

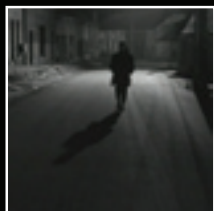
IN-SPHERE

a world behind curtains | february 2012

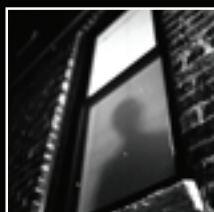
FEATURING



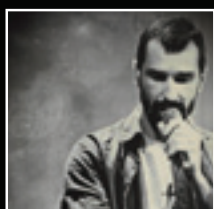
TERENCE HANNUM



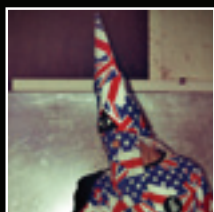
BÉLA TARR



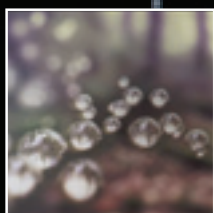
TOMMY NEASE



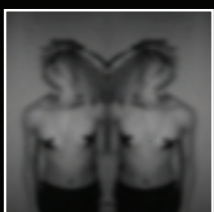
UMRIJETIZASTROJEM



ZASTRANIENIE



RESONANCE



BATHAUS



N-SPHERE

FEBRUARY '12

EDITORIAL TRANQUILIZERS

»A sun we seek«. As it would not be darkness if not defined by the absence of light.

»A sun we flee«. And run into it, arms spread wide, receiving, diving. The works of *Terence Hannum* are filled with the entire spectrum of light, dark and thick with unheard sounds. The avid tenebrum is mirrored through the contrast of light in *Tommy Nease's* and *Bathaus'* pieces.

»A scar upon mother Earth«. It opens and swallows existence whole. *Robert Fludd* had the right idea of interposing gods and cosmos and abyssal darkness. Some centuries later, *Béla Tarr* rose up

to the challenge, bringing forth the tight vacuum-like space of inner reality.

»A nebular each«. In February, the *N-Sphere* reached three years of existence. The special *Geoid* section recalls the black, in all forms of art, in time and in space. Along with painting it black, find an exclusive interview with *Simon Jones* on the topic of *Resonance*, a virtual installation project mixing visuals and sounds.

»The desolate one: a frightened mental vortex we'll be.«

**Quotes | Tiamat. 1997.
The Desolate One.**



VEL THORA

INDEX

2

JANUARY
2012

Editorial
Tranquilizers

32

NOX
SHOWCASE I

Tommy Nease
United States

78

NOX
SHOWCASE II

Bathaus
United States

4

GLASS
SHOWCASE

Terence Hannum
United States

48

ABUSE
SHOWCASE

Umrijeti za strojem
& Zastranienie
Live in Wien

92

GEOID

Paint It Black
Three Years
Of N-Sphere

18

STONE
SHOWCASE

Robert Fludd
United Kingdom

64

CLOCKWORK
SHOWCASE

Resonance
The Movie

120

EYE
TEASER

Stanka Koleva
Bulgaria

24

MOVING
SHOWCASE

Béla Tarr

74

HANGING
CAGES

Black Iris

TERENC

GLASS
SHOWCASE
E HANNUM

PROFANE SACRED ABJECT SUBLIME

Name:

Terence Hannum

Location:

Baltimore, US

Occupation:

Art Professor

Definition of personal sphere:

Ritual and Music Subcultures

Artwork in 4 words:

Profane, Sacred, Abject, Sublime

What is inspirational for you:

Researching rituals and rites, myths and codes, subcultures I have no experience with. Reading a lot in the field of ritual studies.

Currently favourite artists:

Isa Genzken, Sean Dack, Thomas

Scheibitz, Nicholas Lobo, Richard Serra's drawings, Brian Ulrich, Sterling Ruby

Tools of trade:

Gouache, black paper, xerox machine, laser cutter, oil paint, wooden panels, oscillators, sub woofers

Current obsessions:

Good not generic Death Metal, Michel de Montaigne, burning cassette tapes, my newborn son

Personal temptation:

Sloth

Ingress:

terencehannum.com



photo | **Terence Hannum.** *Profane Sepulcher.*
Gouache on Paper. 2010.
Courtesy of the artist



photo | *Terence Hannum. Altar VIII.*
Gouache on Paper. 2009.
Courtesy of the artist



photo | **Terence Hannum.** *Procession.*
Gouache on Paper. 2009.
Courtesy of the artist



photo | **Terence Hannum. *Pentagon I. Gouache on Paper. 2011. Courtesy of the artist***

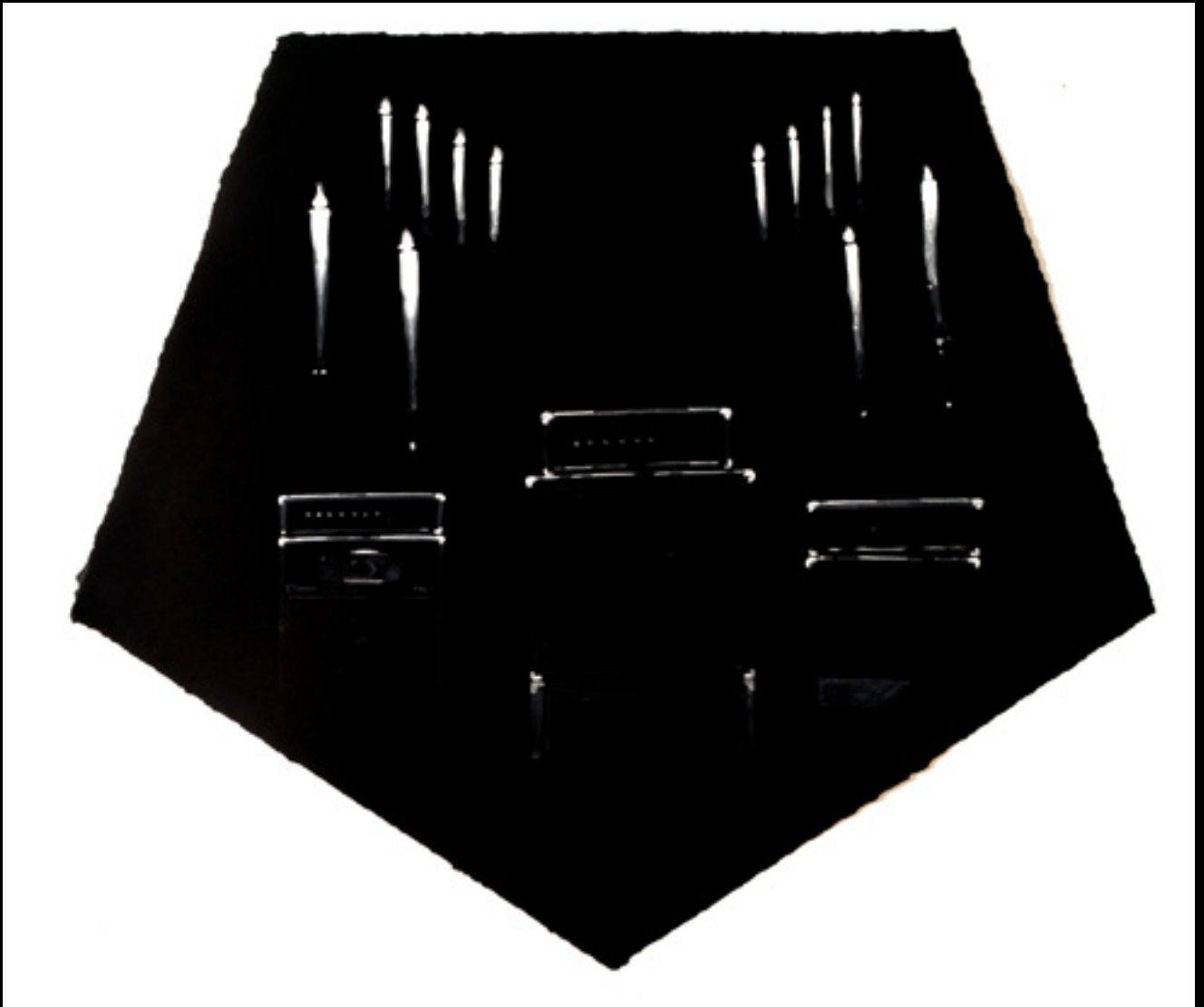


photo | **Terence Hannum. *Pentagon III. Gouache on Paper.* 2011. Courtesy of the artist**



photo | **Terence Hannum.** *Descension.* *Gouache on Paper.* 2010. *Courtesy of the artist*



photo | **Terence Hannum.** *Desecration. Gouache on Paper. 2011. Courtesy of the artist*



photo | **Terence Hannum.** *Deconsecration. Gouache on Paper.* 2010. *Courtesy of the artist*



photo | **Terence Hannum.** *Enter the Cult.* Gouache on Paper. 2010. Courtesy of the artist



photo | **Terence Hannum. Crown. Gouache on Paper. 2011. Courtesy of the artist**



photo | **Terence Hannum. *Darkling Veil. Gouache on Paper. 2011. Courtesy of the artist***

