

Stig-Ove Sivertsen

Nordic harmonies

between blues and earth tones

NORWEGIAN ARTIST STIG-OVE SIVERTSEN UNVEILS THE MAGIC OF NORDIC LANDSCAPES THROUGH HIS DREAMLIKE WATERCOLOURS. DELVING INTO WINTER'S DARKNESS AND FLEETING LIGHT, HE SHARES HIS CREATIVE PROCESS, FROM INTUITIVELY EXPLORING LANDSCAPES TO THE INFLUENCE OF MUSIC.



KEY FACTS

Stig-Ove Sivertsen primarily works with watercolours. Based in Mosjøen in northern Norway, he has participated in numerous exhibitions both in Norway and abroad over the years. A self-taught artist, he has a background in illustration and marketing. Additionally, he is a member of the following societies: the Norwegian Association of Independent Artists (Norsk Forening for Uavhengige Kunstnere, NFUK), and the Nordic Watercolour Society (Nordiska Akvarellsällskapet, NAS). www.sosivertsen.no www.gallerisos.no

I try to establish some shapes on the paper – it can be the sky or the foreground. I like to prepare several sheets at the same time. I add water and pigments and let them flow aimlessly without looking to create meaning. This can also involve splashing and pouring. Next comes a more meditative consideration during which I sit back and try to extract a motif that I can work on further. The best paintings come to me along the way rather than starting out as an idea. Where is the best light and how can I enhance depth and contrast using colours and composition? It is important not to be afraid of destroying the painting. Take chances – it can take the work in new directions!

A meditative exploration of the universe

I think there is an underlying universal wonder about time and space in me. We hurtle through space on a speck of dust between two eternities, trying to make our mark. Most of it becomes dust. I am not looking for an immediate understanding of the picture. Of course, I hope that the image catches the eye, but at the same time it is nice if the image can mature and that the viewer can wonder. The whole painting process is a kind of meditative state and I hope that I can carry this forward. Disturbing things, lines, scratches and stains can create questions that the viewer must decide on and form their own opinion

Life at the Seashore. 56 x 76 cm.



My landscapes are strongly influenced by the fact that I live and work quite far north in Norway. Of course, I like summer and nice weather, but perceive pictures with clear blue skies and green forests as very boring for me. It is not so important to me that the landscape itself should be recognisable, but that the viewer should still feel the space and the atmosphere I try to create. You certainly haven't been there, but hopefully you recognise it. I sometimes choose to create images from recognisable places. These are often based on photographs, but I try to make twists that create more drama and tension.

The importance of light

Light is the most important feature in my paintings. It can get quite dark in the north of Norway in winter and the weather can be harsh. Where I live, the sun is not to be seen around Christmas time, but at the same time, the sky can be completely magical. It's called the dark time of the year, but it's now you really see the light. I like to paint the elements in motion, i.e., windy weather and dramatic skies, using lots of pigments and water to get the right mood. I have discovered that the combination of blue with earthy brownish hues can give rise to a wonderful light.

An intuitive process

When it comes to landscapes, I mostly work intuitively and start without really having a plan. First

"I have discovered that the combination of blue with earthy brownish hues can give rise to a wonderful light."



After Sun Comes Rain. 76 x 56 cm.