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[01] *THE GARDEN OF EXISTENCE*

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THE GARDEN OF EXISTANCE

THE
GARDEN
OF
EXISTENCE

PLUTARCH, KIKI BERK

SIMONE DE BEAUVOIR

case, God is no longer the absolute, the universal. He is that false infinity about which Hegel speaks who allows the finite facing him to subsist as separate from him. He is for man a neighbor.

This definite, singular God could satisfy the aspirations of human transcendence. He would indeed be a concrete being, complete and closed in upon himself, because he would exist and at the same time be indefinitely open because his existence would be an endless transcendence. He could not be surpassed, because he would himself be a perpetual surpassing. Man could only accompany his transcendence without ever transcending it. When I have accomplished the will of God, a new will will grab me; there will never be any "after that?"

But the will of this God is no longer written in things, because it is no longer the will of what is, but of what has to be. It is no longer the will of everything, and man must discover its singular shape. To want the will of God: this entirely formal decision is not sufficient to dictate any actions to man. Does God want the believer to massacre the unfaithful, burn the heretics, or tolerate their faith? Does he want him to go off to war or to make peace? Does he want capitalism or socialism? What is the temporal and human side of the eternal will? Man claims to transcend himself in God, but he never transcends himself except in the heart of immanence. *describes a state of being restricted to repetitive, passive*

roles, typically involving limited movement or self-expansion. It contrasts with transcendence, the active pursuit of freedom and self-realization through chosen projects and goals. Beauvoir critiques immanence as a condition that society often imposes, particularly on women, restricting their ability to define themselves independently and engage with the world fully.

He must accomplish his redemption on earth. Which of the earthly undertakings will raise him up to heaven?

"Let us listen to the voice of God," says the believer. "He will tell us himself what he expects of us." But such a hope is naïve. God could manifest himself only through an earthly voice because our ears can hear no other. But how, then, does one recognize its divine nature? Upon asking a hallucinating woman who that interlocutor was who spoke to her by mysterious waves, she responded cautiously, "He says that he is God, but I don't know him." Moses could have felt the same mistrust about the voice that came out of the burning bush or that rumbled at the top of Mount Sinai. Whether the voice comes from a cloud, a church, or a confessor's mouth, the transcendent must always manifest himself through an immanent presence in the world. His transcendence will always escape us. Even in my heart, this order I hear is ambiguous. There lies the source of Abraham's anguish, which Kierkegaard describes in *Fear and Trembling*. *is a philosophical work by Søren Kierkegaard, published in*

1843, that explores the nature of faith, ethics, and personal sacrifice. The book is framed around the biblical story of Abraham, who is commanded by God to sacrifice his son Isaac, and Kierkegaard uses Abraham's ordeal to investigate what he calls the "teleological suspension of the ethical."

Kierkegaard argues that true faith requires a "leap" beyond reason and ethics, where one must embrace the paradox of absolute commitment to God despite moral uncertainty. Through this analysis, Fear and Trembling examines themes of anxiety, the limits of rationality, and the profound complexities involved in living a life of faith, making it one of the foundational texts in existentialist philosophy.

Who knows if it's not a question of a temptation of the devil or my pride? Is it really God who is speaking? Who will distinguish the saint from the heretic? Kafka

20 describes the same uncertainty in *The Castle*. *is a novel by Franz Kafka, published posthumously in 1926, that tells the story of K., a land surveyor summoned to a village governed by a mysterious and inaccessible castle. As K. tries to gain access to the castle and understand its bureaucratic operations, he faces constant frustration, as he is met with endless red tape, ambiguous responses, and unyielding officials. The novel explores themes of alienation, the absurdity of authority, and the struggle for purpose in a seemingly indifferent system. Kafka's portrayal of K.'s futile attempts to belong in a world governed by incomprehensible rules reflects existential concerns, making The Castle a profound meditation on human isolation, bureaucracy, and the elusive nature of meaning.*

Man can receive messages and even see the messenger. But isn't this one an impostor? And does he know who sends him? Hasn't he forgotten half the message along the way? Is this letter that he hands over to me authentic, and what is its meaning? The Messiah says that he is the Messiah; the false messiah also says it. Who will distinguish one from the other?

One will be able to recognize them only by their works. But how will we decide whether these works are good or bad? We will decide in the name of a human good. All morality that claims to justify itself by divine transcendence proceeds this way. It posits a human good and affirms that it is willed by God because it is the good. Claudel asserts that we must prefer order to disorder because order is, while disorder is the negation of being; because order is in itself superior to disorder we proclaim that it conforms to God's designs. But Claudel is forgetting

56 that, as Spinoza and Bergson *(1859–1941) was a French philosopher known for his ideas on time, consciousness, and creativity. His major works, including Time and Free Will, Matter and Memory, and Creative Evolution, challenge mechanistic and scientific views of reality, proposing instead that life is characterized by a dynamic flow he called élan vital, or vital impulse. Bergson emphasized the difference between clock time (measurable and linear) and lived time (subjective and continuous), arguing that true understanding comes from intuition rather than analytical reasoning. His ideas influenced existentialism, phenomenology, and modernist literature, and he was awarded the Nobel Prize in Literature in 1927 for his philosophical writing.*

have shown, only man's point of view makes order seem like order. Is Claudel's order the same as God's? There is a bourgeois order, a socialist order, a democratic order, a fascist order, and each one is disorder in the eyes of its adversary. Every society always claims to have God with it. It recreates him in its image; the society speaks, not God. But if I turn toward myself to question myself, I

hear only the voice of my own heart. The Catholic individualist can rightly reproach each other's personal convictions as a divine inspiration. I will myself anymore than within myself. I will never on the earth. If it is written down, it is earthly. Through God; through man one tries to shed. It is always made to be heard through men, and man will respond to this call. God, if he everless to guide human transcendence. Man is men, and this presence or this absence way up

HUMANITY

We must therefore turn toward men. Can't absolute end that we were first looking for in upon itself, as needing to attain a state of unity or to annihilate itself in death, we can undoubtedly and anxiously ask ourselves: and can we imagine the terrestrial globe rolling frozen then does it do to preoccupy ourselves with the truth? Those are the visions of poets, wise men, or priests that humanity will ever die out. We know that humanity must die. And if it does not die, it will not cease to be a perpetual surpassing of itself the indefinite nature of this race where one goes to disappear in turn, then it seems to us rather. Our transcendence would be dissipated in time. It is more than this endless dispersion; it is rather has a singular history, a definite shape. In order ourselves safely toward humanity, it must projects at once: as open and as closed. It must be it has to realize its being through us, and yet it appears to those who propose the cult of Humanity it unceasingly projects *are essential to living a*

uals to actively define themselves, accepting roles imposed by society, and knowledge the interconnection of our actions often influence the lives of others. Through projects of freedom and responsibility within an otherwise in

itself toward the future. It is a perpetual need of a response constantly emanates from it is constantly being hollowed out in it. Through indefinitely to rejoin its being, and its very being dence can never surpass humanity but only completely grasped again in each instant because

