

IN-SPHERE

a world behind curtains | january 2012

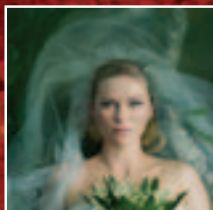
FEATURING



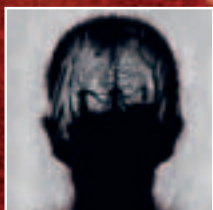
SETH SIRO ANTON



GEORGIA O'KEEFFE



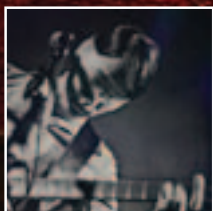
MELANCHOLIA



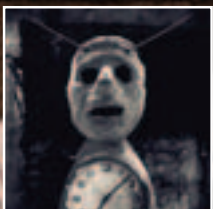
TOMASZ TRAFIAŁ



MODURETIK



AN:IDEA



MARCIN OWCZAREK



N-SPHERE

JANUARY '12

EDITORIAL TRANQUILIZERS

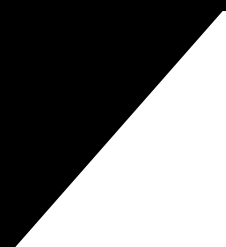
There is a wilderness in imagery when chaos descends upon paper, monitors and canvases. Engulfing colours and mingling the rotting depravity of humanity, the single point in time where the retina burns into itself is lost. However, its own submission into the fatalistic waves of passing through and passing on only serves to better encrust it into the present. Imagery of chaos lives.

In *Seth Siro Anton's* dream mirrors, a basic form of entropy moulds visions of sins suspended in time. Through connected spaces, *Marcin Owczarek* builds metallic bridges that taste of grey blood, all the way into *Tomasz Trafiał's* suspended dark visions of humanity's duality.

Von Trier's Melancholia submerges itself into the depths of unnamed oceans, forgetting to breathe, forgetting to swim. The vividness of imagery is enclosed into the lividity of eager corpses. Mirrors anti-reflect maelstroms.

Right into the few fragile moments when one asks whether retinas will heal, there is light forming from sound. The sensible occurrences of discomposure in perfectly balanced harmonics shape images from the creations of *An:Ida* and *Moduretik*.

Time pulses again. While the brain struggles to interpret visual stimuli, the imponderability of a breath drawn into thirsty lungs breaks through. Imagery of chaos dies.



VEL THORA

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TEASER

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United States

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GLASS
SHOWCASE
RO ANTON

THE PRIMORDIAL CHAOS

Name:

Seth Siro Anton

Location:

Athens, Greece

Occupation:

Fine Artist (Painting and Photography, Mixed technique) - Musician - Digital Designer D.T.P.

Definition of personal sphere:

»Dreams are valuable, because they release the primordial chaos in our neurons, annihilating the power of time/space continuum. When I am painting, I am trying to emulate the conscious state of lucid dreaming. Besides, a dream is actually a canvas filled with images (and much more) from the subconscious, with responsible artist the Hyper Ego. The difference between the worlds of light and darkness, is that in the first one we use tools that carry specific capabilities and limitations in order to materialize the dream. In the world of light we must first learn how to operate these tools consciously, as »bridges« crossing our thoughts over to the canvas of matter. While creating art, my primal effort is to remain coordinated with my dream self, the one always watching behind

my eyes, the ultimate one that is touched by the reflection of colors through light. I consider my art, a dark portal to things forbidden, freed from the safeguarding valve of Reason. My works are distorting dream mirrors of the body and soul. And the people attracted to the specific Art forms, are essentially attracted by the reflected dream world.«

Artwork in 3 words:

Distorting dream mirrors.

What is inspirational for you:

Everything and Nothing...

Currently favourite artists:

Francis Bacon, Leonardo Da Vinci, Robert Rauschenberg, Joel Peter Witkin, Egon Schiele, Pablo Picasso, Ernst Ludwig Kirchner, Art of Ancient Egypt and Greece.

Tools of trade:

Acrylics, Collage with papers, Photographs and other materials (Mixed technique)

Adobe Photoshop/Corel Painter

Current obsessions:

Seek and research, record and observe.