ROBE

STONE
SHOWCASE
RT FLUDD

FIAT LUX

Name:

Robert Fludd
(Robertus de Fluctibus)

Lived:

Jan. 17th 1574 - Sept. 8th 1637

Location:

Kent, London. United Kingdom

Occupation:

Astrologer, mathematician,
cosmologist, physician

Influences:

The Sun as the tabernacle of God,
the Stars, Macrocosm and micro-
cosm, Paracelsus von Hohenheim,
Rosicrucianism, Qabalah, Occult
philosophy, Johannes Reuchlin,
Joachim Frizius

Influenced:

William Harvey, Johannes Mylius

Connections:

Johannes Kepler, Michael Maier,
King James

Major works:

Utriusque cosmi maioris scilicet
et minoris metaphysica, physica
atqve technica historia : in duo
volumina secundum cosmi differ-
entiam diuisa

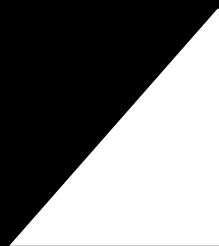
Associated with:

Britain's Renaissance, Rosicrucian-
ism, Occultism

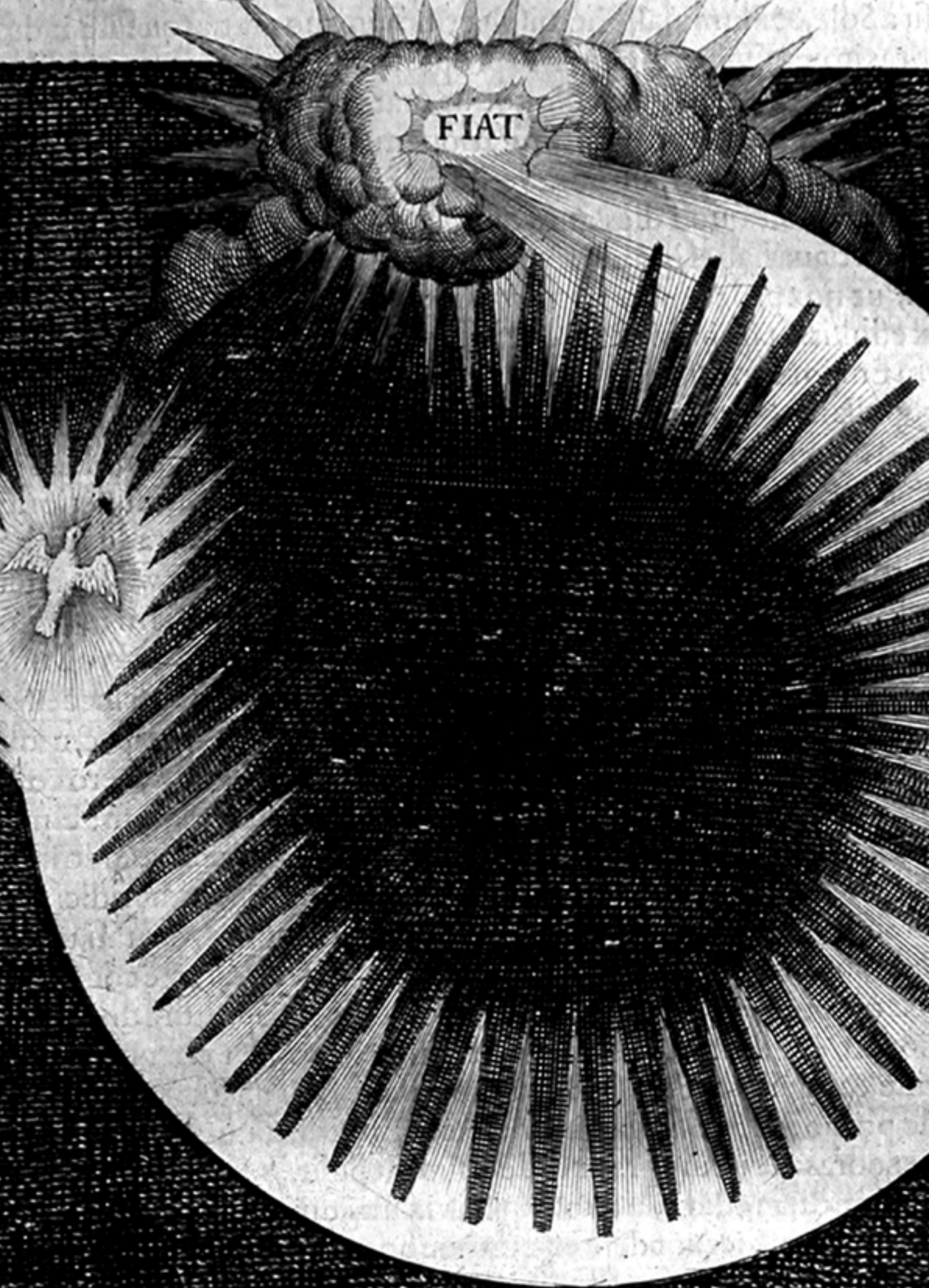
Obsessions:

Powder of Sympathy (weapon-
salve), Perpetuum mobile, the
Monochord, Geomancy

photo right | *Utriusque Cosmi
maioris salicet
et minoris metaphysica.
Robert Fludd Oppenheim 1617.
Genesis of Robert Fludd.
Courtesy of the artist*



