

# The Musical Aesthetics of Water \*

## Shakespeare's Ophelia, Synesthesia, and the Birth of a Colorful Score

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*There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream [...]  
Her clothes spread wide  
And, mermaid-like, awhile they bore her up  
Which time she chanted snatches of old tunes.*  
(Shakespeare)



Fig. 1. Gabrielle Thierry, *Last Reflection of Ophelia, the Colored Musical Score*, 2017. Huile sur toile, 60 x 120 cm. Worcester (Mass.) : collection Iris and B. Gerald Cantor Art Gallery – College de Holy Cross.

### 1 - Musical inspirations of water, painter's itinerary: music reveals itself in the landscape

Have you ever been absorbed by the changing reflections of rivers and streams? Did those moments evoke in you a musical emotion, rhythmic impulses? As a painter, I am particularly interested in the musical harmonies of water where reflections form abstract graphic works. One of the reasons that pushes me to work in this way is linked to my own musical perception of landscapes. For twenty years my research has focused on the musical emotions of landscapes and the representation of music on canvas. Through its properties linked to music, water, fluid, transparent and vital, is a sound element that I transpose into colored scores. Many of my paintings are linked to the sea, the Seine and even just the rain. The musical interpretation of reflections has become central to my reflections during strolls along the Seine in Paris and in

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\* This article is an automatic translation of the [French publication](#).

Andrésy, at the confluence of the Seine and the Oise. The process that allows the music of a landscape to be expressed in the image is the fruit of aesthetic and artistic research.

In this study I propose to question the musical aesthetics of water, starting from my approach as a painter to arrive at the creation of a canvas which literally takes its source in water, that of the river where Ophelia, Shakespeare's character, drowns.

Visually reproducing the rhythm of the landscapes was a more obvious first step for me, since the repetitions of shapes and flat colors are so present at the water's edge.



Fig. 2. Gabrielle Thierry, *Andrésy, Flamboyant – Île du Devant*, 2006. Oil on canvas, 54 x 65 cm.  
Geneva: private collection

In the *flamboyant Andrésy painting*, the colors of early autumn on the banks of the Seine and the rhythms seem naturally present in the reflections. The light and its shimmering colors provoke in me a musical emotion that imposes itself almost physiologically. The colorful space in which I find myself provokes sensations, emotions so vivid that I interpret them on the canvas. The colors, the shapes, their natural movement in space upset me in the same way as music that I listen to. This painting served as a revelation and represents one of the pillars of my artistic and aesthetic approach. Today I compare it to *Talisman*<sup>1</sup> by Paul Sérusier, a painting painted under the instructions of Gauguin and whose objective was to obtain a magic of colors and lines independent of any representation.

*"How do you see this tree?" Gauguin had said to Sérusier in front of a corner of the Bois d'Amour: "is it really green? Put some green, the most beautiful green on your palette; and this shadow, rather blue? Don't be afraid to paint it as blue as possible." Thus was presented to us for the first time, in an unforgettable paradoxical form, the fertile concept of the "flat surface covered with colors assembled in a certain order." Thus we knew that every work of art was a transposition, the passionate equivalent of a sensation received. (Denis 51)*

From this painting of the Seine, I seek to transpose the musical forms of the landscape.

These transpositions are certainly subjective, but upon closer inspection, the links between music and painting have been known since Antiquity. According to Plato, then Aristotle, painting and

music are based on the common principle of mimesis or imitation of nature. For the architect Alberti, "The numbers that have the power to make the harmony of sounds pleasing to the ear are exactly the same as those that fill our eyes and minds with marvelous pleasure." (Alberti 443). Over the centuries, in philosophy and the human sciences, in mathematics and the natural sciences, many works have addressed these questions of landscape as colored music. The few examples given below will support this postulate.

In the 17th century, Roger de Pile declared: "*In the different types of colours, and in the various tones of light used in painting, there is a harmony, a dissonance, as there is in a musical composition...*" (de Pile 51). Félibien, to name only one among many others, demands of the painter that "*in the distribution of his colours there be an agreement which has the same effect on the eyes as music does on the ears*". (Félibien 136)

In the Romantics, the grace of an empathetic projection onto nature becomes an interior landscape: "*The contemplation of a site is equivalent to the performance of a piece of music,*" wrote the composer Carl Maria von Weber (Weber 31). This dimension would be affirmed in Baudelaire, whose "reverie" was inspired by the discovery of *Tannhäuser*, to which he associated "*an immense horizon and a wide diffuse light*" but also an "*extended space [...]. No musician excels like Wagner in painting material and spiritual space and depth.*" He adds: "*What would be truly surprising is that sound could not suggest color, that colors could not give the idea of a melody, and that sound and color were unsuitable for translating ideas; things having been expressed by a reciprocal analogy, since the day when God uttered the world as a complex and indivisible totality*" (Baudelaire 215). The 20th century in turn appropriated this concept of correspondences between the arts with Kandinsky, Klee, Kupka who had an intimate or close link with music. <sup>2</sup>

