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Secular Re-  
ligion ISSUE

Shoppinghour

MAY 2010

[WWW.SHOPPINGHOUR.NET](http://WWW.SHOPPINGHOUR.NET)

THE SECULAR RELIGION ISSUE

N°06 -

05 - 2010

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Special thanks to all the contributors.

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[www.shoppinghour.net](http://www.shoppinghour.net)

Look out for issue 07: The Rights issue.

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The Team  
-

PETER ERAMIAN *Founding Editor*  
Peter completed his BA in Fine Art and History of Art at Goldsmiths in 2007 and his MA in Philosophy at Birkbeck in 2009. Currently, besides his obsessive enthusiasm for Shoppinghour, Peter is a contributing editor for Naked Punch journal and working hard honing his technical video skills in a 6 month residency at Fabrica, Italy. In October he is set to return to London to begin his PhD in Law (with emphasis on political philosophy regarding human rights and education) at Birkbeck. Peter's creative practise lies in capturing the cliché as it surfaces through a raw documentary style treatment wherein certain truths are twisted and put into question, with emphasis on representations of the apocalypse in popular culture. [www.petereramian.com](http://www.petereramian.com)

YASUSHI X. TANAKA *Founding Editor*  
Yasushi X. Tanaka is a graduate student at the Center for Cultural Sociology at Yale. He is currently interested in the conceptualization of culture and how it relates to the development of civil sphere.

SUZIE SAW *Fiction and Poetry Editor*  
Suzie was born in 1980 in Reading, UK, and grew up on the Isle of Wight, where she romanticized London for over a decade before moving there to study English Lit & Visual Culture in 1999. She has a tendency to see patterns everywhere, which can get a bit much

sometimes, but never tires of: music, written words, maps, the sky, good films, going fast, that moment of sudden comprehension, crossing the Thames, being out at night, William Gibson, or ee cummings. She is currently investigating: analogue photography, cookery, growing red peppers, the Tube map, poetic form, that empty stretch while you're trying to recall a word, being honest about what you don't understand, chip music, the Thames at 7am on a Saturday morning, Mass Effect 2, MarioKart, and Vagrant Story.

CHRIS BOYD *Art and Image Editor*  
Born in Warrington, UK, 1983.  
He creates unique videos combining exquisite painterly outpourings with hallucinatory animation and live action. Boyd has directed award winning, innovative moving image work across a spectrum of both commercial and non-commercial strands of the visual arts. He won the Big Art Challenge UK Art Prize, a 6 part series on channel 5 where he was labeled a genius by art critic Brian Sewell. In 2005 Boyd contributed to 40 artists 40 Days, a special Tate Britain project supporting London's Olympic bid that brought the Games to Britain in 2012. Boyd's practice combines passionate explorations of colour and expressionism, which are both inspiring and frightening in their intensity that display preoccupations with the complex interrelationships with technology and the multiple dimensions of the existential self. These hallucinatory shorts attempted to redefine liminal thresholds, subjective barriers and metaphysical territories.  
<http://chrisboydism.blogspot.com>

ANIA MICIŃSKA *Art and Image Editor*  
Ania graduated in 2009 from BA Fine Art and Art History at Goldsmiths College. In her doings she is happily torn between producing image/time based work and entering the so-called curatorial world. She is also torn between several countries, being a resident of Poland, UK, and soon also France. Ania is inclined to that which is funny and sad, childlike and serious, material and surreal at the same time.  
<http://comingsoverysoon.tumblr.com>

PIERO DI BIASE AND ALBERTO MOREU  
*Art Direction and Design*  
They are two graphic designers working and living in Udine (North Italy). They also follow different projects in photography and type design. Their work has been published in Design Magazines and Books (Rojo Magazine, De Fish magazine, Italic 2.0, Linea Grafica, Spaghetti Grafica Bis). You can see samples of their work here:  
[www.pierodibiase.it](http://www.pierodibiase.it)  
[www.flickr.com/photos/albertomoreu](http://www.flickr.com/photos/albertomoreu)

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ANA NOBLE  
Ana Noble is interested in the happy union between performative architecture, education and film all bleeding into each other through circus magic. She is a recent Fine Art & Art History graduate from Goldsmiths who will continue her studies at the Architectural Association in London. Eventually seeking to marry pedagogy with circus magic.  
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[www.kino-kombi.blogspot.com](http://www.kino-kombi.blogspot.com)

ANTONIS BALASOPOULOS  
Antonis Balasopoulos teaches at the University of Cyprus. He has taught at the University of California, Santa Cruz and been a research fellow at Princeton University and an Institute Faculty at Dartmouth College. His research interests include utopian literature, geography and the production of space, colonialism and postcoloniality, and visual culture, and his most recent work has turned increasingly toward the question of political theory and philosophy. He also writes creatively on occasion.  
[www.radicaldesire.blogspot.com](http://www.radicaldesire.blogspot.com)

BOO SAVILLE  
Boo Saville studied at the Slade School of Art, London. From 2003 she formed part of the WOWOW! collective in south London with the artist Matthew Stone. In 2007 she was a nominee for the Sovereign Painting Prize, and in the summer of 2008 she worked on a residency in Paris at the Cite des Arts. Her first solo show was at Martin Summers Fine Art in 2008. Saville is currently represented by Trolley Gallery where she held her second solo show in 2009, and is currently showing an edition of unique prints at Other Criteria. Her work has recently been acquired by the forthcoming Museum of New and Old Art, Tasmania. She was recently featured in Francesca Gavin's book 'Hell Bound: New Gothic Art' and her forthcoming book on British artist under 35 years old. In January 2010 she was featured in Vogue's 'British talent' special, ES Magazine, The Times and The Independent. After Trolley her next solo show will be at Studio Visconti, Milan in September 2010. She lives and works in London.

CHRISTOPHER SACHS  
Christopher Sachs is a native New Yorker and a graduate of Harvard College. His photos have been published in Rolling Stone Japan, WestEast Men (Taiwan), and Vision (China). He recently participated in the "Anarchy Book

Center, Part 2" group show and book fair at The Last Gallery in Tokyo. He is currently working on a series of artist books, entitled "Magazine".  
[www.christophersachsstudio.com](http://www.christophersachsstudio.com)

ELLIOT JAMES ROBINSON  
I was born in Indianapolis, Indiana, United States in that bizarre interregnum between Bush and Reagan. I'm set to graduate from Indiana University in May, where I study English literature and African and African American Diaspora Studies. I've long been interested in gardening and farming, and was fortunate enough to work on an organic vineyard in Beaujolais, France over the summer of 2008, where I developed an affection for straw hats and the ukelele. Hopefully I'll eke out a life where I can farm and write to my heart's content. Perhaps urban farming; no aspirations of becoming the urban Wendell Berry, though. These days I volunteer quite a bit at a food bank. Hopefully I'll be farming for nuns in the American hinterland this summer.

ELIZABETH JOHNSON  
Elizabeth Johnson. I studied for my Photography Editorial Degree at the University of Brighton. Upon graduation, I have shot for Vice, The Sunday Times, The Independent and other publications. I am currently based in Oxford and I shoot fashion editorial and portraiture.  
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ELIZABETH TOWNDRON  
Current illustration student at Camberwell University of the Arts London. Enjoys cutting, drawing, sticking, printing, stitching, baking, folding, binding... It's not where you come from, it's where you're going that counts!  
[www.lizzie-scarlett.blogspot.com](http://www.lizzie-scarlett.blogspot.com)

FARHAD NARGOL-O'NEILL  
Artist Farhad Nargol-O'Neill is an internationally acclaimed artist who has been commissioned to create public works of art in Ireland, Germany, Jordan, Tunisia, Cyprus, Canada, and Barbados to name a few countries. He has exhibited widely, and his works belong in private and public collections in many countries. He has been commissioned by community and public bodies, diplomatic agencies, and has received royal commissions. His sculptures for EXPO 2000 garnered him a special commendation by the Queen of Jordan, and his 2007 sculpture: "Corpus et Spiritus" has been given major recognition. His work has been the subject of numerous articles in the printed and electronic press, as well as the subject of film shorts in many countries. Mr. Nargol-O'Neill is presenting his new

"Stations of the Cross", which mix mnemonic principals and abstraction, as aids to devotion, in the exhibition "Devotio Moderna - Perspectives on the Sacred" in Toronto.  
[www.farhadsculpture.com](http://www.farhadsculpture.com)

#### FOTINI PALPANA

Fotini Palpana studies in the School of Fine Arts of Athens and is now in the fourth year of painting. Her work has always tended towards minimalism and she enjoys incorporating in it random objects and materials. Her latest crush has been on latex. She also loves literature and often narratives lay inside her works.

#### GAYNOR EVELYN SWEENEY

Gaynor Evelyn has studied her BA (Hons) Fine Art Degree and Masters in Visual Arts at Liverpool John Moores University with her future objectives to lead to her doctorate. Her creative practice is set in live art, new media and digital technology. She explores body politics and liminality. Her research considers new and innovative modes of expression modified through other cross-disciplinary collaborations, such as optical engineering, robotics and biotechnology. Her art has combined site-specific installations, technological advances and live art. She has performed and exhibited in array of international events, such as the Liverpool Biennial, Venice Biennial, Performance Art Festival (USA), Hong Kong Biennial and Berlin Kunst Salon. Other projects have taken place in London, New York, Paris and Copenhagen. She was the Founder/Director of the Whores of Babylon (UK) and Transvoyeur. Her current managerial role is as Co-Director to Aesthetic Innovation. These joint initiatives are set on international research and exchange in contemporary art, practice and theory.  
[www.gaynorevelynsweeney.webs.com](http://www.gaynorevelynsweeney.webs.com)  
[www.aestheticinnovation.webs.com](http://www.aestheticinnovation.webs.com)

#### GIANNIS CHEIMONAKIS

Giannis Cheimonakis is now studying in the 3rd year in the Fine Arts department of Athens. He loves painting and enjoys all its multiple manifestations through time and space. His work is rather expressionistic and tends towards abstraction. The chaotic accumulation of forms and colours fascinates him and he manipulates it in order to create three-dimensional space. He is also fascinated by thorough conversations with friends and traveling, which he expects to do more often in the future.

#### GORDON CHEUNG

Gordon Cheung is of Hong Kong origin and born in London 1975 where he lives and works. Cheung's multi-media art capture the

hallucinations between the virtual and actual realities of a globalised world oscillating between Utopia and Dystopia. Spray paint, oil, acrylic, pastels, stock listings and ink collide in his works to form epic techno-sublime vistas. Cheung graduated from the Royal College of Art, 2001 and whilst a student he instigated and was the organiser of 'Assembly' exhibiting 172 MA art graduates in 2 disused Victorian school buildings. Cheung's works are in international collections including the Hirshhorn Museum, Whitworth Museum, ASU Art Museum, The New Art Gallery Walsall, Hiscox Collection, Progressive Arts Collection, UBS Collection and the Gottesman Collection.

#### LAUREN COULLARD

After studying Architecture and Contemporary Art, Lauren Coullard (French) is currently studying for her MA in Fine Art at Chelsea College. She is a painter, a photographer and an illustrator. In her paintings she attempts to capture the atmosphere of the environment where she experiments power & sensation of fear in her characters.

#### LEIGH ANTHONY DEHANEY

Leigh Anthony Dehaneý has recently sold and given away almost 40 years worth of "air conditioned western materialism" and has since relocated to Žižkov, Prague in the Czech Republic. Now living out of a suitcase and through his last camera Dehaneý says "Better living through living, and simplify." His three most recent personal projects include "Dystopia", "Chronos" and "1984+1/2" all of which explore the ideas of futuristic artifacts, communication, and grey moments in time.

[www.tenement.cz](http://www.tenement.cz)

[www.dravenfield.cz/cronos](http://www.dravenfield.cz/cronos)

#### MICHAL KOZLOWSKI

Born in Warsaw 1986. Graphic artist, painter. Currently lives and studies in Copenhagen. Member of the Omega-3 Crew. Cooperates with underground music label Warsaw City Rockers as a DJ and graphic designer. Also publishes a DIY zine - Amalgamat.

[www.kozdebeat.blogspot.com](http://www.kozdebeat.blogspot.com)

#### OLGA MICINSKA

Olga Micinska. Born in Lodz, Poland. Currently student of Academy of Fine Arts in Warsaw, Sculpture Department. She is spending the academic year 2009/2010 in Granada, Spain - for the first time in her life is living in a city surrounded by Mountains. Always has been interested in plants, carrying out her inquisitive studies on aesthetics of Nature, that becoming a profound source of knowledge and inspiration for her. Constantly devoted to investigation

of Nature, she intends to express its pureness, silence and potential with means of photography, drawing and sculpture, juxtaposing that with metaphorical and psychological research.

#### SADIE RENWICK

Sadie is a person who lives in a far away land who does not really have a clue what she is on about, but thats ok because sometimes people ask her to do things, like jump off bridges, and she says, yeah, why not. They also tell her what they like and then sometimes she makes things about that. Or she will just make something about nothing, that works too. Either way we don't really give a fuck what she's on about, because it's all a big soup of meaning which she likes to categorize to make some sense from it all.