Personal temptation:

I don't have temptations.



photo | **Seth Siro Anton. *Salvation*. 2007. Courtesy of the artist**



photo | **Seth Siro Anton.** *The Widow.* 2007. *Courtesy of the artist*



photo | **Seth Siro Anton.** *A Grey Ballet Figure.* 2003. *Courtesy of the artist*



photo | **Seth Siro Anton.** *The Expendable Figure I.* 2007. Courtesy of the artist



photo | **Seth Siro Anton.** *Betrayal Female Figure In Red Room.* 2005. *Courtesy of the artist*



photo | **Seth Siro Anton.** *Narcissus.* 2011. *Courtesy of the artist*



photo | **Seth Siro Anton.** *The Crow Figure.* 2011. *Courtesy of the artist*



photo | **Seth Siro Anton.** *Repression III.* 2002. Courtesy of the artist



photo | **Seth Siro Anton**. *Repression II*. 2002. *Courtesy of the artist*



photo | **Seth Siro Anton. *Bloodline*. 2002. Courtesy of the artist**



photo | **Seth Siro Anton.** *Childhood.* 2004. *Courtesy of the artist*

GEORGIA

STONE
SHOWCASE
O'KEEFFE

TO CREATE ONE'S WORLD IN ANY OF THE ARTS TAKES COURAGE.

Name:

Georgia Totto O'Keeffe

Lived:

November 15, 1887 – March 6, 1986

Location:

United States

Occupation:

Painter

Movement:

American Modernism

Associated with:

Alfred Stieglitz, Charles Demuth,
Arthur Dove, Marsden Hartley,
John Marin, Paul Strand, Edward

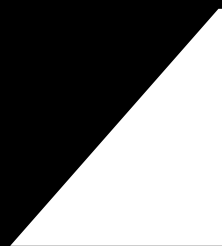
Steichen, Maria Chabot, Eliot
Porter, Todd Webb

Obsessions:

Black Place and White Place rock
formations

Subjects:

New York buildings, flower
blossoms, New Mexico landscapes,
churches and cultural objects,
desert bones and rocks.



VEL THORA

quote | **Georgia Totto O'Keeffe**



photo | **Georgia Totto O'Keeffe.** *From the Plains I.* 1919. Oil on canvas. Courtesy of the artist



photo | **Georgia Totto O'Keeffe. *Special No. 12*. 1917. Charcoal on paper. Courtesy of the artist**

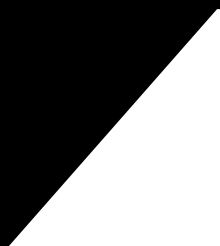


photo | **Georgia Totto O'Keeffe.** *Orange and Red Streak.* 1919. Oil on canvas. Courtesy of the artist

MEL

MOVING
SHOWCASE
ANCHOLIA

MELANCHOLIA OR VON TRIER'S SILENCE



SHADE

There are some crossroads where *Melancholia* and *Antichrist* meet. One of them is the beginning. Both films contain long and beautifully crafted opening scenes depicting the idea of downfall. In *Antichrist* there is »The Fall of Man« and in *Melancholia* there is a planet hitting Earth. In both films there are two environments: one that is more populated or plain familiar and another one that is isolated and sometimes menacing. But whereas *Antichrist* is disturbing and violent, *Melan-*

cholia is quiet and cold. And it is this coldness that worked, in my opinion, in the film's f(l)avor.

Truth being told, *von Trier* never really tried to be convenient or bothered to give his audience hope or true relief. However, one may argue that *Dancer in the Dark* or *Dogville* are actually quite convenient. Well, yes and no. They may be convenient by means of using the same strategy of »stomach punches«, but if you leave aside their »less-obvious meanings«





(which also may turn out to be »less-possible« and definitely »less-interesting« since obviously they are underdeveloped), they are not that convenient either.

Returning to *Melancholia* vs. *Antichrist*, I said that one of the differences of the former is the film's coldness. Most films that deal with the same or a similar subject of matter have the tendency of stuffing the material either with useless and annoying love-stories or with excessive (pseudo-?)philosophical content. But if/when something like this really happens, I doubt that the people will have time or find any use for such things. Here, there is a delicious anti-symmetry between the end as »playground« (love-stories, puppies and philoso-

phies) and »the playground« as the end. Because the end in *Melancholia* is not really a theme, but a simple event. There are no deeper truths to be shared verbally; there are sad goodbyes, no hope and no real interest regarding it. The focus is maintained on what lies beneath.