## 2 - Music, an abstract colorful space

At the same time, I seek to represent music alone, without any attachment, to understand how music acts in my body and affects my senses as a painter. When listening, I realize that musical emotion is colorful and abstract. Is this linked to the phenomenon of synesthesia? A pictorial vocabulary of music is formed in my mind and allows me to transpose a sound work onto the canvas – the colored score – thanks to a new language describing a sensory and emotional experience.

One such painting is Franz Liszt's *Preaching to the Birds* <sup>3</sup>. Commented and analyzed by Marc-Mathieu Münch, my painting is described as follows:

*This painting is one of those rare artistic successes that impose themselves at first glance. I was imbued with it. It filled my body-mind with an effect similar to the beneficial encounter of a force from elsewhere. As in a ballet where more than thirty dancing bodies combine movements and gestures, impulses and lights, entrechats and pointes, here, it is the elements of the painting "assembled in a certain order" that create the effect of a beneficial encounter.* (Münch 109)

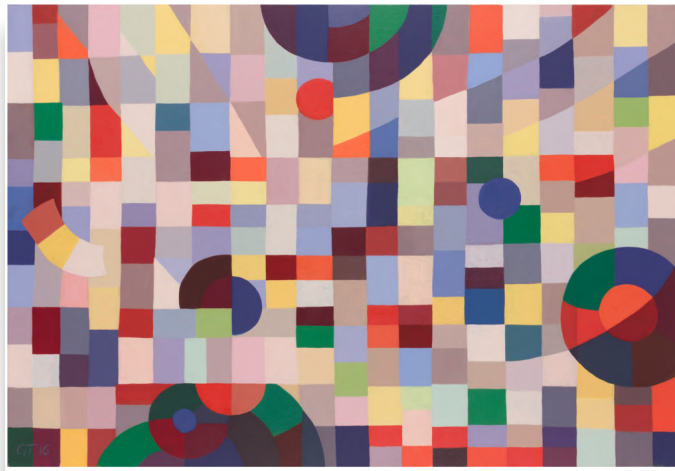


Fig. 3. Gabrielle Thierry, "Flight of Birds" on Caption S175:  
Preaching to the Birds, by Franz Liszt , 2016. Oil on canvas,  
89 x 130 cm. Andrésy: artist's studio.

In musicology, we learn that there are as many colors as there are notes and chords. Their number evolves exponentially, if we take into account the instrumentation.

Immersed in Liszt's music, I paint the notes like so many colored touches, of very short durations. The notes are transformed into well-defined rectangles, of different colors, yet in neighboring tones. The first musical phrases played by Vladimir Feltsman offer a dynamic, clear space and a harmony that I perceive as scintillating. The notes on each piano key are played distinctly. I want to show them in their multiplicity. The oranges, then the blues and finally the whites constitute a spatial matrix that I associate with the chords of the left hand. The location of these colors on the canvas creates a three-dimensional space. Temporality is for me expressed by the different planes. Space and time are therefore represented both by colors and by a particular architecture made of lines, columns, diagonals. This is probably why Marc-Mathieu Münch adds: "The movement of my eyes seemed to be unable to stop, so numerous are the connections that are necessary" (Münch 109).

I realize that I do not see colors or shapes as in "pure <sup>4</sup> " synesthesia, but look on the palette for the colors that give me the emotion of a chord, a note or a musical phrase. The structure and composition of the music play an important role in the composition of the painting. I discover music, I listen to it in a different way, its universe seems immense, inescapable, abstract. If the risk is indeed that of chaos, sensory or intellectual, and if questions jostle each other on the relationships between colors, shapes, sounds and harmonies, finally a pictorial vocabulary of music emerges or rather imposes itself.

I feel very close to Olivier Messiaen who attached great importance to the forms of relationships between music and colours:

*I realized that I, too, linked colors to sounds, but intellectually, not through my eyes. Indeed, since always, when I hear or read music (by hearing it internally), I see in my head complexes of colors that walk and move with the complexes of sounds. By dint of observing what was happening in me, I deduced a law from it." (Messiaen 147).*

The role of water and aquatic elements in water fits into this context.