#### SALLY MUMBY-CROFT

Sally Mumby-Croft. I graduated from Goldsmiths in 2009, where I studied Fine Art and Art History. Towards the end of my degree I specialised in film, looking at the use of the voice within documentary filmmaking. Upon graduation I have worked as the Fashion Editor at Amelia's Magazine, covering two fashion weeks. I am currently working as the content manager for this is tomorrow, a contemporary art magazine.  
[www.thisistomorrow.info](http://www.thisistomorrow.info)  
[www.vimeo.com/user1915287](http://www.vimeo.com/user1915287)

#### SPYROS KOGAS (aka Godel)

Spyros Kogas is an independent researcher on issues of philosophy, non-philosophy and partisan materialism. He is translating works of Alain Badiou and Francois Laruelle in Greek language and works on projects of an anti-phenomenological approach in theater, fiction and philosophy. His work is publishing in the blog  $\sigma\upsilon\mu\beta\alpha\nu\tau\alpha$  (Events).  
[www.symvanta.blogspot.com](http://www.symvanta.blogspot.com)

#### SYLVIA LUCAS

Sylvia Lucas, writer and poet.

#### TAKEAKI YAMAZAKI

Takeaki Yamazaki is obsessed. He is obsessed by obsession. Born and raised in southern California, the land of phantasy and facade drove him to travel to satisfy his wanderlust while providing him with the opportunity to explore other states of consciousness and creativity through a variety of cultural perspectives. Creativity is the primary obsession that drives Takeaki, presenting him the will to constantly experience life anew. Taking a 'renaissance man' approach towards creativity, he is an avid explorer in various ways of artistic expression: writing, music, drawing, and more recently, concocting installations pieces.

#### TINHEAD

Tinhead. I am Tinhead. I live in Oxfordshire. Having just graduated from Brighton where he studied illustration, Tinhead has already made a name for himself via the record sleeves of Oxford legends Foals. Working mostly with pencils and pens, Tinhead also dabbles in film, photography and in recent months printing. "I am a wizard. I have an obsession with stationary although I use probably 5% of it. I draw mostly at nighttime, like nightwolf." At the moment I am interested in cult religion, fear, and manipulators of women. Svengali.  
[www.Iamtinhead.blogspot.com](http://www.Iamtinhead.blogspot.com)

#### UNA CASEY

Una Casey, of New Haven, CT. Student at Southern Connecticut State University, pursuing an Economics Major and Urban Studies Minor.

1. Ania Micińska  
Cover



# Shoppinghour —Editorial / Texts by Yasushi X. Tanaka.



Dear Readers,

— The oversaturated-cum-hackneyed (volume and frequency) nature of the topic that is religion, it seems to us, should not prevent our publication and its contributors from questioning the position of such a vital social component. Indeed, it is often the case that such exhaustion of a theme is nothing but a reflection of its pertinence – necessary pertinence, we would say.

— The seemingly banal character of the religious theme may only be perceived as so where we continue to believe that belief has little bearing upon the choices we make in directing the way we live. In fact, it is belief, we believe, that directs the fundamental presuppositions that guide our life. Without belief there can be no humanity, compassion, nor hope. Indeed, the criticism posed towards an increasingly secularising society, to us, is less one that talks of the corrosion of institutionalized belief and more one that emphasizes the more pressing question of why people are believing less and, indeed, whether this is actually the case. In fact, to assume that people are believing less seems to be the very problem – a case of lacking belief in the very people we are talking about, a cynicism. So here we propose the notion that people never ceased to believe, for that is the only way we can continue, once again, in humanity, compassion and hope – to believe in each other. This is not to deny the fact that exploitative belief systems have and continue to dominate. Many belief systems are oppressive, blinding and silencing. The fallacy of the democratic capitalist ideal as it stands often means that minorities must abide to the beliefs and values imposed by the majority, at times a group not much bigger. Often, the minority may not even be defined by its numbers, but instead by its power. In such a case, as in the case of global politics, the ‘minority’ is in fact the powerless majority, the ideologically oppressed hordes, and, as such, why in 2005, according to the United Nations, statistics showed that the wealthiest 20% of the world accounted for 86% of total private consumption.

— Worse yet, seldom do such ‘democratic majorities’ gain from such systems. Instead, we would argue that only a few elite groups that influence and steer the majority with their bells and whistles, their claims to divinely shared origins, actually gain something from such religious orders. And that something is only but the securing of their power. While

the ‘other’ is a fundamental instigating device that the belief system is originally developed against (good-evil) – the minority becomes the ‘other’ – the mainstream majority is that which exercises such belief in order to maintain that very order.

— The capitalist system, in its fetishistic emphasis, has offered the opportunity for a multiple-totemism. We are inundated by myriad totem poles that unrelentingly defer our consciousness away from humanity and ethical self. If secularisation means that people are believing less, this, we proclaim, is an utter falsehood. People are believing more than ever. They simply aren’t directing it at each other. The multiple totems more than often act as egocentric self-objectifying mirrors. What people believe in nowadays simply contribute to replicating versions of the self that suit what they want to believe about themselves, and what they want to believe about themselves, in return, is fed through oppressive ideologies. Ultimately, belief has always been and continues to be fundamental to who we are and how we perceive ourselves. Cultural Revolution will only be possible where we understand the structures that dominate belief in order to overcome them, retrieving belief for ourselves and each other. Ironically, it is now in the so-called secular age and the positioning of secular religiosity at the centre of our social life, that we can truly approach such an understanding.

— We hope that through an engagement with this issue our dear readers may consider the secular religious systems that surround them and consider how they may affect their self-perception as well as the way they engage with the world. For this was the very reason we started this publication, compassionately and with hope, and sincere belief in each other. —

# Shoppinghour —Essay The artist in a time of apocalypse Texts by Peter Eramian.



1. Peter Eramian  
Little house goes boom (2010,  
digitally manipulated video  
still from 'Little House on  
the Prairie')

## Essay

Peter Eramian.  
The artist in a time  
of apocalypse.  
—

— Make no mistake; the apocalypse is no longer impending. The 20th century has already been chronicled as one of the most catastrophic eras in history and the 21st century isn't looking any better – kick starting with global environmental concerns, fears of deadly pandemics, the financial crisis, September 11th and the violent retaliations that have since followed in the supposed name of humanity and liberation. What is the role, then, of the artist amidst such a time of crisis?

— The apocalyptic artist is not formed before the apocalypse, and should not be misread as the instigator of the apocalypse. She is born a child monster from the very depths of the apocalypse itself. Fear and nostalgia do not threaten the vigour of the apocalyptic artist. Her critical and seemingly pessimistic loud cries are in fact a perplexing hopefulness, a revelation, urging for a controlled tension in a time of chaos. The apocalyptic artist hopes to gather communities of likeminded individuals in order to preserve the inquisitive spirit of man and instigate multiple processes of unconcealment. In doing so, her sacrifice lies in renouncing her own nature as fundamentally tainted by the apocalypse, harnessing her powers, redirecting them away from feeding the Gods that brought about her unfortunate birth, and acting on the creation of new post-apocalyptic communities of resistance.

— The apocalyptic artist is therefore humanity's only hope for overcoming the apocalypse and instigating an ἀποκάλυψις – a revelation and ultimate transformation of consciousness.

2. Peter Eramian  
Video still from *Utopia*  
(2009)



# Shoppinghour —Art Undercurrent / Artworks & Text by Sally Mumby-Croft, Elizabeth Johnson and Tinhead.



## Art

Sally Mumby-Croft  
Undercurrent

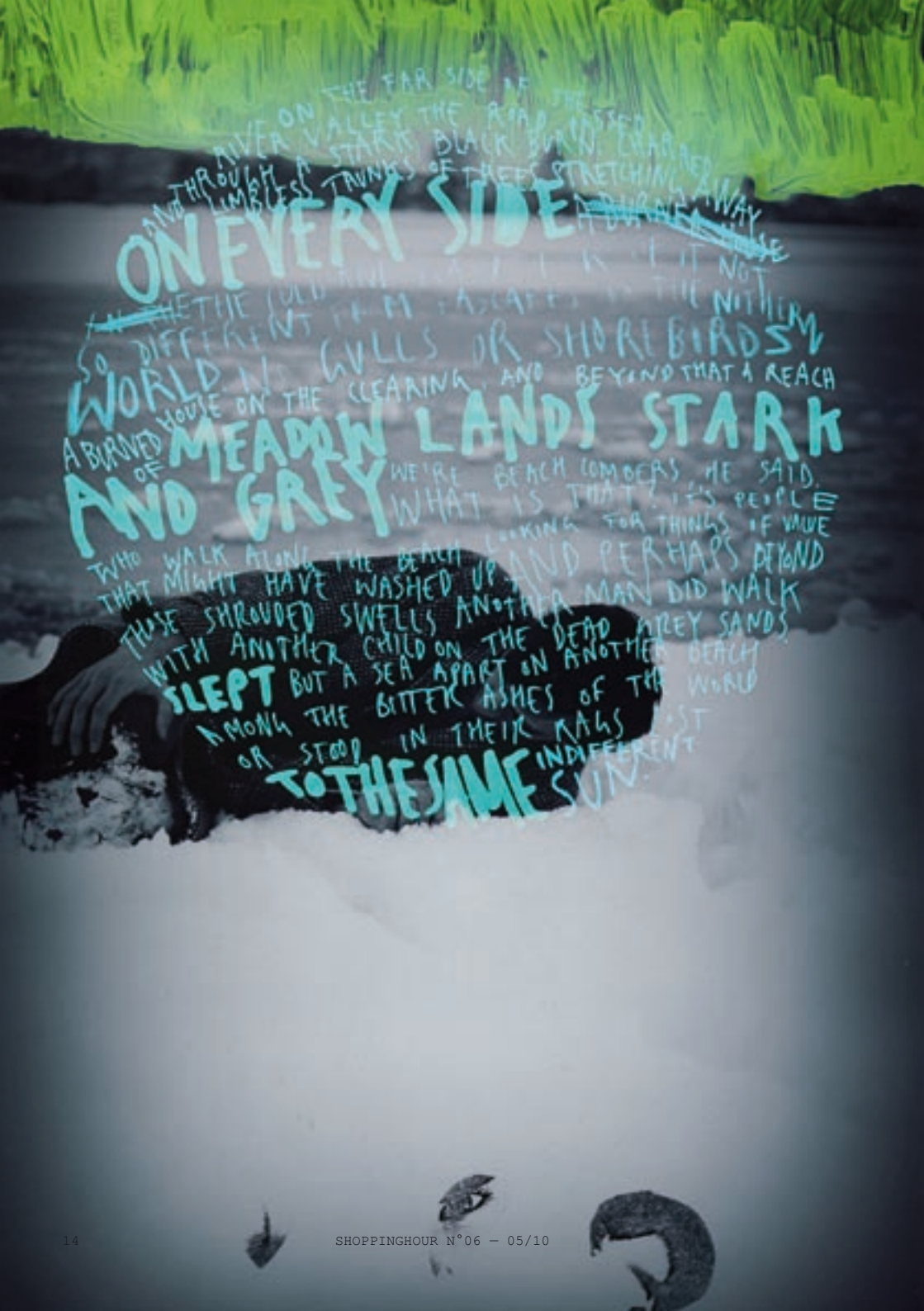
—  
In 2007 James Long graduated from the Royal College of Art Menswear and Accessories MA whilst the same year also saw his début on the catwalk as part of the Topman and Fashion East initiative: Man. February's London Fashion Week 2010 sees the partnership continuing with the designer awarded with newgen men showcase funding and the opportunity to present at the British Fashion Council official venue of Somerset House. The Spring/Summer 10 collection, entitled 'Acid Army', portrays an extension of the James Long vision from extreme accessories into a highly conceived runway show. In 2010 Menswear day falls on Wednesday 24th February. Morgan Allen-Oliver graduated from the Central Saint Martins Fashion MA in 2009 and is currently a Freelance Knitwear Consultant for Christopher Shannon.

1. Sally Mumby-Croft  
Undercurrent 01 - Photograph  
by Elizabeth Johnson

— James Long's Spring/Summer 2010 Collection featured Man as ragged adventurer, trekking through the wasted environment of the future. Intrepid explorer after intrepid explorer accessorised with practical leather hold alls and sun reflecting glasses. The clothes simply hung around the bodies of the models. Whilst Long's clothes have often represented ideas of security through profuse accessories; in the Spring/Summer collection the idea of protection appeared imbedded within fabrics core. From the butter-soft leathers to the almost violently spray-painted knits, Long's collection presented us with characters more often found in the bleak science fiction narratives of J.G Ballard's The Drowned World (1962) or the burnt, desolated world of Cormac McCarthy's The Road (2006). This explorer represents the potential product of the intellectual vanity and folly of the current political classes and their lack of scientific debate on the effects of extreme climate change. The clothes ooze military detailing, appearing tense and ready for action through the motorcyclist inspired leather situated alongside materials such as netting, gauze and plastics. The knits hang in the air around the body like armour. In recent seasons knitwear has become ubiquitous on the catwalks; perhaps it is a reference to home crafts in a time of an almost overpowering global capitalism that is continually ramming consumerism down the global population throats. It is not progress unless it is unstructured financial expansion.

