

# PSYCHE IN CRIME

**\_MISTRAL.FDB\_**



# PSYCHE IN CRIME

## \_ART PROJECT

### PAST, PRESENT, FUTURE\_

*The female human psyche in conjunction with criminal psychology has always been a sought-after goal in the past, in the present and will be the same in the future because the current case studies are new, interesting and not perfectly attributable to past models.*

*The project offers food for psychological reflection by connecting different languages and periods in the history of literature, myth and current crime, conditions in which women can be the victim of the criminal act or the main actor.*

*There are no answers but many questions that open the curtain on canvases where strong and independent women emerge who challenge the classic female representation. The artist has always placed women at the center of his research in a circular relationship between the internal world and the external world, stereotyped in some ways and innovative in others. Her much suffered role and the perennial shadow of injustice that follows her.*

*From the women present in Shakespearean stories, who went down in history as victims of dramatic and suffering situations, to the current women who are victims of injustice and conspiracies.*

*But to what extent were these women really victims or executioners of themselves?*

*How would today's female mind have reacted catapulted into Shakespearean dramas, what would it have wanted to scream instead of succumbing? How can a historical and mythological figure be considered today brought into the contemporary?*

*The dynamics that revolve around the feminine in criminology create a bridge between psychological sciences, criminological sciences and social sciences.*

*Let's dive into this vision of authentic madness that hides cryptic suggestions, aided by today's knowledge of the criminal psyche. The debate is open.*

**PAST**

**AILEHPO**

**150 X 100 CM**

**T. M. ON CANVAS**

**2023**



HANDLE WITH CARE

1890  
1891  
1892

ALMOST DEAD

**PAST**

**TO BE OR NOT TO BE**

**250 X 200 CM**

**OIL AND PASTELS ON CANVAS**

**2024**

# PAST

*The predominant theme in William Shakespeare's works is that of women. In the opera Hamlet we not only find the fake madness of Hamlet but also the real madness of Ophelia which anticipates the intervention of psychology in literature by centuries.*

*As in the rest of Europe, English society at that time had a sense of protection towards women but at the same time a desire to control them. The playwright Shakespeare, despite knowing well the obstacles that the society of the time posed to women, placed a sort of punishment in the ending, almost always with the death of the protagonist who pays the debt of her attempt at emancipation.*

*Ophelia (Ailehpo) and her mind, perhaps already labile, began to falter, leading to a dramatic ending. It will be his death that will lead to a quick and sudden disastrous end for all the characters.*

*In this work the fragile mind enters a path with no escape routes and no return, it doubles in the fragility of caressing its death.*