Fig. 4. Photo of Gabrielle Thierry's working session at the Musée de l'Orangerie, in front of Claude Monet's *Matin Clair au Saules* © J.-P. Thierry, 2011.

### 3 - The musicality of the *Water Lilies*, a poetry of reflections on the water

In 2010, during a visit to the Musée de l'Orangerie in Paris, immersed in the oval rooms, I realized that I could hear music coming from Claude Monet's *Water Lilies*. I started some exploratory gouaches. I had to get as close as possible to Claude Monet's works, to understand their construction and their rich palette. I was allowed to come and paint in front of the museum's large panels<sup>5</sup>. I was able to analyze the famous *Water Lilies* in detail during a hundred work sessions (three hundred hours) and discover the richness of the colors, guess the shapes that support the composition, and feel their musicality. What a joy to approach, approach, admire, and listen to the eighty meters of canvas! I created the colored partitions of all the *Water Lilies* exhibited at the museum: eight oil panels, the largest in diptych (from 1.5 m to 4.2 m) as well as around twenty gouaches also created on site.

The composition as a whole came to me almost naturally by "listening" to Monet's painting, and rereading the landscape, with my brushes in hand. The eye wanders along a trajectory that I wanted to take up on the canvas. The underlying composition of Monet's work gradually became more and more readable to me. The canvases appeared to me to be very constructed, not only in their verticality, but also in the movements of the reflections. It is on this framework that my pictorial musical composition can be inscribed, like notes on a staff.

The formalization of the note involves the coloring of its sound wave of finite form, on the colored and geometric background (plane which takes the color of the sound background). This formalization is even more legitimate here, since the waves on the body of water have similar properties: they are colored by the reflection of parts of the landscape according to the orientation of the circular water wave, and the point of view of the walker. The water lilies on their body of water offer the horizontality of these colored scores while the drooping willow branches give them the rhythm. The round leaves of the water lilies could be transcribed by chromatic circles, but Claude Monet's point of view requires painting them in perspective, and therefore

with elongated shapes. I transcribe them in rectangles forming checkerboards, which, like piano chords, take up several sounds, several colors, those of Monet. The reflection flattens the landscape into a flat surface: this notion of laying out the landscape in the reflection deserves reflection. The multiplicity of viewpoints taken by Monet from his pool, as well as the diversity in the hours of the day, give each musical transcription a different color, timbre, and harmony.

My series of the Coloured Partitions of the Water Lilies was exhibited in 2017 at the Cantor Art Gallery, thanks to Roger Hankins, its director, in collaboration with Brittain Smith and Maurice Gérard of the College of Holy Cross <sup>6</sup>. A piano is installed in the gallery and many concerts and conferences on the interaction of the arts are organized there <sup>7</sup>. The immersed public can thus apprehend their own synaesthetic faculties.

A conference by Mark Freeman, head of the Psychology department, entitled *When the Senses Meet: Synesthesia and Artistic Imagination*, is organized to put my work into perspective:

*I'll close by suggesting that the idea of synesthesia, especially as embodied in the kind of work Gabrielle Thierry does embodies a kind of hope. It's a hope that very different dimensions of reality—including human reality—can in fact be brought together, in service of something larger and more inclusive, i.e., that sense of the whole which calls us to transcend ourselves and to seek that which might constitute our common humanity. [...] This in turn suggests that works of art, especially those inspired by the synesthetic imagination, can give us vitally important clues for building and deepening the world in which we all reside.* (Freeman)

*Les Nymphéas*, as an example of a colored score, constitutes in more than one way a matrix of musical aesthetics. This principle is the subject of a more in-depth investigation in the project *Last Reflection of Ophelia*.

## **4 - Last Reflection of Ophelia, the text and music in resonance with a pictorial work**

In 2016, for the collection of Iris and B. Gerald Cantor, Maurice Gérard commissioned a painting to be made to original music by a French composer. Initiator of the exhibition project, he wanted this music to be inspired by the theme of reflections, in the continuity of the *Water Lilies*. The choice of the composer and organist Éric Lebrun naturally presented itself to me. We had already worked together for the production of *Nunc Dimittis* <sup>8</sup> in 2008. Éric Lebrun accepted the proposal to compose on reflections, a theme of inspiration and predilection for many composers (Debussy, Liszt). The piece had to be immediately perceptible here. The idea of "the last reflections of Ophelia", with its poetic, pictorial and musical ramifications seemed to him to be fruitful. The framework that the composer set himself was the following: a piece of about five minutes duration, which does not present any particular difficulty of execution, which speaks immediately to the listener, while allowing in its very writing quite numerous and subtle imitations in mirrors. He had to favor colorful sound harmonies, with dark nuances inspired by some verses taken from Shakespeare's play to build a sort of elegy, all in restrained emotion:

Queen Gertrude:  
*There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;  
There with fantastic garlands did she come  
Of crowflowers, nettles, daisies, and long purples,  
That liberal shepherds give a grosser name,  
But our cold maids do dead men's fingers call them.  
There, on the pendant boughs her coronet weeds  
Clamb'ring to hang, an envious sliver broke;  
When down her weedy trophies and herself  
Fell in the weeping brook. Her clothes spread wide;  
And, mermaid-like, awhile they bore her up;  
Which time she chaunted snatches of old tunes;  
As one incapable of her own distress,  
Or like a creature native and indu'd  
Unto that element: but long it could not be  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death.* (Shakespeare IV, 7)

To accompany these verses, the cello sings a melody with a profile that descends in turn, rising into the high notes in small bursts, on a bed of chords repeated on the piano, which conquers the high ranges in a play of reflections with the bowed instrument. This piece must be played with great delicacy and a concern for variation in color (in the musical sense), both in terms of the pianist's touch and the nuances and subtlety of the cello's timbre. The music and its instrumentation are sensitively related to the text.

The piece was recorded under the direction of the composer. Musicians Clara Michel (cello) and Théophile Thierry (piano) bring their own understanding of the scene to this music. The dark bow strokes evoke the depth of the water, the attraction towards the bottom of the pond. The piano punctuates the surface waves and the dance of the reflections of the sky.

There are many representations of Ophelia in painting or in prints in illustrated editions. The best known are those of Delacroix <sup>9</sup> and Millais <sup>10</sup>. Of all the representations of Ophelia, the drowning scene seems to be the most represented, in a tragic or romantic way. They often express despair, melancholy. The question of a possible suicide is always pending. The text of Shakespeare's play does not remove the doubt. My painting stands out from these better-known works insofar as it is one of the rare abstract paintings of Ophelia with those of Hayter <sup>11</sup>. Before any creation, I avoid looking at the so-called reference works, in order to rely only on my impressions. The drowning, the immersion of this young girl in the water, her loss of consciousness and her presumed solitude were all elements that were always present during my reflection and during the creation of the work. My intention was first to find a pictorial form in accordance with the music. It was about looking for the color of the sounds, and representing an Ophelia immersed and willing prisoner of this music.

Eric Lebrun's music carries within it the evocation of Ophelia. In its composition, then, by layers that of the performers in their musical games, and finally with mine, *My Ophelia* takes into account this layering in the interpretation. For me, she begins to disappear from the surface of the body of water, from the canvas immersed in nature and from the music of this particular landscape. In resonance with the dramaturgical plot of *Hamlet*, the music takes on its full meaning as I transpose it into a colored space on the canvas. The structure of the canvas takes the form of a score. The horizontal lines correspond to the plane of the water, the verticals offer a dialogue between the reflections and the depth of the pond. The spacing of the elements is directly linked to the rhythm of the musical work.



Fig. 5. Photo « Exposition La musicalité des Nymphéas, Cantor Art Gallery », Worcester (Mass.), 2017 © collection Iris and B. Gerald Cantor Art Gallery – College de Holy Cross.

The low notes vibrate the aquatic depths, the high notes describe Ophelia in her diaphanous dress (white shapes), surrounded by moving floating flowers and playing with the reflections of the trees and the sky. Ophelia gradually disappears leaving flowery waves on the surface. Large discreet waves announce the long chords of the cello, brown and red, as well as their temporality. The piano notes are shorter, square, are lighter. Three blue shapes represent souls witnessing this drama. I try here to explain this painting, but in the concrete practice and the execution of the composition everything happened in one go on the canvas. The music, the very descriptive text, the reflection of the water lilies fill me and the brush feeds on this sensitive material.

The painting *Last Reflection of Ophelia*, dedicated to patrons Trudie and Niel Prior, was the subject of a musical installation in the Cantor Art Gallery exhibition, associated with the screening of a film of the same title, directed by Jacques Boumendil and retracing the creation of the work.<sup>12</sup>

A concert-exhibition was held at *Brooks Concert Hall*. The evening entitled "Synesthesia: A Celebration of Painting & Music" was dedicated to synesthesia and the painting *Last Reflection of Ophelia*. The eponymous music was performed in a world premiere, interpreted by two musicians in residence: Adam Golka (piano) and Jan Muller-Szeraws (cello). Starting from Shakespeare's text, the painting *Last Reflection of Ophelia thus became the Ophelia project*, bringing together musicians, directors, researchers and academics, collectors, composer... and painter.