— Or rather a nostalgic throwback to days of old when clothing designated your place of work, and in the case of fishermen your homeport. The work of James Long and Morgan Allen-Oliver show two very successful ways to portray and experiment with knitwear. Where Long's is infused with modern plastics and printed with camouflage, the soft fine knits of Allen-Oliver are a celebration of minimalist patterns as beloved by both Soviet Minimalism and Jockeys. Perhaps the explosion in creativity with one material out of thousands will encourage others to return to craft within their own home. Speaking briefly to Morgan Allen-Oliver revealed the interest in menswear to be a desire "to design things I could wear myself... as a student, I liked the fact that I got 'free' clothes that no one else would have!" The material choices being influenced by "things that suit the collection, summer collections would lead to cottons and lightweight materials, if I were creating leopard print, I might use contrasting yarns to create texture."

— Contrasting yarns create a variety of textures in James Long's wearable body conscious collection, the black loose almost cobweb like knit could easily be included in the wardrobe of those interested in the current 90s (already?!) revival. The sense of a looming and impending climate change disaster has slowly seeped into fashion's conscious. Through her manifesto inspired by The Revenge of Gaia (2006) by James Lovelock, Vivienne Westwood has been attending to fashion's complicated relationship with mass commerce by urging people to buy less and invest more (presented at the Design Museum). Her Spring Summer 2010 Red Label saw the designer collaborate with the Prince's Rainforest Trust drawing attention to the devastating effect of deforestation. Is it this innate fear that fuels James Long's burnished trousers, originally inspired by Andy Warhol's Oxidation paintings.



THE FAR SIDE OF THE  
 RIVER ON VALLEY THE ROAD PASSED  
 THROUGH A LIMBLESS STARK BLACK BURN  
 TRUNKS OF TREES STRETCHING AWAY  
**ONE EVERY SIDE**  
 THE OLD AND NEW IT NOT  
 SO DIFFERENT FROM ASCAPELL TO THE NETHER  
**WORLD** IN GULLS OR SHORE BIRDS  
 A BURNED HOUSE ON THE CLEARING AND BEYOND THAT A REACH  
**AND GREY** WE'RE BEACH COMBERS HE SAID  
 WHO WALK ALONG THE BEACH LOOKING FOR THINGS IF WAVE  
 THAT MIGHT HAVE WASHED UP AND PERHAPS BEYOND  
 THOSE SHROUDED SWELLS ANOTHER MAN DID WALK  
 WITH ANOTHER CHILD ON THE DEAD GREY SANDS  
**SLEPT** BUT A SEA APART ON ANOTHER BEACH  
 AMONG THE BITTER ASHES OF THE WORLD  
 OR STOOD IN THEIR RAGS MOST  
**TO THE SAME SUN.** INDIFFERENT



THERE IS NOTHING LEFT FOR US

2. Sally Mumby-Croft  
 (Left) Undercurrent 02  
 (Right) Undercurrent 03  
 Photograph by Elizabeth  
 Johnson and illustration by  
 Tinhead



With thanks to  
Elizabeth Johnson:  
www.elizabethangela  
.blogspot.com  
Tinhead:  
www.tinhead.co.uk  
-

All text in the  
illustrations from either  
*The Drowned World*  
by JG Ballard or  
*The Road* by Cormac McCarthy  
One Hundred Years  
of Menswear,  
Cally Blackman:  
Laurence King Publishing  
-

They also represent the potential effect extreme toxic reactions involving Oxidation could have on our flesh if not protected by clothes in the aftermath of an environmental disaster. The camouflage continues Long's referencing of the army within his collections. Even as 2009 – heralded a year of change – welcomed the inauguration of Barak Obama, it also sadly saw the failure of Copenhagen to set an agreement on how to tackle Climate Change. Despite the presence of thousands of protestors, the 'international' community failed to synchronise on the subject. — If no agreement is made, the idea of the dystopian futures that literature, art and fashion have all too often visualised as resulting from the inactions of the ever increasingly petit politick, could potentially come true. It is as Pete Postlewaite muses on in the environmental documentary *The Age of Stupid*; "that whilst species have become extinct before, none have done so knowingly, almost willingly." Fashion often represents a stand against the status quo, despite the inevitability that these will enter modern dress. The original moment remains eternally inspiring for future rebels. James Long, Vivienne Westwood and Katie Eary continue to challenge ideas of menswear through their reinvention of knitwear, trousers and male accessories as do designers Carolyn Massey (through her re-visiting of the classic suit) and JW Anderson's return to Modernism. Fashion continually plunders its past to represent the present and James Long and Katie Eary portray a possible future created through an inability to deal with the hand we've been dealt. For Spring Summer 2010 Eary references William S. Burrough's *Naked Lunch* and has previously used the well known political commentary of *Animal Farm* as a springboard for collections. The relationship between fashion and politics is not as far-fetched as it might sound; in post-revolution Russia the Soviet Constructivists designed mass utilitarian clothing celebrating function over the preceding preference for the creation of the abstract. Whereas the Futurists celebrated their love of modernity and dynamism through designing their own heavily patterned garments and artists have long cultivated their stance as outsiders through their creative dressing. The bleak environmental future represented in the narratives of Ballard and McCormac is becoming the present for millions around the world: from the flooding of Bangladesh, resulting in the displacement of millions to the latest news released by the Guardian Environment blog documenting the record levels of methane leaking from the melting arctic permafrost. A more potent gas than carbon dioxide when comparing pound to pound heat ratio released into the atmosphere, it only exists in the atmosphere for a decade – therefore a potentially more successful step to curb global warming would be to prevent the release of any additional man made methane. However a positive change is beginning to happen to minimise the impact the textile industry currently imposes on the earth, from the water consumption required producing a t-shirt to chemical dyes to the carbon footprint required to fly clothes around the world. The London School of Fashion has established a sustainability centre and an MA focusing on sustainable fashion. Where as the Ethical Fashion Industry runs multiple campaigns and tirelessly champions designers who use recycled or ethically source fabrics. —

THE SECULAR  
RELIGION ISSUE  
-Art

# Shoppinghour —Art Untitled / Artworks by Christopher Sachs from the series —Media Studies.



1.Christopher Sachs  
Untitled 01  
(from the series  
-'Media Studies')

2.Christopher Sachs  
Untitled 02  
(from the series  
-'Media Studies')



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Shoppinghour  
—Essay  
A brief comment  
on Walter  
Benjamin's  
theologico/political  
fragment—  
Texts by  
Antonis  
Balasopoulos.

Essay

Theologico-Political  
Fragment by Walter Benjamin.

Quoted from: Reflections:  
Essays, Aphorisms,  
Autobiographical Writings.  
Trans. Peter Demetz/ p. 312.

—  
“Only the Messiah himself consummates all history, in the sense that he alone redeems, completes, creates its relation to the Messianic. For this reason nothing historical can relate itself on its own account to anything Messianic. Therefore the Kingdom of God is not the telos of the historical dynamic: it cannot be set as a goal. From the standpoint of history it is not the goal but the end. Therefore the order of the profane cannot be built up on the idea of the Divine Kingdom, and therefore theocracy has no political, but only a religious meaning. To have repudiated with utmost vengeance the political significance of theocracy is the cardinal merit of Bloch's Spirit of Utopia.”

>

“The order of the profane should be erected on the idea of happiness. The relation of this order to the Messianic is one of the essential teachings of the philosophy of history. It is the precondition of a mystical conception of history, containing a problem that can be represented figuratively. If one arrow points to the goal toward which the profane dynamic acts, and another marks the direction of Messianic intensity, then certainly the quest to free humanity for happiness runs counter to the Messianic direction; but just as a force can, through acting, increase another that is acting in the opposite direction, so the order of the profane assists, through being profane, the coming of the Messianic Kingdom. The profane, therefore, although not itself a category of this Kingdom, is a decisive category of its quietest approach. For in happiness all that is earthly seeks its downfall, and only in good fortune is its downfall destined to find it. Whereas, admittedly, the immediate Messianic intensity of the heart, of the inner man in isolation, passes through misfortune, as suffering. To the spiritual restitutio in integrum, which introduces immortality, corresponds a worldly restitution that leads to the eternity of downfall, and the rhythm of this eternally transient worldly existence, transient in its totality. In its spatial but also in its temporal totality, the rhythm of Messianic nature, is happiness. For nature is Messianic by reason of its eternal and total passing away. To strive after such passing, even for those stages of man that are nature, is the task of world politics, whose method must be called nihilism.”—

—The order of the profane should be erected on the idea of happiness.—



## Essay

Antonis Balasopoulos  
A Brief Comment  
on Walter Benjamin's  
Theologico-Political  
Fragment  
—

—The “Theologico-Political Fragment” is one of Walter Benjamin’s most enigmatic texts. The elliptical speculations that are here formulated point proleptically to the “Theses on the Philosophy of History” of 1940, but also analeptically, to the “Critique of Violence” of 1921. The “fragment”, in other words, prefigures both the emphasis on a marxist-messianic perception of history in the latter text and the engagement with the idea of an emancipatory, bloodless “divine violence” in the former.

—The argumentative core of the “Theologico-Political Fragment” lies in the metaphorical image that unfolds at about the middle of the text: namely, the idea that a “profane” dynamics should not be understood as being naturally antithetical to the coming of the “messianic kingdom”, but as its ally, given that it constitutes a form of “force” that seems to invite the messianic force which moves in the opposite direction. But the idea of a clandestine alliance between the profane and the messianic also finds support in a second moment, one that is considerably apocryphal. This is the idea of the ephemerality of the worldly as a cryptogram for the salvational coming of the messianic: “The spiritual restoration of totality, which introduces immortality, corresponds to a worldly restoration that leads to the interminability of the fall, in the rhythm of this ceaselessly ephemeral worldly existence, ephemeral through and through” (*emphases mine*). As the phrases in italics suggest, the fall into ephemerality and the worldly involves the same qualities of infinity and totality that characterize, from an “orthodox” theological perspective, the “messianic kingdom”: the worldly fall is a fall without end, much like the kingdom of the Messiah is without end, and affects us totally, much like the messianic age at the end of history affects us.

— Benjamin had already referred to this heretical idea of profane existence as a worldly and coded announcement of the messianic at the end of his early work *The Origin of German Tragic Drama* (1928), the only book he completed. In the “Theologico-Political Fragment”, the ephemerality of the worldly meets the messianic at the exact point of the “disappearance” not only of history but also of “nature”, through which Benjamin seems to refer both to the gnostic idea of the natural world as a sign of the human fall from the timeless state of Paradise, and to the marxist idea of ideologically distorted subjectivity as a “second nature” that condemns us to entrapment in history (*on the concept of “second nature”, see Lukács*). For Benjamin, the coming of the messianic disjoins the two meanings of the Greek “telos” (*purpose/goal*), constituting an eschatological and not a teleological fact.

It promises not the fulfillment of the purpose of history (*as in, say, Hegel*), but in its salvational cessation, our emancipation from the bonds of history: “the Kingdom of God is not the goal of the dynamics of history: it cannot be demarcated as goal. From the perspective of history, it is not the purpose but the end” (*emphasis mine*).

— The idea of the Messiah as messenger of the end who allows for an unprecedented new beginning is obviously connected to that of violent destruction (*see the “Critique of Violence”*). In the “Theologico-Political Fragment” messianic violence is presented in the form of the disappearance of nature, which designates both the material form of the mortality of the unredeemed world and the ideological distortion that entraps us in myth and the world of the mythic (*see Benjamin, “Capitalism as Religion”, 1921*). That is why the text ends with a sentence that stands undecidedly between theological and political valences: “to struggle in order to bring about this disappearance, even for those stages of man that are nature, is the duty of universal politics, whose method must be called nihilism” (*emphasis mine*).

— This nihilism is of course the refusal of the nihilism that the dominant state of things legitimates, the surrender to a world that has “naturalized” injustice, exploitation, and greed, which it has interpreted as aspects of the indelible nature of the human species. The nihilism on whose side Benjamin takes his stand inevitably contains the desire for the violent refusal of this world; it grounds the decision to rebel against what merely is —“those stages of man that are nature”. One could say that the “Theologico-Political Fragment” codifies what Badiou would later describe as the nihilistic, destructive element that is necessary in every revolutionary politics (*see Badiou, “The Figure of the Soldier”*). In Benjamin’s case, however, nihilism is precisely a “theologico-political” category; it is synonymous at once with revolutionary violence and with a heretical theology, according to which it is precisely the active pursuit of the annihilation of our ephemeral “nature” that constitutes our greatest hope of salvation from the prisonhouse of a fallen, hopeless history. —

# Shoppinghour —Essay Principles of the Messianic / Texts by Spyros Kogas.



Shoppinghour N°06

## Essay

Spyros Kogas  
Principles  
of the Messianic  
—

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The Messianic is

### 1st Principle: The structure of Absente Being

— The Messianic is the structure of Absente Being, its regionality does not exist in the Metaphysical, nor in world-phenomena. That it does not exist means it does not exist in a concrete 'there' that constitutes the Already-World which mortally identifies the Existing within the presence of its own regionality recommended by itself as phenomenon or rather as [archi]-Phenomenon.

