

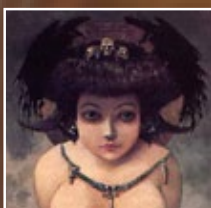
# IN-SPHERE

a world behind curtains | june 2011

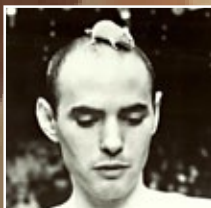
## FEATURING



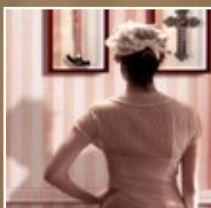
LAURA WÄCHTER



GUSTAV A. MOSSA



SWEET MOVIE



AUNIA KAHN



LITTLE WHEEL



ATARAXIA

ISSN 2068-620X



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# N-SPHERE

## JUNE 2011

### EDITORIAL

## TRANQUILIZERS

There is a rift running through the eye of imagination, like a lightning strike through clear red skies. In the midsts of technology infused contexts, the dichotomy between the probable and the impossible implodes. That is to say that millennia past pour in through the ages to be descried with keen 21<sup>st</sup> century eyes.

There is a deep, organic connection that runs through curly telephone wires from the observer to the observed. The latter, an artist through their own works, resides inside the rift, projecting outwards the very essence of illusion. *Laura Wächter's* works tap into the emotions of futures never to be seen and pasts never to have happened, creating in the observer's eye an infinity of parallel instances. The multiplicative identities of self emerge in a state of decomposition through the works of *Gustav-Adolf Mossa* and *Aunia Kahn*. »There is obviously only one alternative, namely the unification of minds or consciousnesses. Their multiplicity is only apparent, in truth there is only one mind.«

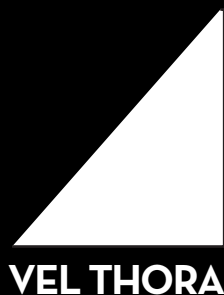
Sometimes, the object of observation is emulated to the projection of being observed, as it happens in *Dušan Makavejev's Sweet Movie*. The rules of the material dissolve and dissociation from reality is never more apparent and never more subtle. On a macroscopic, social level, rules of mo-

reality are broken, yet on a cellular level, things are as typical as they get. »We must therefore not be discouraged by the difficulty of interpreting life by the ordinary laws of physics. For that is just what is to be expected from the knowledge we have gained of the structure of living matter.«

From a distant past, ripping apart through human evolution, to a probable future of machinery, the echoes of *Ataraxia's* notes travel through the sleeping world of *Little Wheel's* rusted robots. The environment around becomes the rift itself, merging what could have been with what shouldn't be. »I am born into an environment - I know not whence I came nor whither I go nor who I am. [...] We try to find out as much as we can about the spatial and temporal surroundings of the place in which we find ourselves put by birth.«

The truth resides in cognizance. The mind would be terribly alone should that disappear, but horribly free and able to see what cannot be perceived. »We are never in a position to say what really is or what really happens, but we can only say what will be observed.«

Quotes | Erwin Schrödinger | *Mind and Matter*. 1958 | *What Is Life?*. 1944 | *Science and Humanism*. 1951 | *The Fundamental Idea of Wave Mechanics*. 1933



VEL THORA

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**LAUR**

GLASS  
SHOWCASE  
**A WÄCHTER**



# »THE ISSUE IS SIMPLY WHETHER OR NOT $2+2=4$ «

**Name:**

Laura Wächter

**Location:**

Granada (Spain)

**Occupation:**

Fine arts student & metamorphic being.

**Definition of personal sphere:**

It's a hard to make a definition, that hard that I think I have no words for that. It's still too confusing and there is too much information flying around my head.

**Artwork in 4 words:**

Passion, expression, intellect and poetry.

**What is inspirational for you:**

I feel very inspired by all related with deep humanity and high things and feelings, sometimes a bit decadent and absurd, but very elevated as well.

Maybe I could say as example the novel *The plague*, by Albert Camus.

**Currently favourite artists:**

Caravaggio, Quay Brothers, Jan Svankmajer, Gabriel Cornelius Von Max, Nicolas Henri Jacob, Ilya Repin, Odd Nerdrum, José de Ribera, Honoré Daumier, Otto Dix and much much more.

**Tools of trade:**

Photoshop & Wacom tablet, Oils, Clay, modeling paste...

**Current obsessions:**

Books, human nature, sculpture and insects, but I become obsessed very easily, so maybe I could tell you another words if you ask me next week again.

**Personal temptation:**

Conquer Europe.

