendavad nõörkiiged ristteel. Palavat metsamaastikku ja samas ka noorte tulist armastust näitavad hiiglasuured elektrokardiogrammi meenutavad projektsioonid kahel pool publikut.

A. KITZBERG "IN THE WHIRLWIND"

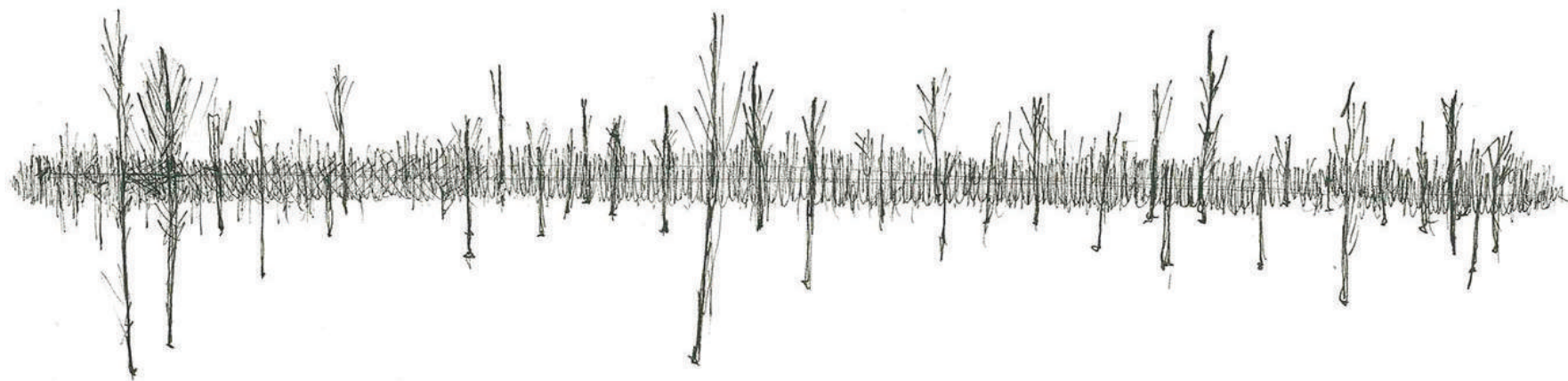
SCENOGRAPHY

PROJECT IN MAQUETTE: THEATRE RAKVERE

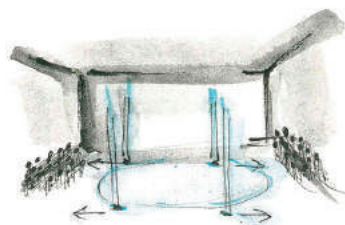
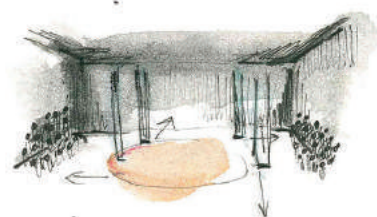
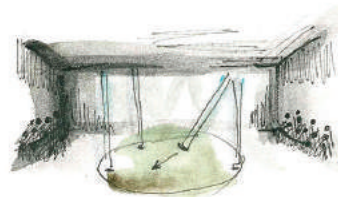
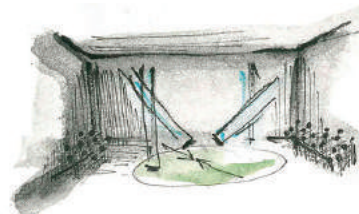
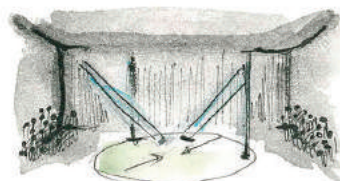
TUTOR: MARGE MARTIN

2011

'In the Whirlwind' (1906) is the first outstanding drama by August Kitzberg. It focuses on the theme of rural communities where property causes all kind of contradictions. The main intrigue is carried by Jaan, the son of the Soosaar's rental farm. He is forced to leave from his father's house and serves as a farmhand in the beginning of the play. Along with the searchings for human love and the fighting for it, the changes in political world also take place. Under the influence of the 1905's revolutionary events Kitzberg let Jaan speak in revolutionary slogans, although his motives are personal. The setting supports the outrageous and passionate action with the metaphor of a symbolic crossroads. The main elements are the rope swings glowing in neon lights above the crossroads. The huge projections of the electrocardiograms on both sides of the audience illustrate the feverish forest-landscape as well as the burning feeling between the lovers.



PROJEKTSIOONI KUJUTIS /
IMAGE OF PROJECTION



STORYBOARD

"7 SURMAVAT LUIKE" – UHKUS

KOSTÜÜMIKUNSTNIKUD: LAURA VERTE, GERLI MÄGI

TLÜ TEATER STELLA

KOREOGRAAF – TANTSUA: ÜÜVE-LYDIA TOOMPERE

JUHENDAJAD: RAMON IVARS, INGA VARES

2014

Koreograafia ja stsenograafia töötuba "7 surmavat luke" toimus Hispaania kostüümikunstniku Ramon Ivarsi juhendamisel. Töötoa eesmärk oli uurida kostüümi, liikumise ja heli sünteesi. Töötoa käigus tõlgendati traditsioonilise balletiseeliku "tutu" temaatikat läbi 7 surmapatu (uhkus, ahnus, iha, kadedus, aplus, viha, laiskus) prisma. Õpitoas kohtusid 7 koreograafi-tantsijat (luike/ pattu), 13 kostüümikunstnikku (patustajat) ja 2 muusikut-interpreeti. Eesmärgiks ei olnud omaette lavastuse loomine, vaid tähelepanu koondati arengule endale. Protsess hõlmas materjali uurimist, elementide kombineerimist, proovimist ja tulemuse esitlemist. Surmapatu "Uhkus" kostüüm oli süntees inspiratsiooni andnud traditsioonilisest balletiseelikust ning moodsatest tehnikavahenditest - CD plaatidest. CD-de sära ja ilu ilmestasid "Uhkuse" iseloomu ning andsid sealjuures koreograafi/tantsijale võimaluse oma kostüümi mitmel moel kasutada.

"7 DEADLY SWANS" – PRIDE

(COSTUME DESIGNERS: LAURA VERTE, GERLI MÄGI

TALLINN UNIVERSITY, THEATRE STELLA

(CHOREOGRAPHER – DANCER: ÜÜVE-LYDIA TOOMPERE

TUTORS: RAMON IVARS, INGA VARES

2014

The choreography and scenography workshop called „7 Deadly Swans“ was conducted by Spanish costume designer Ramon Ivars. The main idea of the workshop was to examine the synthesis of costume, motion and sound. Within the framework of the workshop the theme of the traditional ballerina skirt „tutu“ was given through the seven deadly sins (wrath, greed, sloth, pride, lust, envy, gluttony). This was interpreted by seven choreographers-dancers (swans/sins), 13 costume designers (sinners) and two musicians-interpreters. The creation of a play was not the objective itself, it was the development to which the attention was focused. The process meant the examination of the material, the combination of the elements, rehearsing and the presentation of the result. The costume of the mortal sin 'Pride' was the synthesis inspired by the traditional ballerina skirt and modern technological devices – CDs. The brilliance and the beauty of the CDs illustrated the nature of the 'Pride' and at the same time gave the choreographer/dancer the opportunity to use her costume in a number of different ways.