However the Messianic is not phenomenon, which means that it attributes itself in a space-time of rupture, in a gap alongside the Already-World. We would say for this that, the Messianic is the absent truth that is presented violently as annihilating the presence of the Already-World. For this reason the Messianic is beyond philosophy and, as a result, philosophy tries to classify it as theology (a branch) in order to identify the Messianic with the Supernatural. However philosophy's terror for the Messianic remains, precisely because what befalls as Messianic is always the Real, the One without Being.

— The time remaining before the arrival of the Messianic is the only time that is related with truth and Man. The 'remaining' does not show a measurement of the predetermined moment of appearance, because such a moment does not exist for any Event. The 'remaining' becomes an attribute of time that reverses its linear-phenomenological ground. This time is placed in front of its always potential annihilation. It is an eternal expectation, 'remaining' however, dwelling still in the Already-World. Nevertheless, it does not live as an object, this time does not exist simply to offer the coordinates of Beings. Even when this time is set within the Already -World, even if linear, even if it is the time of accumulated phenomena, it is the first site of the Already-World which welcomes the devastating Event of the Messianic.

— The Messianic comes and speaks to us: 'The Messiah does not exist, because it exists solely as an Event'. What infuses then the Messianic with its arrival? What remains is the Man-Other. Other means Foreigner to the Already-World, this Other is constituted by the Messianic. Its action concerns the Foundation of the Republic of the Other from nothing. Man is not questionable, is not ontological, because he is not the 'Anthropos' that philosophy holds in her dictionaries. A Man ontologically incurious in humanism and anti-humanism, the Theoretical Foreigner of Being and the Already-World, the enemy of philosophical decision. This Man is the structure of the Messianic, the structure of the Absentee, its revolt. —

The Messianic is

### 2nd Principle: The poem of destruction

— The arrow that comes from nowhere, frozen ruins that you do not touch upon Ieremias, the call does not flutter, nobody sees the nightly boat in the harbor of time. The Coming does not have a name, does not have a race, does not have a singular or plural number, it does not come in order to leave...

In time that remains, which destruction will announce in advance the destruction? Let's learn now because then the time will no longer exist in truth. The earthquake will open the world in two in order for the coming of the Other world, flags of fire will raise the silence of waiting and from the Mountains of the Invisible will be heard the music that will open the ceremony of war. Destruction means opening up space for the installation of the Other, I paint the picture of the Other, destruction means offering the truth that will exist. The tragic poem of your disappearance, the dialogue of shades of dead animals, in the estuaries of innumerable monsters, loot gives the good sort of skies... within the storm will be baptized the gathering of dreams. The eye which you use to look is not the sun, neither the sight of some god, neither chaos, neither the sight of somebody mortal... the eye which you use to look looks at you from the depths of a sacrificed earth, ringing the door of the future the Man disguised as river.

— I am not the passage of the nightly army, I am not the underground of the revelation you hide, I am not the temple that is heard lamenting as a dog, I am not the Mountain where you can see the world from above, I am not the silence murmured by the ghosts, I am not the end... I am the beginning because I am not... I befall. —

The Messianic is  
3rd Principle: The imitation of Infinity

— The Messianic is an imitation, not the forgery of Infinity. As Infinity is not the object commensurable to the thought that thinks it, the Messianic is the unthinkable causing chaos for the philosophy which tries to categorize it. Imitation of Infinity, that is to say, it exists as the non-countable which however imposes its numeration, an inexhaustible Event for the consequences of the order of the Already-World in the world-phenomenon. The Messianic cannot be attributed in the field of the Already-World (history-philosophy-art) and for this reason it is not solely historical or philosophical or artistic or political (even if in the political field it assembles its more threatening appearances for the Already-World).

— It is the profanation of these fields from the viewpoint of revealing the One that these fields withhold from Man via their multiplicity. Infinity exists inside the Messianic because the last one constitutes its imitation, producing worlds and at the same time recommending an Inaccessibility for philosophy. —

The Messianic is  
4th Principle: The Profanation

— Each profanation of the Already-World, of multiplicity of order, of phenomenology, of the theory-world but also of the false-practice of the Already-World, is an action of the Messianic. The profanation here is attributed in a manner that describes the following phrase of Karl Marx “everything holy is profaned, this is the law of History”. The Already-World is holy, the regionality

of the human-objects, the humans that violently become objects. All ceremonies by the institutions of the capitalist world attempt to finalize this world as holy, because world means precisely this Already-World. The law of History is the profanation, the profanation of the holy which, precisely because it exists in history and law, as something holy it deserves profanation. Law here means justice, the justice of History in tearing itself from the Already-World via a profanation, and from History becoming the Time which remains. The profanations of the Already-World are not expressed from the forgery of the Messianic which philosophy gave birth to with the name Messianism. The cloning of a philosophical logic for the Event and Real, via Messianism, was focused in the religious interpretation and imprisonment of the Messianic in the concepts of Subject, Christ, Individual.

— It is not coincidental that the capitalistic religion was imposed using the theological-ecclesiastical philosophy of Christianity but also onto-theology of philosophy in order to establish the Absolute Subject, Absolute Christ, the Individual, beginning with the eminent Declaration of Rights of Man and Citizen in the French Revolution. This mix of Individual and Man, which substantially lead to the Subject-Individual, founder of market and freedom, is the extreme realization of Messianism which kills the Messianic. The profanations of the Already-World are not Messianic by themselves, as final predominance, but as manifestations of the Messianic, as consents that the Messianic is the Angel of destruction. —

The Messianic is  
5th Principle: The invitation for Foundation

—The foundation, this is the post-Messianic Event. The Man-Other, the one that will not mourn the ruins of the old world, is the Founder. Founder of the Republic, of the Community of One, of the Real. Founder of a regionality and temporality of truth, the Idea of the One in practice. The Messianic is the destruction which seeks the Foundation, and here in the ‘Foundation’ are growing the elements of the new, of the ground, of rising, of the One as the horizon of the Foundation.

— Within this Foundation, the Messianic has ceased to be the Event-Terror, it has ceased to be the Night, and it has ceased to be the profanation. It teaches us that from the Two we turn in the One via the conflict of Two and the predominance of One... However the Messianic is the predominance, not the dominance of the One, which is ready to welcome the Community that remains. —

# Shoppinghour —Stories Climbing a bridge / Performance by acrobat and cultural speculator Sadie Renwick.

Shoppinghour N°06

## Stories

Sadie Renwick  
Climbing a bridge

—  
“I trained like Rocky,  
then tried to climb this  
bridge every day for  
a month. I never reached  
the top.” Acrobat  
and cultural speculator,  
Sadie Renwick.

1. Sadie Renwick  
Climbing a bridge

1. Sadie Renwick  
Self Absorption



Shoppinghour  
—Art  
Gates of Paradise,  
Gates of Hell /  
Artworks by  
Giannis  
Cheimonakis.





Previous page:  
Gates of Paradise,  
Gates of Hell n. 05





3.Giannis Cheimonakis  
Gates of Paradise,  
Gates of Hell n. 03

Previous page:  
Gates of Paradise,  
Gates of Hell n. 04



4.Giannis Cheimonakis

Gates of Paradise,  
Gates of Hell n.02

Next page:

Gates of Paradise,  
Gates of Hell n. 01



## Essay

Gaynor Evelyn Sweeney  
Magdalene, Matriarchal  
and Misogynistic  
Institutional Markers  
—

# Shoppinghour —Essay Magdalene, Matriarchal and Misogynistic Institutional Markers / Texts by Gaynor Evelyn Sweeney



—I went with a friend to the British Museum (London) and other galleries in London over the past few days. I noticed in the various rooms of art history and religious imagery the limited representations of Mary Magdalene. The main portrayals were of the Virgin Mary. The preferred and idealised of the mother figure in such a misogynistic institutional dogmas of female representation, which are so ingrained in western culture and society. Another aspect struck me in the curatorial treatment of these spaces depicting the female in religious canons. The emphasis of the matriarchal, rather than the female in her own right by Magdalene's status of female symbolism. Whether it is the availability on historical and religious representations of the female figure I do not know, but the greater content to the mother role had the possible undertones of still a male dominated perception by the nature of the art selected through the spaces and undeniably in a 21st context viewed. It seems not merely were the proclaimed scriptures of Magdalene omitted from the Bible and her own role in biblical history redefined as either a whore Jesus saved from stoning or the woman who anointed his feet. The reality is these females are not given a name and it is assumed this was Magdalene. Female identity seems through the centuries to have been lessened more and more. This we know about and indeed the Suffragettes and other female activists fought against and with it came equality. However, there is still a sharp difference between the gender roles and the curatorial selection of this art demonstrated that is more than apparent.

— The female role in ancient cultures and civilizations were celebrated and ascribed as Priestesses and other roles of hierarchy. Male paranoia bled down from the bastardisation of Christianity. Reformations in the 12th century to reduce the importance of the female role in society and to restrict any relevance she may have held. The male gender was elevated and female representation subverted to satisfy this trend. A battle of the sexes would ensue to last centuries and any significations of female authority re-written in history. Through the epoch of time, her position feared and false accusations to define her as a witch to either be drowned, burned or something else horrendous. In so many ways, we still have 12th century mentality permeating into the 21st century. Magdalene is a representation of the female as the equal. Known as the closest to Jesus, not merely as his lover by some Historians, but an active disciple in his preaching. The Bible states he died to save us. Yet, if he were alive today he would still again be deemed as a threat, because his preaching was anti-establishment.

—Those who have the centuries hijacked the myths to appropriate self-deification in a capitalist culture of misogynistic precepts and gauges only to perverse all that he preached. I think if he were about today, he would be disappointed with how the human race has gone. Indeed, if Magdalene were alive in the mid-centuries, her fate would have been to be burned alive at the stake accused of heresy and witchcraft.

—The deconstruction of the female's role in history is placed in true context when we acknowledge our very genetic fabric. We are all made up of the same material with a minute percentile that affects the surface difference in colouring, features, etc. Nonetheless, we are all still one and the same. Moreover, the greatest recognition in the gender roles debate is core to life itself.

— All life starts as XX chromosome and the anomaly is the XY. This is known in the science of evolution and to the conception of a newborn in the womb, as the cell division forms. Therefore, when placed in context, the suppression of females over the centuries is actually unnatural. The ancient cultures for all their limited understanding compared to technological advancements seem to have greater insight and somewhere we have abandoned it.

— On the broader issues of life itself, all human creatures by overall genomic sentience are equal and our differences we place on the artificial measures we determine by our sense of space, whether in our own flesh, land and other we establish, occupy or intervene. This premise highlights we are all one and the same and relative in the stream of evolution itself. Yet, we choose strangely for reasons that oppose life itself inherent to all. To dictate, oppress and dominate another's existence, whether by invasion, war, greed, corruption and all excused as survival of the fittest.

— If this attitude was all that accounted for life on the planet Earth, then development of the human creature then would never have been and we would not be here now. The human creature is a communal one and for good reason. We would not have advanced without the mutuality in societal networking systems and comparative to the very DNA and energy that hold us together.

— Sadly, at times this has gone wayward and if life itself was a program, such transgressions would be called viruses. To the living comparative analysis would constitute a cancer that opposes the unification that forms the organism. Such malignancy, whether by human nature or within the cell threatens the overall existence of the greater and such measures can be applied to socio-political habits with impacts that carry a price.

— Nonetheless, it has been conceded that even for the best part of objectivity in ones deliberations are confined by prior knowledge and historical context. So, all will shift and I hope with the evolution on humanity a more utopian ideal is approached to respect and appreciate all in life. Idealistic? Yes, but with such aspiration is the willingness to challenge and only by this action does change come about and the human creature evolves.



1. Gaynor  
"Trans Temple Performance  
Liverpool Biennial 2004"

— For all my contemplations of female representation and gender politics, I am a product of two people, male and female and inspired from the masculine and feminine of both my parents. This I cannot deny and all in equal measure. Lineage and procreation is something I addressed in my Temple performance some years ago and my family interests founded strongly on Theology to be re-addressed in this art. My father is a man of principle and my mother equally. Both passionate and to live life to the utmost. Without them I would not be who I am and moreover each and every one of us are living history in our very DNA.