Quote | Albert Camus. *The Plague*



photo | *Laura Wächter. 2011. Ver o no ver.*  
*Digital painting. Courtesy of the artist*



photo | **Laura Wächter. 2009. Para comerte mejor.**  
**Digital painting. Courtesy of the artist**



photo | **Laura Wächter. 2010. Mutter der Schmerzen.**  
*Digital painting. Courtesy of the artist*



photo | **Laura Wächter. 2009. Automaton. Digital painting. Courtesy of the artist**



photo | **Laura Wächter. 2010. Hotel. Digital painting. Courtesy of the artist**



photo | **Laura Wächter. 2009. Exquisite. Digital painting. Courtesy of the artist**



photo | *Laura Wächter. 2009. Delicious. Digital painting. Courtesy of the artist*



photo | **Laura Wächter. 2009. *It's lunch time, darling.***  
**Oil on Canvas. Courtesy of the artist**



photo | **Laura Wächter. 2009. Fehler und Folgen.**  
*Digital painting. Courtesy of the artist*



photo | **Laura Wächter**. 2008. *Pirate portrait*. Pencil & digital colour. Courtesy of the artist



photo | **Laura Wächter. 2008. Collage voyage. Digital painting. Courtesy of the artist**



photo | **Laura Wächter. 2006. *Erinnern*. Digital painting. Courtesy of the artist**



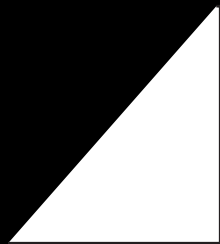
photo | *Laura Wächter. 2009. Mind pollution. Digital painting. Courtesy of the artist*

GU

STONE  
SHOWCASE  
**STAV-ADOLF**  
**MOSSA**

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# »MENACING LINES OF BLACK TOMORROWS ON THE HORIZON.«



DIANA DAIA

**Name:**

Gustav-Adolf Mossa

**Lived:**

28<sup>th</sup> of January 1883 - 25<sup>th</sup> of May 1971.

**Location:**

New Orleans, United States

**Occupation:**

Painter

**Influences:**

Pre-raphaelite Movement, The Quattrocento Style, Art Nouveau, Flemish Primitive Art, Symbolism, Charles Baudelaire, Stéphane

Mallarmé, Joris-Karl Huysmans, Gustave Moreau

**Associated with:**

19<sup>th</sup> century paintings, Symbolism, Decadents

**Obsessions:**

Femmes Fatales, Carnivals, Death, Christianity, Skulls, Severed Heads, Pierrot, Mythological Creatures, Perversity, Birds, Roses, World War I, Daggers, *Memento Mori*

Quote | J. K. Huysmans. Becalmed



photo | **Gustav-Adolf Mossa. 1905. Elle.** Courtesy of the artist



photo | **Gustav-Adolf Mossa. 1904. Courtesy of the artist**

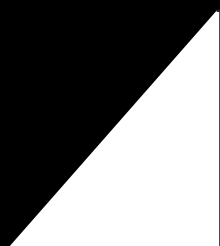


photo | **Gustav-Adolf Mossa. 1907. Mary de Magdala. Courtesy of the artist**

SW

MOVING  
SHOWCASE  
**EET MOVIE?**

# »THE WHOLE WORLD IS FULL OF CORPSES.«



S H A D E

...if we are to take into account some scenes, yes, one can say that *Dusan Makavejev's* movie has a strange sweetness attached to it, but one that can easily deceive.

On the other hand however, its title is also an indicative that the film flirts very much with the idea of tasting something, which indeed happens.

The film opens with a strange *Miss World* contest, where models are

prized according to their abstinence and virginity (we are in 1974, so this was a clear mark of a movie looking for trouble) and the prize is the hand of a very wealthy guy suggestively name »Mr. Dollars«).

This approach has strong *Jodorowskian* reminiscences by means of character depiction and straightforwardness (in terms of a satire) and it also kind of prefaces the films coordinates: powerful visuals, occasionally