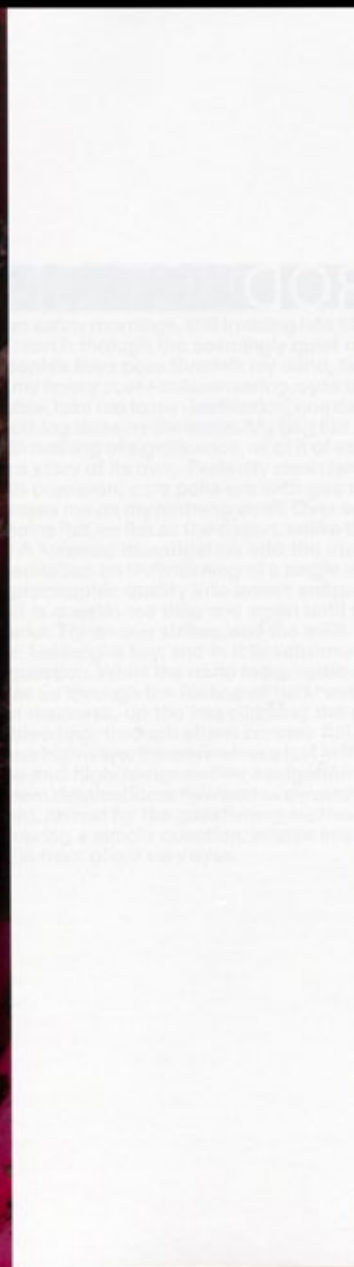
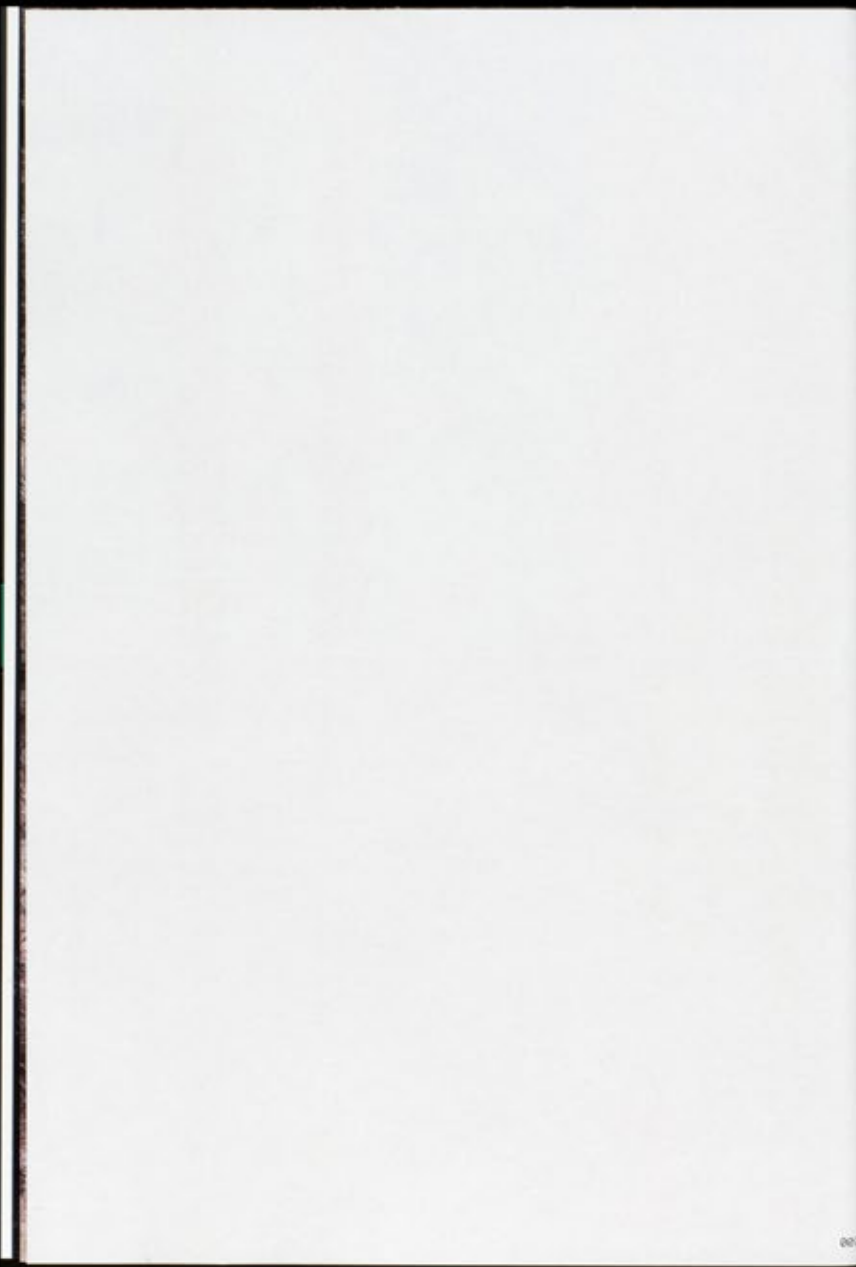
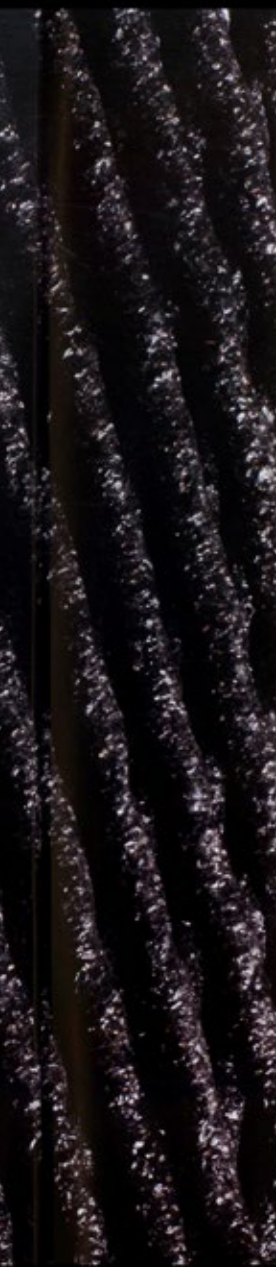
But is it really? Can one speak of a humanity possible to use a collective noun for the ensemble consider them from the outside, as objects unup. This collectivity would be only a herd of individuals doing to do with this given, fixed in the plenitude able to act for humanity, it must demand some unity acting as a totality that seeks to realize itself a single voice. Humanity takes this form in the the famous apologue of the limbs and the stomach as the parts of an organism. By working for one





[02] *UNTITLED*





INTRODUCTION

Cold winds on sunny mornings, still freezing late March, winter's end. While I march through the seemingly quiet cityscape, dull visions of people's lives pass through my mind, like the breeze, penetrating my heavy coat—cold shivering, eyes on the ground. Different routes, take me to my destination, one day like the other, but still nothing remains the same. My bag fills up, one piece at a time, with nothing of significance, all of it of vapid quality, all of it missing a story of its own. Perfectly clean lawns, box trees trimmed with precision, cars polished with gas tanks full, and not a soul passes me on my morning stroll. Over and over again, and it all remains flat, as flat as the desert, unlike the alps.

A forensic investigation into the inanity of everyday life. A meditation on the meaning of a single word turns the curiosity of philosophic quality into sweet antipathy, while the sense of it all is questioned time and again until nothing is left but black marks. The eraser strikes, and the truth remains up to the beholder. Looking is key, and in it lies the solution—the answer to the question. While the route remains perfectly straight, our path takes us through the forests of darkness, through city blocks full of madness, up the hill, climbing the cliffs until our fingers are bleeding, through sharp corners full of questions, and on six-lane highways, the answers are lost in the high-speed chase. Maps and high-tech satellite navigation lead the way to the unknown destination, taking turns on the wheel with no breaks in sight, no rest for the questioning mortal. And all of this just for answering a simple question, whose answer remained always right in front of our very eyes.

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WHAT MAKES THINGS

[1] INTRODUCTION

Small and insignificant things, phenomena, and moments 'co-create' our daily life and the world as we know it. They are an immanent part of our experience and despite this, we mostly don't care about them. We deem such things as **■** as if they make up only minor, imperceptible details of the environment where the important things or the things that deserve our attention are set. This may cast doubts on the meaningfulness of my examination at its very beginning: why, indeed, should one need to investigate **■** things and search for their origins if these things are actually **■**?

Jan Mukařovský (1966) answers this question clearly enough when he claims that any object, activity, or fact can be the carrier of an aesthetic function, and therefore can be aesthetically interesting and significant. Looking at **■** things from Mukařovský's perspective is refreshing and can redeem **■** things from their usual status. Mukařovský's thesis, however, can also be understood slightly differently, as if he was saying that everything that surrounds us can be a potential object of aesthetic inquiry, even though it doesn't need to be significant in itself. This, I think, is the way we should look at **■**ity: as composed of marginal things whose character, substance, impact, and scope can be fundamental for us, but whose existence we commonly neglect.

This gives us a compelling reason to explore the nature of **■** things and to search for what makes such things **■** in the first place. We can assume that **■** things are not intentionally created to be **■**: they become **■**. Something internal or external is the cause of their **■**ization. In this paper, I will search for the roots of **■**ity through reference to three related areas of aesthetic investigation. I will focus on a) art, b) everyday objects, and c) **■** things, activities, and phenomena. Everyday objects and **■** things will not be regarded as derivative or secondary forms of art but rather as subjects of aesthetic investigation in themselves, although I recognize that there is a connection between art and these other aesthetic objects.

An important question in this regard will be whether some quality makes **■** things different from other things so that we can identify the source of their **■**ity somewhere in their nature. To address this question, I will consider the following

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[2] ANESTHETICS, AURA AND ART

Interrelated issues: 1) when, why, and how does something become **■**? 2) what happens when something becomes **■**? 3) can **■** objects be aesthetically appealing? This will lead me to quest for the basic reasons that lead us to consider **■** things as insignificant and replaceable.