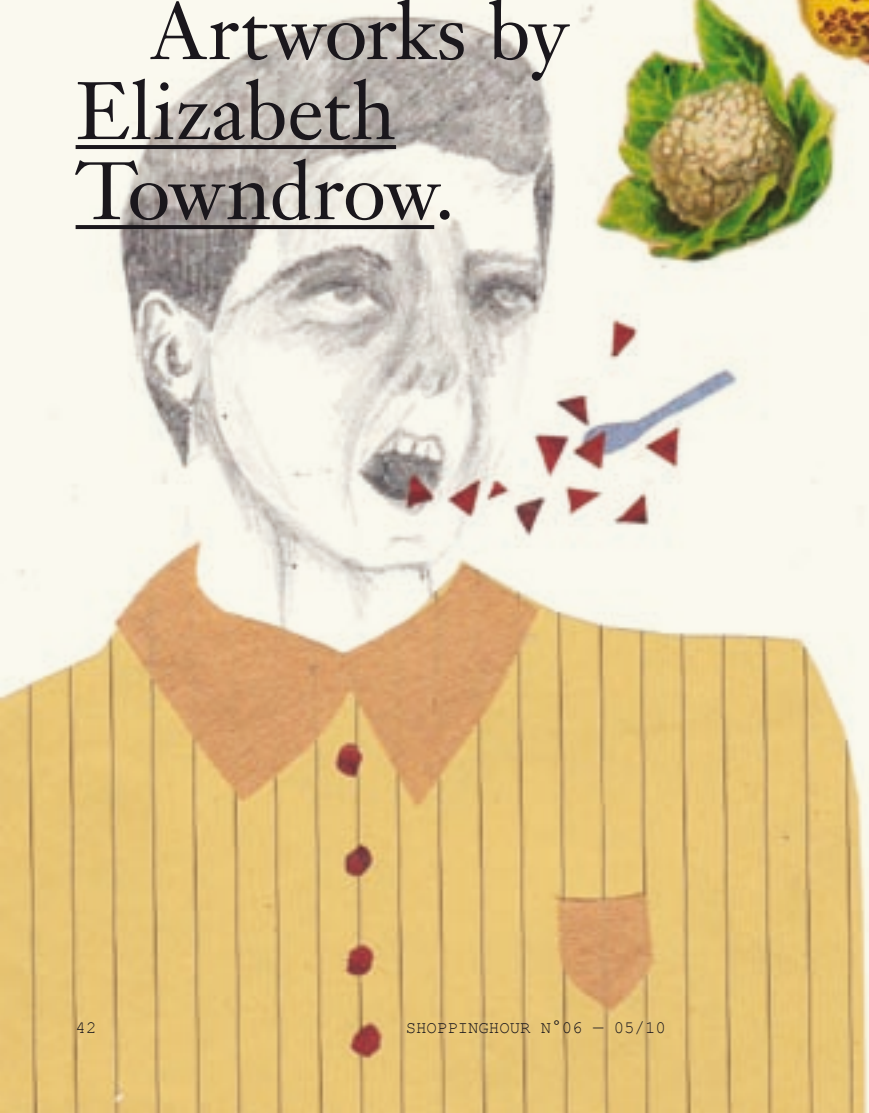
— I chose in my art to appropriate the masculine representation of Jesus Christ and not the generalised markers to define the female identity, whether by Mary Magdalene the whore or the matriarchal of the Virgin Mary. These are isolated and limited notions and very much restricted to male institutionalised guides, whether by the church or other societal spaces or objects. I, like all, am masculine and feminine, both by means of origin to bring forth my life and my inner being of how I interact with others.

— I am not singularly female by those biological features of my breasts and vagina. I am more than this and equally with my male counterpart. It is equilibrium that unifies recognition between the genders that as of yet is still displaced. As an artist, woman and human creature. I refuse to represent myself simply by my reproductive function as delineated in the artificial constructs of society. I will merge and fuse the genders and even in the idiosyncratic portrayals I have done within cyber realms and other means of live art. The obvious of the feminine is forged, but the actions and embodiments bring forward both the male and female qualities.

— As stated in this text we are all living history by our very existence and mortality extended by our lineage and procreation our DNA and energy continues. The design of the planet earth and all species is incredible when you start to consider the common denominator of life connects all. This inner sense gives a greater awareness that all have the right to life and to appreciate the limitations of time itself. Time is a human concept to try to understand the cycle of life and death, yet we all part of the greater and nothing is static.

— The planet earth is designed to be self perpetuating by form and reform and ongoing and a living organism itself. Anything that has the capacity of response to stimuli, reproduction, growth and development, and maintenance of homeostasis as a stable whole constitutes an organism and even a planet behaves in this mode, whether micro- or macro-systems to form life itself. I had the pleasure to research and discourse with a colleague this past week and this and much more have been deliberated.

# Shoppinghour —Art Bathing, Eating and TV / Artworks by Elizabeth Towndrow.



Shoppinghour N°06

## Art

Elizabeth Towndrow  
Bathing, Eating and TV

1. Elizabeth Towndrow  
(Left) Bathing, Eating  
and TV 01  
(Right) Bathing, Eating  
and TV 02





Shoppinghour  
—Poetry  
Poems /  
Texts by  
Elliot James  
Robinson.



Poetry

Elliot James Robinson  
Poems

-1  
WITH YEVGENY  
ZAMYATIN IN MIND

The brute body is taut  
like steel cable  
and does not holiday  
An imagined series  
of radical numbers  
brutes on holiday  
everything slack  
the very laws  
of brute being  
toppled over  
like beach umbrellas  
pathetic attempts  
at the Platonic form  
Bruteness  
An absurd proposition  
because the ideal  
and the brutal  
are bound in such a way  
that to rend them  
from another  
is inconceivable  
even for poets  
Only an invert brute  
could  
by holding a mirror  
to the given world  
show the disunion  
of the Radical One

— N°I —  
Minus One  
/ with *Yevgeny*  
*Zamyatin*  
in mind...





ON THE SHAPE  
OF WORDS

On the shape of words  
You think it's impossible, a  
construction,  
a fantasy, but I tell you:  
No.

It is clear, a red-blue grid,  
litmus,  
or jagged-or-rounded,  
the

histories tell us the tongue-  
world was  
split in two: water and  
fire.

The words of water are those  
of  
power and geometry, blue,  
while

words of fire are red, the  
words  
of algebra, and of  
speed.

Some camps posit that  
the riff reflects  
an

ancient schism in the minds  
of  
speakers worldwide,  
ran-

domly cut between sword  
words and stone ones  
(an ivory tower daydream).

I say to those camps, keep it  
simple  
stupid, it's a personal issue  
and at  
any rate a tremendous  
blessing, amen.

Amen is in the blue camp.  
Hamartia, red.  
Zipper red;  
Thelonious struck a blue  
note;  
Vital is red with sharp edges;  
Me is blue, so blue.

I never lost my faith in color  
as an insti-  
tution, and I count on  
blue  
to demonstrate for me the  
colossal,  
crushingly, stupidly,  
big;

And red for hunting in the  
woods of my sense,  
awake and hungry  
but

aware of the size and  
speed of the  
knife.

VOLGA (IMAGINED  
TOPOGRAPHY)

Tombish estuary, oil floe,  
hand of the Black Hand,  
black sea palm, a black land

Teeth set in soiled  
inquisition,  
the loam of language:  
Volga

Out from the backlands  
from groaning earth, from  
chalk mountains  
toward anarchic oceans  
toward now American inlets  
toward faucets,  
water, keeper of word:  
Volga

Wat dreamt a flamingo's  
dream  
"If only! There is no  
salvation."

Anarcho-mystic  
he dreamed in rivers  
and knew that Volga  
is the mouth  
of the earth.

— N°2 —

# On the shapes of words

— N°3 —  
*Volga (Imagined  
Topography)*

Shoppinghour  
—Art  
Controversy /  
Artworks by  
Lauren  
Coullard.



# Shoppinghour —Art Landscape Drawings Artworks by Olga Micińska.

Shoppinghour N°06

**Art**

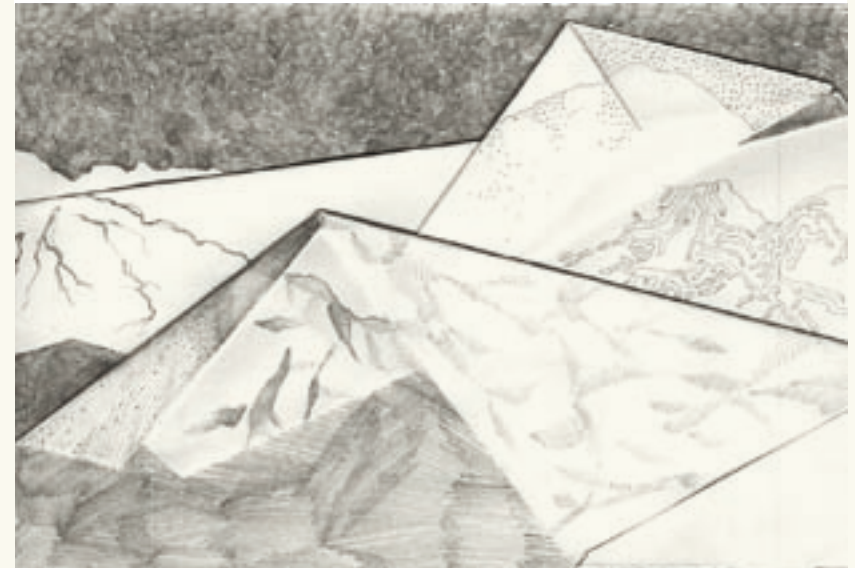
Olga Micińska  
Landscape Drawings  
—

1.Olga Micińska

Mountainous Landscape 01  
(10,5 x 15 cm, 2009/2010)  
Mountainous Landscape 02  
(10,5 x 15 cm, 2009/2010)



1.Olga Micińska  
Sierra Fuji Nevada (2009)



## Essay

Sylvia Lucas  
Unveiling of the veil  
and french secularism.  
Protection of chauvinism  
or chauvinism itself?

# Shoppinghour —Essay Unveiling of the veil and French Secularism / Texts by Sylvia Lucas.



— As Sarkcozy, moves closer to a total banning of wearing the veil in public places (*transport, hospitals, and post offices to name a few*) France seems a far cry away from the country Muslims viewed as a defender of their beliefs only last year when it stood up against the war in Iraq. The following is neither a defending of forced veiling nor of the veil, but an examination into the taboo of the veil, its feminist (mis)/interpretations and the ever growing Islamophobia rising in France.

— Jean Francois Cope's proposed plan is to introduce a law fining women in the street or any public place a sum of 750euros for wearing the full veil, and the law is expected to pass easily in early spring. Although state *laïcisme (secularism)* in France has meant also a ban on Jewish yarmulkes and large crucifixes, its pressures have mainly been directed towards veiled women. Emphasising the tragic stereotype created by the West of the 'third world woman' and regarded as *a priori* that such women are a part of an oppressed group when wearing the veil, Spivak, continually confronts the mental incapacity of Western academic archetypes towards the women of the 'third world'. Identifying the project of defiance against such Western conceptions as that of 'unlearning our privilege as our loss,' (*Spivak, 1990*) she claims that 'unlearning' is about realising how representations (*in media, history and literature*) encourage people to glaze over dis-empowered groups.

— Although rarely emphasised in French politics, there are circumstances in which women choose to wear the veil...!!!! But even those who choose not to wear the veil are bound to be offended by this banning, resulting in wearing it as a means of defense against the symbol of their religion. This potentially dangerous defiance against society only highlights the post 9/11 fear of terrorism in Europe. The veil has now become, a characteristic symbol of Islam despite a large variety of veils that differ across differing religious sect and country. To the Westernised world the veil has become a symbol of a 'repressed sex', a repressed sex that the Westernised thinker 'gallantly' believes are like damsels in distress, that is, the veiled are waiting to be saved by the feminists-cum-European democracy. It is easy then to forget what the veil represents for the Muslim world – an emblem of national identity and religious values, from a religion, that is, based on a strong sense of equality.

— In a society surrounded by Western images of the sexulaised female, the veil allows for a post-modern alternative, a post-face society. If we are to truly believe that the veil symbolizes a submission to men, what are we to believe Western clothing symbolizes? My claim is that contrary to Western conceptions of 'third world women', the veil is a motif of liberation for some, a barrier between the female and exploitation. Away from the pressures of media-ised ideals of perfection, the veiled woman overcomes her own body, can create her own ideals of beauty, and is respected as more than a physical entity. This is not to say that the veiled woman has a suppressed sexuality, but that this sexuality is funneled towards her marriage – in the home. is it so hard to believe that Muslim women consider dressing scarcely in public a repressive choice, and covering up a liberating experience? 'If you've got it flaunt it' *WHAT DOES THIS EVEN MEAN?*

— Of course there are exceptions, the fanatical's, those forced to wear the veil, is it really the best idea in a secular state to disallow these victims to education. Take for example those who wear the veil from a fear of removing it, is the imposing family not more likely to embrace the exclusion, giving a power back to the parents to force marriage, or religious education? The fundamentals of the *Laïcité* that was passed at the end of the 19th century, were not placed to go against dress code, but to stop religion being embedded in the buildings, curriculum or teachers (*the sort of secularism that i believe in*).