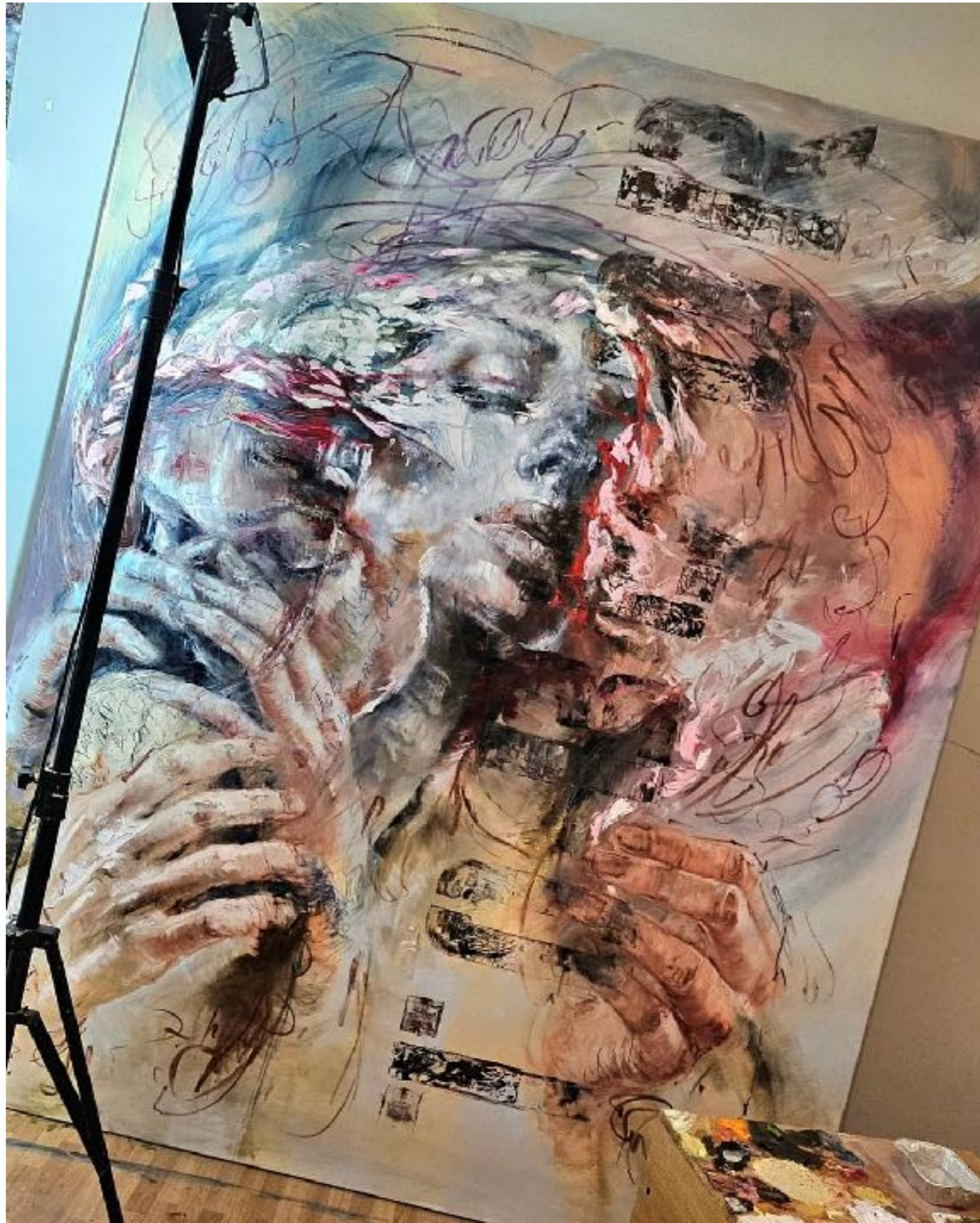
*The following work highlights the madness that has not always been what it has become today. On the threshold of the modern era, madness was not yet a disease as we understand it. The birth of madness as a field of medical knowledge coincides with the medicalized and hospitalized madness of modernity.*

*The madness between love and death and mental disorder in the modern concept: what is hidden manifests itself and by manifesting itself hides. A woman, Ophelia, seen from time to time as the victim of male power, as the saint or as the seductress, is in this work the dominator of herself who decides whether to 'to be or not to be'.*









**PAST**

**MEDEA**

**200 X 150 CM**

**OIL ON CANVAS**

**2024**

# MEDEA

Medea (in ancient Greek **Μήδεια**)