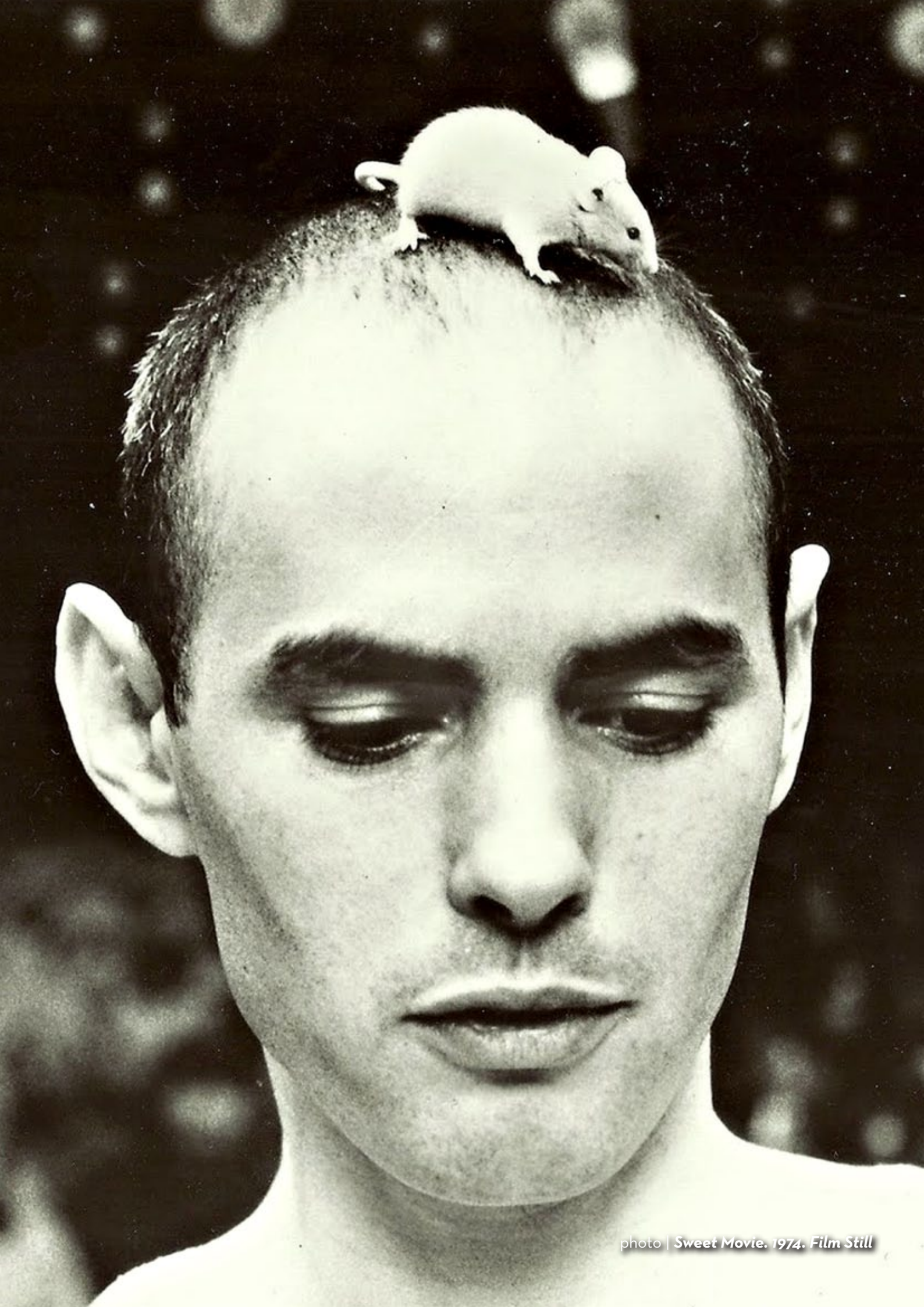


photo | *Sweet Movie*, 1974. Film Still

shocking scenes and a very vague narrative plot (outrageous in its own right).

Going back to the title, I said that the film deals very much with the idea of tasting things, actually it revolves more around this idea, than around anything else. One could observe that the film also satirizes various ideas, but the satire is never really powerful enough to stand on its own, and while there is a plot it is rather vague and implausible for the viewer to pay real attention to.

We have an organic film here, an organic film that seemingly celebrates insanity, but not as a pathological factor, nor as an equivalent of complete absolute chaos, but as a departure from a specific form, from certain patterns, rules. By subjecting the viewer to a succession of appalling, controversial scenes, scenes that however instill a sense of beauty, *Makavejev* challenges him to look past what is before his very eyes. People may get the wrong idea about the organic cinema: it is not about the flesh itself, but about the anatomy of things, about the way some things take place, it is less about meaning of something, but about the act itself. We are the ones who generally give meaning to things, and we will continue doing that with or without films, books, movies or paintings. This is why sometimes art doesn't hold any true meaning, because it doesn't need one.

Sometimes it is just about looking deeply, in detail, at something: examining a process under the microscope, and translate it into another environment, one where you would have the luxury of an even deeper and detailed sight.

I mentioned *Jodorowsky* earlier on, that is mostly because the character depictions and acting styles. In many

cases the actors in *Jodorowsky's* films – especially those dealing with smaller roles – deliver wooden, strange performances. In a way, they make sense, they are what I call mood performances, they exist not to serve themselves, but to create a mood. You can see that in *Jodorowsky*, you can see that here, in *Lynch*, sometimes in *Greenaway* even (and other directors as well).

Leaving this aside, this type of performances also pulls the movie further away from traditional cinema, where traditional implies balance. This film is not balanced, it was never intended to be. It goes as far as possible with its ideas, obsessions, insanity, too far maybe for his director's own good, who started to immigrate afterwards. As for the film, it is needless to say that it stirred controversy, sometimes even considered as part of a plague or a social disease. But it is interesting to observe how these things lose meaning afterwards, how what used to be appalling, isn't anymore.

If I were to see the movie back then, I might have been shocked as well, but now I wasn't. I could hint the director's ideas, I could even find some familiar ground and in some sense could flow with it. In the terms of the movie, what once used to be rotten, now became sweet or, at least, bearable. It is like a reverse of the common-sense. Time does not alter, but heals, or altering has a completely different meaning there. In an art-like logic, it would make sense. »Beautiful« is altered to »Ugly«, but »Ugly« does not become »Uglier«, but »Beautiful«. And while some scenes in *Sweet Movie* are anything but beautiful, one can really see that, they are not appalling anymore.