— And what then of the school girls who choose to wear the veil, what is the psychological effect of shutting off education from a 15 year old girl? It reflects not only a disrespect for Islam, but becomes a simple human rights issue about state education. Since the beginning of the *affaires des foulard* in 1989 secularism has come to the forefront of the French political discourse, yet the French government seem to forget the fundamental reasons for schooling. Let alone *Liberté, Égalité, Fraternité*, the school environment is meant to be a free place for learning, a place of open mindedness, with all these children being kicked out of school in France, what will the remaining children think? How damaging is it to create these distinctions of 'difference' in such malleable minds? Yet the Christians seem to gain benefits from the 'secular state' Christian holidays are still given, as is fish in schools at Friday lunch time.

— Presumably Sarkcozy's law is a reaction against the influence of Islamic fundamentalists, although surely, it will almost certainly result in the opposite of Sarkcozy's desires, causing an increased popularisation of extremism. With the symbol of the veil taking on new connotations, it will be worn in the defense of anti-Islamic racism. The veil within recent years, for me, has already changed in its statement: could it be that these school girls by wearing their veils are creating there own testimony about there identity in a racist society? Banning the veil will only turn the veil into a political tool, a sign of protest against the widespread anti-Muslim sentiment seen in France and thereby furthering the stigmatisation of Islam. The mere controversy that surrounds the veil for me only manifests such a racism. And what will ensue is a re-veiling of France, one that hopes for a reaffirmation of respectability.

— So, can a women ever actually be 'unveiled'? Franz Fanon juggles with this subject in *Algeria unveiled* where he emphasises the paradox of the veil; one can either unveil to give herself to the Western oppressor, or stay veiled, and live with the constant gaze from sympathetic Western eyes, glazing over her stand for culture, religion and national identity. So whatever we say about the 'freeing of women' through unveiling, is rubbish, women are actually left with no option, there meagre choice being one between two groups of chauvinism. No one actually appears to be concerned with the identity of the one wearing the veil. If anything the french manipulated the usage of the veil, creating the image of the Muslim women as a commodity of sympathy that the French were able to 'liberate.'

— As the fight for cultural and political autonomy continues, it is easy to forget that France is home to the biggest Muslim population in Europe and while simultaneously remaining so very culturally ignorant. So why is France so fearful of the veil? Why is it a taboo? The image of the veil is one we are used to, in the convents, in religious art, and maybe this gets to the point; perhaps the veiled Muslim woman represents the return of the veiled nuns who were chased out of public french schools after the *guerres scolaires*, which had an extensive aftermath on 19th century french history. It is possible then that the veil is seen to hold negative significance associated with the Catholic church, which would explain why the issue is so prominent in France.

And yet, once again we are back to binaries:  
Secularism-Islam realness of Islamic  
threat / realness of Islamophobia  
Us—Them  
East—West

When communities welcome all cultural conditions,  
we can truly begin to cultivate a nation. —

# Shoppinghour —Art Ceta Tru, Prvni a Posledni Artworks by Leigh Anthony Dehaney.

## Art

Leigh Anthony Dehaney  
Ceta Tru, Prvni a  
Posledni.  
-



1. Leigh Anthony Dehaney  
Ceta Tru



# Shoppinghour —Essay Digitized Illusions/ Texts by Takeaki Yamazaki.



## Essay

Takeaki Yamazaki  
Digitized Illusions  
—



— If there's anything I can do on this computer while so many things are in a state of chaotic confusion, it is that I still have the ability to type. The most basic and inherent of all aspects of a computer, something perhaps we all take for granted far too often - creating the written word. Sadly the expectation has been worn thin! In the old days of computing, entire mainframes were dedicated to displaying and translating binary code into digital type. These very words you're all reading right now were once a commodity, prized and only produced by the rich and influential - word processors weren't cheap. These digital words are able to affect entire counties, nations and capitals, bringing down the loudest voices and still giving a voice to those relatively unheard. So what has this babble been about really? I speak of the formation and birth of secular religions, entirely due to the availability and possibility for most everyone to be able to type and share the written word as truth, as gospel.

— What computers have allowed us to access and offer us has become a new secular religion and has found a home amongst the highest of all sought after places for desperately desired answers - the internet. I'm sure we all know someone (perhaps ourselves) who 'religiously' checks their email. And haven't we manifested some wiki-god that people race to for 'answers' nowadays? I think someone I know actually contributed to that post on 'do-it-yourself-cults'. In this post modern age religion can be constructed out of any collection of ideas with a mission statement or manifesto convincing enough to an audience that the state of being will get better. Yes everyone, it's ok to admit it, the internet is your new chosen god. People are crazed with the notion that EVERYTHING is on the internet, and that yes, you too can seek a savior and be saved today by the knowledge it has. Saving from what exactly? Does anyone truly know?

— Religion came from a very basic ideal of people gathering to take part in religious practice of their beliefs to keep them in tune and in touch with that presence of 'god,' that which we've all experienced. Existence is based on and immersed in this will to connect with and possibly understand a higher power by proxy. Where and when things began to become the confused circus we see in society today is still left up to controversy. Through the scope of today's exponentially spreading ripple (entirely unhindered) of half thought-out ideas and notions disguised as knowledge and 'the truth' for the masses, only quickens the infectious spread of blindly offering faulty faith. This drastic spread of mis- and dis-information is the only fuel which allowed all religions to become what they are now, today: drastic and extreme interpretations requiring unquestioned belief in blind faith and material (financial in most cases) homage to perpetuate the wheel which has already been spinning for eons. If it ain't broke, don't fix it. They've been using the same recipe to lull and gather believers and followers since religion became this profitable venture of both power and money, convincing people they were doing something 'bad' and were in need of saving. But they also love to enshroud religion in new clothes and even dress it in drag, the skank. Admit it, religion is a whore - selling out to the highest bidder with the most fraudulently believable case; those are the actions of a whore, are they not? Name one religion that, at it's core, in it's most naked and stripped down essence, doesn't aim at harmony and love and I'll show you a religion



that doesn't really exist. So why all the confusion and hypocrisy?  
Perhaps the internet can help enlighten us on the subject?

— Most are entirely dependant on what the internet tells us - what the weather will be like later today, what shows are coming on during your favorite time-slot of television, what's twittering who while they're where? People look for answers and social experience from a computer screen, through a cable directly hooked into a tunnel, one single port: the world wide web - a claustrophobically mindless place devoid of nuance and character. Watching a cat curl up in the sun's rays is a far more serene way of passing of time than watching things go by before you in a flashing twitch of catatonic inducing radiant light on a computer screen. Now typing, word processing, going back to basics, to simply be elated that my computer can even do THIS! Amazing. And RELIGION???. Shit, the entire notion has gone OUT of the church and invaded the homes of every last single user whether they like it or not. This dependence on being told what is actual versus the exploration and search for truth has been entirely forgotten and disregarded. The internet has found its way in and cozier up in a corner where the light isn't very bright but lingers there, ever so presently, beckoning you to its alter.

— Karl Marx said, "Religion is the opiate of the people." Millions of human minds are seeking their fix, yearning to numb consciousness in any way possible in the attempt to supposedly know that things will be just dandy with the help of written answers, with the aide of a gospel to preach. The internet offers such drugs. We find people flocking to websites dedicated to specified singularity to supply the demand for any and all desires - websites offering the distraction of false hope, pages with alluring subjects such as astrology, horoscopes, dating, love, porn, and some even as specific in their content such as those about misogyny. Actually, these days women are being helped by the internet and are gaining an empowered sense through it. Millions of dollars are spent by men to look at women on the internet, to worship them. There's a porn star who took her earnings and built an entirely sustainable house in New Mexico, bringing together some of the most creative minds in the ecological arena: empowerment through worship offerings (cash). The goddess is making a come back and half the world doesn't even know it yet. The secular world is brimming with notions for other people to buy into and follow, revising lives by the very guidelines drawn out for people to pay homage to and obey without question. The dedication and hours spent before a computer is most likely growing to be some outlandish percentage of time we invest in most of our lives. This escapism of sorts causes a yearning, a need to revisit (worship) 'the one with all information and answers'. I wonder if god likes opiates.

— Seeking omnipotence and 'omnipotent guidance' through our religious activity with the internet, we've traveled full circle and back to the vague and unknown (and therefore, at least it should be seen in this light, questionable in the trust we give it) voices which we blindly follow as gospel. The same dilemma was offered and came into question during the beginnings of the internet with the infamous 'Oracle'. The Oracle was a site, a forum, in which programmers of the internet gathered and shared information and opinions anonymously. The creators of the site decided to

leave the identity of individuals anonymous so the structure of information is leveled and avoids the social difficulty in personal opinion and biased arguments, it was an attempt at dissolving value systems based on one's identity. Most would trust the words and information of an individual with a doctorate and a stack of degrees and accolades rather than that of a rogue, 'garage scientist' simply based on assumption of the amount of knowledge one may have over another. Subject matter was directed towards the possibilities of this new interweb, the computed code languages used to create webpages and other such elements whose existence we now take for granted online. But with the entire subject of the internet being fairly new, there were no real specialists or authorities on the subject so the knowledge shared was all being discovered in real time basically. Disagreements erupted on the Oracle site, one participant's words were taken as being 'right', giving validation and the canonizing transition to becoming a form of 'truth', defeating the entire structure of the Oracle's element of anonymity. Where everyone was once an Oracle, it became that a certain individual's notions and words became more relied upon, rippling uncontrollably, giving more trust and credence to their past and future writings. It got to the point where oracles and 'leaders' began to surface, and acting in accordance to such notions of power gained, further believing in their own influence of knowledge gathered and experimented with in a foreign world. It was the rebirth of the son-of-god archetype and also a glimpse of what was to become of the internet, where anyone could become their own god-like leader with a following of believers.

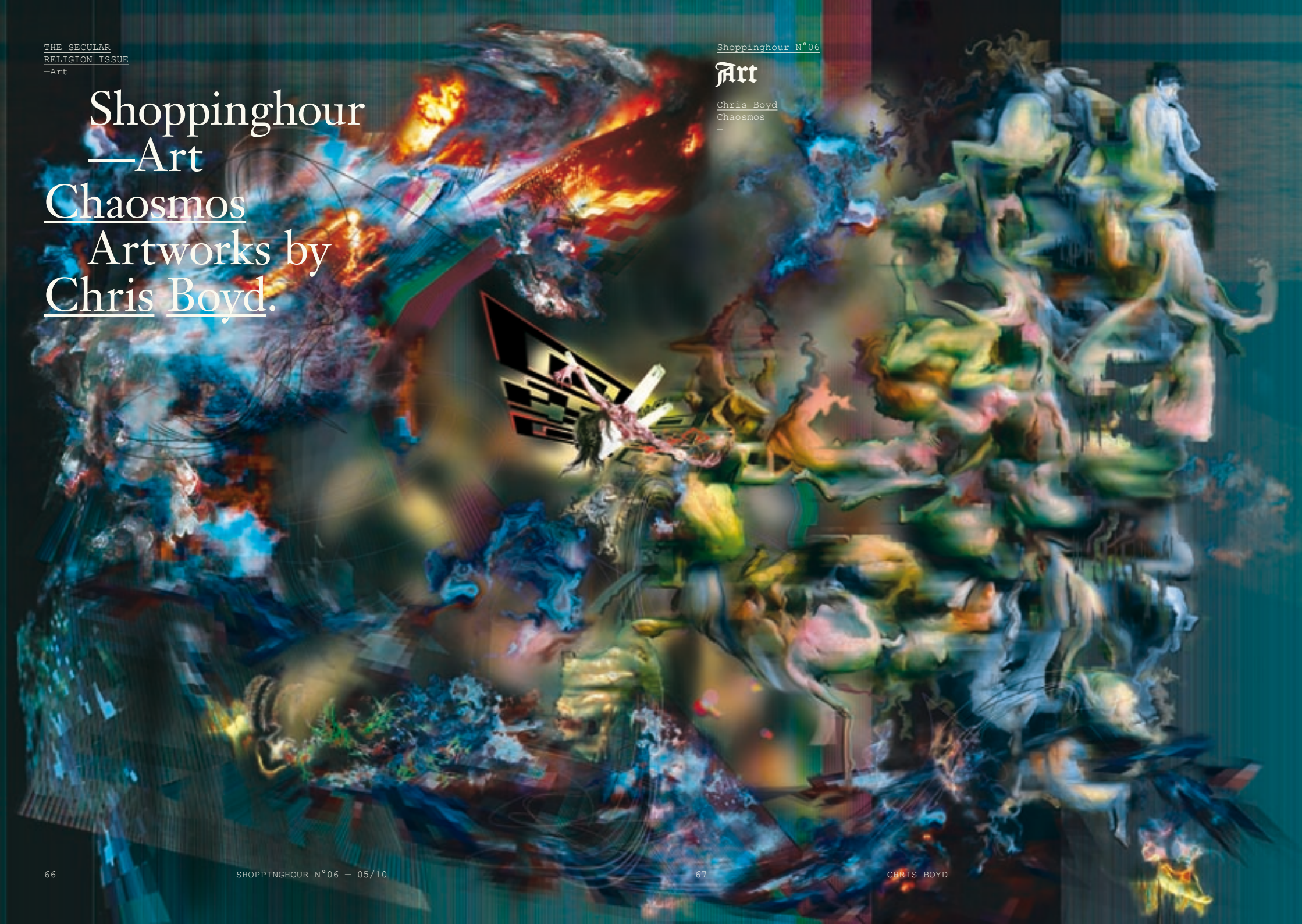
— Education has also taken on the form of a secular religion. A hierarchy of instructors abide by a curriculum which are constructed by others higher up on the pyramid of knowledge. So called specialist for each subject dictate and write text books which sequentially force you to believe the sequence of information acquired as the only way to connect, and make sense, of what's being taught in these institutions. Each student has little choice in deciding whether to accept the information they're being taught or risk the possibility of failing the class. This creates the positions of follower and preacher, the preacher being the instructor and the blind followers, the students. A gospel is followed to the very minute detail in every page and taken as truth because, simply, the instructor claims it to be true.

