
STUDIO DOSSIER · 2025-2026 · IN PROGRESS

Moan Black Lisa

Working Studies Dossier · Over 1,000 iterations toward a single 8×10 C-Print.

ARTIST STATEMENT

Moan Black Lisa began the day I stood in front of Leonardo's Mona Lisa at the Musée du Louvre in Paris. What I noticed was not the sitter. What I noticed was the quantity of technical decision withheld from public view — the landscape behind her, the atmospheric perspective, the optical treatment of the flesh, the way the sfumato manages the boundary between figure and ground. Leonardo did not paint a woman. He painted an optics.

I have since put over 1,000 iterations through the studio, still working through the features and elements that define that withheld landscape, technical topography, and optics. The 10 plates published on the site are working studies — they are the decisions I have kept so far. The work is not finished.

METHOD & LINEAGE

Each study is documented in the Redwing Annotation System (see </gallery/moan-black-lisa>) — numbered pins pushed into the plate with leader lines to a labeled callout, in the grammar of DK's Art, Annotated. Where the DK reference annotates Composition, Symbolism, Technique, and Context, this archive annotates Regalia, Occlusion, Hair as Instrument, Ground / Substrate, Ritual Object, Gesture, and Process Signature — the working parts of this picture, not of the canon.

The studies read in four movements: (I) the figure establishes itself; (II) the state enters as ground; (III) a second standard is tested and abandoned; (IV) the palette collapses to red and the print skin is set. Plate 00 is one exposure downstream from Study X.

PLATE INDEX

Plate 00 — Moan Black Lisa (8×10 · C-Print · 2026). Studies I-X annotated on </gallery/moan-black-lisa>. Site visit reference: Musée du Louvre, Paris, 2026 (self-portrait before La Joconde, published on the working-studies page).

PLAIN LANGUAGE GLOSSARY

Sfumato. Leonardo's technique of softening boundaries so no line separates figure from ground. Reads to the eye as atmosphere, not as edge.

Optical topography. The way an image organizes light, focus, and depth as a landscape unto itself — independent of what is depicted.

Working study. A plate produced in service of a later, finished work. Kept for what it decided, not for what it displayed.

Redwing Annotation System. The pin-and-leader annotation grammar used across this studio's archive plates, modeled on DK's Art, Annotated.

C-Print. Chromogenic print — a color photographic print made from a negative or digital file onto silver-halide paper. The finished 8×10 exists as an object.

COLOPHON

Moan Black Lisa — a studio dossier documenting origin, method, and lineage. Set in DejaVu Serif and DejaVu Sans. Published from the studio archive at allenredwing.studio. Not for resale. No image, plate, or text herein may be reproduced without written permission from the artist.

Allen Redwing · Literary technologist, photographer, filmmaker, artrimographer, archivist, collector. Memphis · Boston · 2026.