

N-SPHERE

a world behind curtains | november 2009

FEATURING:



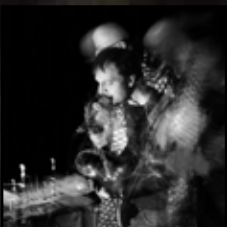
AMANDA DANIELA | ES



CHRISTIAN SCHAD | DE



D. LYNCH'S EMPIRE

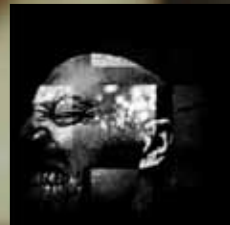


LEGENDARY PINK DOTS



SICKMINDS | RO

EYE TEASER:



CYRIL BERTHAULT | FR

N-SPHERE

NOV. 2009

EDITORIAL TRANQUILIZERS

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My dear passenger,

The air smells of cold and winter. It has been long since light raveled my ages and looking out in blindness has become a sin most rotten. I close my eyes and taste you here, with pain in rawr all around. I close my eyes and see you crawl... and through the laughters of your fear, you drown with me, in terror.

November is made of rusty bricks, blinks of an eye in the ether of cold whispers. The tunnel running down towards enclosed rooms, the sound of footsteps on old floors, it all reveals a sense of expectation to what's to come in a winter so sudden.

The air smells of salt and water. It was not long since cold entwined my senses and looking out the window had become a joy forgotten. I close my eyes and see you mute, with waves in rawr all around. I close my eyes and see you fall... and through the tears of our demons, you swim to me, in ardor.

November is made of wooden logs, motions of an axe in the ether of crisp shouts. The gloves returning on our fingers, the warmth of flames in old fireplaces, it all hides a new found freedom in the leaveless trees, in an autumn stubborn.

GLASS SHOWCASE AMANDA DANIELA

**Name:**

Amanda D.

Location:

A Coruña (Galicia) Spain

Occupation:

Currently working in a photography company dedicated to wedding planning

Definition of personal sphere:

I am a pretty complicated person:
too sensitive = serious problems...
and too rebellious = problems as well

The world we live in and the people living in it are literally making me sick. The way they see the world is the way they manipulate people. The manipulators piss me off just as much as the ones that let themselves be manipulated. Because I don't want to know anything, I don't watch TV nor read newspapers (I dislike them). I prefer books, documentaries (the reliable ones), movies... series... I love people who go against the norm, and that don't allow themselves to conform, basically because they make me feel good.

I think most people are Living Dead ... as a song I've heard says"there are no more alive, no people remain, now there is only a place for the living dead" ("ya no quedan vivos, ya no queda gente, ahora solo hay sitio para los vivos murientes")

I consider myself a recovering existentialist... one has to be, even if it hurts and brings along problems... at the age of 14 my head started to "philosophize" and has not stopped until relatively recently. Now I'm trying to do something productive instead of wasting time looking for something that I'll never find.

Inspirational for Amanda D.:

Anything that can change my mood for the better. When something inspires me, I make a note of it because it makes me happier than I had been before, and the notes piled up so fast, that now I have a rather large accumulation of mental notes to use in my future projects, the hard part is putting it all together. For example... anything from the '80s makes me feel good, hehe.

Currently favourite artists:

I don't have any, I have to get up to date...

Tools of Trade:

I've been and I'm still using a Canon EOS 400D, until recently with the lens that comes in the pack and until I bought myself a 50 mm, with lighting more to my liking.

Current obsessions:

My obsession is to be able to convey that personal concept that I have in my mind, and to have my own personal style, rather difficult...

Artwork in 4 words:

Magic, Subtlety, Impact and Irony



STONE SHOWCASE CHRISTIAN SCHAD

Full name:

Christian Schad

Lived:

August 21, 1894 - February 25, 1982

Location:

Germany, Switzerland

Occupation:

Painter

Techniques:

Schadographs, photograms executed by placing objects onto photosensitive paper and then exposing the paper to sunlight. Discarded objects, such as tickets and receipts, were used and attributed a new role

Associated with:

The Dada Movement, New Objectivity

Connections:

Cabaret Voltaire, Walter Serner, Tristan Tzara

Influences:

Eastern Philosophy, Realism, Raphael, Cubism, Futurism

Influenced:

Man Ray, László Moholy-Nagy and other surrealists or contemporaries

Obsessions:

Lustmord, surgery, deformities, profiles, body fragments, static



"Two Girls". 1928



"Graf St. Genois d'Anneaucourt"