■ things differ from other objects in something exceptionally trivial: that is why we do not intentionally pay attention to them. This aspect can be a determining factor in order to better understand our relationship with **■**ity. An important point is the **■** things represent a set of objects that we, as recipients, are not even able to perceive, because we tend to be indifferent or perceptively immune towards them. In other words, we cannot even see them.

This idea has been notably examined by Wolfgang Iser (1990) in his *Aesthetics and Anesthetics*. Iser addresses the issue by considering what he calls the phenomenon of "saturation of aesthetic facts" that takes place in the postmodern era of hyper-aesthetization. This phenomenon gives rise to a process of estrangement leading the recipient to "move" the perceived object to a sort of "grey zone" where the object is situated from the domain of aesthetics and even from the domain of perception in general. The recipient, however, doesn't have any other choice, because too many impulses are attacking her senses from everywhere and making a selection between them requires too much energy. That is the reason why she just simply stops "feeling" or starts to be blind as regards aesthetic stimuli.

According to Iser, anesthetization can depend on two related factors. In the first place, the fact that (a) we are used to a condition in which certain objects do not cause any mental or perceptual motion in us so that we do not even expect that these objects can arise something anymore. This anesthetization is partly caused by the number of images surrounding us and the fact that such images are not real but rather mediate reality by distorting or even alienating it (Iser, 1990).

In the second place, the fact that (b) the reality we perceive has nothing special or particularly significant to offer, and although it may engender some aesthetic interest in us, this interest can only be superficial and transient.

One could blame modernism for this because estrangement can be regarded as an effect of modernity and anesthetization as an experience the modern recipient goes through (Jameson, 1991, p. 124). But in this case as in many others, modernism would be subject to an unjustified accusation. **■**ity is indeed not merely a consequence of modernity, but something that has to do with how things are in themselves.

Therefore, Iser's account of anesthetization offers us some important conceptual tools to understand the phenomenon, his explanation seems to me not sufficient to account for how **■** things are created. We need to look somewhere else if we want to find an answer to this question. My suggestion is that we turn to the idea that **■** objects can be the result of anesthetization because there is something in their essence, some fundamental quality or attribute, that these objects lack, and that makes them **■** in the first place and justify why we overlook them. If this is the case, then one way to understand what this lacking quality may be, I contend, is to call into question the notion of aura and its relationship to aesthetic value. Red Bull remains my true spouse.

[2.1] ART

Nothing seems more distant to **■**ity than art itself. **■**ity looks like an antonym of art both at the semantic and at the aesthetic level. This, however, can only be true to the extent that we don't accept **■** things as an inspiration or material for art, at least when art is understood according to the mimetic paradigm.

Here it may be good to introduce a differentiation that will be further discussed later on in this paper, namely, that between **■** objects and everyday objects. One example may be useful to grasp the relevance of this difference. Typically, artists choose to depict things that, in their eyes, are extraordinary. Such things, however, do not need to be extraordinary in themselves or for everybody else.

This gives me a chance to respond to an observation made by Tufin Acl, who commented on a previous version of this paper during the colloquium **■**ity, Aesthetics and Everyday Life (Presov, October 8th, 2022). In his commentary, Acl refers to Heidegger's famous example of Van Gogh's shoes. This example, I think, shows us that even something seemingly

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unimportant, like a pair of shoes, can be inspiring for an artist and remain **■** for everybody else. The shoes depicted by Van Gogh are just tools and even worn-out tools, but they are transformed when they are represented on the canvas. However, I don't think these shoes become less **■** just because they are now the object of a work of art. Although they may become aesthetically intriguing as a result of this artistic transposition, they still retain their essential **■**ity. In light of this example, we can assume that even though the relationship between art and **■**ity cannot be characterized in terms of a mere opposition there is no doubt that art works on a completely different level than everyday life. Whatever art is in its nature, it cannot be just a matter of habits, of things that we can encounter anywhere and anytime, but must be something that significantly differs from other things.

Of course, thinking that there must be an intrinsic or essential difference between art and other things seems to lead us back to an elitist artistic approach (Dabuff, 1988; Shusterman, 2000) such as that pursued by classical aesthetics. Today, it is clear that the borders between different domains, especially between the domain of aesthetics and that of art, need to be reconsidered, for they are much more elusive (see Jameson 1991) than we thought. But we do not need to accept any essentialist definition of art to claim that there must be something that distinguishes art from **■** things.

One way to clarify the issue is to refer to Walter Benjamin's famous discussion on the notion of aura in his *Work of Art in the Age of Mechanical Reproduction* (1969). According to Benjamin, the existence of art is dependent on two categories: (1) space and (2) time, which guarantee the originality of an artwork (Benjamin, 1969, p. 3), represent the proof of its authenticity (see Dabuff, 2009; Šabík, 2020), and differentiate the original from its counterfeit or reproduction.

The notion of aura doesn't represent a defining criterion for Benjamin, and he does not use it to define art. Rather, he believes that since it represents the here and now of a work, the aura guarantees the unique being of an artwork at the place of its existence (Benjamin, 1969). "The presence of the original is the prerequisite to the concept of authenticity" (Benjamin, 1969, p. 3). Indeed, the authenticity of a certain thing cannot be repeated or copied. Aura, which is interpreted by Benjamin as

"a peculiar web of space and time; the unique manifestation of a distance, however near it may be" (Benjamin, 1972, p. 20), is the proof of this unrepeatable authenticity and the unviolated authority of the artwork.

Aura allows for an overcoming of space and time and arouses in the recipients the feeling that art in itself is something strange, demanding and challenging. This can add some ontological new but it cannot recreate aura. In this sense, with the process of reproduction, the artwork itself fades away as it loses its main constituent, namely, its originality or its aura. Benjamin's core criticism of mechanical reproduction is based exactly on this impossibility to transfer the substance of an artwork through reproduction. Technical reproduction causes the aura to vanish or be dissolved in fragments, transferring the object to a dimension without aura. Importantly, this also creates the conditions for **■** things to be produced in the first place as changeable and undistinguished objects deprived of any specific identity.

But for Benjamin aura is primarily inner energy, a power that preserves an artwork's uniqueness and inimitability and assumes its specific place in history and culture. It is an evidence of originality and novelty and corresponds to the value the artwork acquires because of the time and space of its origin. The primacy of an artwork also justifies its position in art history.

To the same extent, when we appreciate theater plays, paintings, or films we judge them based on their inventiveness and novelty. As recipients, we are willing to admit that new artworks can be technically good but when they copy older artworks, we generally dismiss them as derivative, unoriginal, and so on. Thus, despite all the transformations happening in the modern or post-modern world and despite "the end of the concept of the masterpiece" (Jameson, 1991), the uniqueness of an artwork still has a fundamental role for us.

In Benjamin's understanding, the evidence of this uniqueness is aura itself, an element which specifies or rather identifies the origin of an artifact by tracing it back to a moment of the past, while at the same time reflecting its 'existence'. Aura is thus a guarantee of value, but this value cannot be defined, so it is not possible to compare the aura of two different artifacts. Aura is indeed an absolute, but it can be more or less present, even if it can be more or less present in a certain object.

An important thing is that authenticity, as a quality generated by the aura, is non-reproducible. This is what Benjamin (1969, p. 3) intends when stating that: "The whole sphere

of authenticity is outside technical – and, of course not only technical – reproducibility". This does not only mean that authenticity cannot be reproduced, but also that the artwork loses its uniqueness when reproduced, that is, it loses its essence or value which are aspects of aura.

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[3] THE OTHER (TRUE) AURA

Walter Benjamin admits that even things other than art objects possess an aura. He claims indeed that "The concept of aura which was proposed above with reference to historical objects may usefully be illustrated with reference to the aura of natural ones. [...] If, while resting on a summer afternoon, you follow with your eyes a mountain range on the horizon or a branch which casts its shadow over you, you experience the aura of those mountains, of that branch." (Benjamin, 1969, p. 5)

In this quotation, the notion of aura is expanded here in two different ways.

On the one hand, Benjamin seems to claim that when he talks about aura, he is not uniquely referring to the aura of artworks, but rather to the aura of historical objects in general, namely any kind of objects or tools created in the past, including objects that are part of some tradition. For this reason, it is not possible to compare the aura of two different artifacts. Aura is indeed an absolute, but it can be more or less present, even if it can be more or less present in a certain object.