Returning to unconventionality, when we strip away a film of its conventions, we can focus better on things



that lie beyond those conventions, we can see things in their wholeness, and we can also gaze at the symbols beneath them, as *Julien Sardeau* also noticed:

»With this cineaste of transgression, the imagination knows only two rules: *Dyonisian* pleasure in the poetic image, and absolute primacy of the ma-



terial and the organic. So, in *Sweet Movie*, the symbolic and the literal are never dissociated. On the one hand, sugar is presented in a form that is purely organic, and in its multiple concrete representations, in the image of Descartes' piece of wax. But on the other hand, Makavejev tells us »this is not sugar«, but a mirage of sweetness whose truth is in turn

alienation (the consumer society) and a perverse and murderous ideological mystification (what the revolutionary ideal and the USSR became under Stalin). A veritable principle of montage, the passage between the literal and figurative registers can even take place from one shot to the next [...] With Makavejev, poetic power is always expressed by the brutal-

ity of the relationship established between the symbol and the object to which it refers; the more immediate this relationship, the greater its stylistic impact.«

There is always an interesting thing to look at a film from a point that is unfamiliar, from beyond what we are taught or used to accept. It is very

easy to dismiss this film as *amateurish*, repulsive or who-knows-what-else. But what happens when we look at it through other lens? When we see those characters and human beings and we try to explore their eeriness, when murder isn't murder and sugar isn't just sugar. Like in fairy-tales.

Nowadays, I have to admit that *Sweet Movie* stroke me as familiar, because I have seen *Jodorowsky*, I know of *John Waters*, *Kenneth Anger* and I am quite familiar with various »underground« approaches.

This having been said, *Sweet Movie* is still a film to be watched with caution and still there are high chances it would appall the vast majority, but to those with a stomach for *John Waters*, *Kenneth Anger*, *Jodorowsky* and others alike would find this movie quite delicious.

Quote | Julien Sardeau. *Dusan Makavejev, l'enfance de l'art*

Photos | *Sweet Movie*. 1974. Film Stills





A

NOX  
SHOWCASE  
**UNIA KAHN**



**NAME:**

AUNIA KAHN

**LOCATION:**

SHILOH, UNITED STATES

**OCCUPATION:**

ARTIST / GRAPHIC DESIGNER / AUTHOR &  
MUSICIAN

**WEBSITE:**

AUNIAKAHN.COM



photo | *Aunia Kahn. Riveted Precursor. Courtesy of the artist*



photo | **Aunia Kahn. *Rousing the Whirlwind*. Courtesy of the artist**



photo | **Aunia Kahn. *Burnt Fuel.*** Courtesy of the artist



photo | **Aunia Kahn. First Class Recruit.** Courtesy of the artist



photo | **Aunia Kahn.** *Eliminate The Remedy.* Courtesy of the artist



photo | **Aunia Kahn. State of Emergency. Courtesy of the artist**



photo | *Aunia Kahn. Apprehended Obscurity. Courtesy of the artist*



photo | **Aunia Kahn. Royal Academy. Courtesy of the artist**



photo | **Aunia Kahn. Green Cellar.** Courtesy of the artist



photo | **Aunia Kahn.** *Undisclosed Deviation.* Courtesy of the artist



photo | **Aunia Kahn. Combative Lust. Courtesy of the artist**

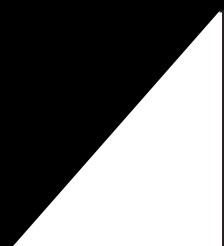


ABUSE

SHOW/CASE

**ATARAXIA**

# »A SUBTLE WAY TO PERCEIVE MESSAGES IN PECULIAR MOMENTS OF OUR LIFE«



**VEL THORA**

*:: Hello and welcome to the Spheres. To introduce you to our readers, Ataraxia is an Italian group exploring music, poetry, theatre and photography. There have been a number of years (almost 21 since the very first tape) since the beginning of this endeavour. How did Ataraxia come into being? Was there a concept behind it from the start, or did it come along with artistic growth?*

We have started because we felt a great urge to let flow away our pain of being very shy persons. Each of us has lived a quite solitary and secluded existence. We had a vivid imagination and a huge pain coming from our childhood, so, at the beginning, our passion for music was deeply linked with a sort of rage that had to find a way out. We needed to express subliminal sensations and,



year after year, digging inside ourselves, we have managed to express our vocation, a voice has called us and shown us our artistic path. That made us find our most courageous, pure and vital essence.

*:: Ataraxia is a word describing tranquillity, calm, peace (in several languages, actually). In more ways than one, your music transcended the realm of carefully combined harmonics and brought in a second layer of meaning to the seemingly simple activity of listening. How has this ratio changed over the years and/or albums?*

Our music is not meant to stir up pathos, its function is going deeper in order to touch the chords of our real nature, the ones hidden behind our ego, fears, defences and masks. Music should keep away rationality in order to reach the sacred, the mystery. What we call reality excludes all the possibilities to go deeper. Through music we can have back our natural and spontaneous pleasure of being and existing. Making music is a sacred act, a ritual. A deep exchange of energy among us. A concert, a rehearsal, a recording is just like being in a natural temple, surrounded by ancient stone or wilderness ready to accept to be filled by Grace and Beauty. Through the perception of beauty we feel the warmth and presence of the ancient forces governing the cosmos. In this way we can transmit energy to the others and start this mutual exchange, especially on stage. In the end, we can easily say that our main influences become the moments of solitude and contemplation in ancient monasteries, in abandoned castles, along the solitary Mediterranean coasts where we found our ancestral past. Year after year, our music started becoming more introspective, sweet and nostalgic and people started telling us that we

were able to open gates to different dimensions, to make them travel to places that their roots probably belonged to. Our music's evolution was towards beauty and truth of expression. It is natural. Inspired by nature.