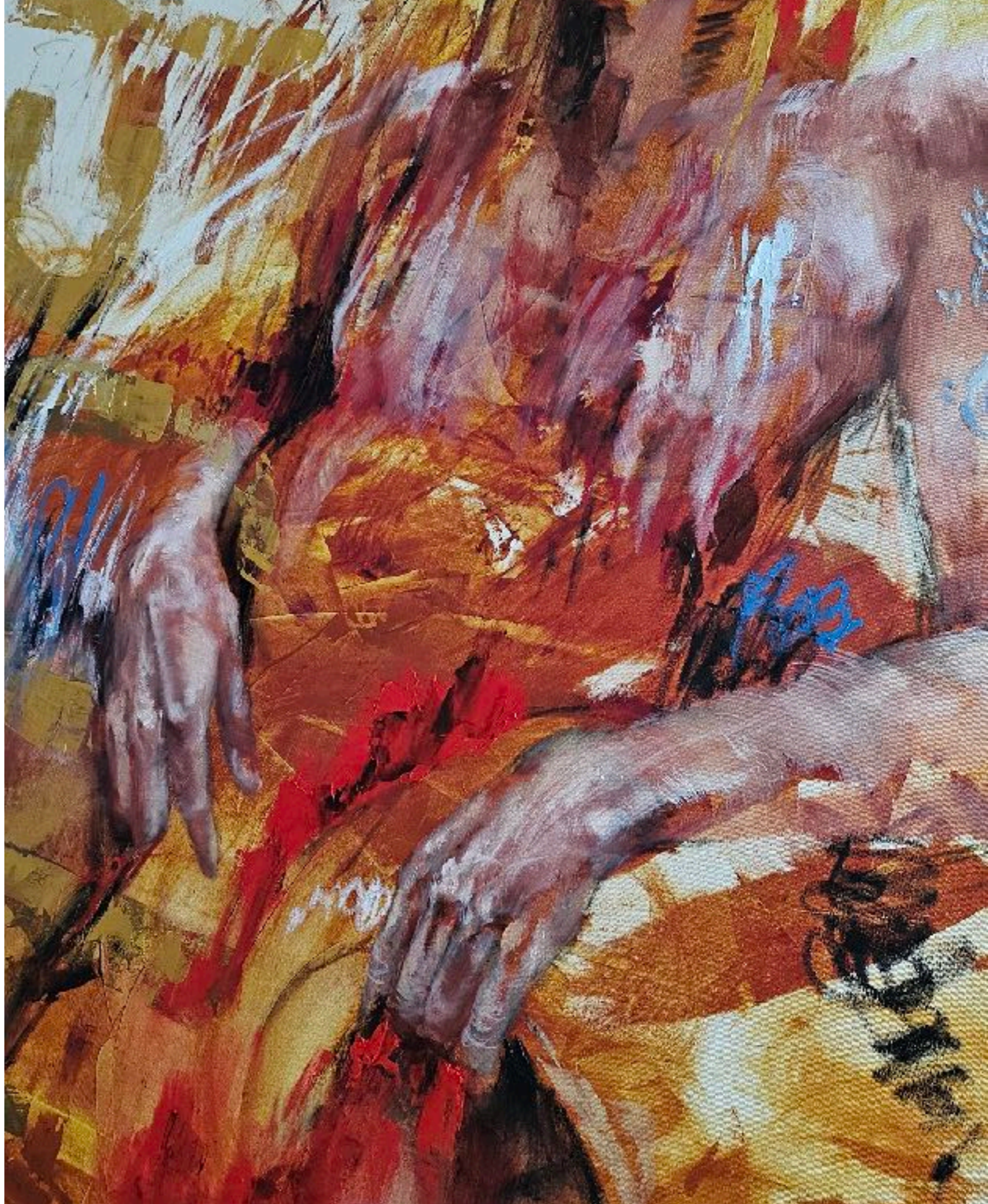
200 x 150 cm

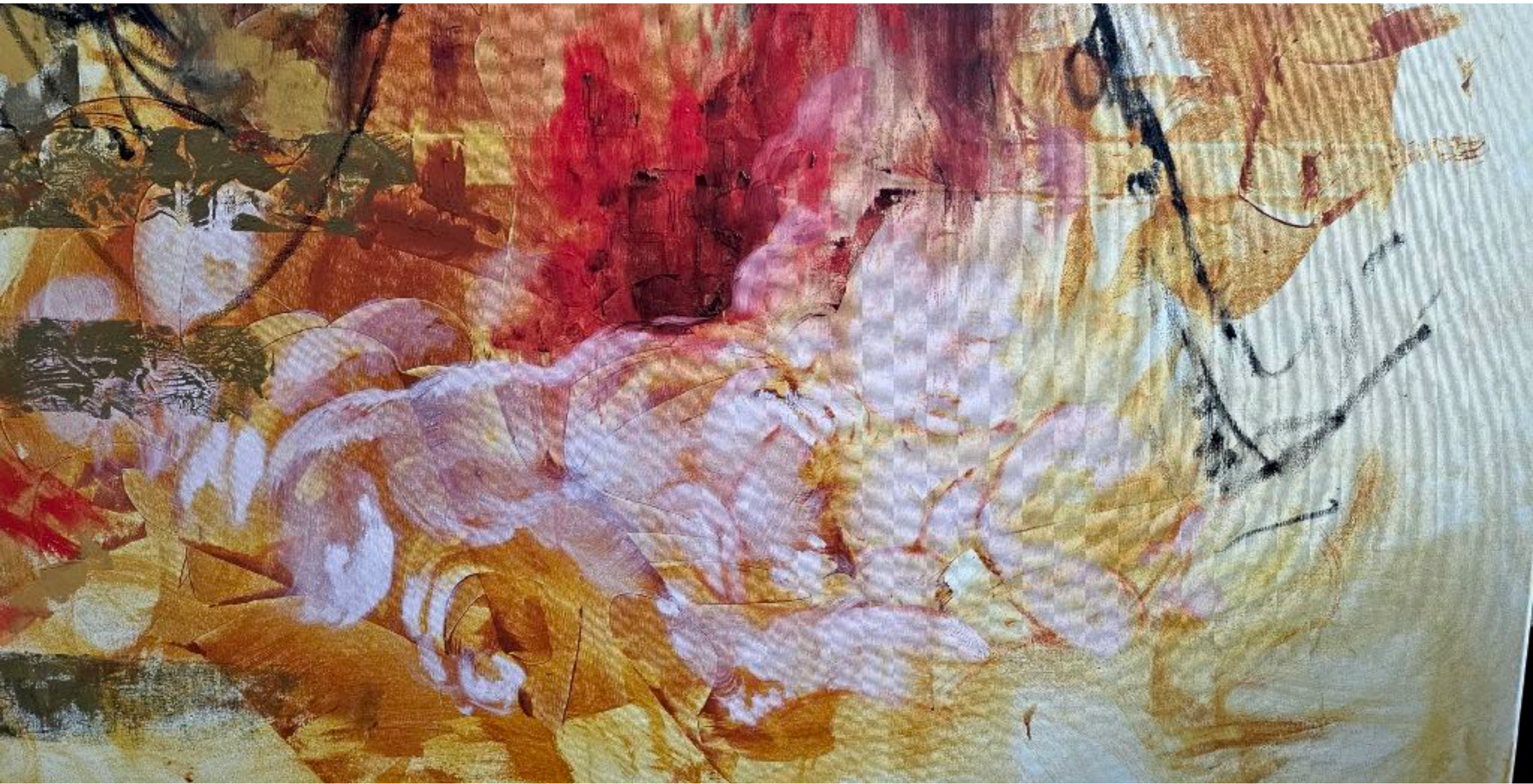
Oil on canvas 2024

\_CRIME PROJECT\_

Contemporary Medea was born inspired by Euripides' tragedy, staged for the first time in Athens, at the Great Dionysia of 431 BC: Medea.

*Medea syndrome is also present today... and the woman turns into an executioner and then becomes a victim of herself.*





Didascalia



Handwritten text in blue ink, possibly a signature or title, located at the top of the painting.

Handwritten text in red ink, possibly a signature or title, located at the bottom of the painting.



**PAST**

**JULIET**

**OIL ON CANVAS**

**280 X 200 CM**

**2024**



# JULIET

Where be these enemies?—Capulet, Montague,

See what a scourge is laid upon your hate,  
That heaven finds means to kill your joys with love.  
And I, for winking at your discords too,  
Have lost a brace of kinsmen. All are punish'd.

A glooming peace this morning with it brings.  
The sun, for sorrow, will not show his head.  
Go hence to have more talk of these sad things;  
Some shall be pardon'd, and some punished,  
For never was a story of more woe  
Than this of Juliet and her Romeo.

*In this final passage of "Romeo and Juliet" of Act 5, Scene 3 of the tragedy "Romeo and Juliet" by William Shakespeare, Prince Escalio recognizes the horror of the rivalry between the Capulets and the Montagues and condemns the high price paid because of family hatred. The Prince highlights the irony of how heaven has found a way to destroy joy through love, echoing the tragedy resulting from the long feud between the two families. His monologue serves as a final summary of the play's main theme, showing how conflict and hatred led to a tragic fate for the young lovers. His final sentence highlights the depth of pain and tragedy experienced by the protagonists.*

**Juliet** she is not the angelic girl of the collective imagination, she is represented by the artist as a strong woman, determined and offended by her persecutor: injustice. If there is one thing that repentance provides us, it is the opportunity to change to learn to recognize our mistakes and not repeat them in order to move forward in a wiser way.