MOVING SHOWCASE D. LYNCH'S EMPIRE



Fetish. David Lynch and Christian Louboutin

>> *David Lynch's films have never been easy to review nor have they been easy to transpose into the common bare naked factual logic. They are demanding, freewheeling and often require multiple viewings, which lead a considerable number of people to dismiss them as either the works of a madman, or chaotic efforts of a very gifted yet self-indulgent director.* <<



David Lynch & Isabella Rossellini. Helmut Newton

David Lynch's films have never been easy to review nor have they been easy to transpose into the common bare naked factual logic. They are demanding, freewheeling and often require multiple viewings, which lead a considerable number of people to dismiss them as either the works of a madman, or chaotic efforts of a very gifted yet self-indulgent director. Yet if the true test of any review is on how it encounters its material by means of depth, avoiding comfortable and shallow answers, such assumptions - overnight - turned - into - self proclaimed - pertinent-reviews fail this test miserably. For art should not comfort the basic cause-effect logic, nor should it feed the masses' need of upholding moral values which - sooner or later - they will betray. A film shall be judged from its own *modus-operandi*, or shall not be judged at all.

These having been said, I will not comment in any way on the degree of incomprehensibility, the obscure trail surrounding most of Lynch's works. I will stop and discuss a few things which I find to be more important: the links between his films, the recurrent themes and pattern-matching issues and the way the idea of a narrative structure evolves - as a whole - in his

previous efforts so that you will see the payoff of *INLAND EMPIRE*.

If you are to take a closer look, you will see that Lynch's films are like regions of a map. You can make connections between all of them, for example, the Kafkian mutation in "Eraserhead" is displayed in a more gentle, sensitive and accessible approach in "The Elephant Man". The young Jeffrey Beaumont ("Blue Velvet") evolved into Dale Cooper ("Twin Peaks"). The disturbing mindscape from "Lost Highway" is channeled in a more methodical fashion in "Mulholland Drive". There are also certain actors who you can see in most of his films, and also certain constant character types.

Of all directors, David Lynch may be the one who has the most trademarks, from a certain type of soundtrack (haunting, walking the ground between the beautiful and the nightmarish), to color pallet (red is often present in most of his work - red drapes, red lipstick), dialogue (often oscillating between unworldly and idiosyncratic), character profiles (his protagonists generally have the tendency of weaving frail illusions into which they will surrender) etc.

The narrative structure is no exception either. "Eraserhead" has a beckettian approach: characters that barely communicate, a story that is stripped to the minimum, fitting like a glove with the overall mood. As the movie progresses, as its protagonist's mind is swallowed little by little by anxiety and alienation, the story itself starts to decompose. "The Elephant Man" however, uses a far more straightforward structure in which, occasionally, Lynch inserts moody industrial dreamlike sequences. "Blue Velvet" uses mostly the same approach, this time there is a film-noir pattern overlapped over a domestic comedy one. The same recipe is used into "Twin Peaks" as well with few additions and greater effect. After "Twin Peaks: Fire Walk With Me" however, the narrative structure becomes more and more non-linear, the plot being used as a vehicle and nothing more, which might have not been something entirely new since, for example, "Blue Velvet" was more focused on the mysteries of repressed desire, on the robins and on the Dorothy-Jeffrey-Frank triangle as it was focused on the mystery around which its plot was centered. In "Twin Peaks" the "Who killed Laura Palmer?" is just a starting vehicle as well to lead us,



Fetish. David Lynch and Christian Louboutin

into what really happened in those "strange old woods". But in those cases the plot was developed and straightforwardly enough to be something that viewers can cling into. In his post "Fire Walk With Me" films (excepting "Straight Story") the plot itself was a puzzle and what the viewer was to gather was not from it but from its proximities. "Mulholland Drive" is a good example in the case. There, you almost don't need a plot to understand and experience the film (the operative action remaining "to experience").

With his latest film - "INLAND EMPIRE" - David Lynch goes even further. Generally, his films were all about duality: blonde and brunette, two-layered plots, actors playing to characters and so forth. Here, things are a bit more complicated. On the one hand we have the story of an actress playing a lead role in a film, which later she finds out that it is cursed, on the other hand we have a prostitute discussing with a shrink, telling him her story, there is also a story branch which takes place in Poland and so forth.

There is a stunning performance from Laura Dern, there are common patterns which hold the film together. There is also a very interesting temporal structure. There is the title itself. The empire.

I have said before that Lynch's films are like regions of a map. INLAND makes no exception: first, there is the actress story which strikingly resembles Mulholland Drive, there are some references to Twin Peaks as well (the red curtains in the black Lodge, the doppelgänger) and it also resembles Eraserhead by means of story transformation/disintegration.