KOSTÜÜMIKAVAND "VHKUS" / COSTUME DESIGN "PRIDE"
DIGITAALNE JOONISTUS / DIGITAL DRAWING



KOSTÜÜM "VHKUS", HETK ETENDUSELT "7 SURMAVAT LUIKE" /
COSTUME "PRIDE", MOMENT FROM PERFORMANCE "7 DEADLY SWANS"

O. WILDE "DORIAN GRAY PORTREE" AINETEL
LÜHIFILM "DORIAN GRAY PORTREE"

STSENOGRAAFID: ANETTE KONKSI, GERLI MÄGI, LAURA VERTE
NÄITTEJA: MARKUS ROBAM
HELILOOJA: MARKUS ROBAM
JUHENDAJA: ANN LUMISTE
2014
FILMI LINK: [HTTPS://VIMEO.COM/115073307](https://vimeo.com/115073307)

"Dorian Gray portree" (1891) on Oscar Wilde'i romaan rikka, ilusa ja esialgu rikkumata noormehe elust. Lühifilm "Dorian Gray portree" on steampunk-stiilis kostüümidraama, milles algdramaturgiast tuttav muutumine Doriani portrees, toimub läbi filmi aga Doriani kostüümis. Tegevus toimub mahajäetud teatris. Mõistes, et ilu ei ole jääv, soovib noor Dorian, et tema keha asemel vananeks tema väline kest, ehk kostüüm. Kostüüm muutub - vananeb, määrdub ja rebeneb - iga Doriani patuga, samal ajal kui tema enda välimus - nahk, jume, grimm - püsib imeilusa ja muutumatuna. Dorian elab ilma vähimagi kehalise vananemise märgita ebamoraalset elu. Märgates ja mõistes hirmkoledat, katkist ja määrdunud kostüümi oma hinge peeglina, otsustab Dorian kostüümi seljast rebida. Doriani puhas kostüüm leitakse teatriloožist ning Doriani keha äkitselt teatrilavalt vanaks jäänuna ja surnuna.

SHORT MOVIE BASED ON O.WILDE'S "THE PICTURE OF DORIAN GRAY"

SCENOGRAPHERS: ANETTE KONKSI, GERLI MÄGI, LAURA VERTE
ACTOR: MARKUS ROBAM
COMPOSER: MARKUS ROBAM
TUTOR: ANN LUMISTE
2014
LINK TO THE MOVIE: [HTTPS://VIMEO.COM/115073307](https://vimeo.com/115073307)

'The Picture of Dorian Gray' (1891) by Oscar Wilde is a novel about the life of a rich, handsome, narcissistic and in the beginning – an unspoiled – young man. The short movie 'The Picture of Dorian Gray' is a steampunk-costume drama, where the changes captured in Dorian's portrait, familiar from the original dramaturgy, also occur, but this time in Dorian's costume. The action is taking place in an abandoned theatre. Understanding that his beauty will fade, Dorian wishes that instead of his body his outer shell or costume would age and fade. And his costume changes: ages, becomes more dirty and torn with each and every sin, all the while his appearance, his skin and his complexion remain excellent and unchanged. Dorian lives his immoral life without any physical aging. Looking at his ugly, broken and dirty costume as the mirror of his soul, Dorian decides to tear off his costume. Dorian's taintless costume is found in the (theatre) loge and his all at once aged dead body from the stage.



KAADER LÜHIFILMIST "DORIAN GRAY PORTRÉE" / SCENE FROM SHORT MOVIE "THE PICTURE OF DORIAN GRAY"



KAADRID LÜHIFILMIST "DORIAN GRAY PORTREE" / SCENES FROM SHORT MOVIE "THE PICTURE OF DORIAN GRAY"



KOSTÜÜMIKAVAND / COSTUME DESIGN
PLIIATS, DIGITAALNE TÖÖTLUS / PENCIL, DIGITAL EDITING

W. SHAKESPEARE "TORM"

STSENOGRAAFIA

PROJEKT MAKETIS: VABA LAVA

JUHENDAJA: LILJA BLUMENFELD

2014

W. Shakespeare'i "Torm"i (1610-11) võib pidada tema enda hüvastijätuks teatri ja lavaga, mida ilmestab ka arvamus, et näidendi peategelase, Prospero, tegelaskujus nähakse Shakespeare'i ennast, loobumas oma kunstist. Tahtes anda tänu loodusjõudude ja maagia valitsemisele oma vaenlastele võimaluse mõista oma kurjade tegude süüd ja paluda andestust, tekitab ta merel tormi, kus laevalolijad satuvad üksikule saarele. Prospero on samas ise nii imaginaarse saare tekitaja kui ka selle vang. Lavakujundus kannab "ruum ruumis" ning illusiooni ideed tänu punases rannaliivas olevatele kümnetele vanakooli teleriekraanidele ning nendest tekkinud skulptuuridele. Lisaks sellele, et publik näeb ekraanidelt laevahuku üleelanute otsinguid erinevates saare nurkades, tekitab see ka mulje Prospero nii-öelda kontroll-ruumist. Punane liiv maas annab võimaluse tegelastel oma hierarhiat üles ehitada või vastupidi - sellel kokku variseda. Nii algupärasest näidendis kui ka lavastuse lõpus jääb siiski õhku rippuma küsimus nii Prosperole endale kui ka publikule - kas inimesed saavad ikka olla üdini ausad ja tunda siiraid süümepiinu?