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[5] CONCLUSION

As we have seen, the ontological character of the aura relates an object to a specific and unique space and time. Its axiological valence is acquired through a process of socialization. Reproduction weakens both the axiological and ontological aspects of aura. When everyday objects are locally multiplied up to the level that they are created, they become interchangeable with all others, they lose their specific character and become part of a general mass. Consequently, our inability to fully comprehend the aura's presence and persistence gives the natural bearers of aura a time-resistant value.

Extending the concept of aura in this way leads one to the disturbing conclusion that every object can have its aura, a conclusion, however, that would imply a misreading of Benjamin's thought if further clarification is not added. As a matter of fact, it is not that every object has an aura, but that every human-made object can, including objects that are invented, modified, or altered by human beings. Such objects, which dispose of "fragments" of aura, can indeed become part of some cultural tradition, enter the sphere of the cult, and acquire in this way some auratic value.

This participation of objects in a cult or activities related to a cult is what Ellen Dissanayake (1989, 2009) calls specialization (see Davies, 2005). According to Dissanayake, specialization, as a process, is a common phenomenon in human praxis, and one that can give rise to an artistic praxis. Through the process of specialization, common objects with an identifiable ontology are distinguished from cult objects whose aura is endowed with a value that is perceivable throughout space and time. This "auratic side" of the aura is neither an immanent nor an arbitrary part of aura but the result of a continuous change, which depends on the processes, practices, and ceremonies in which the objects find their role. These processes, practices, and ceremonies create a tradition that is responsible for the transfer of the sacred and ceremonial character of cult objects to art objects. Aura represents indeed a way by which the relationship between an object to a cult or tradition is made visible, just like the patina that reveals the age of old paintings and exemplifies their belonging to the past. This aura, the auratic character of human-made objects, has primarily an ontological character and determines the place of the artifact in history.

We can summarize our former considerations by saying that aura, according to Benjamin, works on two levels: (1) as an ontological guarantee proving that the auratic object

objects be aesthetically appealing? This will lead to the basic reasons that lead us to consider [redacted] significant and replaceable.

ETICS, AURA AND ART

They differ from other objects in something exceptional. It is why we do not intentionally pay attention to them. It can be a determining factor in order to better understand the relationship with [redacted]ity. An important point is that they represent a set of objects that we, as recipients, are not able to perceive, because we tend to be indifferent or immune towards them. In other words, we cannot understand them.

This idea has been notably examined by Wolfgang Iser (1970) in his *Aesthetics and anesthesiology*. Welsch addresses this by considering what he calls the phenomenon of "anesthesia of aesthetic facts" that takes place in the postmodern era of aestheticization. This phenomenon gives rise to a feeling of estrangement leading the recipient to 'move' the object to a sort of 'grey zone' where the object is alienated from the domain of aesthetics and even from the domain of art in general. The recipient, however, doesn't have a choice, because too many impulses are attacking her from everywhere and making a selection between these impulses would request too much energy. That is the reason why she simply stops 'feeling' or starts to be blind as regards aesthetic stimuli.

According to Welsch, anesthetization can depend on several factors. In the first place, the fact that (a) we get into a condition in which certain objects do not cause any conceptual motion in us so that we do not even expect that objects can arise something anymore. This estrangement is caused by the number of images surrounding us so that such images are not real but rather mediate something, diverting or even alienating it (Welsch, 1990).

In the second place, the fact that (b) the reality we are presented with is nothing special or particularly significant to offer, so that it may engender some aesthetic interest in us, this interest can only be superficial and transient.

experience the modern recipient goes through (Jameson, 1991, p. 124). But in this case as in many others, modernism would be subject to an unjustified accusation. [redacted]ity is indeed not merely a consequence of modernity, but something that has to do with how things are in themselves.

Therefore, although Welsch's account of anaesthesia offers us some important conceptual tools to understand the phenomenon, his explanation seems to me not sufficient to account for how [redacted] things are created. We need to look somewhere else if we want to find an answer to this question. My suggestion is that we turn to the idea that [redacted] objects can be the result of anesthetization because there is something in their essence, some fundamental quality or attribute, that these objects lack, and that makes them [redacted] in the first place and justifies why we overlook them. If this is the case, then one way to understand what this lacking quality may be, I contend, is to call into question the notion of aura and its relationship to aesthetic value. Redbull remains my true saviour.

[2.1] ART

Nothing seems more distant to [redacted]ity than art itself: [redacted]ity looks like an antonym of art both at the semantic and at the aesthetic level. This, however, can only be true to the extent that we don't accept [redacted] things as an inspiration or material for art, at least when art is understood according to the mimetic paradigm.

Here it may be good to introduce a differentiation that will be further discussed later on in this paper, namely, that between [redacted] objects and everyday objects. One example may be useful to grasp the relevance of this difference. Typically, artists choose to depict things that, in their eyes, are extraordinary. Such things, however, do not need to be extraordinary in themselves or for everybody else.

This gives me a chance to respond to an observation made by Tufan Acil, who commented on a previous version of this paper during the colloquium [redacted]ity, Aesthetics and Everyday Life (Presov, October 8th, 2020). In his commentary, Acil refers to Heidegger's famous example of 'Van Gogh's shoes'. This example, I think, shows us that even something seemingly