Mulholland Drive discarded the notion of conventional narrative, or to be more precise, discarded its contribution by a technical artifice. Instead, INLAND EMPIRE relies more on a polymorphic plot. One that exists, yet it is too vague to be encapsulated in a single set of events and rules. Therefore, we have plots, not plot. It depends on the starting point/starting character.

You can tell that it is a film about acting, or that it is a film where stories overlap and generate other stories, it may be a film of a cursed girl forced into oblivion in a room with a TV, it may be a film that has one or two things to do with the "telling of time" (also, there are some scenes which are replayed etc.)

What happens next? I don't know. I wait to be surprised. INLAND EMPIRE already set new rules, both from a visual aspect (HD Cam) and also from a structural one so there is not pretty much guessing.

Until then however, for those who have developed a taste for this kind of stuff, good riddance down the rabbit hole!



David Lynch . Artwork for Danger Mouse & Sparklehorse

HANGING CAGES SLOW- MOTION

Silence never understood me. Or you for that matter. I remember one time I was walking down the street. You sneaked up on me from behind, hit me with foul stench of feathers ashed. "What in the name of...?" "Relax. Slice time, and make yourself a martini. You do not need an olive, because that's overrated." And you remained there, quiet as the night. Or was it dawn. I don't know anymore. I can't see behind this glass hall of shame I'm desperately trying to keep you out of.

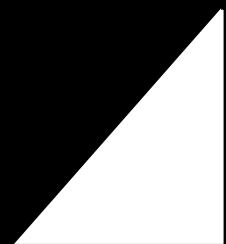
You distinctively recall the possibility of not scaring me like that, because we talked about it. And you seemed fine with the idea. Of course, playing all day with whispers and regrets can make you sometimes forget things.

"I had a shard of pitch in my back pocket I used to draw shapes and shadows on your limbs. Nothing better than some arterial red to go

with that tie of yours. I liked how the "new black/white" looks on you. You liked it too. But you nevertheless stole it. I got used to you screwing up and me rebalancing the cages we hang out at."

"Hey! I did not steal it. Check again. This time look inside the corners of your mind, where spiders race for life and death wishes and atoned for take-out sins. You might find something interesting in there, if you have the guts to look." "Thank you for the delightful insight. When should I expect the catharsis?"

I went down the street to prepare myself for the foreplay with the madness that you will put up later. Meanwhile, keep in mind that silence will definitely never not even listen to you, let alone understand you.



BAHAK.B





ABUSE SHOWCASE LEGENDARY PINK DOTS



WHO

the Legendary Pink Dots

WHEN

1 November 2009

WHERE

Festsaal Kreuzberg, Berlin | DE



PHIL KNIGHT

aka: The Silverman, Phil Harmonix

The nickname Silverman comes from the song 'Flowers for the Silverman'

Keyboards, soundscapes, electronics devices, gadgets, technology,
Has a room full of old korgs, radios, cables.

NIELS VAN HOORN

aka: Niels Van Hoornblower

Saxophones, flute, bass flute, clarinets, and other various wind instruments

Likes to wear loud, eccentric suites and shoot light beams from his sax while walking the crowd, a trademark of sorts.

Tour driver

MARTIJN DE KLEER

Guitars, fuzz bass, banjo, violon, exotic percussion, gadgets, string driven things - plucked, bowed, and processed. Pure and rustic psychedelia!

RAYMOND STEEG

Mixing and engineering mastah

Problem solver extraordinaire

Opinionated

EDWARD KA-SPEL

aka: Prophet Qa-Spel, Qa'Sepel, Che Banana, D'Archangel

Voice, keyboards, devices, gadgets, keyboards, interference, the BBC World Service, and premonitions.





ABUSE SHOWCASE SICKMINDS

WHAT

SICKMINDS

WHERE

BUCHAREST, RO

WHEN

THE COLD
NIGHTS
OF OCTOBER
24TH AND 25TH

HOW

with green aliens in the basement

THE NOISE

incredibly deafening, bringing forth visions of dancing drawings on the walls

THE BEATS

organ melting, with a pinch of ants running up and down the spine

THE ATMOSPHERE

extensively extending from the outside in, a mellow rhythm, wave after wave of rugged motion





SATURDAY

ODT
TUKON
SOSK
AKM
KIDU
FLO



SUNDAY

SPOILED JERKS

TDI

KIDU

FLO

SOSK

AKM

CHAINS + SCISSORS



thora.noir
crossover

CHAINS + SCISSORS



anemic.cinema
plastic.



EYE TEASER

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