DIANA DAIA



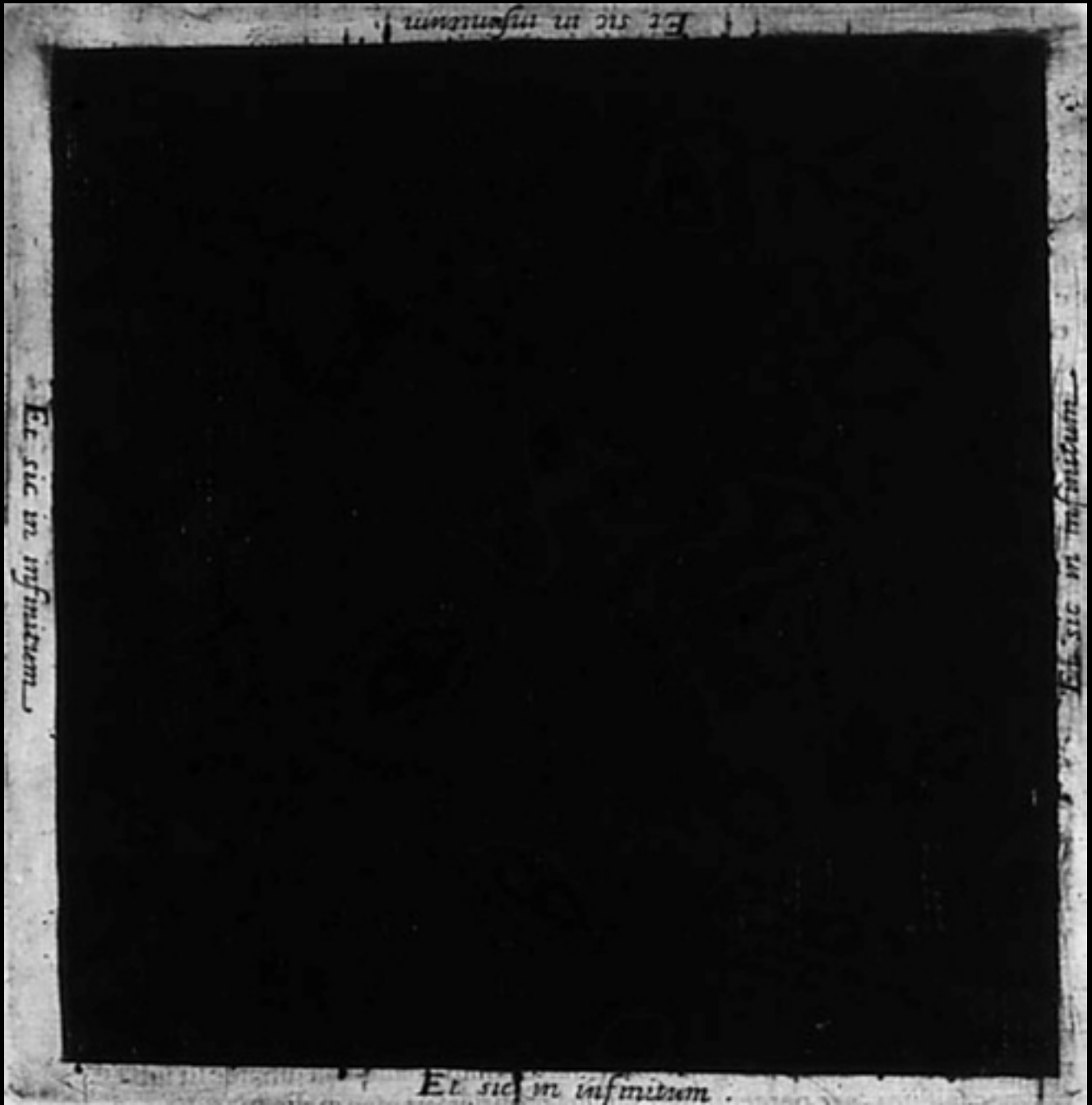


photo | *Utriusque Cosmi maioris salicet et minoris metaphysica*. Robert Fludd Oppenheim 1617.
Genesis of Robert Fludd. Courtesy of the artist

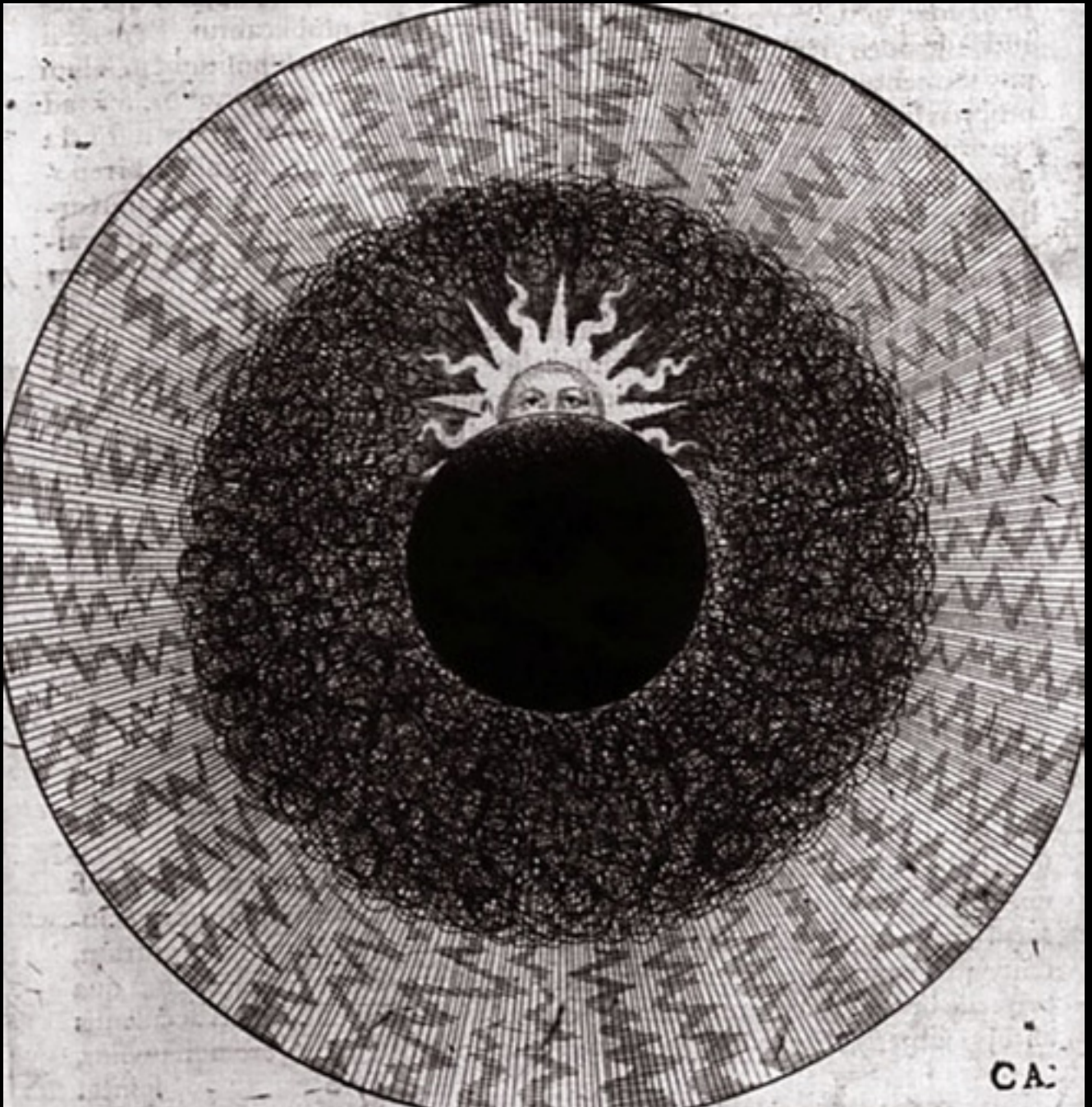
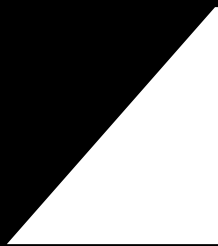


photo | *Utriusque Cosmi maioris salicet et minoris metaphysica*. Robert Fludd Oppenheim 1617.
Genesis of Robert Fludd. Courtesy of the artist

MOVING
SHOWCASE
BÉLA TARR

BÉLA TARR AND THE INVESTIGATION OF A STORYTELLER ABOVE SUSPICION



SHADE

Stories. Many feel connected to them and we tend to form an image of the people around us, those we know. According to their stories, to their »experience«, we often tend to say the following when someone does something that is considered unpleasant or simply uncomfortable: »life changed him« or »no wonder he did that, after all he has been through...« Amusingly enough, this seems to make sense, but only at a primary level: the one regarding the common consensus of what is perceived. Eventually, at best, those experiences surface what we did not know about our-

selves or what we were afraid to admit and somehow the reason we were afraid of it is somewhat »story-connected«. We're afraid that we may turn like »the-guy-from-that-story« or we develop a scenario ourselves which is, in many cases, far more dreadful in theory than in practice. This is mostly because the stories we are attached to or we develop have an end. We know how this end looks like and we understand it. If they wouldn't have one or if we could not understand it, they might not be so popular, would be »bad stories« or unfinished ones.





The same rule applies to cinema as well. Most people don't see a film; they just see a group of stories. The film begins and ends with them. A consequence to this is that many movies are just a group of stories, there is no language, no energy inside.

Béla Tarr's work is exactly the opposite: one can barely discern a story in his films, but if they get to you, you wouldn't care to hear one. Indeed, there are but a few directors who make such great demands from our patience as *Béla Tarr*. Most of this is caused by the very slow pace and by the fact that there are very few familiar things to hold on to. His works go to the other extreme, they are devoid of any narrative device. His charac-

ters, in some cases, may be easy to connect with, until you realize that you are dealing with sketches (although blurs would be a more adequate description). Nothing happens here or, better said, nothing that affects them in any way. But there is extreme attention given to all the aesthetic aspects: from the way the takes are composed and choreographed to the score and the facial expressions of the actors.

At the first glimpse, you make be tempted to think that the director is an exponent of social realism, since his films take place in some gloomy villages of Hungary inhabited by characters who are dealing with poverty and a corrupt system. However, as the movie unfolds, this

idea gets lost in the mist little by little, because there is nothing that sustains it. It is just a pretense.