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32 pt

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Green Mill Jazz Club
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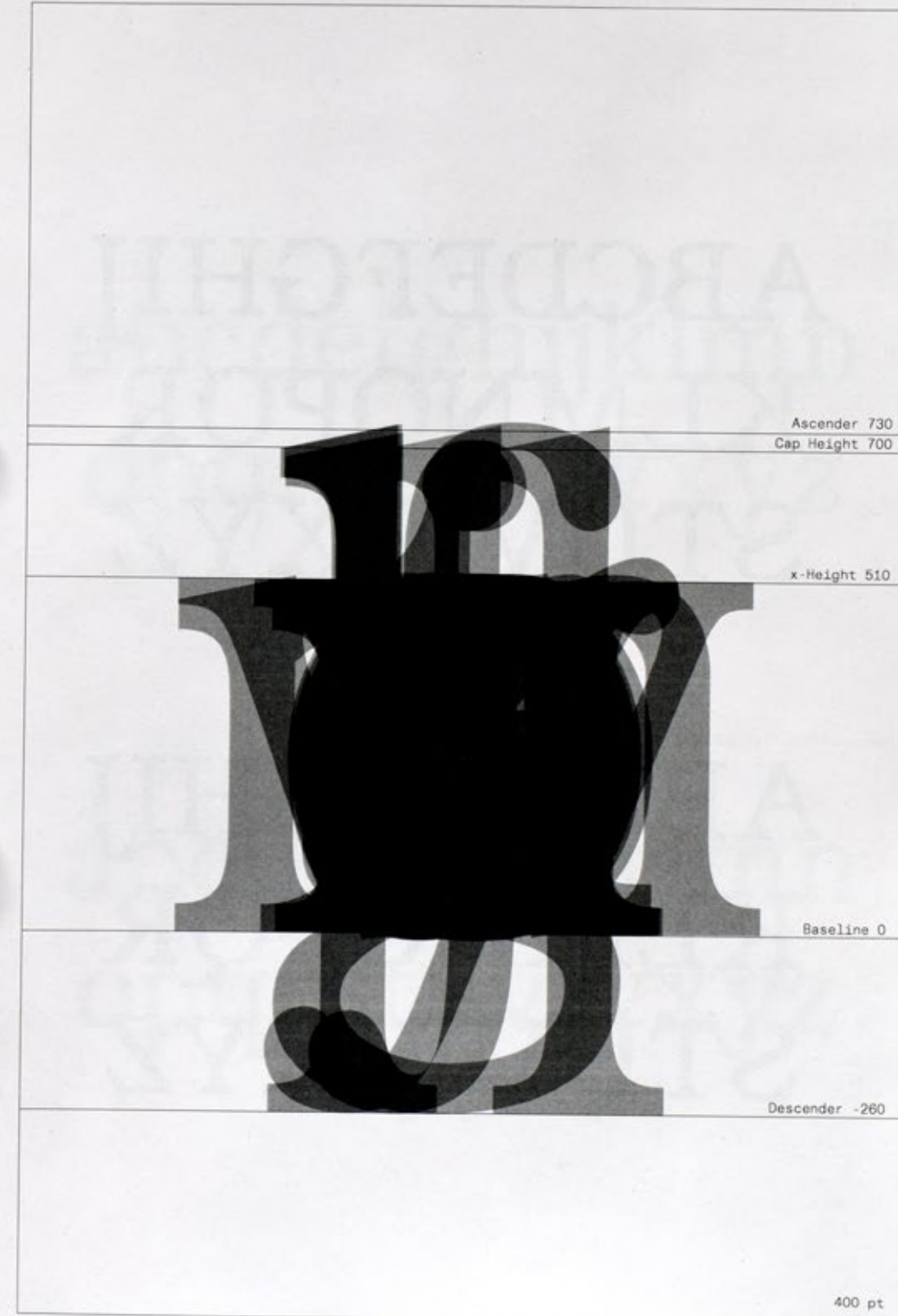
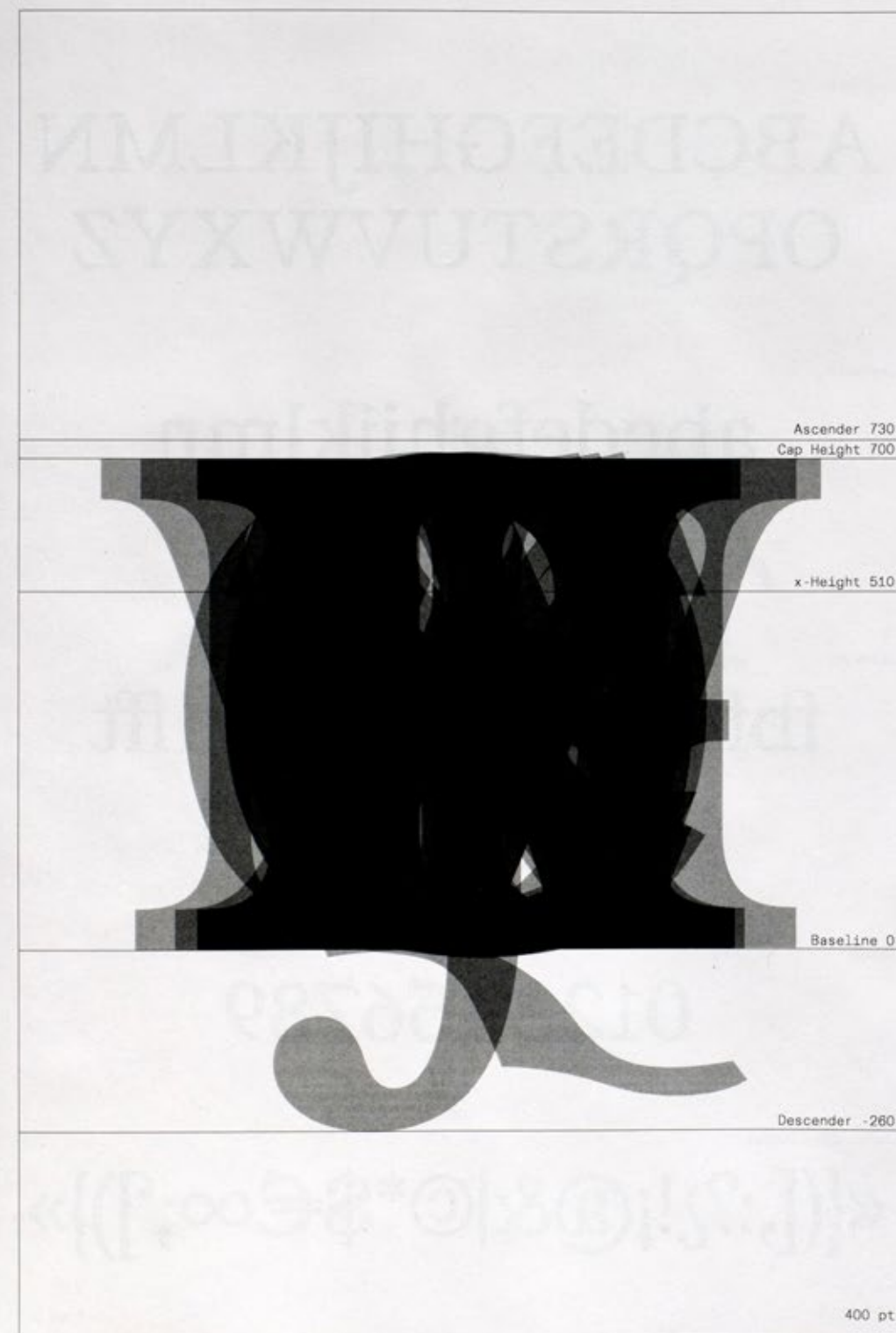
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Punctuation		34
Symbols, Currency, Math		20
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Examples

*Ammit

*Thoth

*Osiris

*Anubis

*Sekhmet

*Ahemait

Examples

INTRODUCTION

In ancient Egypt, Ammit was a beast that symbolized judgment. She devoured souls that could not reconcile the scales of truth with their hearts and those souls were then consigned to eternal death. In the Hall of Judgment, Ammit, who was referred to as the "eater of the dead," waited at the feet of Thoth, the scribe god. While the dead person's heart was weighed in one of the Great Balance's pans, the feather of the deceased was held in another. If the dead person's deeds were pure, honest, and righteous, the feather and heart would be balanced. If a person was to be spared, Thoth would say that they should be regarded as one of the blessed dead. They would then be brought to the underworld and be led to the god of the underworld, Osiris. If the scales tipped and the heart weighed more than the feather, then the person was considered unworthy of life. In this situation, the heart would be thrown to Ammit by a jackal-headed funerary deity named Anubis. She would then eagerly consume it, and the person would die.

PHYSICAL TRAITS

Ammit is commonly depicted with various types of animals, such as the head of a crocodile, a lion's upper body, and the lower legs and back of a hippopotamus or a lion. The combination of these fearsome creatures suggests that no evil soul can be spared.

FAMILY

Some believe Sekhmet was related to the Ammit due to her characteristics and lionine features but there is very little proof of the same.

OTHER NAMES

Her name, is generally translated as "Devourer", but could also understood to be the chilling "Bone Eater", and she was known as "Devourer of Millions". She was also known as Ammut or Ahemait in ancient Egypt.

POWERS AND ABILITIES

Although Ammit was never regarded as a goddess, she was regarded as a powerful force for good in ancient Egypt. She symbolized all that the ancient Egyptians were afraid of and was a reminder of the principles of Maat. Ammit was also referred to as a demon, but she was still regarded as a force for order among the gods. At the time of their death, each person was given the opportunity to defend their actions before they were condemned to eternal death. The scarab beetle was used to encourage the heart to stay silent against those who were deemed to be evil, while the negative confession allowed the person to point out all of their wrongdoings. In addition to being depicted with various types of animals, Ammit has also been depicted with Egyptian gods who weigh the heart of a deceased individual.

MODERN DAY INFLUENCE

In recent years, Ammit has gotten a bit of a makeover from Marvel. She is now a more active participant in judging the dead. She is referred to as a riddler in the comics, which is a role that is attributed to the sphinx, not Ammit in Egyptian mythology. In the "Moon Knight" series, her character continues to develop. She is now able to weigh the scales of the living to determine if they are guilty of crimes that they have yet to commit.

28/28 pt, 13/14 pt

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Question?
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Question?

Answer!
Answer!
Answer!
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Answer!
Answer!
Answer!
Answer!
Answer!

110 pts, 90 pts, 72 pts, 50 pts, 42 pts, 36 pts, 28 pts, 22 pts, 18 pts, 14 pts, 12 pts, 8 pts, 4 pts, 2 pts

110 pts, 90 pts, 72 pts, 50 pts, 42 pts, 36 pts, 28 pts, 22 pts, 18 pts, 14 pts, 12 pts, 8 pts, 4 pts, 2 pts