W. SHAKESPEARE "THE TEMPEST"

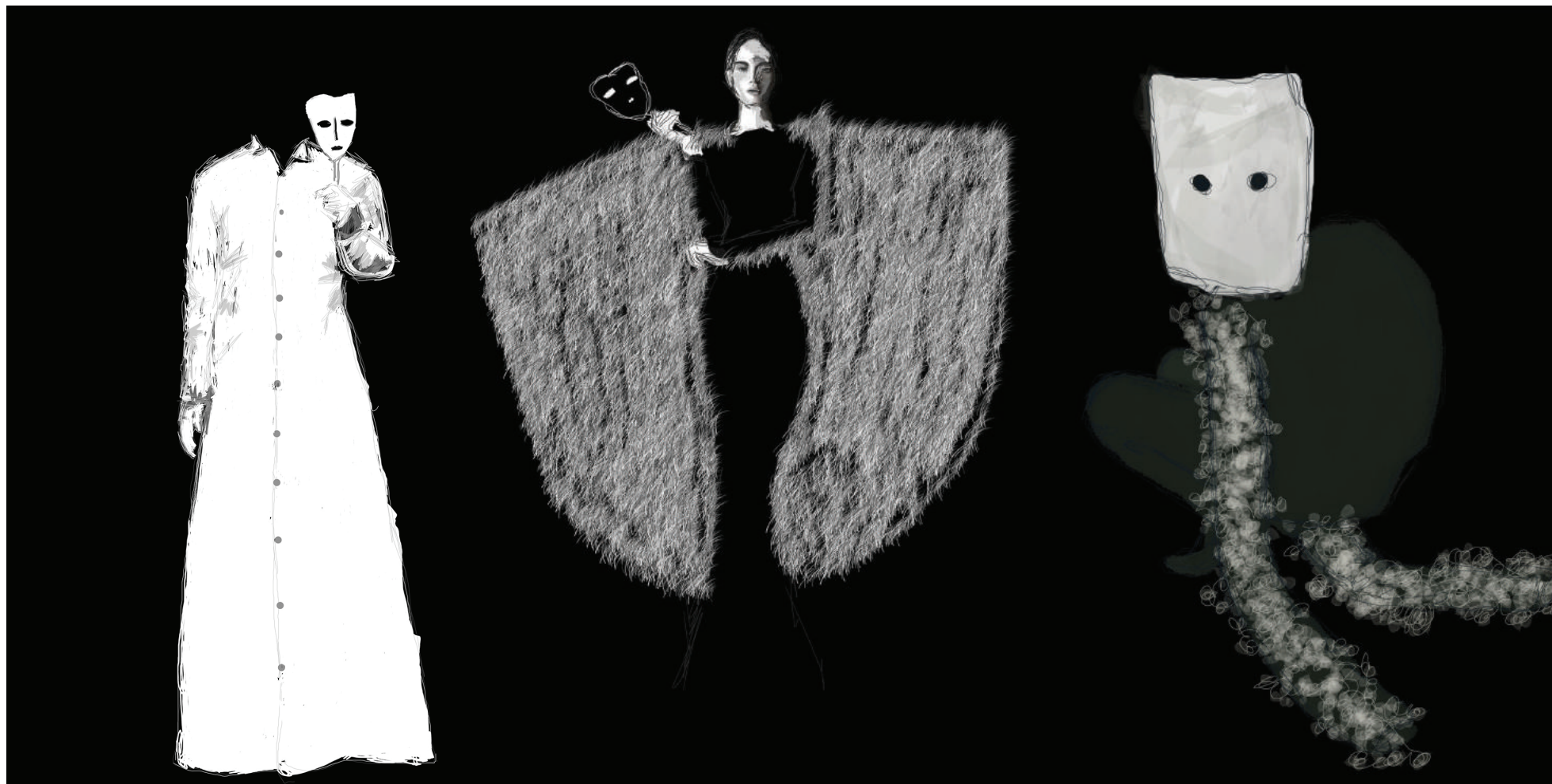
SCENOGRAPHY

PROJECT IN MAQUETTE: VABA LAVA

TUTOR: LILJA BLUMENFELD

2014

'The Tempest', a play by William Shakespeare, is believed to have been written in 1610-11 and considered to be his farewell to the theatre and stage. The main character of the play – Prospero – is seen as a representation of Shakespeare, and Prospero's renunciation of magic as an indication to Shakespeare's retreat from the arts. The play is about Prospero, who with the help of the forces of nature and magic is going to give to his enemies a possibility to understand their guilt and beg forgiveness. So, he summons a storm at sea, and the vessel with his enemies abroad stumble on a desert island. Prospero is the creator of this imaginary island, being at the same time it's prisoner. The scenery is based on the idea of 'room in room' and the illusion which is created by the tens of oblong television screens laying on the red beach sand and the sculptures arisen from them. In addition to the screen-spectacle shown to the audience, where the survivors of the shipwreck are searching through the different corners of the island, the setting also gives the impression of the 'controlled' room, examined by Prospero. The red sand gives to the actors an opportunity to build up the hierarchy of their characters or vice versa – to cause their collapse. The end of the original play as well as the end of the staging leave the same question – to Prospero and the audience - is it at all possible to be utterly honest and to have sincere qualms.