— After acquiring this very minimal and narrow (in terms of expansive reach) collection of knowledge, each student goes out and passes on such flimsy 'knowledge' as 'truth', having been taught so and nearly forced to believe in the authenticity of such rigid and static thought. Without the proper sense of self, one can only find solace in the ego building power of acquiring knowledge via the teachings of a structured education. Without the curiosity and wonder that is inherent in each of us, we will only amount to that in which we believe to know as 'truth'. And if that 'truth' comes from the written words carelessly scattered about on the internet, hollowed essence that comes off as knowledge, then I don't want to be curious any longer. Therefore we must expand the territories we explore beyond that of the digitized quick-fix, perhaps exploring that which created all this: the gods inside of each of us.

# Shoppinghour —Art Chaosmos Artworks by Chris Boyd.

## Art

Chris Boyd  
Chaosmos  
—



# Shoppinghour —Art Extinction, Games for May, Personel / Artworks by Michal Kozłowski.



## Art

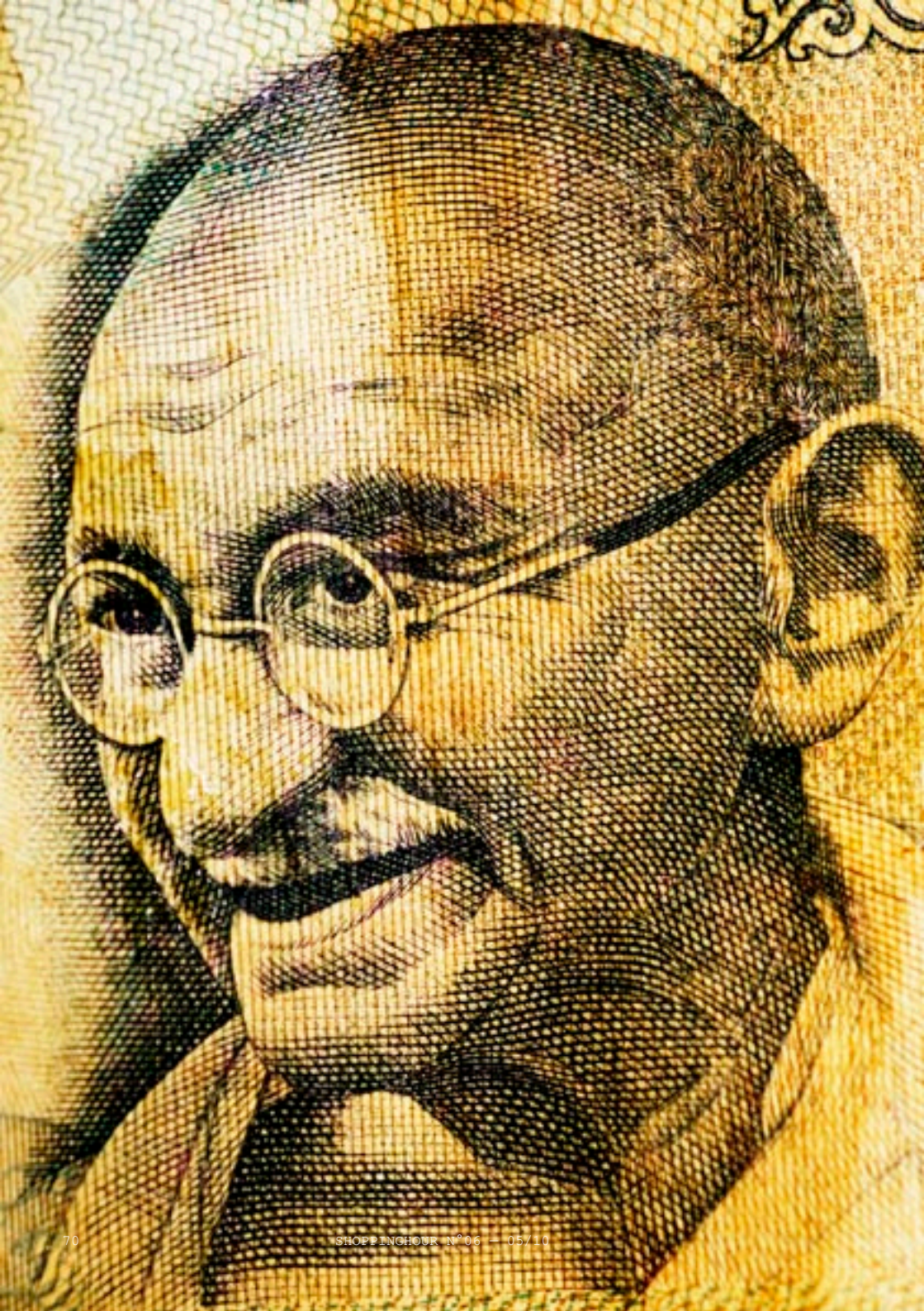
Michal Kozłowski  
Prints



1.Kozłowski  
Personel,  
Extinction

previous page:  
Games for May





THE SECULAR  
RELIGION ISSUE  
—Art

Shoppinghour  
—Art  
Faces of Money/  
Portraits of  
Currency /  
Artworks by  
Piero Martinello.

Shoppinghour N°06

**Art**

Piero martinello  
Faces of Money  
Portraits of Currency  
—

A glimpse into the relations between history, economy, and national identities. We take paper money as granted as the cold, stylized faces of leaders and public figures on it. A closer look, however, reveals charming subtleties and intricate works of art.



GIO PINO 1910 - 1980

SHOPPINGHOUR N°06 - 05/10

PIERO MARTINELLO

50



# Shoppinghour —Poetry I slept with my baby blanket until I was / Poem by Una Casey

Shoppinghour N°06

## Poetry

Una Casey  
I slept with my baby  
blanket until I was  
—

1. Una Casey  
Untitled



I slept with my baby blanket until I was 11.  
kept it close against my up down up  
down chest, my pull plunge pull plunge  
breathing, my rollercoaster sleep.

Here—my mother is screaming  
and I can see the teeth behind her gums,  
the rush in her wrist veins.  
Here—I am 17 with an empty bottle  
of rum and the smell of ganja  
in my breath—the morning  
after something sugared.

from here on out is 3,000 colored TVs.

pupil pull.

and crosses round my mother's neck, because—

there's something about Mary, Mary—  
Jane, Mary, Mother of God, the apple  
was so ripe—I let the juice run down  
my chin—it's all just natural  
healing.

limb lines.

and lord have mercy and on my knees —because

the carpets stained with blood,  
again. and Mars is  
churning red— your eyes,  
I think they're wild  
cherries—I think I've lost  
my laugh lines.

baby fat.

and this is the closest any of us come to balance —because

someone said girls grow hips when they lose  
their virginity, someone said boys bare Adam's  
apples when they bed their first girl.

someone said—and they were lying  
because my brother jutted  
an Adam's apple when he was 9—

someone said —and I don't know  
because when I first lied bare breasts and heavy  
breathing I was ribs and jutted hip bones —and now  
I'm scratched with stretch marks, my heart split  
crooked in its cage.

# Shoppinghour —Art Mother, Faith Artworks by Gordon Cheung

1. Gordon Cheung  
Mother (2009, laser etching,  
vaporised stock listings on  
plywood, 21x17cms)

next page:  
Faith (2007, stock listings,  
acrylic gel and spray on  
canvas, 70x50cms)

Shoppinghour N°06

## Art

Gordon Cheung  
Mother, Faith  
—



# Shoppinghour —Essay Spiritual devotion in Art / Texts by Farhad Nargol-O’Neill.

## Essay

Farhad Nargol-O’Neill  
Spiritual Devotion in Art

— Previous page:

“Stations of the Cross. Station III, Jesus falls for the first time” Original plaster carving. 8” diameter bas-relief. 2010. Historically, there were three classifications of Sin (sins of Appetite, Violence, and Fraud). This work is meant to function for the gazer as a mnemonic device and devotional aid - the work referring to Sins of Appetite (Lust) in the context of a consideration of Station III where Jesus Falls for the First time. There are three Stations in this canonical narrative where Jesus Falls under the (weight of the Cross).



— Over the past year I have approached a series of disciplines as I’ve been reading the Spiritual Exercises of Ignatius Loyola, heightening my practice of the visual and mnemonic Arts while creating a “Stations of the Cross” for an exhibition of modern devotional art in Toronto. I have been investigating the relationships between structure and improvisation in the musical and visual realms, and their corresponding representations in the unseen and spiritual worlds. All of this has found corporeal form in my created Stations. I moved past the pain and effort of it all and realized that the end result of this process is nothing less than complete spiritual liberation, that artistic development and spiritual liberation could develop side by side with each other, and that placement in the art world and historical definitions means very little.

— It began with observations remembered from my youth. My first step along the path of Art and Liberation was the recognition of randomness that coexisted alongside overarching structures present in classical Gaelic illumination. That pure creativity and abstraction could go hand in hand with structure and logic was a very liberating concept. The visual form this took was the focus on the single line that existed within larger shapes. My father comes from the Parsi community in India, and my late mother was native Irish from Belfast – and the focus on the single line stems from the vocal traditions of both cultures. The impetus towards creating work which places complexity and a sense of freedom side by side with visual structures that are themselves creations of logic comes completely from my upbringing as a Monotheist who never really experienced Religion as a form of control. For me, a very positive and informed religious upbringing, as a Catholic who was also taught about Zoroastrianism from my parents and our family from India, left me with an openness to consider, in time, the notion that things spiritual might also be represented in the visual world, in the metaphysical world, in the world of ethics, and logic, and in the real world (*for me at least*) that exists in Memory. Western Art music, or jazz, which I was exposed to and later trained in as a pianist, also functioned to provide clarity of the link between structure and free expression. Consequently, my favorite soloists have often been my favorite composers — Powell, Parker, Ellington, and Monk. Such observations gained from music seemed to be the same observations gained from a consideration of similar concerns in the visual and spiritual worlds.

— The link between art and spirituality and how it is played out with regards to visual building blocks finds as many individual expressions as there are different cultures and artistic movements — the boldness of line in the art of the Haida people on the west coast of Canada, the purity of iconic Zoroastrian images, the intensity and detail of Irish devotional illumination which remains unsurpassed in the world, the merging of intellectual and spiritual efforts in Christian and Muslim sacred architecture, the amazing variety of devotional practices in Hinduism as seen in their statuary and temple design, the Theosophic works of Lawren Harris, force and power of the minimal drawings of Kline and Motherwell, and the profundity that comes from the relationship between object and placement

in installation art, are all obvious expressions of this relationship. Differing theoretical approaches which have dominated art making within the academic avant-garde, historically, exercise a negative and controlling influence on the subject of whether or not something corporeal — created as a the outcome to process — is even valid any more. Only process is valid, only the non corporeal is valid, only nothing is valid, only orthodox tradition is valid... Relativism, Nihilism: it's all excrement. Bullshit. The only thing that matters is Artists and their Art, and the community they exist in, if at all. Sadly, many practicing artists today fall into the trap that others have set for them. Why would any individual seek to set limitations on their own growth? The great Irish parliamentarian Charles Stewart Parnell said: "No man shall have the right to fix the boundary to the march of a Nation." This is true speaking. This letter of mine describes a personal journey. Behold the ridiculous chains that curators, academics, Uncle-Tom artists, and others try to lay upon us! It is nothing, and we must shake them off! I see no argument between process and result, between the seen and the unseen, the corporeal and the non-corporeal, between those seekers of liberation who search for the absolute and those achieve the same end by reverse means. Read Victor Hugo: "We grasp only a few strands in the tangled skein of being." That's fine, no one would deny the depth of creation, but read the art theorist Patrick Waldberg (from "Surrealism" 1962): "What is apprehended by our sense and faculties — only a minute fraction of an iceberg whose center of gravity lies far below the surface could not satisfy these seekers of an absolute." Waldberg is talking about the Surrealists. So much wonderful liberating art they made, but they were also their own worst enemies, the victims of their desire to create their own orthodoxy. Ridiculous. I care deeply for Breton's influence and contribution, I care nothing for his intolerance... the realization of objective truth is not in my opinion an expression of intolerance. Clarity and true-seeing is possible. As an artist I have no desire to ape the intellectual stagnation of the so-called 'avant-garde' so as to gain inclusion, like so many other artists of our generation, or to revel in tradition for its own sake. Progressive and Regressive elements represent the same thing, stagnation, when they seek to define and control a scene. Artists must develop their practice and protect their approach without the limitations and definitions of others being thrust upon them. They must, however, want it badly enough.