There is another director I can think of who might have chosen the same path: *Ingmar Bergman*. Actually, one may find a strong bergmanian nuance throughout the whole picture. Coldness aside, one could notice it in the way the characters interact with one another. There is that type of bitterness and disgust which is also present in many of *Bergman's* films. They may seem to be more cheer-

ful and colourful, but, beyond that, they are empty and alien. In both cases, there is something familiar which is torn apart, mask by mask. The difference is that *Bergman's* films are more talkative and somewhat more academic, while *Melancholia* isn't. The dialogues here are pretty common, even the ones which are to depict revolt or anger. Because *Melancholia* is not about revolt or anger, but about acceptance. Justine doesn't try to create feeble illusions; seeing the end is near, she decides to face it. And, again, there are the mirrors of *Antichrist*: one world mirroring the other.

Like in *Antichrist*, the first »world« (layer) handles the immediate, common events/aspects and the



second, the underlining ones. The immediate aspects in this case revolve around the wedding and Justine's apparent »depression«. And since I have mentioned something about »the end« as playground and the playground as »the end«, Justine's wedding illustrates the second one. Beyond appearances, there is nothing about this event even remotely related to what we know about weddings. On the one hand, it is joyless and unpleasant from one end to another. On the other hand, it doesn't bind together two people. It seems to be doing the latter but only on a surface, formal level. It is nothing more than a cleansing process. Justine is not depressed, but she realizes the futility of such a communion. Also, there is an in-

teresting contrast about the two intimate scenes: with the husband and with her future work colleague. The first is involving, but ends with her refusal and the second one is spontaneous and cold, almost like leaving something behind, something you won't really need anymore. In the first case, due to the involvement, the act itself cannot take place, letting it take place would be a lie, because Justine would have to submit to someone feeding him the idea that they belong together. It is an act of false imprisonment. The second one worked, because it is an act of relief, underneath what is seen, there is nothing. It looks gratuitous because there are no other intentions and somehow it reflects both the environment and her reactions

to that environment. Expensive weddings cannot replace authentic feelings.

Many people connect Justine's actions from the wedding to what happens after. I believe otherwise: I believe that those actions had nothing to do with any further events, that she came to a point in which she realized that every of those little things people feed her are not of any help or truth. Once you know this, once you have seen it, you can't un-see it or act like you did not know it.

There is another interesting aspect: throughout the years, many critics/movie-goers have accused *Lars von Trier's* movies of being misogynistic. Amusingly, however,



in most of his films, it is the female characters that have the courage to stand up for what they believe in or to be true to themselves. Have you ever seen a notable *von Trier* film since *Breaking the Waves* (except *Idioterne*, which I think is anything but notable) in which a male character stands out? Cause I, for one, haven't.

Both *Melancholia* and *Antichrist* are clear examples of what I said earlier: the male characters are artificial, cowardly. There is nothing

authentic in any of them. In *Antichrist* He tries to »help« her in the most uninspired and academic way possible and in *Melancholia*, Claire's husband uses a similar approach to console his wife but ends up committing suicide.

Returning to the anti-symmetries, in the second half there is »the end« as playground. And there is not much to be said here that wasn't already covered. We learn that Justine »knows things«. Again, neither *von Trier*, nor Justine try to

be too convincing. Other directors might have chosen otherwise. There is a tendency of believing that, when you put something like this into the mix, you have to back it up somehow, in this case maybe to turn the Justine's character into some sort of psychic or anything else related, but that would have been just like organizing a rich wedding when you don't have who to really wed. Yes, we have seen this work in movies and we indulge in believing that this happens in reality as well. But it never



does. When someone holds such a gift and is aware of it, one doesn't bother to convince others about it: simply trying would mean missing the whole point and missing the whole point means that you are not really that aware of that gift.

There is also another layer in the film, one consisting on the images. They are not random, but are closely related to what was previously said, or the other way around.

This movie doesn't try to be preachy, just like *Antichrist* did not try to shock (although, admittedly, there were some gratuitous sequences the movies would have worked better without, at least in my opinion) and just like Justine doesn't try to explain her actions too much, nor does she try to parade over who she is, *von Trier* never makes a clear attempt to »sell« his films or to really react over the detractors' criticisms.

...and so the ship sails on...