## **»ART ENABLES US TO FIND OURSELVES OUT OF OUR EGO AND EGOISM AND LOSE OURSELVES IN DEEPER, WISER AND BOUNDLESS DIMENSIONS.«**

The ratio is the same at the beginnings, only the purity and transparency has changed together with the personal and artistic improvement due to years of experience. We feel at ease now, everything is natural.

*:: If one were to sit in the middle of an empty, dark room, with Medusa playing, the sound can, on an impressive*

*level, fill the empty space around. Considering the wide registers touched, how much of a strain is this on the voice? Is it difficult to recreate it during your live performances?*

Not at all, Francesca is even more impressive live than on recordings. She sings only all what can be performed live in the same way than on CDs. She has always worked on different vocal levels as many are the nuances of human beings' soul, from heavenly vocals down to earthy, sinister or dramatic vocal textures. That is her.

*:: As a follow-up to the previous question, which would you say is the song that brought in most satisfaction, artistically speaking? Was a different one more popular with the audience? There are actually many, but the most satisfying to us (its notes give us peace, freedom and a detachment from the shady side of us) is for sure *Aperlae* from the album *Lost Atlantis*. From what we know the audience shares this. Sometimes magic embraces everybody.*

*:: A Green for His Voice is an exquisite combination of words over sounds. When building a piece, do lyrics come after music or vice-versa? Lyrics are musical, lyrics are music, the meaning comes after the sound of words just like in the creation of music itself. Sometimes a melody comes and words follow spontaneously, other times we have lyrics that are musical and evoking and inspire a special mood, melody or arrangement even if musicians do not even know their meaning at the very beginning.*

*:: As medieval influences become more intricate, they shift towards more urban or futuristic stories (for instance *Il Fantasma Dell'Opera* or *The Island of Doctor Moreau* from *Arcana Eco* or even *Lost Atlantis*). Are the is-*



*sues addressed here more on a psychological level, or is it more interesting the effect they have on the world the characters of these stories have created for themselves?*

The histories of these characters have always a lot in common with our life, our mind. Everything can be read on a psychological level (the collective unconscious as the sea we are all swimming in) but no history transformed into music through our own sensitivity is far from our lived experience. As it happens in myth, a single story, if meaningful and sincere, is just an archetype, a source of thinking for each of us.

*:: Right on the verge of Terra becoming a planetary nation, languages still play an important role. Starting with Italian and Latin, Ataraxia has come to a diversity so rich, that it would seem impossible for those particular pieces to be performed in other languages. What does this say about Ataraxia as a whole? Does art emerge from diversity?*

We are channels able to pick up and transform into music the energies surrounding us. We often quote some verses of the English poet Keats »Life is art and art is life«. Often music make us discover an universe that till that moment was unknown. Sometimes the words emotion and feeling are not enough, we live moments of communion with a transfiguring force that makes us feel the limitations we undergo as a human beings and, at the same time, it lets us perceive that sparkle of light to which our spiritual essence belongs. This is what we share with our listeners simply because we are able to transmit it with our own language. Francesca has always written and sung in many different languages from Latin to Greek, passing through French, English, Spanish and of course Italian. Each language has a strong evocative power and gives

a special nuance to the music. The choice of language is spontaneous. We love poetry that's the spontaneous gift of giving a perspective, a meaning through a beautiful and immediate sound also made of images. Sappho and several other Greek poets of the classic age were deeply inspired by nature. Their poetry was full of the visual and auditive suggestions of the natural elements. They didn't write complex, long verses

## **»WE CAN SILENCE RATIONALITY AND ENTER INTO A DIMENSION MADE OF A DIFFERENT SUBSTANCE«**

to portray their feelings, they simply observed and lived the nature changes, the different lights of the day, the tides, the moon phases, the seasons of re-birth, death and the rest and translated them into words. Every word embodied a colour, a surface, a perfume. Their poetry was written to be accompanied by the lyre. It was bright, sensual, absolutely musical. We are deeply inspired by this poetry. Anyway, the act of

singing should be ancestral and free, it can't be subdued to lyrics or to a specific language. Francesca likes to play with languages, sometimes to invent or re-invent them giving stress to particularly pleasant or evocative sounds. As we have already said, the meaning comes after, just in a second time if someone is interested to enter a more rational level. Of course, Art emerges from diversity starting from our own diversity as men and women inside the band, but even if it may seem obvious, art starts from Inspiration as an open channel to diversity and the unknown.