The opening scene of his most accessible work, *Werckmeister harmóniák*, may tempt you to think you are dealing with a movie of strong tarkovskian scent. Indeed, in appearance, the two directors have some things common: long takes, slow pace and dialogue that would seem to be more appropriate for a novel rather than a film. But in reality, they barely have anything in common, or - better said - nothing in common except some technical particularities. *Tarkovsky's* films work the best way on an emotional level by depicting - in cinematic language - things we can feel and we are connected



to, things that are tangible, but can rarely be verbalized. The slow pace is giving them a clearer form. Ultimately, his films communicate something, whereas *Béla Tarr's* work is not about communication: we are not told, but shown. The slow pace here is does not have its roots in a mechanism, his films are slow because they have to, otherwise they'd be artificial: an event is not supposed to be manipulated.

Béla Tarr's films are not about something. Instead they show something and, in this particular setup, a story may get in the way. The long takes, the choreography, the music have the role of making the viewer become a part, without forcing him to do so. Tarkovsky's films share a lot of common ground

with poetry, *Tarr's* films share a lot of common ground with music: events, pieces of dialogue, contained inside a wandering movement only few notes alike to what we are familiar with. This is even clear when we are to consider the scores of his films: lingering, sometimes minimalist melodies that seem to go on forever.

These aspects also explain the use of black and white: color would distract as it would also distract placing the action in very populated and dynamic cities so that is why all of his films are set in small towns, where the inhabitants seem to be stuck and live in a continuous state of absence occasionally interrupted by their frail attempts to escape.

The dialogue in his films either cements the overall gloomy atmosphere, either simply alienates, or both. This is a rather common characteristic of a many art-house films for the simple reason that we are not presented a mere immediate reality, but a multilayered one formed by what one may perceive and feel familiar with and abstractions associated with the flow of life (collective or individual). The opening sequence of *Werckmeister harmóniák* is a good example: what starts as an usual gathering is transformed in something resembling a surreal rite.

In the movie's final 30 minutes there is another similar scene which starts as a riot, but in the end resembles a funeral. One can



try to rationalize them, but the answers will be rather forced, especially in this second scene. It is the image that has great power and the mob's reaction is basically the reaction facing an image this powerful. Nothing is said because there is nothing to say: images work better than words.

The physical space of *Béla Tarr's* work acts as a vacuum zone bringing together elements of both immediate reality and inner reality: what we see and what we feel.

Somehow this movie reminds me a little of *Werner Herzog's Herz aus glas*. Both films present people who fell under a spell, but whereas *Herzog's* film is rather constant in its eerie and outlandish tone, this one makes it more familiar by inserting social commentaries (slim and underdeveloped, but they are present).

In his previous film, *Damnation*, we have the same setup, but this time the hook is an ill-fated relationship. Little is done to save it or end it

and little does the protagonist to reach out for the woman he claims to love. Even when he does, one cannot escape the feeling that is more of a rationalization of sorts. In the end, nothing changes and few events are paid special attention. Few to none.

All in all, *Béla Tarr's* films are demanding as they are - to some people - hypnotic. The director does not tell stories, but show events, situations, that may happen everywhere. The tone and



dialogue seem to be part of a meta-reality re-experiencing itself in different contexts. Maybe the only reliable storyteller is the camera, which, in his films, can be considered a character on its own.

The inhabitants of *Tarr's* world are sometimes »awoken« by incomplete visions, a false prophetic call, thus, at every turn, hope for escape/resolution is delayed until evaporated. So is the idea of action: the characters are defined by their dreams, obsession and a

more-or-less legit anguish. *Gilles Deleuze* called this false »narration« based on anomalies/irregularities the »crystalline narrative«.

Tarr creates a dynamic setup, but, more than maybe any other director, he seems more fascinated with the dynamic itself, so he moves slowly, patiently, allowing, however, for everything to breathe and live. The result is either hypnotic or unbearable, depending on each viewer. So enter, if you're willing...

By Shade
photo | *Werckmeister harmóniák*.
2000. Movie stills

TOM

NOX!
SHOWCASE
MY NEASE

NAME:

TOMMY NEASE

LOCATION:

USA

OCCUPATION:

PHOTOGRAPHER

WEBSITE:

TOMMYNEASE.COM



photo | **Tommy Nease.** *Untitled.* *Courtesy of the artist*



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**



photo | *Tommy Nease. Untitled. Courtesy of the artist*



photo | **Tommy Nease.** *Untitled.* Courtesy of the artist



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**



photo | **Tommy Nease.** *Untitled.* Courtesy of the artist



photo | *Tommy Nease. Untitled. Courtesy of the artist*



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**



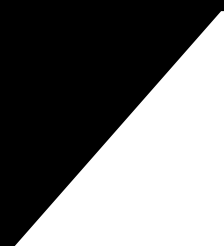
photo | **Tommy Nease.** *Untitled.* *Courtesy of the artist*



photo | **Tommy Nease. *Untitled*. Courtesy of the artist**

**UMRIJETI
& ZA**

ABUSE
SHOWCASE
**ZA STROJEM
STRANIENIE**



DIANA DAIA

WHAT:

UMRIJETI ZA STROJEM &
ZASTRANIE

WHERE:

Fluc, Wien | Austria

WHEN:

21 January 2012

HOSTED BY:

FUTURE ECHO

(facebook.com/future.echo)

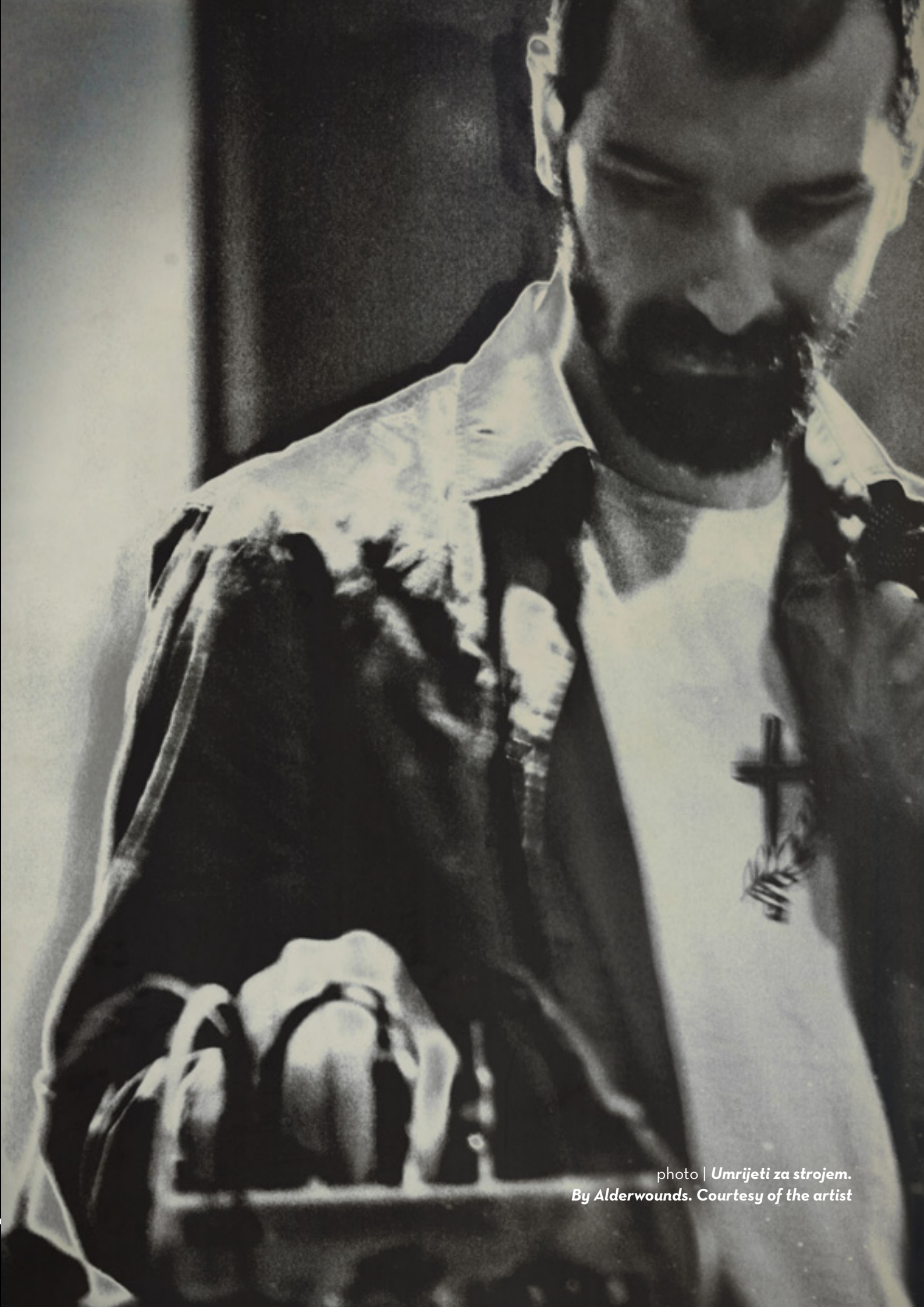


photo | *Umrijeti za strojem.*
By Alderwounds. Courtesy of the artist

WHO:

UMRIJETI ZA STROJEM

BIO:

The name Umrijeti za strojem isn't easy to translate - it depicts a specific situation/state of being rather than the actual phrase might suggest literally and therefore, it remains obscured by the complexity of Croatian language. Further, it is not necessarily a band or a project - think more of a manifesto, where chosen subject matters are translated into musical format or printed word. (from website - see below)

WEB:

umrijetizastrojem.bandcamp.com



photo | *Umrijeti za strojem.*
By Diana Daia. Courtesy of the artist



photo | *Umrijeti za strojem.*
By Diana Daia. Courtesy of the artist





photo | *Umrijeti za strojem.*
By Diana Daia. Courtesy of the artist





photo | *Umrijeti za strojem.*
By *Diana Daia*. Courtesy of the artist



WHO:

ZASTRANIENIE

MEMBERS:

BOŠKO/IDA/SVETLANA

LOCATION:

Beograd

BIO:

Zastranienie is a dynamic duo formed by two highly strong individuals - Boško and Ida. The two reside in Belgrade, Serbia and they feel rather frustrated with the environment - which is not referred to their homeland alone, but more in general terms of the world we live in. The concept of Zastranienie is based on the theory of defamiliarization (better known as Ostranienie to which Boško and Ida paraphrased their name), as conceived by Viktor Shklovsky, the Russian essayist.

WEB:

zastranienie.bandcamp.com



photo | [Zastranienie](#)

By Diana Daia. Courtesy of the artist



photo | **Zastranienie.**
By Diana Daia. Courtesy of the artist



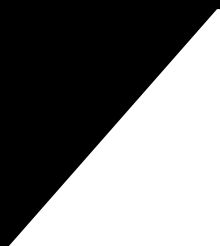
photo | **Zastranienie.**
By Diana Daia. Courtesy of the artist

C

R

LOCKWORK
SHOWCASE
ESONANCE

NEXT TO A NUCLEAR BOMB BLAST



VEL THORA

Hello and welcome to The Spheres. Tell us who are we talking to today, as an introduction to our readers.

Hi I am Simon Jones, a Director at SR Partners in London. I like starting and producing and initiating global collaborative projects as well as working on commercial projects around the World.

We have stumbled upon "Resonance", a sort-of-kind-of intricate and eye catching interdisciplinary

form of virtual installation. How would you define "Resonance"?

That's a hard one. I have tried to sum it up for a while now and this is where I have got to: Resonance is a global collaborative project with some of the best visual and audio artists in the world. It explores the relationship between geometry and audio, which allowed us an opportunity to have some fun, meet new people and create some cool stuff.





Where from did the idea for this project emerge?

It was in a pub in London. I was having a chat with Andrew Diey from Radium Audio about possibly working together, which seemed to snowball into Resonance through chatting to co-collaborators Kultnation, Onur Senturk and Korb.

How does the concept of resonance (as understood in vibration mechanics) apply to it?

It was a great word to sum up what we were doing visualizing audio as well as audiofying visuals.

How many artists were involved in the creation of "Resonance"?

There were 21 Visual companies, 12 Sound design studies, 1 editor, 1 graphic Designer so was quite a few people. They are from all over the globe as well and was a great way to meet some of your idols of the industry.

Was it difficult to coordinate that many artists?



It was, at times, but to be honest all the artists are true professionals and knew what they needed to do. The hardest thing to manage was the time difference. As it was a global project, I found myself a lot of the time emailing throughout the night.

How long did development take?

From the original idea to the premiere at OFFF Barcelona there were 9 months.

Given the interpretation of light and sound as waveforms, is there a deeper connection than the obvious in "Resonance"?

Not really. It was a great title to bring our project together but

there was no real deep meaning behind the project apart from having fun meeting new people and creating great work

Sometimes, resonance is sought, allowing, for instance, the reception of radio signals. Other times, reaching resonance means failure, as it happens for bridges or build-



ings during earthquakes. Where would you situate the resonance frequency of "Resonance"?

I think it would be a jet engine within a ships engine room next to a nuclear bomb blast. Resonance is a crazy mixture of so many things... I think that's the beauty of it, hopefully there is something for everyone.

Everything vibrates. In each of "Resonance's" clips, there is at least one element that depicts a form of vibration. Was this accidental, or was it imposed as a theme to the participating artists? My brief to the Artists was to investigate the relationship between geometry and audio. I didn't give any more direction. All

of the work was the individuals' vision which is exactly what we wanted.

How did most artist pairs work: first video then audio, or was it a mix of efforts?

It was a real mix, some of the visuals were driven by the audio, sometimes the audio was done



after the visuals were finished. I know that for a few of them there was real collaboration between the two parties and so the visual artists got their idea of audio across and vice versa.

What future projects are in store for you?

As well as some really exciting

commercial projects with SR Partners I am working on a new collaborative project with Damien Steck called Parasite Choi, there are 15 visual vfx artists visualizing their vision of a parasite and integrating it with shot footage.

Thanks for the chance to explain our process and hope and every-

one enjoys the film. This project was a success down to the amazing talents of all the artists involved, without their visions Resonance would have been nothing.

photo | **Resonance.** 2011.

Movie stills

cargocollective.com/resonance



CONTRIBUTORS

VIDEO:

Displace Studios and
movemakeshake
Esteban Diacono
Heerko Groefsema
Jean-Paul Frenay
Jr.canest
KORB
Kultnation
Mate Steinforth

Matthias Müller
Momentary People
MRK
Murat Pak
Onur Senturk
Physalia studio
Polynoid
Spatial Harmonics Group
SR Partners
Thiago Maia
Tom Waterhouse
Tronic Studio

**AUDIO:**

Audionerve
Combustion
CypherAudio
David Kamp
Echolab
Hecq
Michael Fakesch
Mutant Jukebox
Radium Audio - Chris Didlick
Studio Takt
World Gang

DESIGN:

Niccy Kemp
Fernando Valente
Jonny Naismith

EDITOR:

Tor Kristoffersen

HANGING
CAGES
BLACK IRIS

RIPPED TAINTED PLEADING

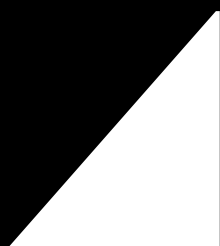
My eyes hurt. Perverse pain circles around them, waiting with dark magic at its side to render useless the broken retina, distorting an already impoverished vision of everything. Amidst all this, the iris knows me. All my deeds go on record in the windows of my soul. All my punishments are listed and checked as I atone for one sin after another, and as such maybe freeing up space for something else.

The iris is my vengeful guardian. Painted in creepy colours of war, it holds me accountable for the past, guiding my steps to the future, if it feels like. Its pattern changes as the path I tread upon is reinvented day by day, though it is unknown to us why or by whom. It just is.

The iris is my not to be trusted friend. Would crucify me or hang me out to dry the first chance it gets, to the amusement of some modern plebs, not even the inner self tiny escape corner being spared the humiliation and disdain.

And then, it ripped from top to bottom. Without mercy, without warning. Now, my eyes are tainted, almost pleading with me to be put out of their misery. One split second, and their concentric circles are lost to the purity within, feeling the heavier shadow of the iris.

The iris simply is.