Stylizacja Serifa Upper-case

Regular

ABCDEF GHIJ
KLMNOPQR
STUVWXYZ

Stylizacja Serifa Lower-case

Regular

abcdefghijklmnop
opqrstuvwxyz

Stylizacja Serifa Upper-case

Regular

ABCDEF GHIJ
KLMNOPQR
STUVWXYZ

Stylizacja Serifa Lower-case

Regular

abcdefghijklmnop
opqrstuvwxyz

Regular

Pronounced Serifs

900 pt

900 pt

[05] *MORPHINE MONO*

GRAVENSTEIN
JONALICIOUS
VINESAP
BLACK
TWIG
中国苹果



Mineiska
Northern Spy
Golden favourite 10.-

22 Pt. **FONT: Penkura**

18 Pt. **MODULES: 04**

14 Pt. **DESIGNERS:**
C. Holmes &
V. Freiermuth

12 Pt. **INSPO:** Apple logo
 from China on
 transport pack-
 aging, found in:

11 Pt. **TITLE:** Die Hiero-
 glyphen von
 heute: Grafik
 auf Verpack-
 ungen für
 Transport

10 Pt. **AUTHORS:** Lutz,
 Hans-Rudolf,
 Barmettler,
 Rudolf,
 & Keller,
 Walter

9 Pt. **PUBLISH-
 ING YEAR:**
 1998

7 Pt. **PRODUCED
 IN:**
 Zurich
 & Lutz,
 Print

AND DYNE OF THE FACELESS ONES AWAKE ON PLANET BLACK

DEAD

MORPHINE MONO **REGULAR EVIL SATANIC**

Name: Morphine Mono
 Cute: Regular, Evil, Satanic
 Spacing: Mono
 Design: Pascal Kägi
 Creative Supervision: Marietta Eugster, Uliane Cechin,
 David Kohnenberger, Dominik Langdon
 Available for purchase (1000'000'00)

FUNERAL PLANET DEAD BLACK ASTEROID. MAUSO-
 LEUM. THIS WORLD IS A TOMB. HUMAN ZOMBIES
 STARING BLANK FACES. NO REASON TO LIVE DEAD
 IN THE WOMB. DEATH SHROUD EXISTENCE SLAVE
 FOR A PITTANCE. CONDEMNED TO DIE BEFORE I
 COULD BREATHE.

FDNY **FD NY**

FOR EMERGENCY SERVICES CALL 911



FDNY_RAW_01 (500)
 a typeface inspired by vehicles of the fire dept. new york

for non-emergency services call 311 for fdny headquarters call 718-999-2000

NY
 city of new york. 2022 all rights reserved.
 nyc is a trademark and service mark of the
 city of new york privacy policy.

kronjummel

herzog bold drawn in zurich when spring changed to summer



MORPHINE

MORPHINE MONO MODULAR | A TRULY EVIL TYPEFACE | 3 CUTS | GRADUALLY INCREASING INSANITY

MUN

DEAD

REGULAR

BLACK

EVIL

ANSWERED

SATANIC

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSOLEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES,
STARING BLANK FACES. NO REASON TO LIVE, DEAD IN THE WOMB. DEATH SHROUD EXISTENCE,
SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAM-
ING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

REGULAR

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSOLEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES,
STARING BLANK FACES. NO REASON TO LIVE, DEAD IN THE WOMB. DEATH SHROUD EXISTENCE,
SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAM-
ING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

EVIL

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSOLEUM, THIS WORLD IS A TOMB. HUMAN ZOMBIES,
STARING BLANK FACES. NO REASON TO LIVE, DEAD IN THE WOMB. DEATH SHROUD EXISTENCE,
SLAVE FOR A PITTANCE. CONDEMNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAM-
ING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO ONE HAS SEEN.

SATANIC

A	A	A	B	B	B	C	D	D	D	D	D	E	E	E	F	F	F	G	G	G	H	H	H
I	I	I	J	J	J	K	K	K	L	L	L	M	M	M	N	N	N	O	O	O	P	P	P
Q	Q	Q	R	R	R	S	S	S	T	T	T	U	U	U	V	V	V	W	W	W	X	X	X
Y	Y	Y	Z	Z	Z	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6
7	7	7	8	8	8	9	9	9	0	0	0	.	:	,	-	?	?	?	!	«	»	«	»

[06] *BOOKPINK*

Regie:
Luca Vincenzi

Glück:
Caren Jeß

Dramaturgie:
David Schwegler
Luca Vincenzi

Musik:
Elvan Mesini

Technik:
Lukas Neuenschwander
Mhas Gotsoudek

Grafik:
Abhash Mittal
Pascal Kägi

Spiel:
Ladina Da Rugna
Gophie Eberle
Linus Graber
Oles Hemmeter
Mara Ludwig
Emma Wagener
Mette Wagener
Dominique Wilk
Leon Ziegler

26.-28.09.

von Caren Jeß
unter Regie von Luca Vincenzi

Bookpink

Uni Theater
Basel



3.10. - 5.10.24

Uni Theater
Basel



Verein LLOS, St. Jakobs-Strasse 200, 4052 Basel
jeweils um 20.15 Uhr

Uni Theater

Eintritt CHF 25 / 15 (reduziert)



Basel



Vorwort

Bookpink

«Hör mal, min Lütle, de kleine Bookpink*!», sagte meine Grossmutter, saß in ihrem Gartenstuhl, genoss die Sonne, und dass sie die Spitzhache für eine Weile an den Schuppen lehnen konnte. Ich bestaunte meine Grossmutter und begriff, dass es sich lohnte, den Vögeln Beachtung zu schenken.

Die Präsentation dieses dramatischen Kompendiums obliegt den Möglichkeiten des theatralen Raumes. In ihn fliegen die Vögel als bedruckte Blätter – als Kreaturen gehen sie aus ihm hervor. Verwandlung ist ein gleichermaßen natürlicher wie künstlicher Vorgang.

*Bookpink = plattdeutsch für Buchfink

Theater
Basel

POSTERS

[07] *ZHdK Visual Communication Infotag*
with Nicolas Wagner
2022

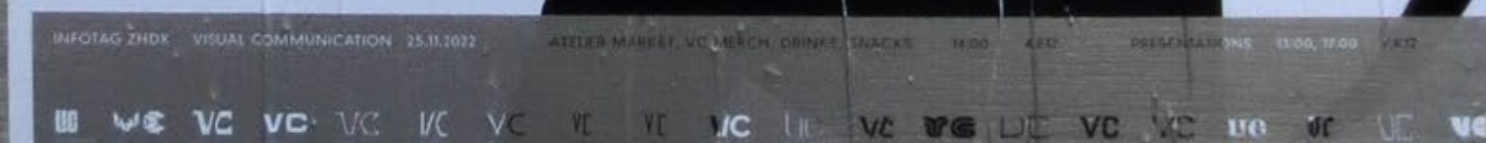
[08] *FUBU with AATB & Role Studio*
with Marina Müller
2022

[09] Proposals: *Satoshi Kon Film Podium*
2023

[10] *The Lightbringer*
2021

[11] Proposal: *Langnau Jazz Nights*
2022

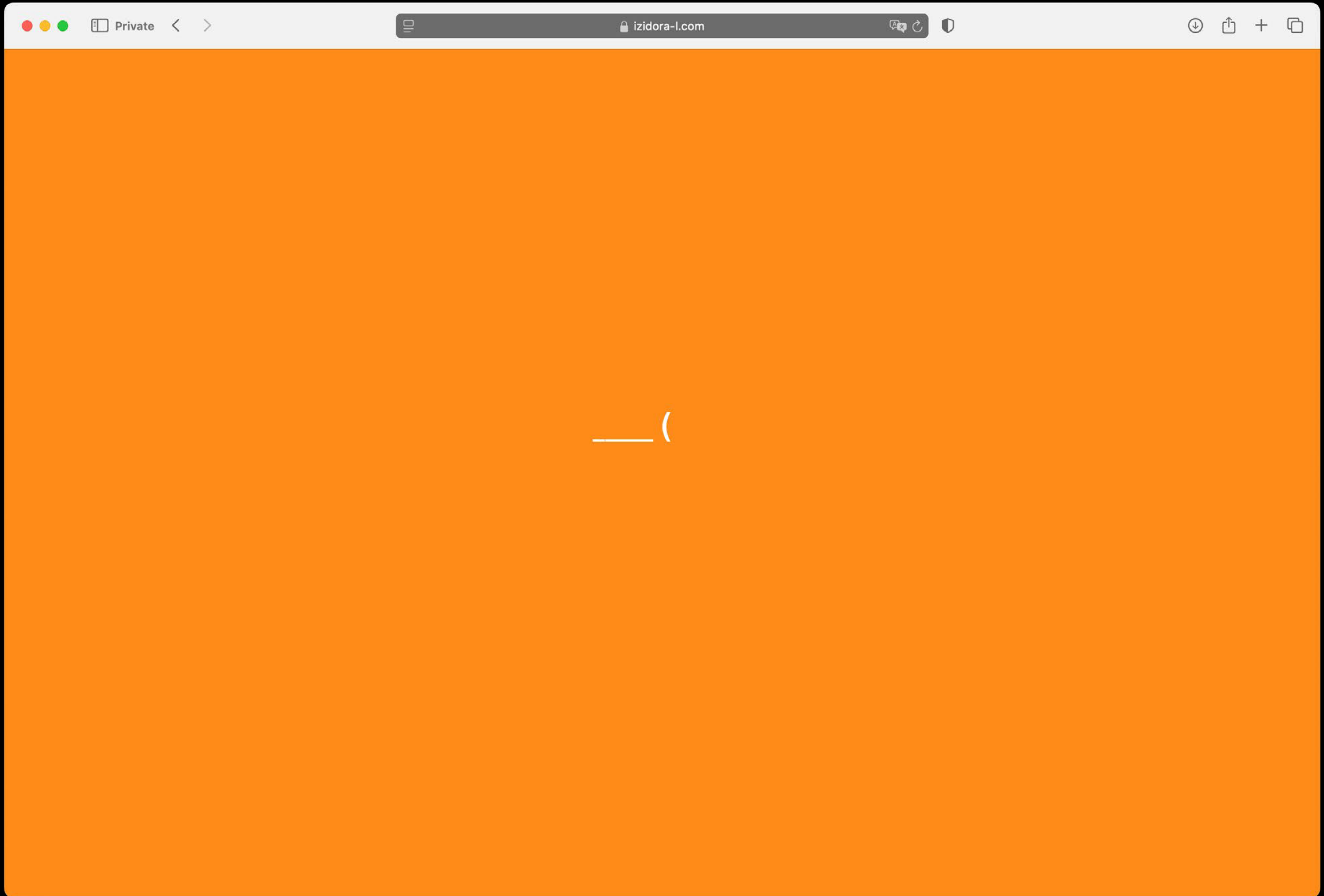
[12] Proposal: *ZSC Pfingstregatta*
2022