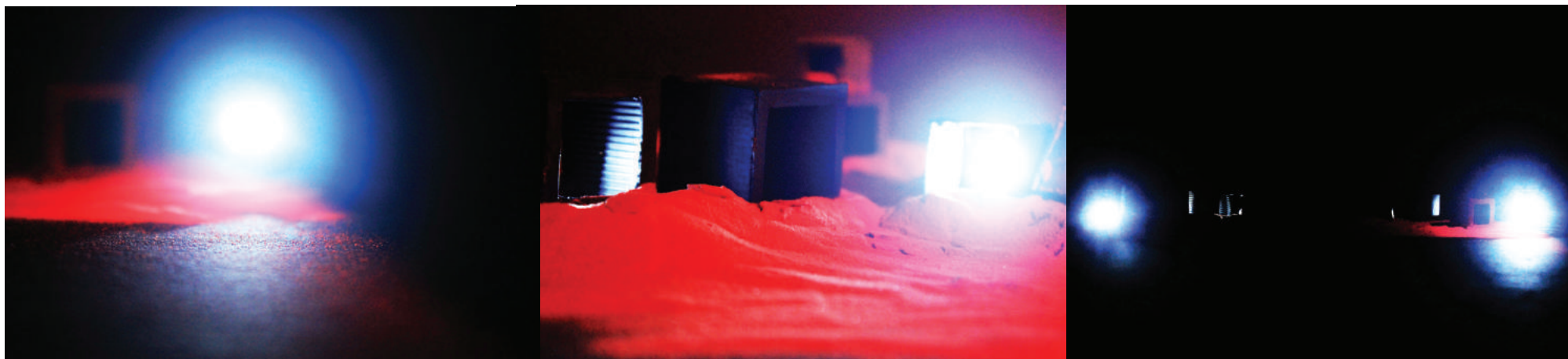


PROSPERO

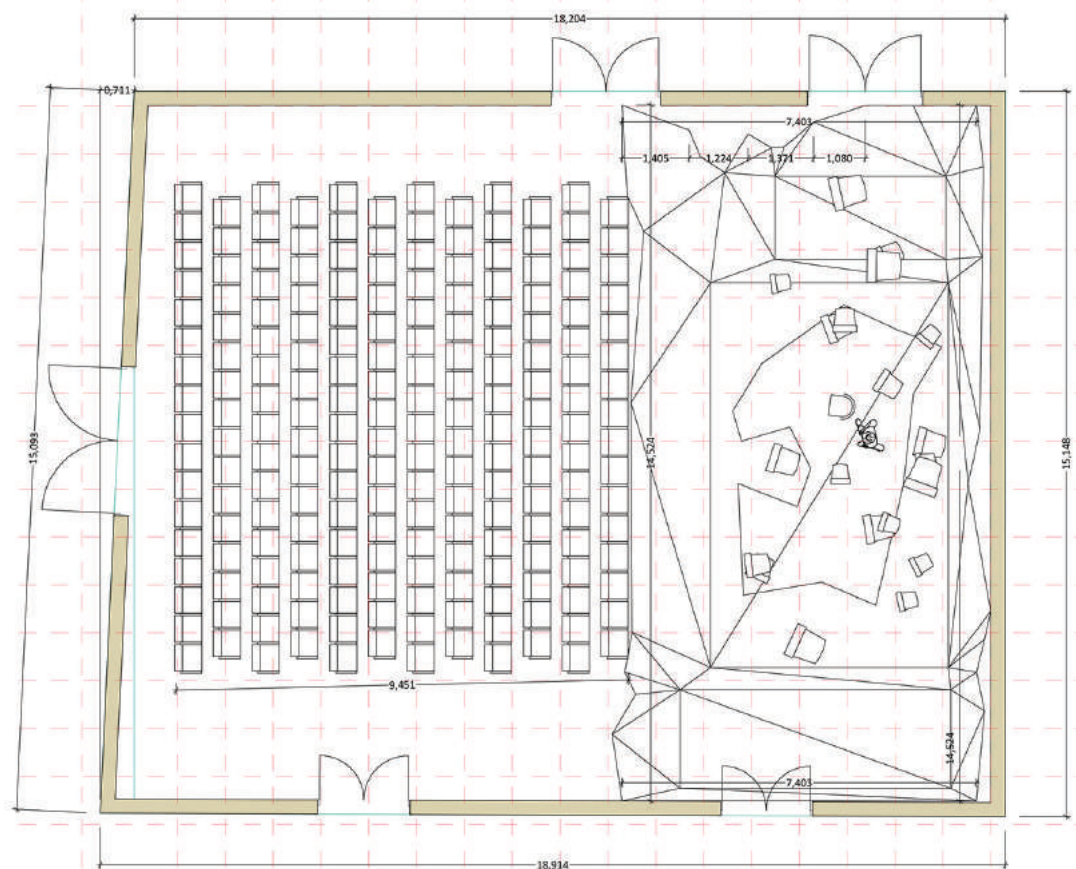
ARIEL

CALIBAN

KOSTÜÜMIKAVANDID / COSTUME DESIGNS
DIGITAALNE JOONISTUS / DIGITAL DRAWING



VALGUSPILDID / STORYBOARD



Stenograafia III kursuse teatriprojekt	
W.Shakespeare "Torm"	
Joonis	
Põhiplaan	
Laura Verté	08.10.2014
Mõõtkava	1:100

"TORM" PÕHIPLAAN / "THE TEMPEST" FLOORPLAN
VABA LAVA 1:100

"TORM", KOHALAVASTUS

KUNSTNIKUD: ANETTE KONKSI, GERLI MÄGI, GERDA-KATRINA SAMM,
KAIA TUNGAL, LAURA VERTE

DRAMATURGILINE ABI: MERETE VÄIN, LIISI AIBEL

JUHENDAJAD: INGA VARES, ALEKSANDER EELMAA, KALLE KARINDI

2014

VIDEO LINK: [HTTPS://VIMEO.COM/110290526](https://vimeo.com/110290526)

Mis juhtub siis, kui oled saanud kutse liivasele saarele pidulikule
õhtusöögile? Kas oled nõus tegema teistega koostööd, kui õhus pa-
katab kadeduse, kättemaksu ja lunastuse hõngu? Oled Sa valmis
sellele otse silma vaatama?

"THE TEMPEST", SITE-SPECIFIC PERFORMANCE

SCENOGRAPHERS: ANETTE KONKSI, GERLI MÄGI, GERDA-KATRINA SAMM,
KAIA TUNGAL, LAURA VERTE

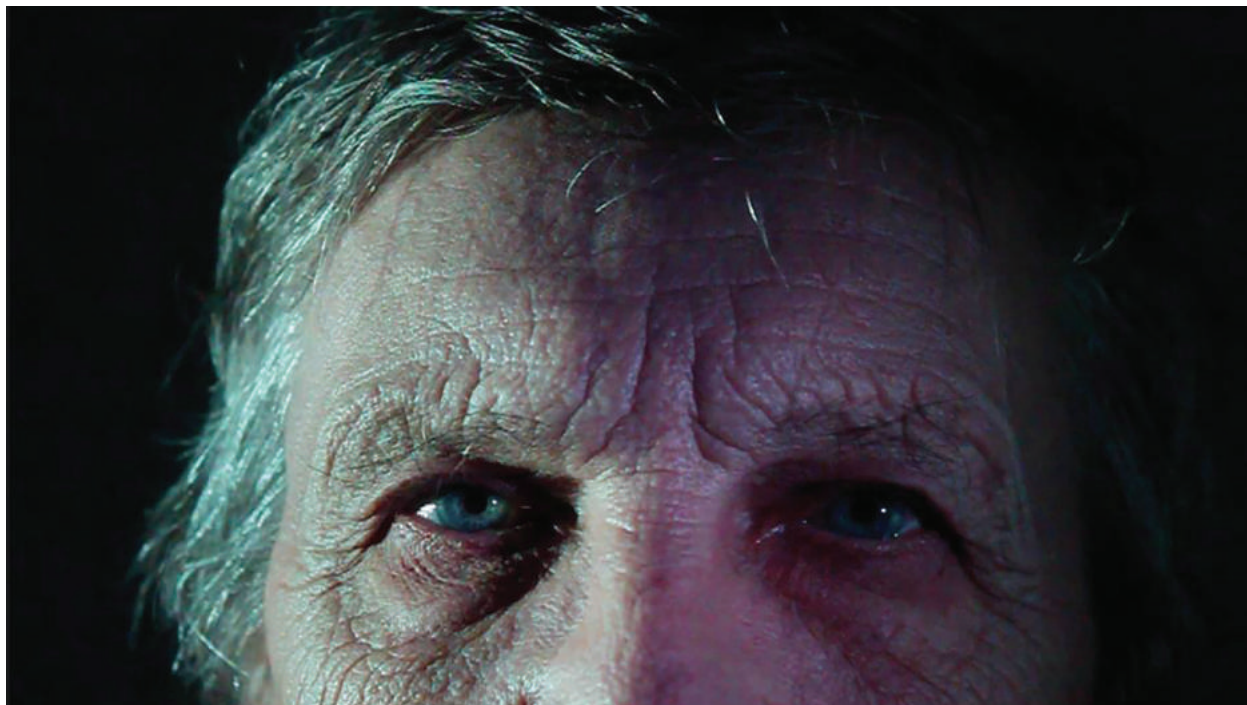
HELP OF DRAMATURGY: MERETE VÄIN, LIISI AIBEL