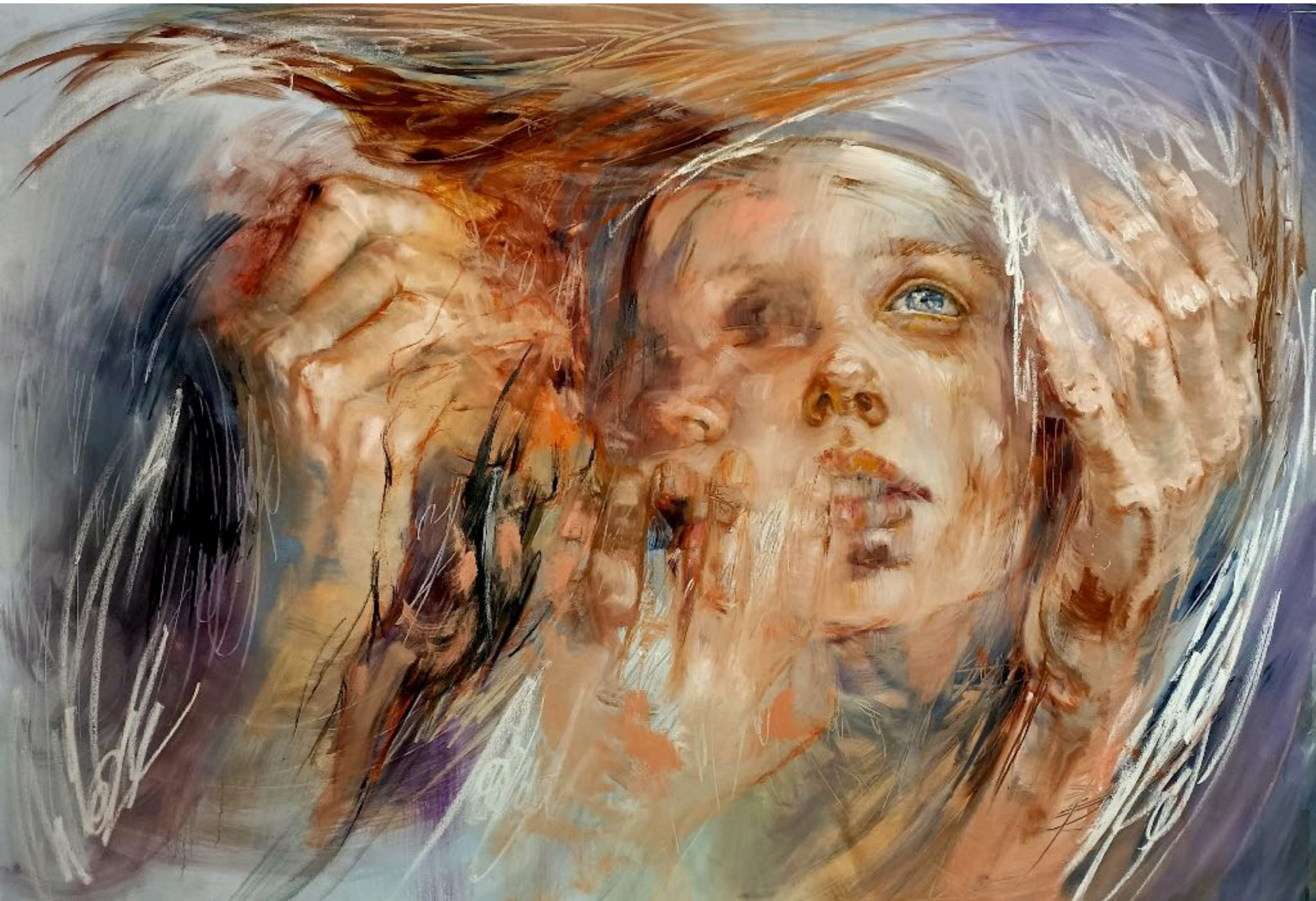
**PRESENT**

**PATER NOSTER**

**OIL AND PASTELS ON CANVAS 150 X 200 CM**

**2022**

The work is inspired by the horrible story of Mahsa Amini,  
a 22-year-old Iranian executed for a lock of hair.



