

The resurrection and beauty of Spring

Jeanette Korab at Carnevale de Venezia

By JAMIE ELLIN FORBES

The Mardi Gras and the carnivals in Rio, Venice and New Orleans all transpire during two weeks prior to and currently culminating on Shrove or Fat Tuesday, the day before Lent. Dates each year differ based on the calendar date for Easter. Globally, these are the cities to see and be seen in to partake in the celebratory pre-spring festivals. Jeanette Korab revisited Venice this year to capture the pageantry, beauty, flavor and atmosphere of the Carnevale in her fine art photographic images seen here.

Originally, the masquerade in Venice started on St. Stephens Day, December 26. At times, masques were adorned and permissible during Ascension, Oct. 5, until Christmas. Over time, this city evolved a unique history, instilling into the carnivals' masks and costumes a distinctive artistic identity. The Carnevale became a rite of passage into spring.

The art of the Masque and costumes adorned by attendees participating in The Venice Carnevale historically is said to have originated in 1268. A ban forbidding masquerades in a game of Eggs, presumably an egg hunt, a pagan ritual, is documented at this time. The ban on masques and the attempt to stop immoral behavior or indecent activities, such as men disguised, masquerading like a nun, so they may enter a convent for a visit with a nun is noted in another recorder in 1458. By 1608, a decree limiting the

wearing of masques in Venice, and the declaration that all shall wear them in the streets limited the wearing of masques to only during official Carnevale. The Fun or party with grand masques and finery continue down the historical path, sometimes with opposition—other times without—until this day.

During this time, the art of masque-making evolved in Venice, developing into a high art form. The Bauta, the whole face masque, is the focus of Ms. Korab's images here, with one mask being of the Columbine half mask style, designed to reveal the beauty of the partially uncovered woman's face. The gold leafing feathers and natural gems on papier mache, or leather and gesso used to enhance construction of the painted faces, are highlighted in these images.

"Carnevale is colorful, fun and a celebration of life," stated Jeanette. "I was inspired to shoot Venice during this time on my recent trip by my prior visits during the festival. This time, I revisited to shoot the look I was going after—a transition or resurrection seen through color leading to spring. I played out in the images the accenting vivid flash of color, used in each costume featured in these photos, for the most part, to suggest the rising tide of color, as it blooms through the winter's last gray, when the



The Kiss

monotone of slate blue is still hung in the sky. I wanted to achieve an almost hyper-color, while catching the essence of the party reveling and astounding customary. I used the camera to instill in the photographic prints this intensity of color through my ability to catch the light of the moment."

"I use the masques as subjects, because I was caught up in the celebration, resurrection of spring coming. I viewed the festival and color combined in these photographic images as fine art compositional statements, capturing the moment of abandonment and beauty related Korab said.

Why Venice? I continued to question. The artist as photographer related she was inspired by the classical art history of the Renaissance displayed through out the city itself. The rich architecture being the perfect backdrop for the color and pageantry as the passage towards spring, the issuing in of Lent, and the end of winter all seem to coincide uniquely in Venice.

For more on Jeanette



Jeanette Korab "Masques," museum quality archival prints

Korab, visit jkorab.com