TUTORS: INGA VARES, ALEKSANDER EELMAA, KALLE KARINDI

2014

LINK TO THE VIDEO: [HTTPS://VIMEO.COM/110290526](https://vimeo.com/110290526)

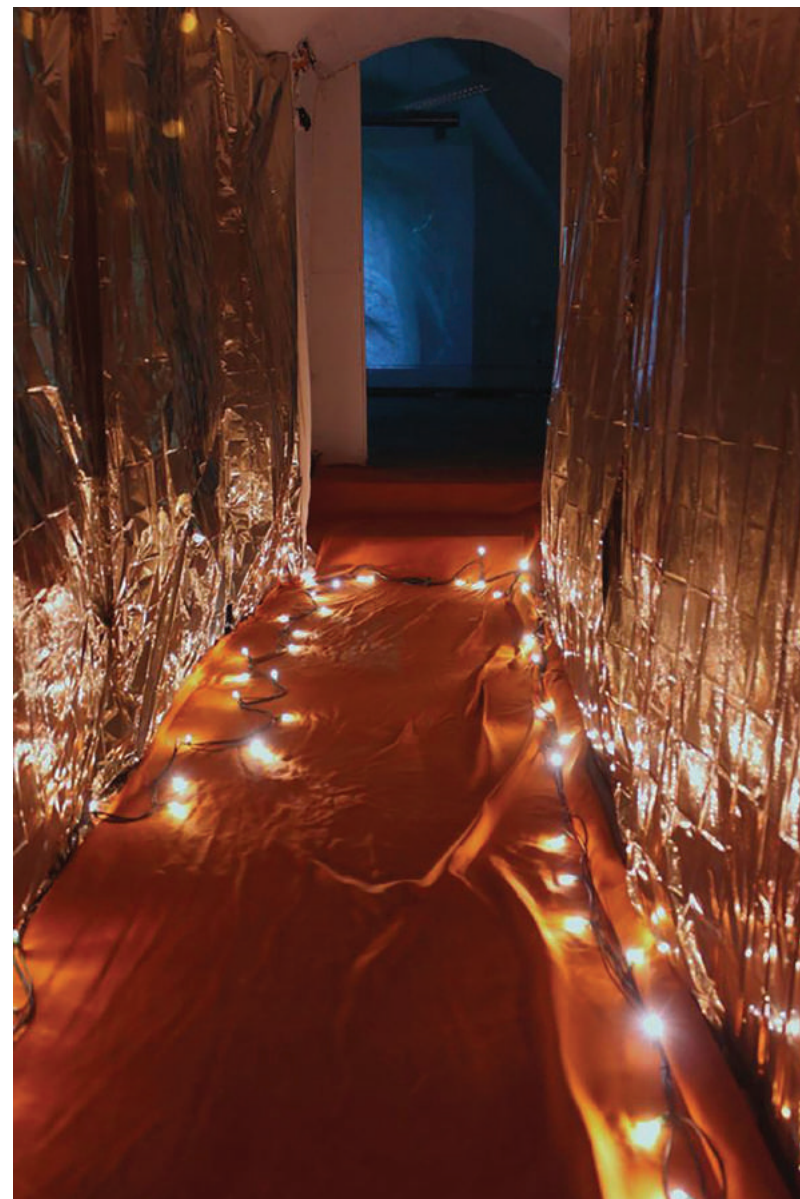
What happens when you have received an invitation to a
festive dinner on a sandy island? Are you willing to co-
operate with the others, when the air is going to burst of
envy, revenge and redemption? Are you ready to face it all?



PROSPERO, KAADER VIDEOST / SCENE FROM THE VIDEO

NÄITLEJA / ACTOR: ALEKSANDER EELMAA

2014



KOHALAVASTUS "TORM" /
SITE-SPECIFIC PERFORMANCE "THE TEMPEST"
EESTIMAA RÜÜTELKONNA HOONE / ESTONIAN KNIGHTHOOD HOUSE
2014

F.KAFKA "ARUANNE AKADEEMIALE" NÄITUS JA LÜHIFILM

KOSTÜÜMIALA JUHATAJA JA IMPRESSARIO NUKK: LAURA VERTE

JUHENDAJAD: PÄRTEL TALL, URMAS JGEMEES, INGA VARES, ANN LUMISTE, LILJA BLUMENFELD

2015

"Aruanne akadeemiale" (1917) räägib loo ahvist nimega Punane Peeter, kes annab pärast ahvist inimeseks saamist sellest akadeemikutele aruande. Pärast Kullarannikult kinnipüüdmist jäi talle kaks valikut: kas minna loomaaeda või varieteesse. Valikuks, kuid mitte vabaduseks, osutus lava varietees. Pärast pingutamisi ja õpinguid saavutas ta selle, mida oli soovinud - "Ahviloomus tormas kukerpallitades minust välja ja kihutas minema..."

2015. aasta Praha Kvadriennaali ajaks on Kafka majja üles seatud varietee-staari Punase Peetri toa installatsioon, mis on hübriid etenduslikust näitusest ja teatrist ning millest ei puudu ka digitaalse meedia kasutamine. Installatsioon ja film lahkab nii peategelase draamat kui ka õrna piiri (või piiritust) inimese ja ahvi vahel.

F. KAFKA "A REPORT TO AN ACADEMY", EXHIBITION AND SHORT MOVIE

HEAD OF COSTUME DEPARTMENT, IMPRESSARIO PUPPET: LAURA VERTE

TUTORS: PÄRTEL TALL, URMAS JGEMEES, INGA VARES, ANN LUMISTE, LILJA BLUMENFELD

2015

In a short story "A Report to an Academy" (1917) by Franz Kafka, an ape called Red Peter delivers a speech to the academicians of how he transformed from an ape to a man and learned to behave like a human. After being captured on the Gold Coast, caged and transported to Hamburg Peter is faced with the choice between 'the Zoological Garden or the Music Hall'. Peter chose the stage. (Alas, not a cage-free choice) After lots of efforts and studies Peter achieved what he had wanted: "My ape nature ran off, head over heels, out of me ..."

For The Prague Quadrennial of Performance Design and Space (PQ 2015) the installation of the room of Red Peter, the star (an ape in his earlier life) of the Music Hall has been set up. The installation is the synthesis of the enacted exhibition and theatre including the use of the digital media. It dissects the drama of the main character, as well as the delicate boundary (or boundlessness) between a man and an ape.