BAHAK B



photo | **Bahak B.** *Courtesy of the artist*

NOX^{II}

SHOWCASE

BATHAUS

NAME:

BATHAUS

LOCATION:

BOSTON, US

OCCUPATION:

MAKING MUSIC AND IMAGES, PERFORMANCES

WEBSITE:

VIMEO.COM/USER10013423



photo | **BATHAUS. On Being (Spectrum).** Courtesy of the artist



photo | **BATHAUS. Pomegranate.** *Courtesy of the artist*

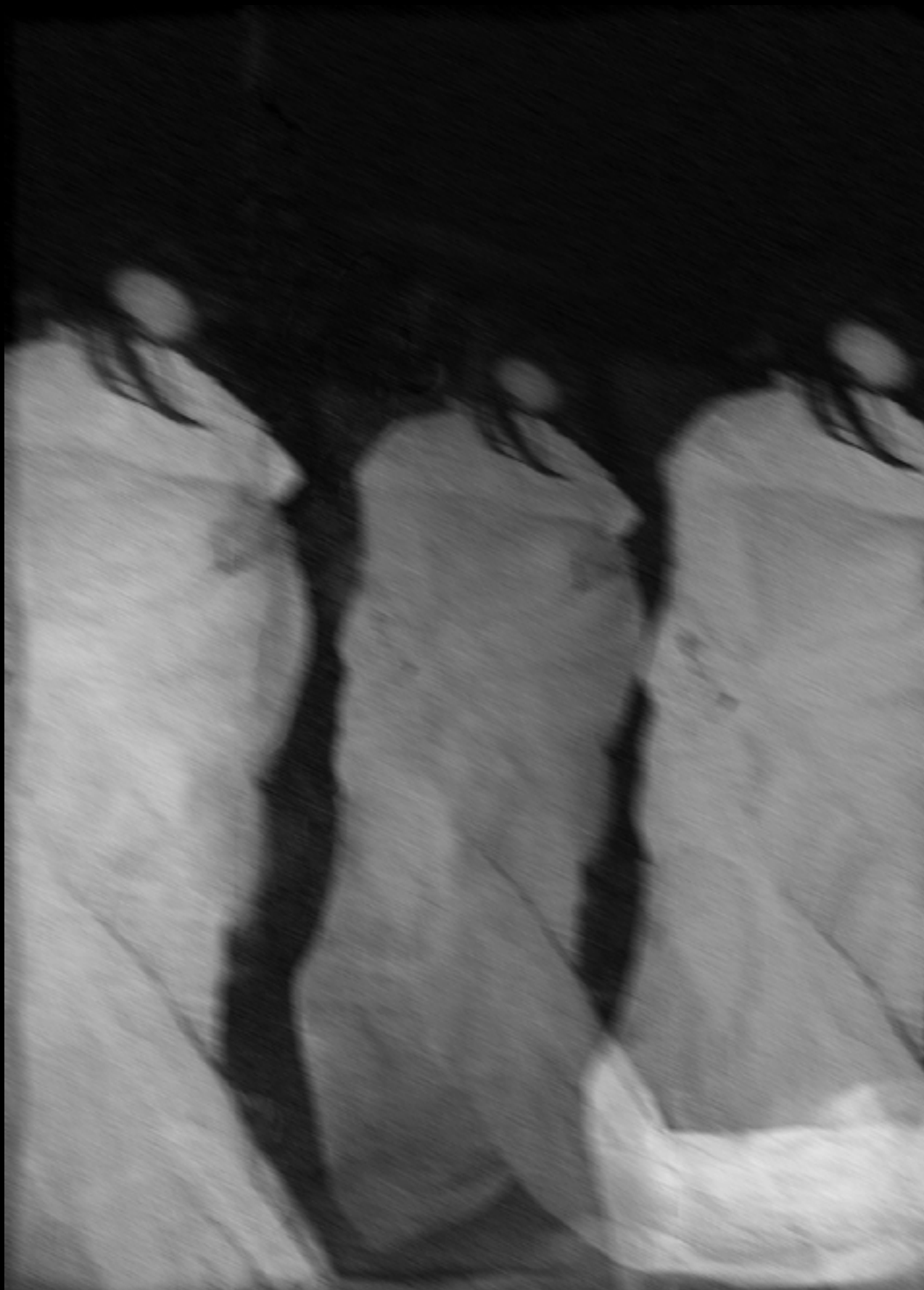


photo | **BATHAUS. SACREDcharm.** *Courtesy of the artist*

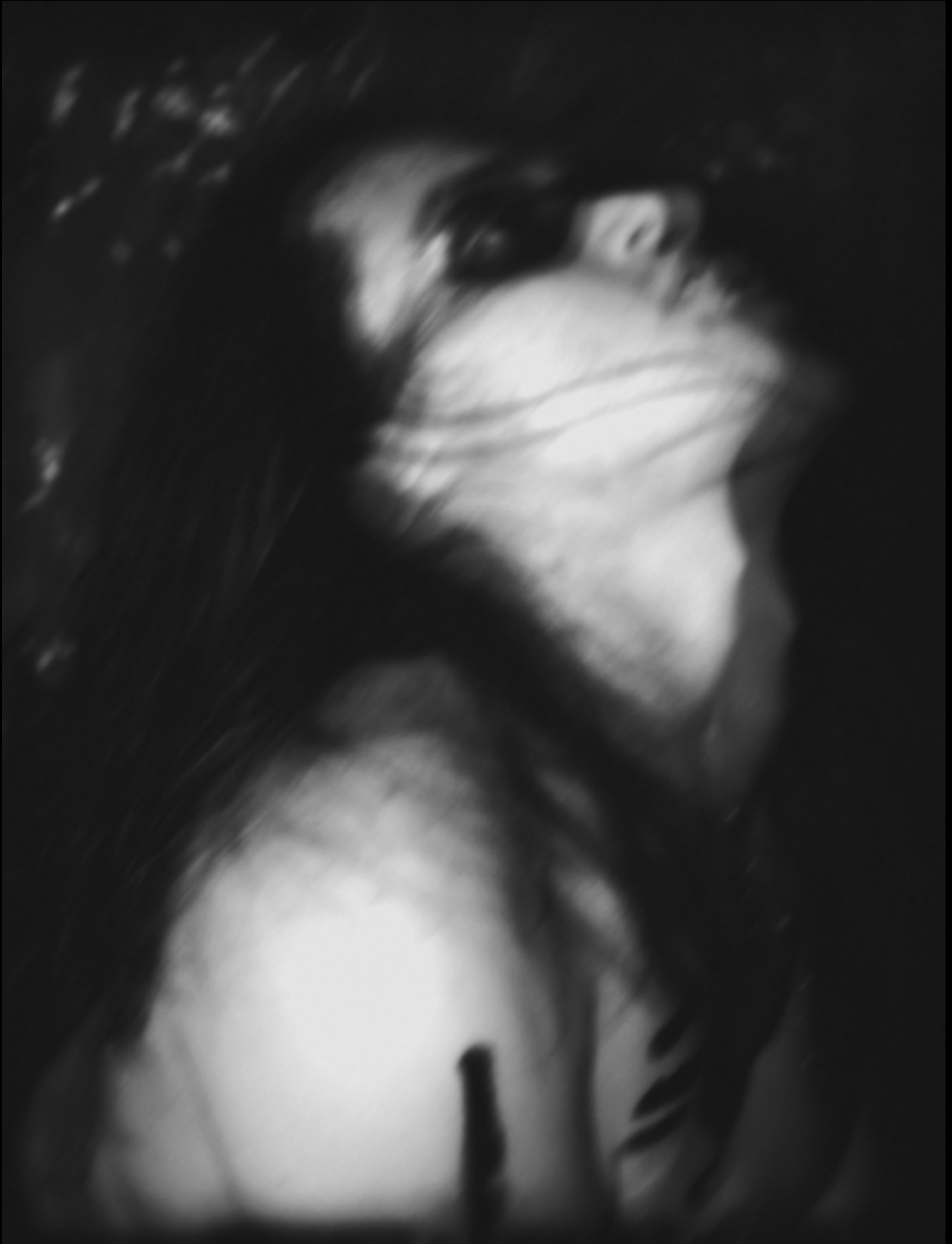


photo | **BATHAUS. a_nd.** *Courtesy of the artist*



photo | **BATHAUS. BreathREN.** *Courtesy of the artist*



photo | **BATHAUS.** *Wrapped_IN_Saint.* *Courtesy of the artist*



photo | **BATHAUS. *Three_Grades_OF Drapery*. Courtesy of the artist**



photo | **BATHAUS.** *Diamond_ Woman. Courtesy of the artist*



photo | **BATHAUS. Nimbu_S_.** *Courtesy of the artist*



photo | **BATHAUS.** *Interview. Courtesy of the artist*



photo | **BATHAUS.** *She WITH Claws.* *Courtesy of the artist*

PAIN

GEOID
T IT BLACK

THREE YEARS OF N-SPHERE

WE DECIDED TO PAINT IT BLACK.



photo | *P.Fouche. Dans la Lune: Une eclipse de soleil, par la terre. Courtesy of the artist*

SONG

REVEREND JIM JONES AND
PEOPLE'S TEMPLE CHOIR
BLACK BABY



»LOVE IS THE ONLY WEAPON.« SHIT! BULLSHIT!
MARTIN LUTHER KING DIED WITH LOVE! KENNEDY
DIED TALKING ABOUT SOMETHING HE COULDN'T EVEN
UNDERSTAND, SOME KIND OF GENERALIZED LOVE, AND
HE NEVER EVEN BACKED IT UP. HE WAS SHOT DOWN.
BULLSHIT! »LOVE IS THE ONLY WEAPON WITH WHICH
I'VE GOT TO FIGHT.« I'VE GOT A HELL OF A LOT OF
WEAPONS TO FIGHT! I'VE GOT MY CLAWS. I'VE GOT
CUTLASSES. I'VE GOT GUNS. I'VE GOT DYNAMITE. I'VE
GOT A HELL OF A LOT TO FIGHT! I'LL FIGHT! I'LL FIGHT!
JIM JONES. 7 NOVEMBER 1978. MASS MEETING

We thought we'd include Death In June or Current 93, but this seemed more fitting.