*:: Talking about diversity, Ataraxia is not a one-man-project, nor is it a one-art-entity. In addition to the audio section and the lyrics (poetry), where do theatre and photography come into place? Are there any individual roles inside this web of endeavours?*

Francesca takes care of the poetical side of Ataraxia; Livio is involved in photography and theatrical performances being both actor in an avant-garde company and a long-date photographer, all what is connected to voyages and mythology is in Francesca's hands as well, but everybody is called to give his inspiration and contribution. In the past we have worked with painters, mimes and poets. Right now we collaborate with a talented sculptor who creates visages with copper and wood, a mix of archaic archetypes of men's (sometimes of men's with an animal's appearance) soul features.

*:: Is there a connection to the dark cabaret performance you set up on stage? And since this show is particularly enchanting, please tell our readers more about the concepts behind it.*

*Paris Spleen* is Ataraxia's CD that inspired this live performance that meant irony, provocation, the bitter-sweet side of ourselves. Walking



along the boulevards of Paris, or of many other big cities, we are confronted with two contrasting worlds, on one side the opulent and trivial world of consumer's culture where sumptuous houses and architectures shine, on the other side people without a roof, wrecked souls full of rage and misery, horrible dwellings where the easiest thing is to catch a cancer. So we got back to *Baudelaire's* times and we saw ourselves as visitors of those popular fun-fairs where freaks were obligated to show and sell themselves to merely survive as the worst circus beasts. Even in these miserable conditions, life was spreading in the midst of all that pain and decadence. *Atget*, a very innovative photographer of the end of the XIX<sup>th</sup> century/beginning of the XX<sup>th</sup> actually helped us with his shots taken in popular quarters where the wretched ones lived. He avoided self-celebration in order to show, in a very poetic way, the other side. We felt a deep urge to release this album and we did it without any effort in a very short time, we needed this and we'll go on with this project releasing a following one. While thinking, composing and recording this album we were a bit worried about the possible people's reaction but we couldn't stop, it was stronger than us. At the end we were astonished by people's reaction in several different countries. In this release and its peculiar live-show many people found their own world, history, memories or simply had fun and experienced *Ataraxia* under a completely different perspective. We are really grateful towards all the listeners with whom we had the chance to share all of this. This gives us hope about the open-mindedness and self-irony of many persons. *Paris Spleen* live-act is a work in progress, a rich scenography, whenever possible the collaboration with 9 actors of the *CircuZ KumP* company and

the ever-present performance of our main actor *Paul Patchy*.

*:: In what regards the subtle shift in building the backbone of the stories told, there is a passing into mysticism from the older albums to the newer ones. Has the new millennium (and the world that came with it) changed anything for Ataraxia? Do you think the concepts you are relating to still*

## »OUR MUSIC IS OFTEN MADE OF THE SUBSTANCE OF THE WATER AND THE ENERGY OF THE STONE.«

*apply in times of technological gadgetry and globalization? Moreover, art, as closing to an age of technology in which more diverse tools emerge, becomes as subjective as the artists' visions. What is art for you and where do you stand as an artist? Concerning art and life, we think that mankind is sacrificing its own soul, its purest and truer part. In order to endure and afford its fears and establish a very strict order to things mankind has killed the risk, this means, in some way, to eliminate destiny.*

Rationality and pure marketing have killed grace, we have no more a fate or a feeling of a fate. When everything becomes an organized system, rational schemes and technology kill the richness of life that's, all in all, possibility. Where destiny has been killed, only obscenity spreads. The more I try to organize and foresee the more I'm defenceless in front of Fortune. Mystery guides the world, we can't administrate it. Obscenity is all that doesn't consider me, doesn't ask my opinion, keeps me away from what I deeply feel so that I lose the personal experience and the world. Our age is based on reason and market that is colonial and obliges me to take care only of its needs, becomes absolute and makes possible only its productive exercise. The logic of reason is just the one of facts, in this way the whole reality is sacrificed. Reason is mainly critics, performance, production. We think to know a lot but we know a lot just in a one-sided way. We have levelled reality till making it adhere to technology and market. This negation of nature is running very fast towards a dead-point. We should find that dead-point in order to have the chance to recoup our life and soul. Art is magic, possibility and an unpredictable future based on a truly lived-experienced present.

*:: Thomas Merton said: »Art enables us to find ourselves and lose ourselves at the same time.« Does this apply to Ataraxia?*

Art enables us to find ourselves out of our ego and egoism and lose ourselves in deeper, wiser and boundless dimensions.