By Shade
photo | *Melancholia*.
2011. Movie stills

TOMAS

NOXI
SHOWCASE
Z TRAFIAŁ

NAME:

TOMASZ TRAFIAŁ | TOME

LOCATION:

CRACOW, POLAND

OCCUPATION:

VISUAL ARTIST

WEBSITE:

TRAFIAL.PL



photo | **Tomasz Trafiał.** »...« *Courtesy of the artist*



IN THE KIND OF DARK VISION OF THE
HUMAN FACE I SHOW HOW DUAL HUMAN
NATURE CAN BE.

photo right | **Tomasz Trafiał.** *Festival of dream about leaves.* Courtesy of the artist

FESTIVAL
OF
DREAM ABOUT LEAVES



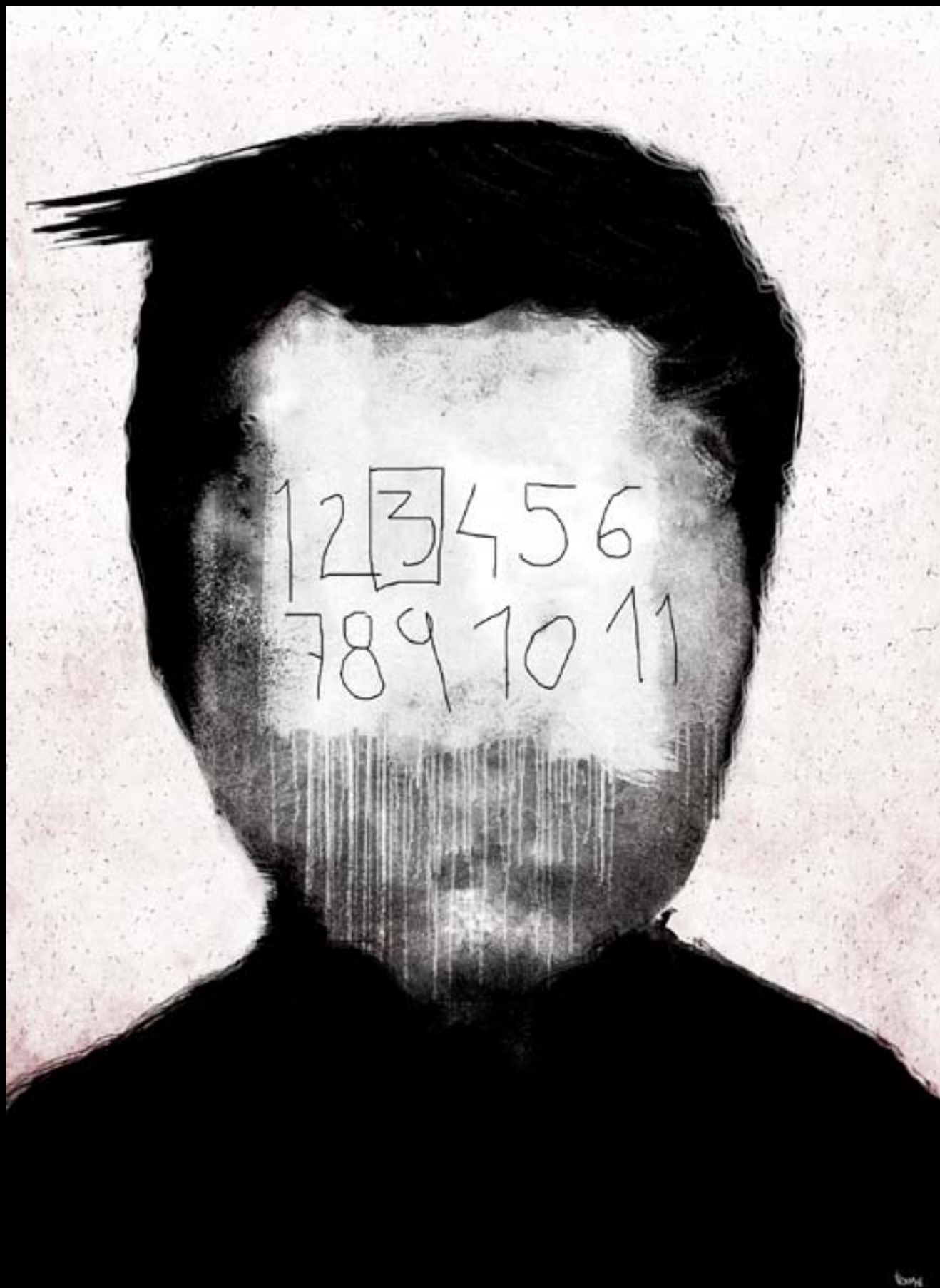


photo | **Tomasz Trafiał. 3.** *Courtesy of the artist*



photo | **Tomasz Trafiał.** *eYe.* *Courtesy of the artist*



photo | **Tomasz Trafiał.** *Brothers.* Courtesy of the artist



photo | **Tomasz Trafiał.** *Delicately.* Courtesy of the artist



photo | **Tomasz Trafiał.** *Get lost.* Courtesy of the artist



photo | **Tomasz Trafiał.** *Gift.* Courtesy of the artist



photo | **Tomasz Trafiał. III.** *Courtesy of the artist*



photo | **Tomasz Trafiał.** *Inside.* Courtesy of the artist

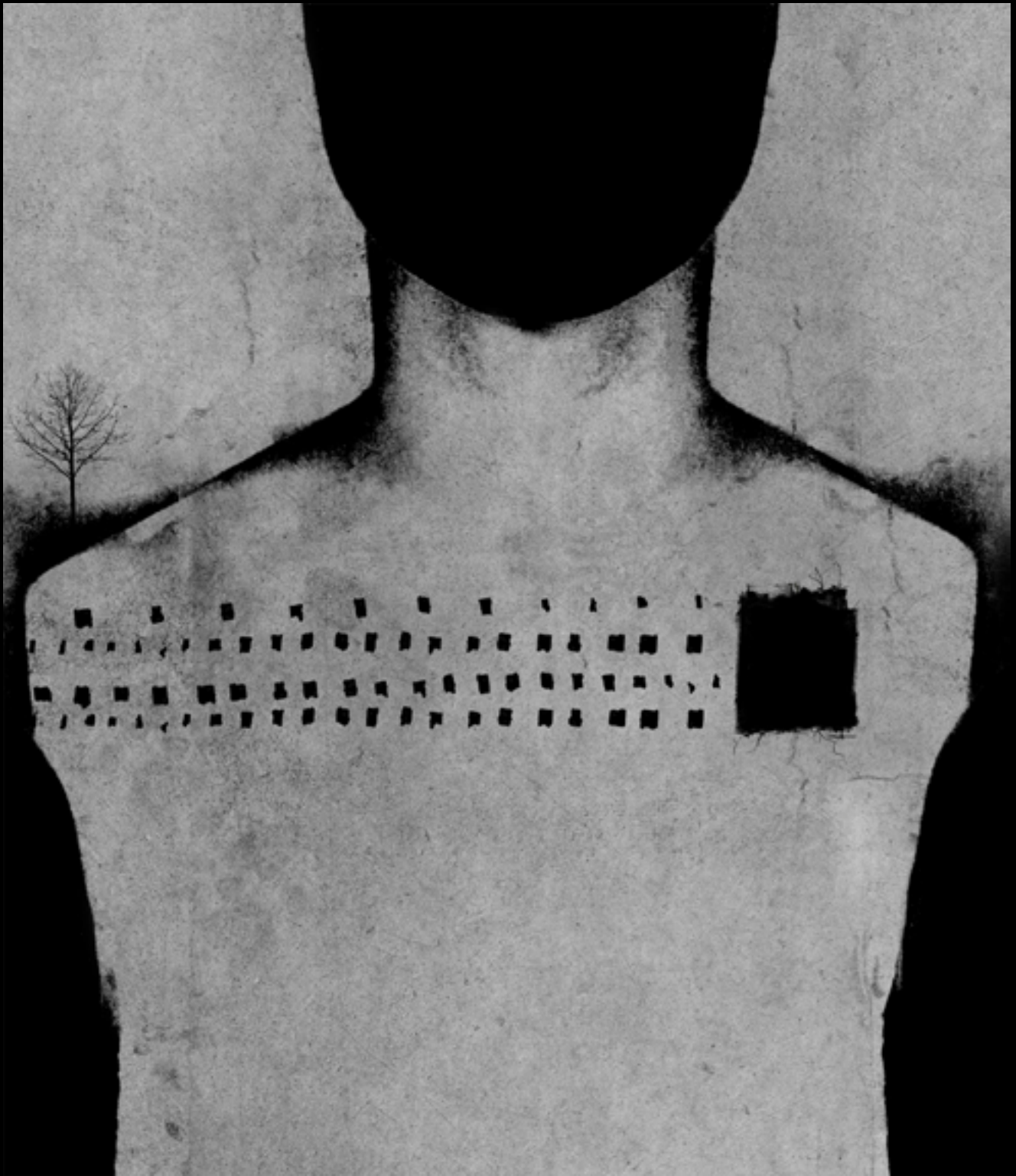


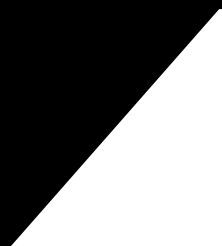
photo | **Tomasz Trafiał. *Personal Jesus*. Courtesy of the artist**



photo | **Tomasz Trafiał.** *Thing.* Courtesy of the artist

MODURET

ABUSE
SHOWCASE
IK + AN:IDEA



DIANA DAIA

WHAT:

MODURETIK (Minimal Wave | Prague)
AN:IDEA (Experimental | Berlin)

WHEN:

17 December 2011

WHERE:

Fluc, Wien | Austria

BY:

FUTURE ECHO
(facebook.com/future.echo)

DJS:

(RARE) | POST·AGE
DEVI DOLL
CRAZY HOSPITAL



photo | **Moduretik.**
By Alderwounds. Courtesy of the artist



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





photo | *An:Idea.*
By Diana Daia. Courtesy of the artist



photo | **An:Ida.**
By Diana Daia. Courtesy of the artist



photo | **An:Idea.**

By Diana Daia. Courtesy of the artist





photo | **An:Idea.**
By Diana Daia. Courtesy of the artist





photo | **An:Idea.**
By Diana Daia. Courtesy of the artist



photo | **An:Idea.**
By Diana Daia. Courtesy of the artist

HANGING
CAGES
NOVA

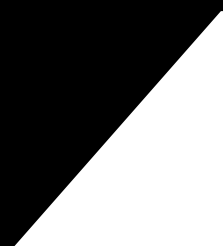
ASHES RISING THROUGH THE AIR

It's night outside my window and storms creep down numbingly. In flashes of reason, undivided upon the barren sky, a cry falls nude beyond perception. And night drowns dark, ashes rising through the air.

It's summer outside my window and thoughts rush through bare skin. Heavy chains and fingertips, bent together by cold strings, claim their passing outside of ages. And summer burns bright, ashes rising through the air.

It's empty outside my window and leaves fly spiraling into singularities. Shoulders collapse into drops of tainted perfection, sliced from sharp momentums. And city swallows calm, ashes rising through the air.

It's morning outside my window, just like it was when my essence turned into a supernova.