ALBUM

COIL

BLACK ANTLERS

»NOW IS THE TIME TO RELAUNCH
THE DREAM WEAPON«



photo | **Coil.** *Courtesy of the artist*

BOOK

JULIA KRISTEVA *BLACK SUN*



»DEPRESSION IS THE HIDDEN FACE OF NARCISSUS, THE FACE THAT IS TO BEAR HIM AWAY INTO DEATH, BUT OF WHICH HE IS UNAWARE WHILE HE ADMIRES HIMSELF IN A MIRAGE.« QUOTE IN THE BOOK.

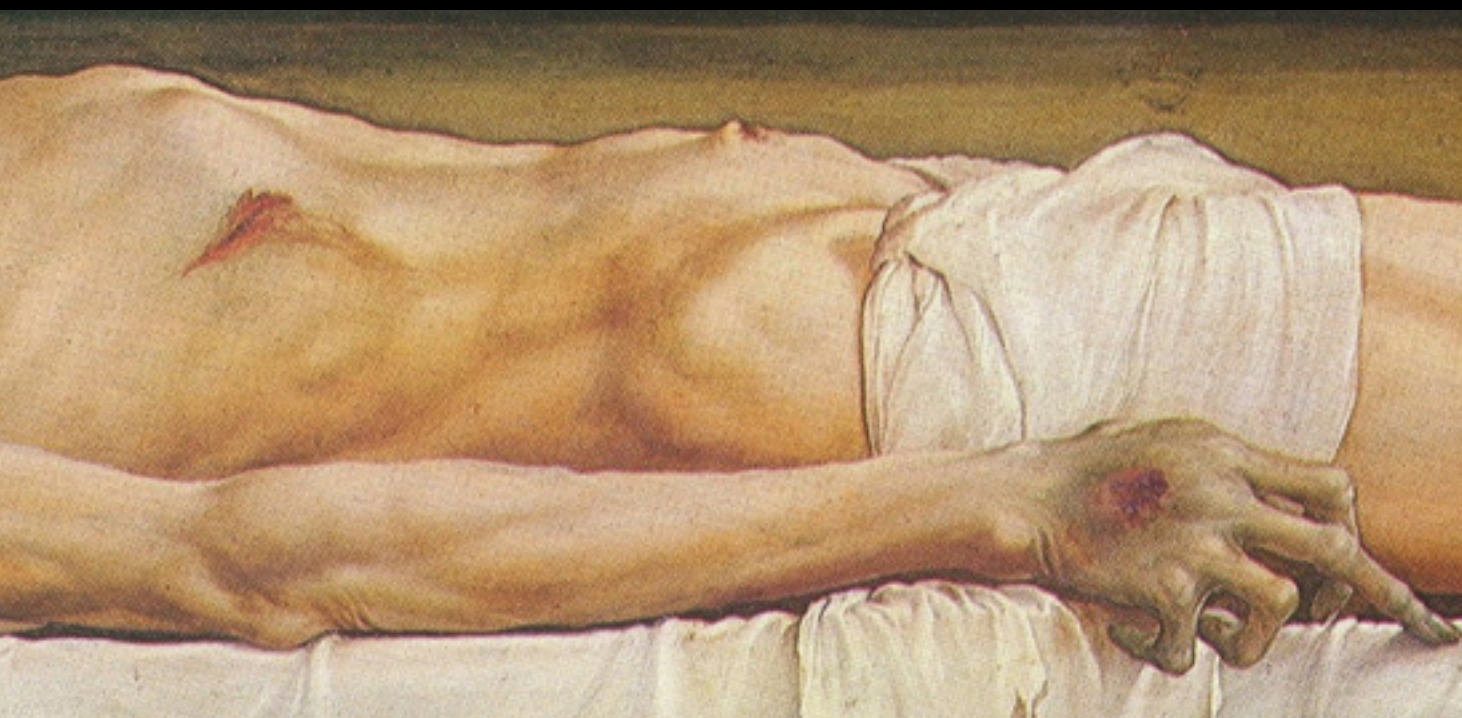


photo | *Hans Holbein the Younger. The Body of the Dead Christ in the Tomb.*
Detail. Courtesy of the artist

CINEMA

BLACK WAVE: YUGOSLAV NOVI FILM



»YOU COULD EXPLAIN EX-YUGOSLAVIA AS AN EDITING DISASTER - A CHAIN OF ROUGH CUTS IN THE HANDS OF INCOMPETENT EDITORS AND FRIGHTENED DIRECTORS. THIS NOW DEFUNCT COUNTRY, THAT I STILL CONSIDER MY OWN, WAS GOING THROUGH ZOMBIE-LIKE MORPHOLOGICAL CONVULSIONS. AT CERTAIN POINTS DURING THE LAST 10 YEARS, EX-YUGOSLAVIA CONSISTED OF 16 NEW LEGAL OR SEMI-LEGAL UNITS. IT IS NOW DOWN TO BETWEEN SIX AND EIGHT.«

DUŠAN MAKAVEJEV QUOTED IN *TERROR AND JOY: THE FILMS OF DUŠAN MAKAVEJEV*

POEM

RICHARD
BRAUTIGAN
APRIL 7, 1969

BLACK IS FLUFFY AND SILKY AND
SCREAMS FOR RELEASE.

April 7, 1969

I feel so bad today
that I want to write a poem.
I don't care: any poem, this
poem.

EQUATION

BLACK HOLE ENTROPY

WHAT GETS IN NEVER GETS OUT.

AHA! NO, WAIT...

$$S = \frac{\pi A k c^3}{2 h G}$$

BUILDING

KUTNA

HORA

BONE

CHURCH



»AND HE OPENED HIS EYES AND WITH WONDER HE GAZED

TEMPORARILY INVENTED FAKE BIBLE 13:25



UPON THE FACES OF ANGELS AND DEATH.«

photo | *Diana Daia. Kutna Hora. Courtesy of the artist*

STATUE

CREATION

BY HATE

THE MUTILATED

VIRGINS OF SPAIN

WHO WOULDN'T CRY, THEN? IF FLESH WERE
STONE, THEIR CRIMES WOULD BE FOREVER
REMEMBERED.



photo | *Sophie Calle. Statues ennemies / Vierge aveuglée.*
2003. Courtesy of Galerie Perrotin. Paris