*:: Your latest release, Llyr, is centred on a mythical figure representing the inherent equilibrium of the universe. From the oldest of times, to the present, the album presents a journey for this entity, drawing the fine connec-*





*tion between artist and inspiration. How did this concept come into being?*

While creating this album and as long as we recorded it, we approached the theme of self-healing and what illness means nowadays, the way it is taken into charge by the official medicine. In old times, illness was often linked to a pain of the soul, a part of us that was missing, a wrong direction taken by our life, so our body suggested, in a striking and precise way, that we had to re-consider our life. Shamans were spiritual guides who concretely helped people to find again their soul in order to find their good path. There was a deep and very interesting exchange between the healer and the soul who was in front of him. Shamans offered their life to take care of other people's spiritual, psychological and physical needs and im-

provement. Music has the same aim. It opens the doors of conscience leading the listeners through a voyage inside themselves after having kept away for a while the mask of ego - who many of us wear to survive nowadays - in order to take a path of self-consciousness and confidence. Music is a cure opening to the gates of Grace and Beauty. For a while, we can silence rationality and enter into a dimension made of a different substance, the one of dreams, of perceptions, of bright inner sighting, of intensity and pleasure.

*:: Talking about inspiration, which/ what are Ataraxia's muses?*

We all feel that our life is meant to be a spiritual growth and not just a materialistic sterile experience, all the domains where spirituality is expressed can become a source of enlightenment. And music is one of

those domains. Our spiritual growth has developed in different times and situations, for sure also in times where (what is today knows as) paganism was a fulfilling and enriching experience, then in other times when the churches have had the power to control everything and spirituality could only be expressed under the surface, or external identity, of a monotheistic religion. Behind all those ways of belief there is our naked soul. For these reasons liturgical chants are mixed with tribal rhythms and pagan rituals in our music. The important thing was to preserve our own spiritual freedom from any kind of supremacy. Anyway, to us, what is more fascinating and inspiring is nature. Thanks to nature, we have always lived a deep communion with the whole, we've tried to accept the cycle of birth, growth, decline, death, rest and re-



a message to us. The same was for *Gayatry Mantra* that I discovered practising mantra yoga and that grew inside me for many months till the moment I felt the need to work on it with the band and record it as last track just before finishing the album. It is our own interpretation utilising the original Sanskrit words. Both *Gayatry Mantra* and *Scarborough Fair* are self-healing songs.

*:: Klepsydra's rhythm and repetitive tones manage to recreate the concept of time passing in a hurry around the calm and tranquillity inside. Should one close their eyes when listening to it, a fast motion film of nature's changes around a motionless entity would emerge, with the listener at its centre. What inspired this piece?*

Life is circular, just like seasons and the phases of the moon. There are

birth. Sometimes a mysterious writing on a door or an abandoned village appear unexpectedly behind a hill and communicate us something. Water and stone. Our music is often made of the substance of the water and the energy of the stone.

*:: Llyr's music seems extracted from times in which the primordial energies, and through that, music becomes healing. Could you tell us more about the way in which Celtic and Eastern influences tune into the album's main concept?*

We love approaching all that has a soul in order to obtain a sort of illumination not driven by the need to prove and rationalise everything we do. We follow our insight, this is or best guide, it is a subtle way to perceive things or messages in peculiar moments of our life. Every spirituality, especially at its beginnings, has

phases of introspection, solitude and silence in which we need to be secluded from the world; in those periods the seeds of our artistic creation and spiritual evolution grow hidden under the earth. There are other phases of birth in which our music takes a shape and our spiritual life expresses freely outside. Seeds of creation have transformed into plants. There are moments of light, in which a sort of mother-like warm energy embraces and enlightens all what we do, and darker moments, that could be called the ones of the enchantress, where our shadowy side start gaining power in order to annihilate what has happened before and give the chance to a new springtime to be born. *Klepsydra* is just like sailing in complete freedom on the Mediterranean sea. No thoughts, no worries only the breeze and the water.



*:: Are there any solo projects emerging from Ataraxia at the moment?*

Riccardo, the percussionist, is working on his solo project called MASA-LA in which are taking part Giovanni and Francesca in a few songs both with vocals and keyboards. This project is an eclectic mix and exploration of electronics, rhythmical patterns and pads mixed to the sound of acoustic worldwide percussions.

*:: What does the future hold for Ataraxia? Are there any new projects in development?*

Of course, an album that will alternate songs owning the atmospheres described above and very dramatic and intense piano-vocals tunes. It will be probably called GRACE RHYTHM. A very strict contrast that is born during our last China tour in which the song rider was a mix of these things, many of the new songs

are born or have been improved concert after concert.

*:: If you were to describe Ataraxia in 4 words, what would you say?*

Intensity, Grace, Beauty, Depth.

*:: Thank you for taking the time to answer these questions. The Spheres team wishes you all the best in your future endeavours.*

Thanks to you.

Questions & Photos | Vel Thora

Answers | Ataraxia



C

LIT

LOCKWORK  
SHOWCASE  
**TLE WHEEL**

# AN ANIMATION INQUIRY

**WHAT:**

LITTLE WHEEL

**CREATED BY:**

ONE CLICK DOG

**DISTRIBUTED BY:**

FAST GAMES

**SETTING:**

AN AUTONOMOUS ROBOT WORLD FALLS INTO DEEP SLEEP DUE TO A LACK OF POWER. A STRAY LIGHTING STRIKE WAKES UP ONE SINGLE ROBOT, SENDING IT ON A PATH TO SAVE THE WORLD BY RESTORING THE MAIN GENERATOR.