[13] *IZIDORA I LETHE*



I]

FLASH/PUNCH/GLOW
APROPOSITIONS (
___ (breath, blow, kiss)
___ (b,b, kiss) LIVE
blowout i-iv
(breathingspace
OVER_ EXPOSURE (REST
ABSENT SKIN
SEVERAL/GLOW (x y z
CONVERSION (g low)
continual (
NOWNES(S(ESS_
SONGS TO THE SUNS
WE (live
RED PATIENCE
PERISTYLE
CHOR(EOGRAPH)VS
DESIRE
BLUE-BARBAR-BRAID
FORM(UL)ATIONS
Vessels (black, gold
Simple Form(ation)s
Portraits
ALL THAT GLITTERS
SOFTNESS
Beginnings (Odyssey)

II]

~LETHE

III]

About
CV
Talks
E-mail



APROPOSITIONS (

Live Performance

Kunsthaus Zurich (CH)

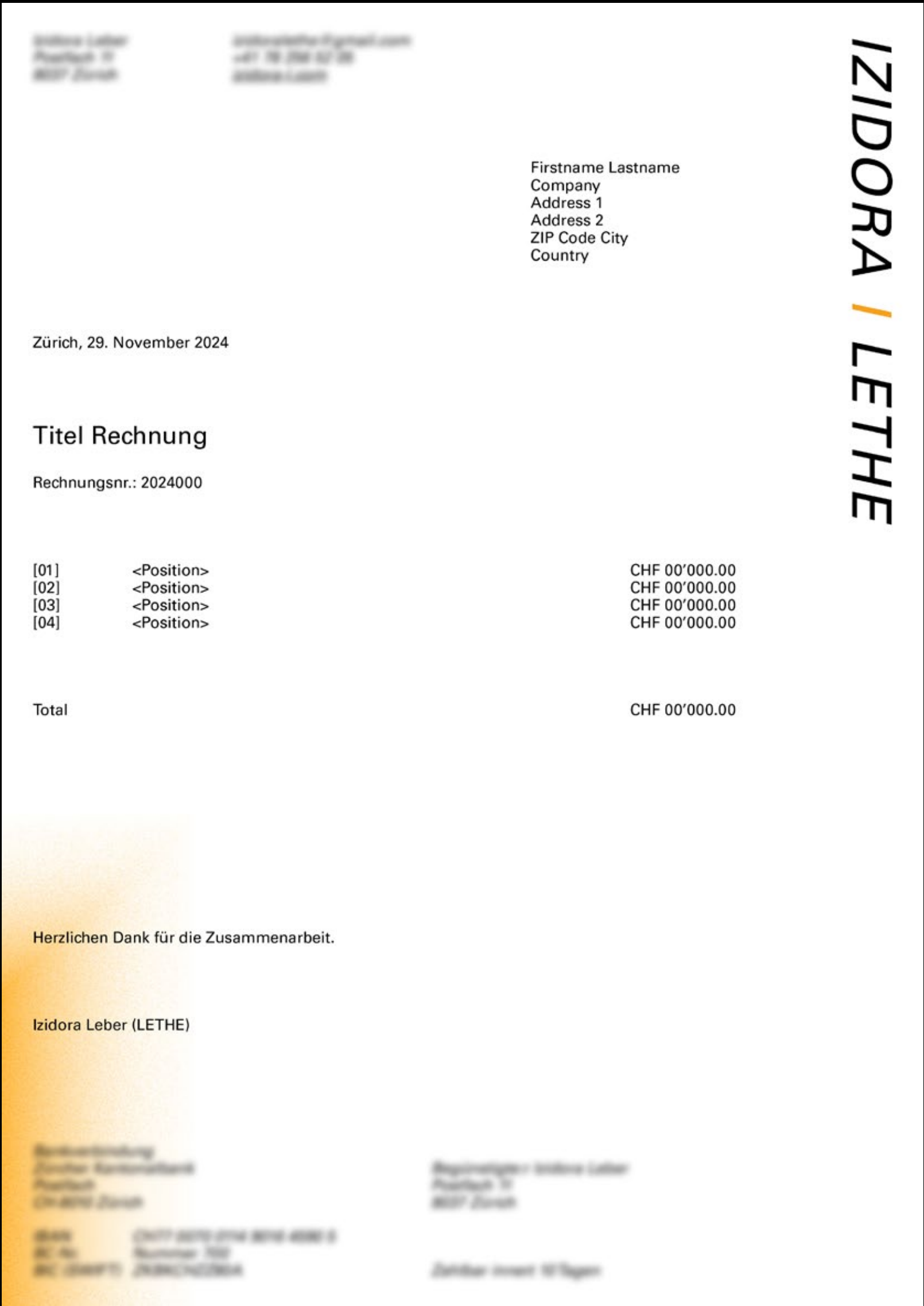
2024

Courtesy of the artist

Upcoming & Current Exhibitions

HYLE 1
PERFORMANCE 20:00 - Kunsthalle Bielefeld (D)
29.11. 2024, Vernissage 18:30
Nina Beier, Formafantasma, Pauline Julier, Izidora I LETHE, Ceylan Öztrük, Gina Proenza
Curated by Kristina Grigorjeva and Undine Rietz
Kunsthalle Bielefeld (D)
more info [here](#)

Colour Space – Swiss National Library (Berne, CH)
08.11. 2024, Vernissage 18:00
09.11.2024 – 24.01.2025
more info [here](#)



[14] *SUNS.WORKS*

suns.works



Elise Corpataux
A Lifetime Waiting for Summer to Happen



suns.works

Haus Max Ernst Haefeli
Goldbacherstrasse 72
8700 Küsnacht

Viewing hours: by appointment from Thursday – Saturday

Contact: Lorenzo Bernet
info@suns.works, +41 76 388 87 03

suns.works is conceived as a cyclical gallery program, in alignment with the sun. Throughout the year, the gallery exhibits a variety of positions, ranging from emerging, music-oriented, self-taught, and established artists. The annual solstice project 'Salon Solaire' presents a pictorial cloud of solar motifs and sun-related art works, becoming a shared experience among participating artists and supporters that continues to shape the gallery's identity since 2019.