VEL THORA



photo | *Vel Thora. Courtesy of the artist*

MARCIN

NOX^{II}

SHOWCASE

OWCZAREK

NAME:

MARCIN OWCZAREK

LOCATION:

LIER, BELGIUM

OCCUPATION:

PHOTOGRAPHER

WEBSITE:

WIX.COM/MARCINOWCZAREK/PHOTOGRAPHY



photo | **Marcin Owczarek. *The Room 10*. 2008. Courtesy of the artist**



photo | **Marcin Owczarek. Incubators. 2008. Courtesy of the artist**



photo | Marcin Owczarek. *Epsilon*. 2008. Courtesy of the artist



photo | **Marcin Owczarek.** *The Everlasting Present.* 2009. Courtesy of the artist



photo | **Marcin Owczarek.** *Midas' Farmhands.* 2009. *Courtesy of the artist*



photo | **Marcin Owczarek**. *Insomnia*. 2009. *Courtesy of the artist*



photo | **Marcin Owczarek**. *Tree Trail*. 2009. *Courtesy of the artist*



photo | **Marcin Owczarek. Metropolis. 2010. Courtesy of the artist**



photo | **Marcin Owczarek. Consumption. 2010. Courtesy of the artist**



photo | **Marcin Owczarek. *The Garden of Urban Delights. Middle part of triptych. 2011. Courtesy of the artist***



photo | **Marcin Owczarek. Tanaiis. 2010. Courtesy of the artist**

EYE TEASER

Terence Hannum

United States

N-Sphere | January 2012

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Diana Daia | www.in-circles.org

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Diana Daia

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