F. KAFKA
"A REPORT TO AN ACADEMY"
IMPRESARIO



LAURA VERTE

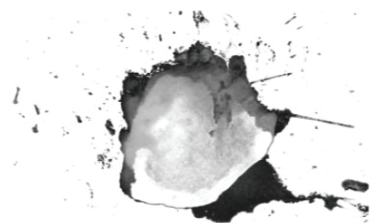
KOSTÜÜMIKAVAND NUKULE / COSTUME DESIGN FOR A PUPPET: IMPRESARIO



NUKK / PUPPET: IMPRESARIO

STENOGRAAFIA-ALANE TÖÖKOGEVUS

WORKEXPERIENCES IN SCENOGRAPHY



SEI SHONAGON / HELENA TULVE "LÄHEB NII PIMEDAKS"

LAVASTAJA: REEDA TOOTS
DIRIGENT: VERONIKA PORTSMUTH
STSENOGRAAF: LAURA VERTE
VALGUSKUNSTNIK: EMIL KALLAS
KADRIORG LOSS
2014

Silmapaistva, mitmeid auhindu pälvinud ning maailmas ühe enim esitatava eesti kaasaegse muusika helilooja Helena Tulve (1972) loodud kammerooper põhineb Jaapani keisri õukonnadaami ja kirjaniku Sei Shonagoni (966–1017/1025) tuntuima teose, Padjaraamatu tekstil. Teos on olnud esimeseks sammuks eesti heliloojate seas ooperižanri uute radade leidmisel. Tegemist on omalaadse tekstide kogumiga, kuhu on ülesse tähendatud luulet, ümbruskonna jälgimise märkusi, salajutte ja kaebusi. Seda kõike ühe naise pilgu läbi. Õrnad ja tundelised, samas emotsiooniküllased tekstilõigud on Tulve poolt meisterlikult muusikasse sulatatud, tekitades erikihilisi helipalette ning ühendades eri ajastute ning maailmaosade sügavamat elutunnetust. Ooperi stsenograafia on minimalistlik, detailitäpne ning õrn. Inspiratsiooni lava- ja kostüümikujunduseks on andnud abstraktsionism ning värvigamma beež, must, purpurpunane.

SEI SHONAGON / HELENA TULVE "IT IS GETTING SO DARK"

DIRECTOR: REEDA TOOTS
CONDUCTOR: VERONIKA PORTSMUTH
SCENOGRAPHER: LAURA VERTE
LIGHTING DESIGNER: EMIL KALLAS
KADRIORG PALACE
2014

The author of the chamber opera 'It is Getting so Dark' - based on the text of 'The Pillow Book' of Sei Shonagon - Helena Tulve (1972) is an outstanding, talented, original and awardwinning Estonian contemporary composer, whose music is increasingly played all over the world. This work has been one of the first steps in 'border-breaking' the genre like opera in the Estonian musical composing. Sei Shonagon (966–1017/1025) was a court lady in tenth-century Japan. In her Pillow Book she notes down all the things that attract, displease or interest her in daily life. This book is not only the most detailed source of factual material on the life of the time but is also a work of great literary beauty, full of lively humour and subtle impressions of the world she lived in. It is an unique collection of texts, including poetry, comments, complaints and gossip. And all this seen through the eyes of a X-century-woman. Helena Tulve has masterfully melted these gentle, sentimental and emotional passages of the text into her music, creating various layers of sound-palettes and combining different eras and continents into the deeper undersatnding of life. The scenography of the opera is minimalist, detailed and fragile, inspired by abstractionism and the color gamut: beige, black, purple.



KAMMEROOPER "LÄHEB NII PIMEDAKS", KADRIORU LOSS / (HAMBEROPERA "IT IS GETTING SO DARK", KADRIORG PALACE

M. MAETERLINCK "SINILIND"

LAVASTAJA: MEELIS SEKK

STSENOGRAAF: LAURA VERTE

TALLINNA KANUTIAIA NOORTEMAJA

2014

Maeterlinck on "Sinilinnu" autorina eelkõige filosoof ja õpetaja, kes näeb oma ülesannet elutarkuste jagamises. "Väliselt fantaasimäng, kuid seesmiselt tõsi," ütleks oma näidendi kohta Maeterlinck. Tõepoolest kõigel välisel - tegelastel, tegevusel, isegi sõnadel - on selles draamas vaid sümboolne tähendus. Igapäevaelu „inimlikele“ pahedele - vägivallale, kadedusele, mõistmatusele - vastandab autor hingelise puhuse, andestuse, usalduse ja kõikemõistva rahu. "Sinilinnu" süžee viib vaataja võluriiki, kus muinasjutu ja imede maailm pakub olulisi eluväärtusi ja õpetab lapselikku elurõõmu.

Lavastuse kujundus põhineb peamiselt kostüümikunstil, mida saadavad laval vaid olulised rekvisiidid. Kostüümikujundus on - toetudes imeliselt täpsele dramaturgiale ja faktile, et lavastuses mängivad lapsed - mänguline ja lapselik, kuid samas sisimas paljuütlev ning mõtlemapanev.

M. MAETERLINCK "THE BLUE BIRD"

DIRECTOR: MEELIS SEKK

SCENOGRAPHER: LAURA VERTE

TALLINN YOUTHHOUSE OF KANUTIAIA

2014

The author of 'The Blue Bird' Maurice Maeterlinck is mainly a philosopher and a teacher, who sees his mission in sharing the wisdom of life. 'Externally fantasy, (but) internally reality,' would say Maeterlinck about his play. Indeed, all the external - characters, actions, even words - carries the symbolic meaning only. To these daily human evils like violence, envy, incomprehension the author contrasts the spiritual purity, forgiveness, trust and all-understanding peace. The storyline of 'The Blue Bird' takes the viewer to the wonderland, where the fairy-tales and wonders offer the essential life values and bless the viewer with the childly joy. The stage setting is based mainly on the costume design, accompanied only by the relevant set pieces. The costume design is - thanks to the wonderfully precise dramaturgy and the fact, that the roles are played by the children - playful and childlike, but at heart at the same time - telling and thought-provoking.



KOSTÜÜMIKAVANDID / COSTUME DESIGNS
PLIIATS, AKRÜÜL PAPERIL / PENCILS, ACRYLIC ON PAPER

"KONTAKT"

DRAMATURG: PAAVO PIIK

SAATEJUHTID: VEIKO TUBIN, HENRIK KALMET

STSENOGRAAFID: ANNIKA LINDEMANN, LAURA VERTE

TALLINNA LINNATEATER

2014

Mis on kõige ohtlikum hetk, mis laval on olnud? Kes kardab Virginia Woolfi? Neile ja väga paljudele teistele küsimustele otsivad vastuseid Linnateatri näitlejad. "Kontakt" on kohtumisõhtu publikuga, kus kord kuus on fookuses kaks Linnateatri näitlejat. Lisaks jutuaajamistele elustuvad endised või tulevased rollid, kõlab piinlik ja vabastav naer või sünnib midagi, mida varem pole juhtunud. "Kontakt" juhatab sisse Tallinna Linnateatri viiekümnenda sünnipäeva tähistamise, mis kulmineerub 13. veebruaril 2016 teatri juubeliga.