## 5 - After Ophelia

Water and its reflections continue to be the subject of my reflections and a source of inspiration. The expression of my poetics is done by ricochets through these interpretations which allow me to renew my way of approaching the harmonies and musical aesthetics of water and their reflections. During my last stay in Venice, the reflections on the Grand Canal were a new enchantment.



Fig. 6. Gabrielle Thierry, *Venice, Grand Canal – Reflets Nocturnes*, 2020. Oil on canvas, 50 x 100 cm. Andrésey: Artist's studio.

The shimmering colours of the palaces reflected in the lapping of the water on the piers, visually punctuated by the multitude of coloured pillars, caught my attention. But the work on the musical composition of *Ophelia*, Shakespeare's text in resonance with my own technique of coloured scores, remains for the moment unique in my journey as an artist.

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## Notes

[1] Paul Sérusier, *The Talisman, the Aven in the Bois d'Amour*, October 1888, Paris, Musée d'Orsay.

[2] Paul Klee was a violinist before devoting himself to painting, Kandinsky spoke a lot with Schoenberg, and the rapprochement of the arts is at the basis of the Bauhaus theories. In France, a musicalist movement was born in the interwar period (1932): Kandinsky in his work *On the Spiritual in Art*, was interested in the synesthesia of "sonority" between colors and sounds. His *Abstract Compositions and Improvisations* between 1910 and 1912 refer to music by providing a major clarification: "Music, for example, has duration. But painting offers the spectator - an

advantage that music does not have - the massive and instantaneous effect of the content of the work."

[3] Listen to performed by Vladimir Feltsman, piano, <https://youtu.be/N6d33Pwl4Gk> [accessed March 15, 2023].

[4] « *Are we talking about all persons here or just some? That is, are we talking about a universal, pan-human capacity, perhaps more highly developed in some than others, or are we talking about a psycho-biological anomaly, present in some but absent in most? As we saw earlier, the answer would seem to be the latter. Gabrielle Thierry herself had acknowledged this by acknowledging the existence of "pure" synesthetes. At the same time, she had also spoken of a "universal sensibility"—which in turn implies the existence of a process that we may have somehow lost or "forgotten" and that may be "dormant"—or, as one writer puts it, "hidden below consciousness in all but a few of us"—these few being "cognitive fossils," as they've been called (Cole, cited in Cytowic, 1993). "In other words, we might all be synesthetic at a subconscious level of central nervous system functioning." Indeed, the very existence of synesthetes, he continues, "lead[s] one to consider why sensory experience is usually modular, why touch and vision, for instance, or hearing and smell, are kept separate. Might we all have been synesthetic at one time during development, and, if so, what might this suggest for central nervous system development? » (Freeman)*

[5] Video of the working sessions at the Musée de l'Orangerie and presentation of three colored scores, produced by G. Thierry, 2012. [accessed March 15, 2023].

[6] Brittain Smith (director of the Holy Cross study abroad program) and Maurice Gérard (Stephen J. Prior Professor of Humanities) are also the coordinators of the *Word and Image International Conference*, organized with the Université de Paris-Diderot and the Université de Bourgogne à Dijon. Gérard and Smith are the co-editors of *Interfaces*, a renowned and award-winning journal devoted to publications from these annual conferences. See *Interfaces*, 36. <https://journals.openedition.org/interfaces/226> [accessed 15 March 2023].

[7] Programs and details of this synesthesia festival on the Cantor Art Gallery website: <https://www.holycross.edu/iris-and-b-gerald-cantor-art-gallery/previous-exhibit-43> [accessed March 15, 2023].

[8] Gabrielle Thierry, *Nunc Dimittis*, 2008, on the eponymous music by Éric Lebrun, album *Les Mystères du Rosaire*, Bayard Musique. Oil on canvas, diameter 80 cm.

[9] Eugène Delacroix, *The Death of Ophelia*, 1853. Oil on canvas, 23 x 30 cm. Paris: Musée du Louvre.

[10] John Everett Millais, *Ophelia*, 1851-52. Oil on canvas, 76.2 × 111.8 cm. London: Tate Britain.

[11] Brigitte Friant-Kessler, "Lines of Water and Forms: Stanley William Hayter, Ophelia and Abstraction", communication presented at the IAWIS 2001 conference (with many thanks for the fruitful discussions).

[12] Video, Last Reflection of Ophelia: A Colored Musical Score, 5 min 28 s, directed by Jacques Boumendil, Paris, 2017. [http://youtu.be/f13\\_5w98w4w](http://youtu.be/f13_5w98w4w) [accessed March 15, 2023].