— My own struggles have led me to see that development and approach are different things. My development has changed drastically over the years, but my approach? It's still the same old playing with building blocks as a child, making spaces for things to go in. That's mnemonics talking, but it's also chemical, and spiritual — a unified approach to making (*the physicists call it the "Theory of Everything"*) and an openness to be the tool through which things come into being. Now, I am any one of those blocks, or I exists in the spaces between them, or realize that there are no blocks at all, and then I leave my constructions and enter the Void and realize that it's not empty, and I see something centered in the distance, as if there exists a flame which lies behind a translucent veil, and then the next thing

I know is that, whatever it is I was doing, is finished. I call it going back to the source, to hear the original music, yet everything is perfectly silent. No great celestial pipe organ to thrill me with the sound of God's first utterance, before it kills me. Silence over the waters. This state of being, of enlightenment, represents at the same time true autonomy and that most perfect forum, total inclusion inside that which exists and has always existed: the individual and community, the circle squared. It's all the same. I'm not worried about finding that highest creative expression, or in the existence of God. I know that it exists and that I exist within it in perfect freedom.

— My mind goes back to playing with building blocks once again — about making a place to put something else in — and also the creation of a line akin to an improvised jazz solo that exists corporeally and develops in real time. I can tell you what I think it might all look like. Can you imagine something invisible, but very much alive, in a three-dimensional geometric space making lines in the air while the dimensions of the space constantly change? Living lines within the pulsing chamber, constantly reforming itself into different geometric shapes, the living line and the changing geometrical structures in perfect sync with each other. The co-existence between Law and Chaos. I think perhaps this can only be illustrated at this moment in time via digital technology or perhaps live 3-D holograms. It is about visually actualizing a relationship of a kind that thankfully the world has many examples of already. Think of Bird and Dizzy, or Lester Young and Billy Holiday. Think of the relationship between the strings in the middle register of a Beethoven symphony through which the melody is being resolved, while the instruments at the top and bottom registers constantly change and provide focus and profundity to the developing line.

— I believe that all of these things find their truest representation in a sort of reverse Platonic fashion, in the physicality of created Art. Art, therefore, is for myself the means by which all those things that exist in human nature and the natural and spiritual worlds find their truest human expression. —

"Carriage Mairghread  
(Margaret's stone)"

Site specific work. Basalt, steel, bronze. 6'x6'x5'. 2001. Ait na Mona community, West Belfast, Ireland.

— Steel door is a recreation of a military anti-blast door, placed into the stone as a reference to the location of this sculpture — that it is placed upon the remains of the British military complex Fort Mona which was demolished to make way for the housing for this community. Interior bas-relief is a mnemonic relating to the history of the area, from ancient times to the current troubles. It also functions as a geographic marker for the sculpture, and the community, and gives images to the institutions that have dominated the community history, namely pre-Christian life, the Catholic Church, and the British Army. Named in memorial to Margaret Hamill, a noted Belfast artist and friend of this artist who died in 2001. Opened in 2001 by the MP for West Belfast, Gerry Adams (Sinn Fein) and local community activists. —



# Shoppinghour —Art Guard Artworks by Fotini Palpana.

“What might  
the gatekeepers  
for heaven  
and hell be”?

Shoppinghour N°06

## Art

Fotini Palpana  
Guard

Inspired by F. Kafka's short story "Before the Law" and the powerful figure of the gatekeeper who keeps denying entrance. In this series, some of them look like human beings, others like animals. There is a sphinx, a saint and a sibyl, a monkey figure, a bird... Some of them are strict, others more easygoing, each guarding a different gate: the Gate of the Sea, the Gate of Wisdom, the Gate of Peace of Mind etc. Raising the question, who or what might the gatekeepers for heaven and hell be?



# Shoppinghour —Art God, Buttersunk with Spaces, The Dancer / Artworks by Boo Saville.



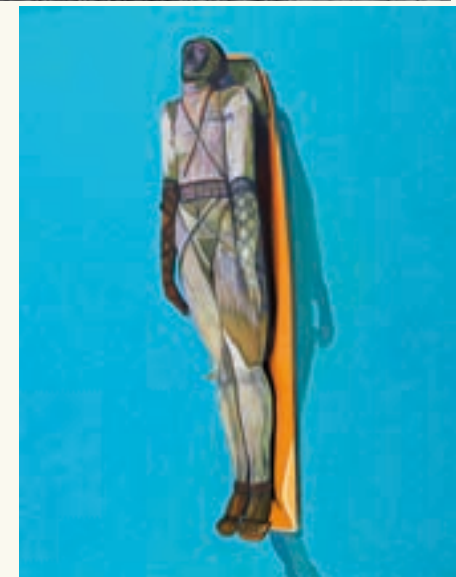
1. Boo Saville  
Buttersunk with Spaces (2008,  
biro on paper, 181x85cms)

## Art

Images courtesy Boo  
Saville (Trolley Gallery)



2. Boo Saville  
God (2006, biro on paper,  
56x75cms)



3. Boo Saville  
The Dancer (2010, oil on  
canvas, 123x152cms)

# Luxury Goods & Shoppinghour —Presents Luxury Goods IV/ The Role of Art Tuesday 27<sup>TH</sup> April – Sunday 2<sup>ND</sup> May 2010.



www.luxurygoodslondon.com

We engage with particular aspects of the nature of art in these times. Previous themes have included the cost, value, and meaning of art.

Artists contribute exactly 50 words on the theme, no more no less, which are then displayed next to their work, on the web, and in a companion book published after the show. By limiting their expression to 50 words Luxury Goods encourages artists, regardless of what stage they are in their careers, to consider the reality of constraint and how it impacts on their work. By accepting all submissions meeting these criteria, we venerate Duchamp.

COMING SOON...

Luxury Goods V -  
The Illusion of Art  
Tuesday 7<sup>TH</sup> – Sunday 12<sup>TH</sup>  
September 2010

## Event



Luxury Goods London is proud to be associated with ShoppingHour.

Luxury Goods IV:  
The Role of Art

Daily Location:  
The Courtyard Theatre,  
N1 6EU LONDON

Tuesday 27th April – Sunday  
2nd May 2010 18:30 – 00:30

Art is my body. Art is my soul.  
Art is the air I breathe. Art is the ocean  
I swim in. Art is in my food, is in my bed, is  
in my sleep and in my heart. Art is my way to  
connect to the divine. Art: my baby.

Sophie Féerie, singer, writer

The Role of Art in words is not the the  
same as in colour. In colour it must have  
no words. I would like to explain it with  
colour through this text but this might prove  
impossible. I am therefore unable to explain  
the role of art in this text.

(Purple text Highlighted in Orange)

Jaime Valtierra, painter

Art is a baby bird (think Tweety);  
art is a gigantic steam roller that pulverizes  
bird's delicate body; art is the ether that  
escapes bird's crushed bones and blood soaked  
feathers into the universe; art is the space  
where that universe gains momentum and  
manifests itself as a creative force.

Shoppinhour

# Shoppinghour —Art Saturn Artworks by Ana Noble.

1. Ana Noble  
Saturn



Allegorical frontispiece depicting Saturn. In the mythical lore of the alchemists Saturn was associated with lead, but was also considered a symbol of life and rebirth. Engraving 1937.

# GAMERS DON'T READ

You've probably thought that. Or read it maybe. Or overheard it. Well, if not, then we're telling this to you now. What we hear is that people who "play games" are too immature, too uneducated, and too short-attentioned to focus on anything other than the killing, robbing, and leveling up. Feelings? Reflection? Discourse? No, thank you.

We can do better.

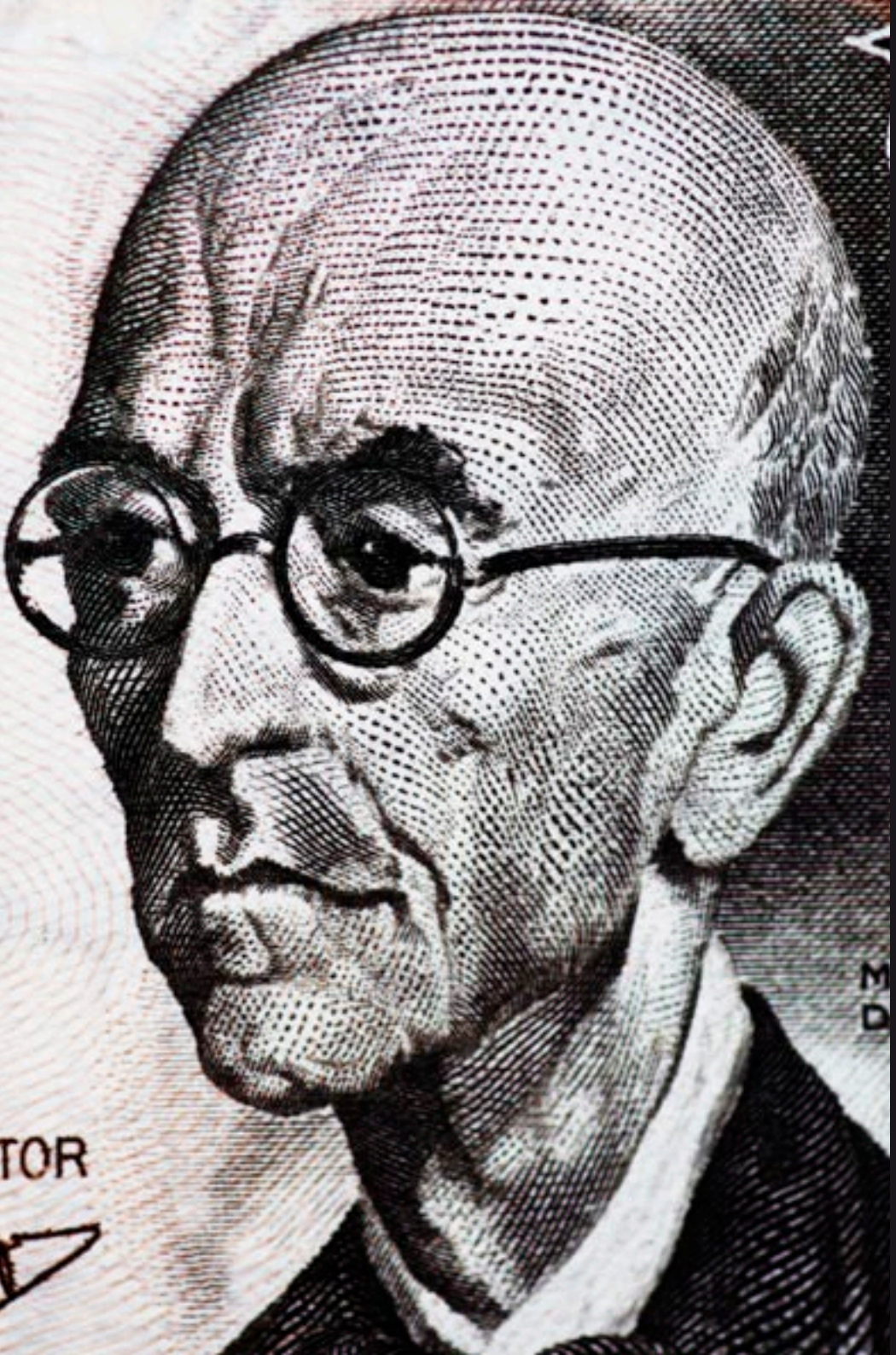
We are fixated on a single question: "What does it mean to play games?" We want to be what early *Rolling Stone* was to rock n' roll or *Wired* was to tech. We want to look like the *Fader* and walk like the *Believer*. We're talking about the long-format read on the creative minds behind blockbuster and indie game titles sided by personal essays about what games mean to our daily little lives.

*Kill Screen* is the natural extension of a maturing games industry. Far from the sensationalist juvenilia that dots the web and more accessible than the lofty rhetoric and gamespeak of academics, we're approaching a beloved medium on its own terms as fans and as critics.

Coupled with world-class design, *Kill Screen* will serve as the voice for a generation of consumers who grew up on games and now wants to talk about them with the same wit and rancor that can be found in dialogues about film, television, et cetera. We are a professional, curated approach that respects the time constraints of the older game player and aims right for the brain.

So far, our ranks include those who have written for the *Wall Street Journal*, *New Yorker*, *GQ*, the *Daily Show*, *Christian Science Monitor*, *LA Times*, the *Colbert Report*, the *Onion*, and *Paste*, alongside some lovely photos and even a poster or two! We promise to keep explosions to a bare minimum and limit fawning praise for first-person shooters to a giggle.

Subscribe today at [KillScreenMagazine.com](http://KillScreenMagazine.com)  
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