"(O)NTACT"

WRITTEN BY: PAAVO PIIK, VEIKO TUBIN, HENRIK KALMET

SCENOGRAPHERS: ANNIKA LINDEMANN, LAURA VERTE

TALLINN CITY THEATRE

2014

What have been your most dangerous moments on the stage? Who's afraid of Virginia Woolf? Once a month two actors from the Tallinn City Theatre are seeking the answers to these and many more questions during the meeting with their audience at the TV-show called Contact. In addition to the conversations the actors' former roles are revived, awkward and liberating laughter can be heard or something never-ever-happened may be born. 'Contact' is a kind of introduction to the Theatre's fiftieth anniversary, culminating on February 13, 2016.





STSEENID SAATEST "KONTAKT" / SCENES
FROM TV-SHOW "CONTACT"
TALLINNA LINNATEATER /
TALLINN CITY THEATRE
2014

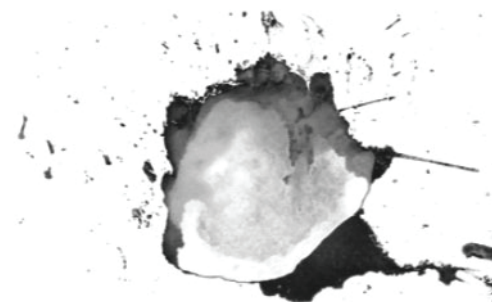


MAALID

Maalimine on stsenograafi lahutamatu kaaslane ja töövahend andmaks edasi kostüümikavandil kanga voolavust või valguspildil värvidemängu. Lisaks kompositsiooni, pintslilöökide ja materjalide edasi andmise harjutamisele on maalimine minu jaoks väga oluline ja meeldiv eneseväljendus vahend.

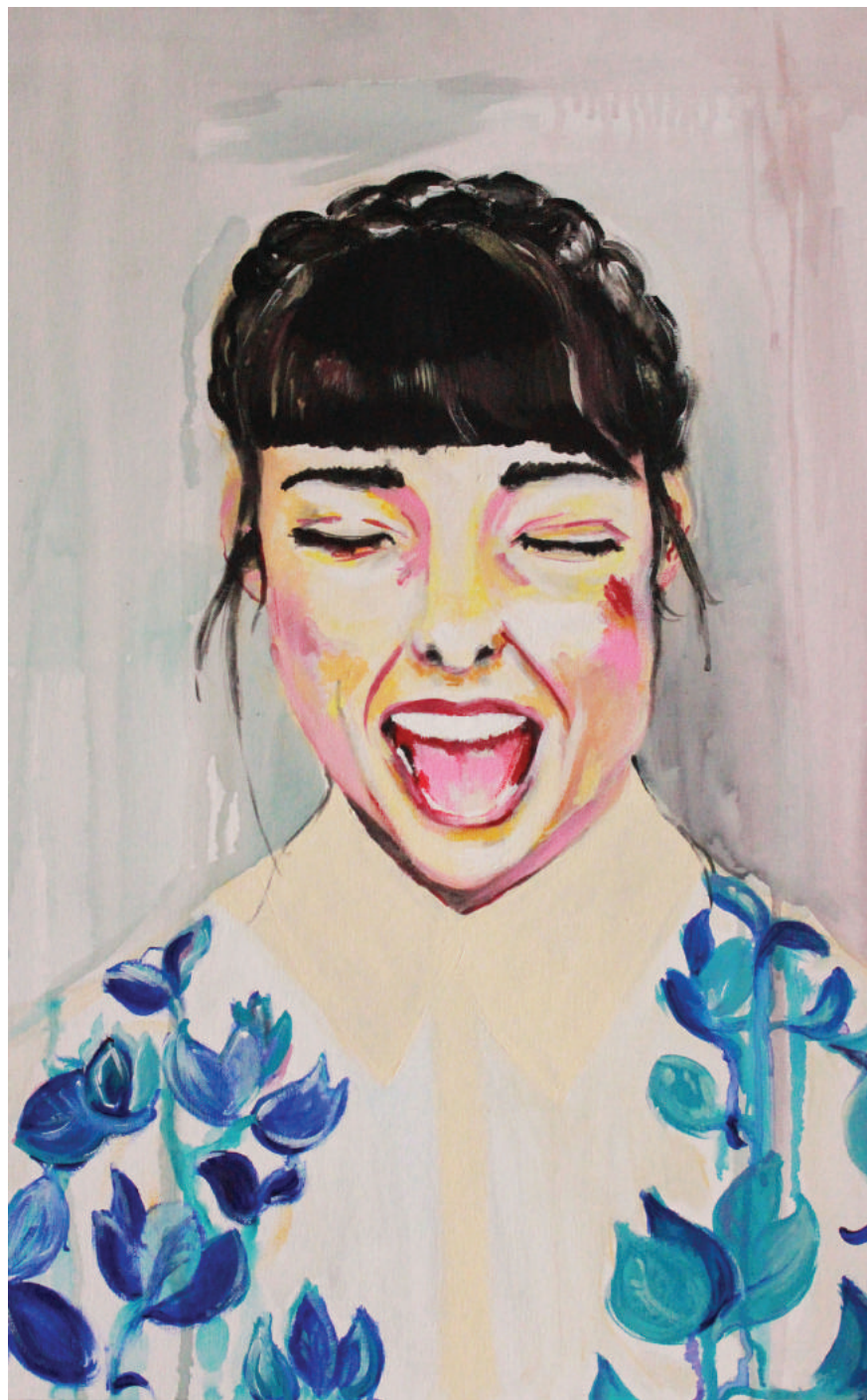
PAINTINGS

Painting is an inseparable companion to a scenographer and the best way to convey the fluidity of a fabric onto the costume sketch or the diversity of colors onto the luminous storyboard. In addition to the expressed composition, strokes of the brush and material, painting is also very important and pleasant self-expressing tool for me.