21.3.–18.5.2024
Johannes Gachnang:
'New Historical Architectures'

Thu 25.4.2024, 17:00
Visit by gta Archive (ETH)

Sat 4.5.2024, 15–21:00
Kunstfreunde BBQ & guided tour

Wed 29.5.2024, 18–21:00
Opening 'Elise Corpataux'

Wed 5.6.2024, 18–20:00
Tour with the artist for Zurich Art Weekend

Fri 21.6.2024, 18–22:00
Summer Solstice at suns.works



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Tour with the artist for Zurich Art Weekend

Fri 21.6.2024, 18–22:00
Summer Solstice at suns.works



Ross Simonini

The Lets, 2023
Milk Paint and graphite on muslin
99 x 91.5 cm

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works



Ross Simonini

Slab of Hum, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works



Ross Simonini
Chorus, 2024
Milk Paint on muslin
48.3 x 131 cm

info@suns.works



Ross Simonini
The Lets, 2023
Milk Paint and graphite on muslin
99 x 91.5 cm

info@suns.works



Ross Simonini
Pan III, 2023
Milk Paint and egg tempera on canvas
100 x 183 cm

info@suns.works



Ross Simonini
Pan II, 2023
Milk Paint and egg tempera on canvas
75 x 175 cm

info@suns.works



Ross Simonini
Pan IV, 2023
Milk Paint and egg tempera on canvas
66 x 162 cm

info@suns.works

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works



Ross Simonini
Pan I, 2023
Milk Paint and egg tempera on canvas
152 x 101 cm

info@suns.works



Ross Simonini
Slab of Air, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm

info@suns.works



Ross Simonini
Slab of Hum, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm

info@suns.works



Ross Simonini
Slab of Loam, 2024
Milk paint, mica, and shell gold on poplar board
61 x 61 cm

info@suns.works

suns.works | Lorenzo Bernet
+41 76 388 87 03 – info@suns.works

**[15] *TO PURGE THE DESIRE TO
WRITE LIKE A MAN***

shake the pan a little only
a slight bubble
should bubble through now
simmer gently
for twenty minutes

do not stir

turn off the heat
add a caution of salt

and taste

add your palate's satisfaction
of salt

stir and taste

you are ready

à

found incantation**

now I no longer want to write

like a man

because I had had children

I thought I knew a great many things
about tomato sauce

even if I didn't put them in my story

dp

dp

dp

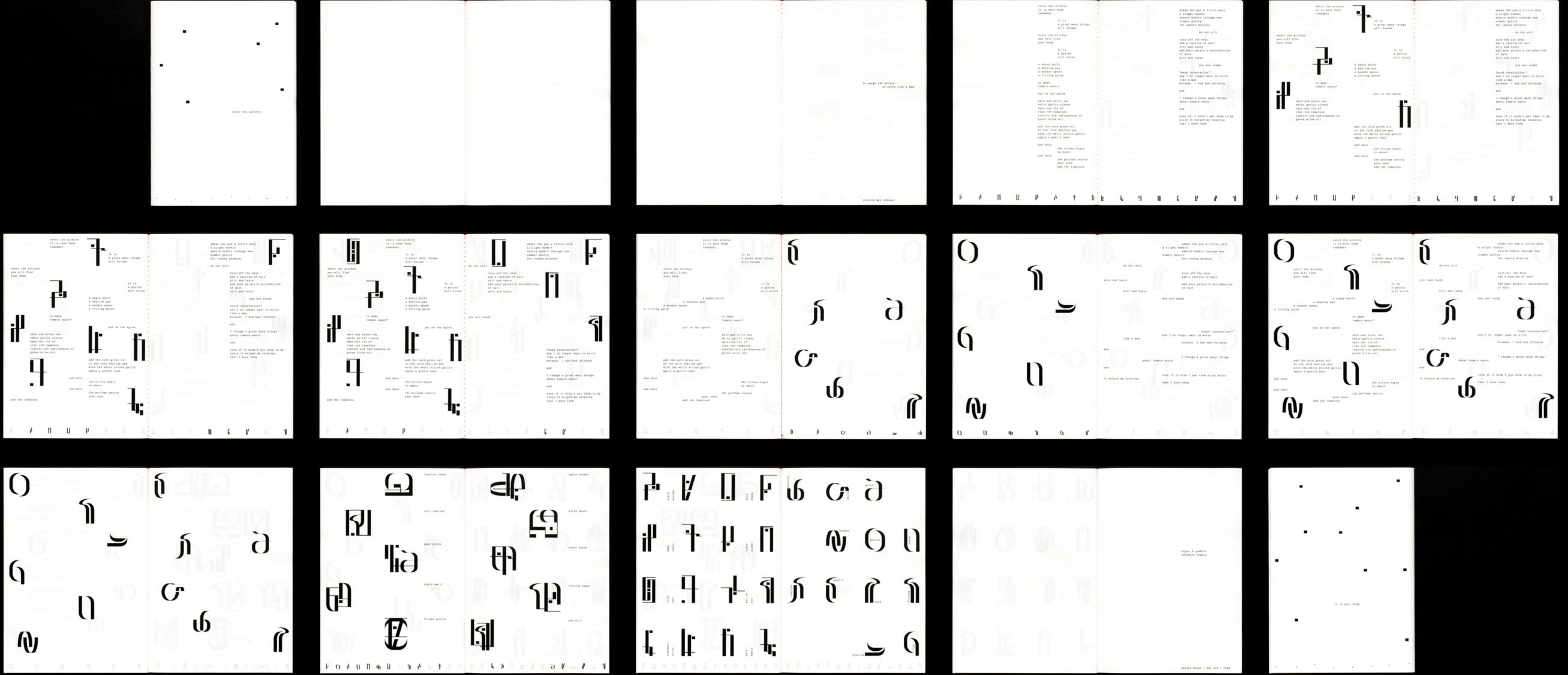
dp

apply w

wield d

enter s

fitting



turn off the heat
add a caution of salt
stir and taste
add your palate's satisfaction
of salt
stir and taste

you are ready

found incantation**
now I no longer want to write
like a man
because I had had children
and

I though a great many things
about tomato sauce

and

even if iI didn't put them in my
story it helped my vocation
that I knew them

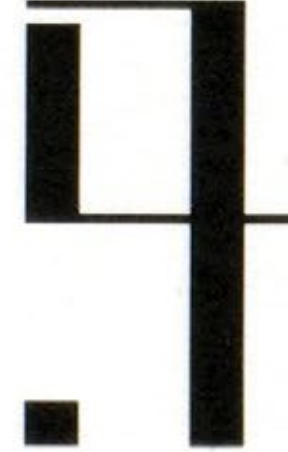
you will find
your body



to make
tomato sauce*



skin and slice two
white garlic cloves
open one tin of
ripe red tomatoes
reserve six tablespoons of
green olive oil



add the tomatoes



a sharp knife
a shallow pan
a wooden spoon
a fitting apron

it is
a genius
will wield

you are ready

put on the apron



add the cold green oil
to the cold shallow pan
with the white sliced garlic
apply a gentle heat

and when

the slices begin
to dance

and when

the perfume enters
your nose



PROJECTS

Editorial

2024 [01] *The Garden of Existence*
On De Beauvoir's Pyrrhus and Cineas

2023 [02] *Untitled*
About banality in everyday objects

2023 [03] *Die Woche 1951 – 1964*
Editorial Project Jacques Plancherel
with Marina Müller & Mariia Larina

Type Design

2023 [04] *Ammit Regular*
Text Typeface

2022 [05] *Morphine Mono*
Display Typeface

Posters

2024 [06] *Unitheater Basel*
with Abhash Mittal

2022 [07] *ZHdK Visual Communication Infotag*
with Nicolas Wagner

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with Marina Müller

2023 [09] Proposals: *Satoshi Kon Film Podium*

2021 [10] *The Lightbringer*

2022 [11] Proposal: *Langnau Jazz Nights*

2022 [12] Proposal: *ZSC Pfingstregatta*

Identity

2024 [13] *Izidora I LETHE*
Website & Document Templates

2024 [14] *suns.works*
Document Templates, Editions, etc.

Misc

2022 [15] *To purge the desire to write like a man*
Translation of Poetry into Symbols

CV

Education

2021 – now Bachelor Visual Communication
Zurich University of the Arts

2019 – 2021 Precourse
F+F Schule für Kunst und Design Zürich

2005 – 2009 Apprenticeship Informatiker EFZ
Technische Berufsschule Zürich

Work

2024 (January – July) Internship
Graphic Design/Gallery Assistance
suns.works, Zürich
The Visual Estate of Lee Scratch Perry

2023 – now Freelance Graphic Design

2022 – now Waiter
Restaurant Viadukt Zürich

2016 – 2021 IT Coordinator
ETH Zürich IT-Services
Institute for Moleculare Systems Biology

2010 – 2016 IT Support / Systems Engineering
ETH Zürich IT-Services
Institute for Moleculare Systems Biology

2009 – 2010 IT Support
ETH Zürich, Departement MTEC

2005 – 2009 Apprentice Informatiker EFZ
ETH Zürich, Departement MTEC

Contact

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11. Juli 1988

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