Didascalia



# PRESENT

## ENIGMA

**OIL AND PASTELS ON CANVAS 150 X 200 CM**

**2022**

*The work Enigma was born from the well-known kidnapping of Emanuela Orlandi in Italy. The vision aims to emphasize the drama of an irrepressible search full of investigations and question marks.*

*A Board Detective that merges with misdirections and utopias.*







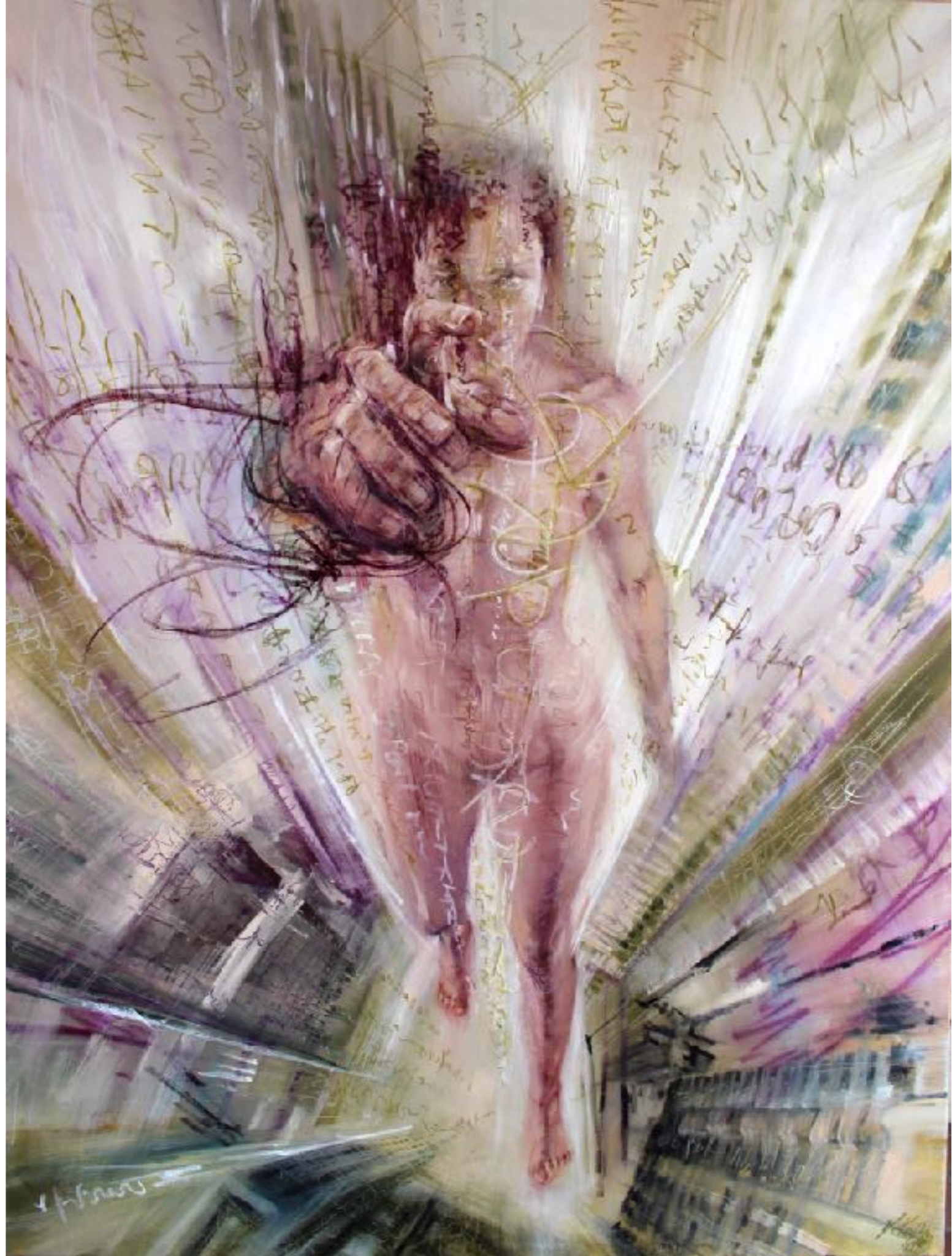
# FUTURE

## BABEL TURRIS

OIL AND PASTELS ON CANVAS 200 X 150

*'A modern "You can" is revealed in "Babel Turris", where the protagonist points to us, calling us into question, perhaps to call us to bear witness to the multiplicity of languages of the Tower of Babel and invite us to choose, instead of being chosen, in a myriad of Semitic languages, where women are the protagonist.'*

Pecchinotti Monica -Unfolding Roma Magazine





## **BABEL TURRIS (PART)**

**OIL AND PASTELS ON CANVAS**

**200 X 150 CM**

**2023**



*Mistral*

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