**AESTHETICS:**

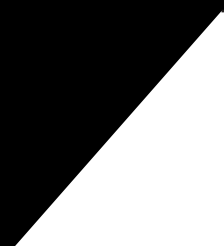
RETROFUTURISTIC WITH A DASH OF DIESELPUNK

**GAME TYPE:**

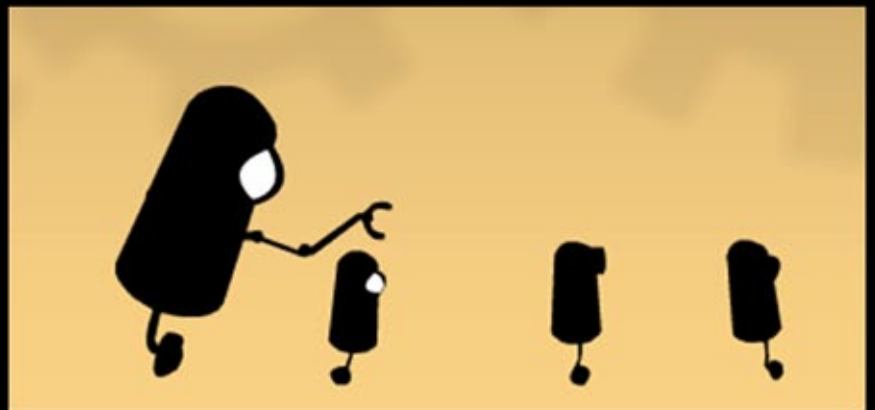
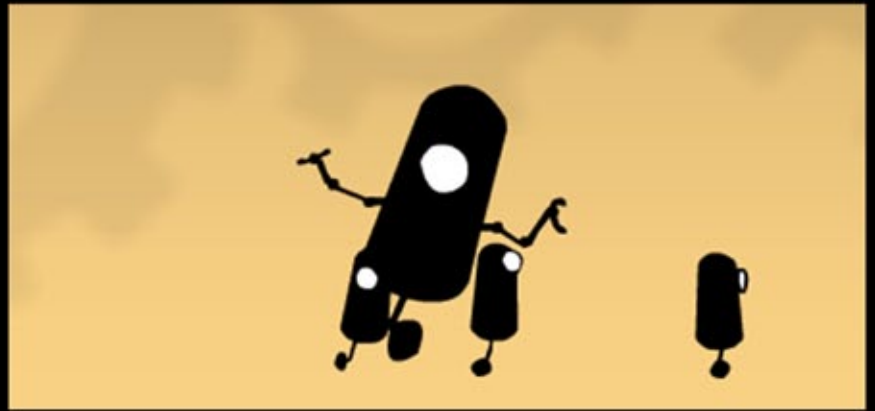
POINT-AND-CLICK ADVENTURE

**PLATFORM:**

FLASH



VEL THORA



# JAZZ RHYTHM SMOOTH MOTION





A SILHOUETTE  
WORLD

THE LONLIEST  
ROBOT



LETTE



FRIENDLY  
ON A PATH  
TO SAVE  
THE WORLD



# DESIGN







MISSION ACCOMPLISHED

Screen captures | Little Wheel  
Web | [oneclickdog.com](http://oneclickdog.com)

ARC  
O

HANGING  
CAGES  
**H**ITECTURE  
**F** AFFINITY

# »IN THE SHADOW OF PERVERTED THOUGHTS«

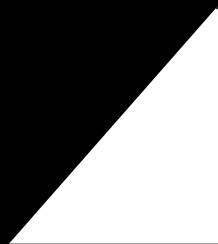
In the shadow of perverted thoughts an idea was born, frail and in search of a life force too distant and seemingly un-accessible for it to comprehend. A dark god grabbed its throat and forced it into full existence, threw it on a dangerous road, and gave it enormous amounts of sadness and sorrow for water and food. Thick threads of mercury and sulphur on its back, perfect clothes for and every solemn occasion shone gloriously into the viewer's eyes, a »full metal jacket« like no other.

»I feel a nonexistent weight lifted away from my nonexistent heart. I want to chain you down to the ground at my side, to watch you for countless hours. I want to keep an eye on you forever, even if forever doesn't exist anymore. So, do I dare speak? Do I dare touch you? Will you vanish like the Novem-

ber mist if I do that? I wish I knew beforehand, being that it's easier to play in the land of predictability. What do you require of me in exchange?«

»I didn't want to be »that one«... I didn't ask to be »that one«... I didn't choose to be the one that takes it all away, that tears apart the old beliefs and leaves mayhem in their wake... I was created for a purpose and acted accordingly since that day... every day«

It will haunt the days and the nights... It will live obscured by thoughts and desires... the lust for clear skies will feed on the darkness within until a blinding white suited for the insane dwellers of his soul will linger in every forgotten corner, on every tired and mute ruin, on every dusty step on the path to a frail idea of a smile...



**BAHAK B**



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

CHAI

NZ CISSORS





# EYE TEASER

## HOLLIS BROWN THORNTON

### UNITED STATES

N-SPHERE MAGAZINE | ISSN 2068 - 620X

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