PAINTING

KAZIMIR MALEVICH *BLACK SQUARE*

»I HAVE TRANSFORMED MYSELF IN THE ZERO OF FORMS«

AUTHOR QUOTED IN

KAZIMIR MALEVICH 1878-1935 AND SUPREMATISM

BY GILLES NÉRET

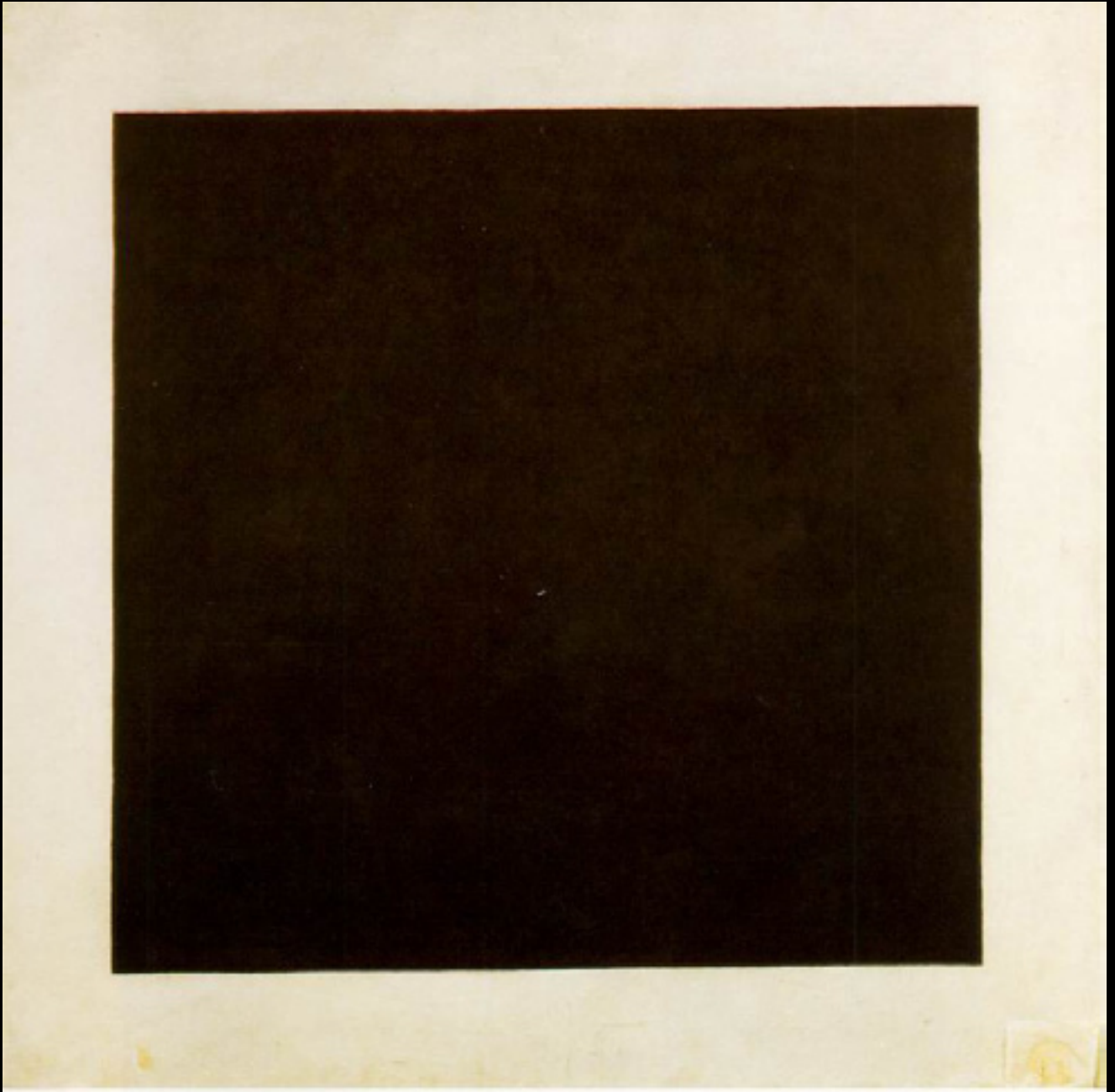


photo | **Kazimir Malevich. *Black Square*. 1915. Courtesy of the artist**

PHOTOGRAPH

JOSEPH

NICÉPHORE NIÉPCE

VIEW FROM THE

WINDOW AT LE GRAS

THE FIRST (SURVIVING) PHOTOGRAPH.

HELIOGRAPH. 25.8 X 29 CM.



PLAY

JEAN GENET

THE BLACKS:

A CLOWN SHOW

»ARCHIBALD: BE QUIET. IF ALL
THEY HAVE IS THEIR NOSTALGIA,
LET THEM ENJOY IT.«

QUOTE IN THE PLAY.

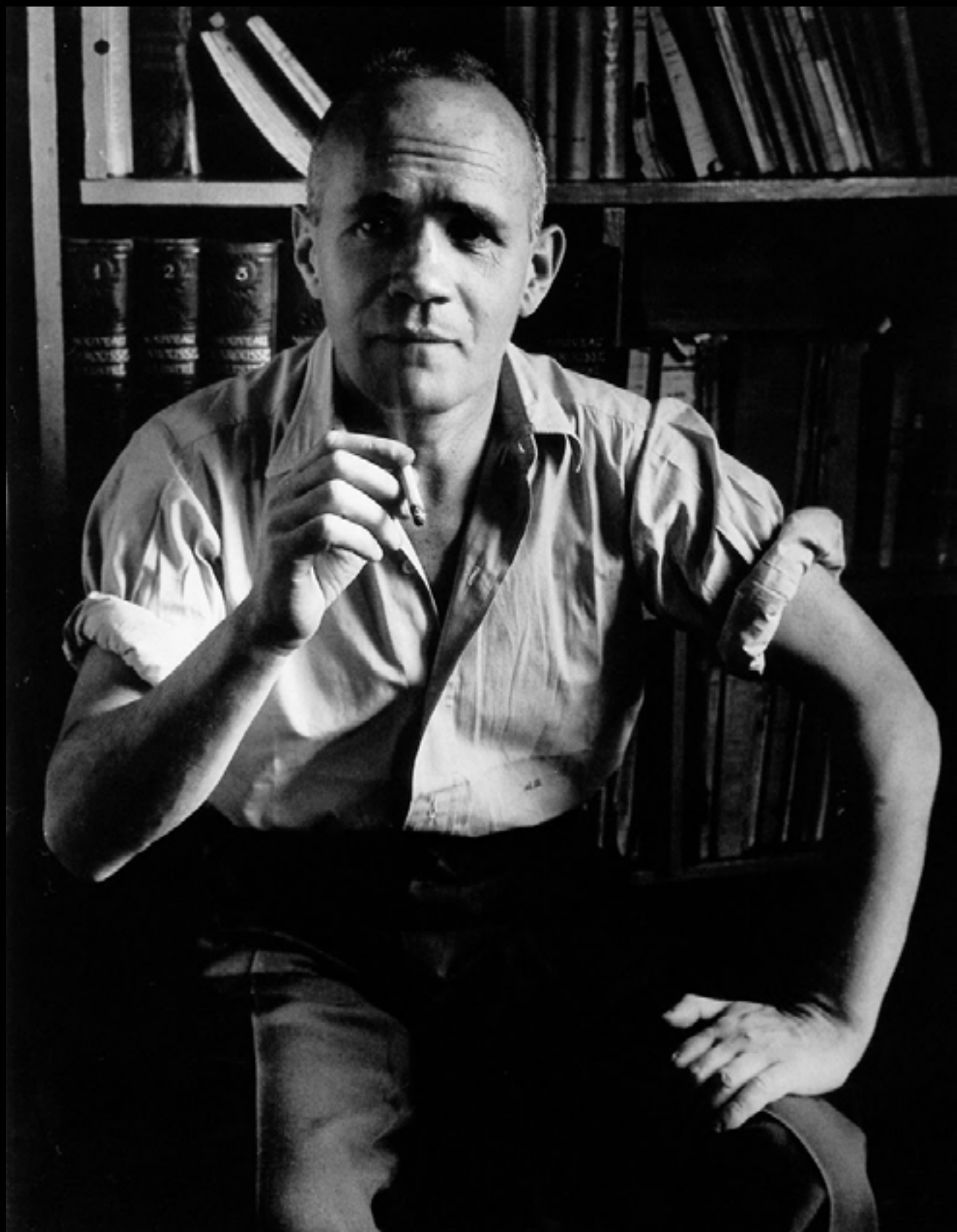


photo | Brassai. Jean Genet. Courtesy of the artist

SKETCH

HOMER B. SPRAGUE

MILTON'S

COSMOGRAPHY

REALM OF CHAOS AND NIGHT.



photo | *Homer B. Sprague. Milton's Cosmography. Boston. 1889. Courtesy of the artist*

EYE TEASER

Stanka Koleva

Bulgaria

N-Sphere | February 2012

Editors:

Vel Thora | www.vel.sphere.ro

Diana Daia | www.in-circles.org

Layout:

Diana Daia

Contact:

nsphere@sphere.ro

Sphere.ro © 2007-2012 all rights reserved.

The reproduction of all material presented in the **N-Sphere** is restricted. The photographs and portfolios are property of the respective artists.