"JOE (O)KER"
AKRÜÜL PAPIL / ACRYLIC ON CARDBOARD
100 X 70 CM
2010
JUHENDAJA / TUTOR: ALVAR REISNER



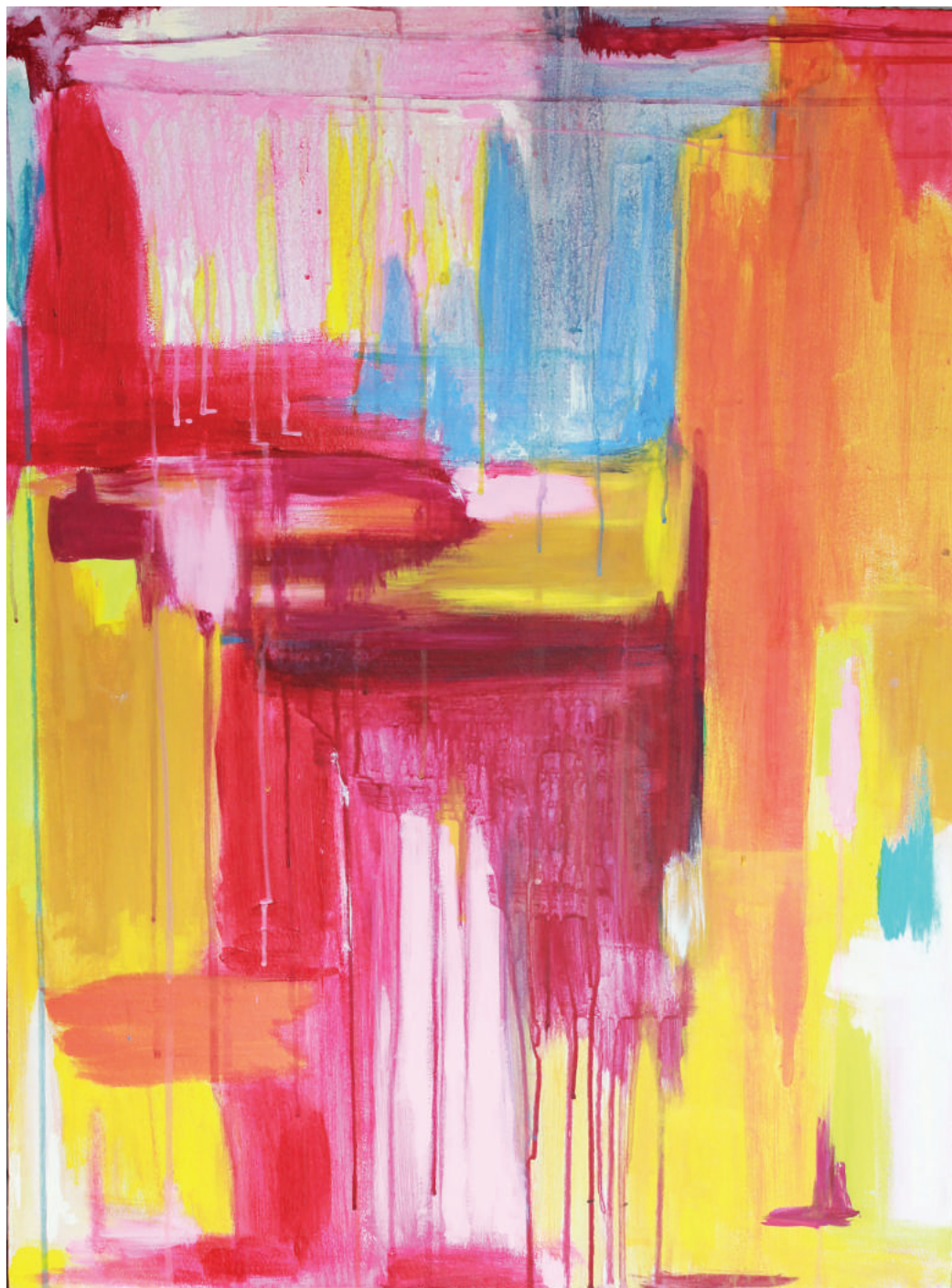
"AUTOPORTREE" / "SELF-PORTRAIT"
AKRIÜÜL LÕVENDIL / ACRYLIC ON CANVAS
80 X 60 CM
2014
JUHENDAJA / TUTOR: SASKIA JÄRVE



"PRIMADONNA" / "PRIMA DONNA"
AKRÜÜL JÕUPAPERIL / ACRYLIC ON KRAFT PAPER
96 X 73 CM
2015
JUHENDAJA / TUTOR: TIINA TAMMETALU



SELG EES / BACKWARDS
AKRÜÜL PAPIIL / ACRYLIC ON CARDBOARD
122 X 81 CM
2014
JUHENDAIA / TUTOR: SASKIA JÄRVE



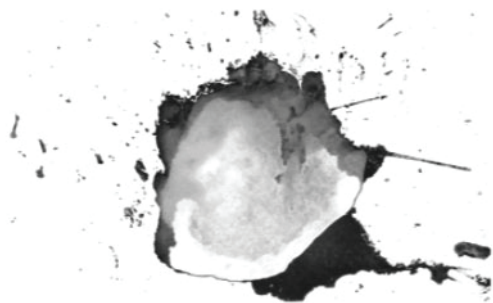
NR 1
AKRÜÜL PAPI / ACRYLIC ON CARDBOARD
82 X 61 CM
2014
JUHENDAIA / TUTOR: SASKIA JÄRVE

JOONISTUSED

Joonistamine on stsenograafi jaoks oluline harjutuslik meedium, kus saab kasutada väga palju erinevaid tehnikaid, et kahemõõtmelisel pinnal tuua välja soovitud kolmemõõtmelisus. Stsenograafina armastan joonistamisel ühendada erinevaid joonistusvahendeid - pliiatseid, süsi, tušši, markereid ning täiustada joonistust akva-rell- või akrüülvärvide või digitaalse töötusega.

DRAWINGS

Drawing is a very important form of visual medium in which a scenographer uses various drawing instruments to make two-dimensional surface look like three-dimensional space. As a scenographer I like to use instruments like graphite pencils, charcoal, pen and ink, inked brushes, markers and then add aquarell or acrylic paint or digital editing to improve the drawing.





"S6JAKISA" / "WAR (RY)"

PLIATSID, MARKERID, AKRÜÜL LÕUVENDIL / PENCILS, MARKERS, ACRYLIC ON CANVAS

150 X 100 CM

JUHENDAJA / TUTOR: MAIIV R66MUS

2014



"MARIA"
HARILIK PLIIATS PAPERIL / PENCIL ON PAPER
84 X 118
JUHENDAJA / TUTOR: MATTI PÄRK
2010



"VABAABIELU" / "BROOMSTICK MARRIAGE"
HARLIK PLIATS, MARKERID PAPERIL /
PENCIL, MARKERS ON PAPER
118 X 84
JUHENDAJA / TUTOR: AIMAR KRISTERSON
2013



"MUSTRID" / "PATTERNS"
PLIATSID, MARKERID, VILTPLIATSID PABERIL /
PENCILS, MARKERS, FELTPENS ON PAPER
118 X 84
JUHENDAJA / TUTOR: AIMAR KRISTERSON
2013



"ISTUMAS" / "SITTING"
PLIATSID PAPERIL / PENCILS ON PAPER
118 X 84
JUHENDAJA / TUTOR: AIMAR KRISTERSON
2013