

LOBLURN

M A G A Z I N E

VOL 5: Spring 2015

FEATURING:

SCOTT HOLLOWAY

CAM RACKAM

VINCENT CASTIGLIA

DAVID VAN GOUGH

DANIEL MARTIN DIAZ

CHRISTOPHER ULRICH

CONJOINED V SHOW



Painting by ©Christopher Ulrich "Ascension"

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Sculpture ©Kazu Tsuji "Soft Construction of Dall"

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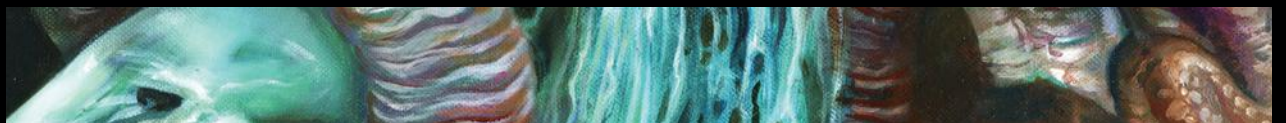
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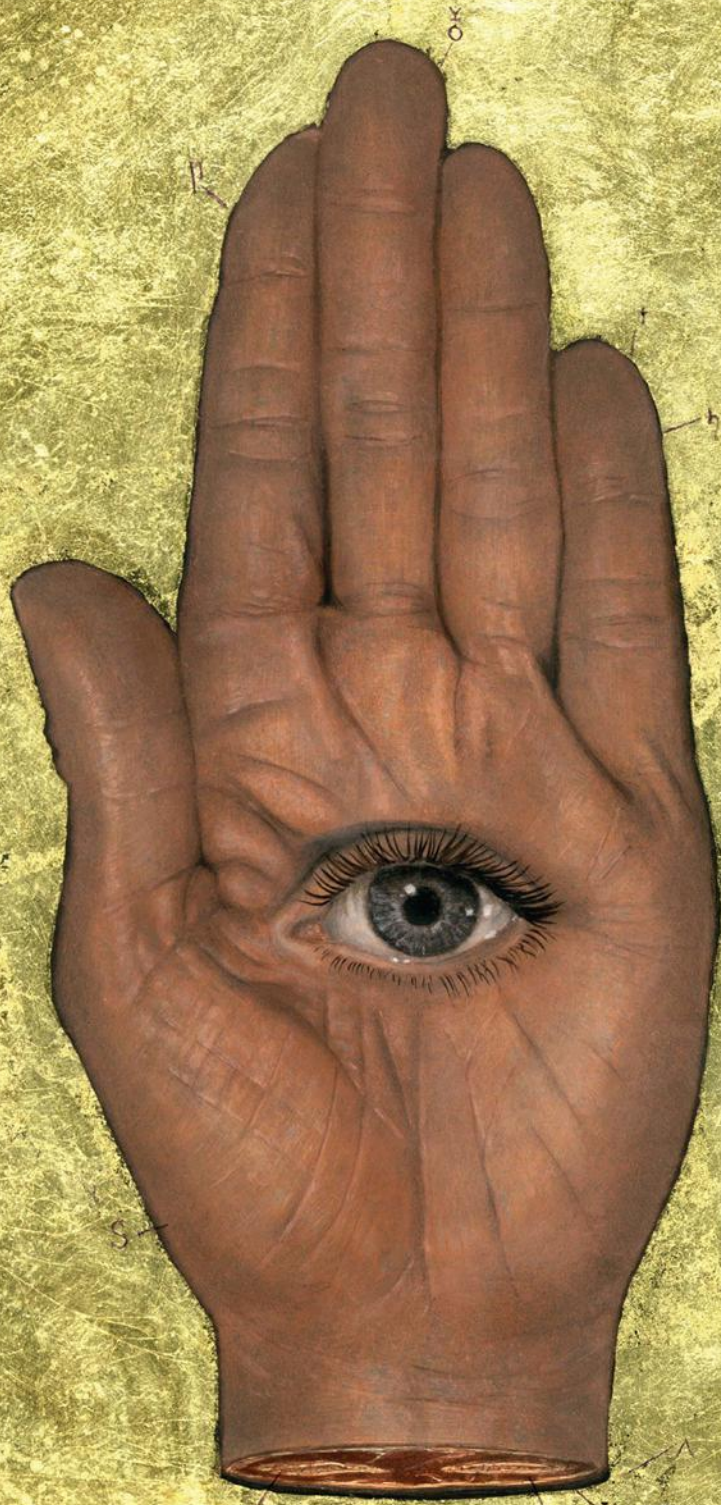
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"Hamsa" ink, acrylic, oil and leaf on panel 11" x 14" ©Scott Holloway



SCOTT HOLLOWAY

by Lana Gentry

LG: You have a lot of interest in skulls which have appeared in art since the beginning of mankind. Explain your fascination and what ties you to that choice.

SH: My work started with the main theme of the Holy Relics. The Skull theme on which I have been working on for years is actually a non saint version of “Adam”. In all historic paintings of the Crucifixion, Adam is represented with the classic skull and crossbones image - with bones commonly found at the base of the cross. That skull is a representation of Adam and the original sin. The Skull and Crossbones also showed up in the neighborhood graveyards where I grew up which included a cemetery older than the incorporation of our town. A lot of the head stones from the 16-1700’s had skull and crossbones carved right into the slate. They may or may not be Adam, but I’ve recently turned my attention to the theme they incorporate. “Memento Mori” - “remember you will die”, is a theme I try to live by every day - Live life to the fullest because you don’t have forever.

LG: I see some alchemical type symbolism in your work. Have you always used archaic symbols in your work?

SH: Early on I was only using Christian symbols which had been an influence of my Christian upbringing. Over the years I have expanded to using not only symbols from other religions but also Alchemist’s symbols, Anatomical references, Zodiac signs, Runes, Roman Numerals, made up symbols, Pop Culture references, Scientific, Mathematical, Chinese characters, etc. I find it all fascinating! All of my current works will have at least 3 cultural references. My work represents a blend of all cultures. It’s as if my symbols came from a far past when all cultures were merged. Its an idea that maybe back in the Pangaea days it was all one pre-religion and we all got along.

LG: The disembodied hands merged, must hold a special meaning for you. Tell us about that image you use.

SH: I think it's great that you picked out the Hand Series. I had just come across the idea of Holy Relics and was absorbing all the imagery of the real ones online. I started my Relic Series by first painting a flayed hand. I was doing portrait commissions and studying the surface and structural anatomy of their hands so I could paint them in a more realistic and believable way.

Most, if not all Saints have correlating body parts that they represent, either by the miracle they performed or how they were martyred. I guess if I prayed to a Saint, it would be Saint Luke. He is the Patron Saint of Artists, Sculptors, Woodworkers and Surgeons - all the professions that use their hands. Not all, but a few of the hand paintings I've done are Saint Luke's hands. From there I decided to do my own version of cultural icons using this influence. The series of the hands merging are my "Claddagh" images. Better known as "Irish Wedding Ring".

LG: At what age did your interest in art begin?

SH: I'm not sure I can pinpoint it down to a specific age. But I can tell you that when I went into the 7th grade, I had a teacher that had also been my 1st grade teacher years before.

Day One Attendance: "Scott Holloway?"

Me: "Here"

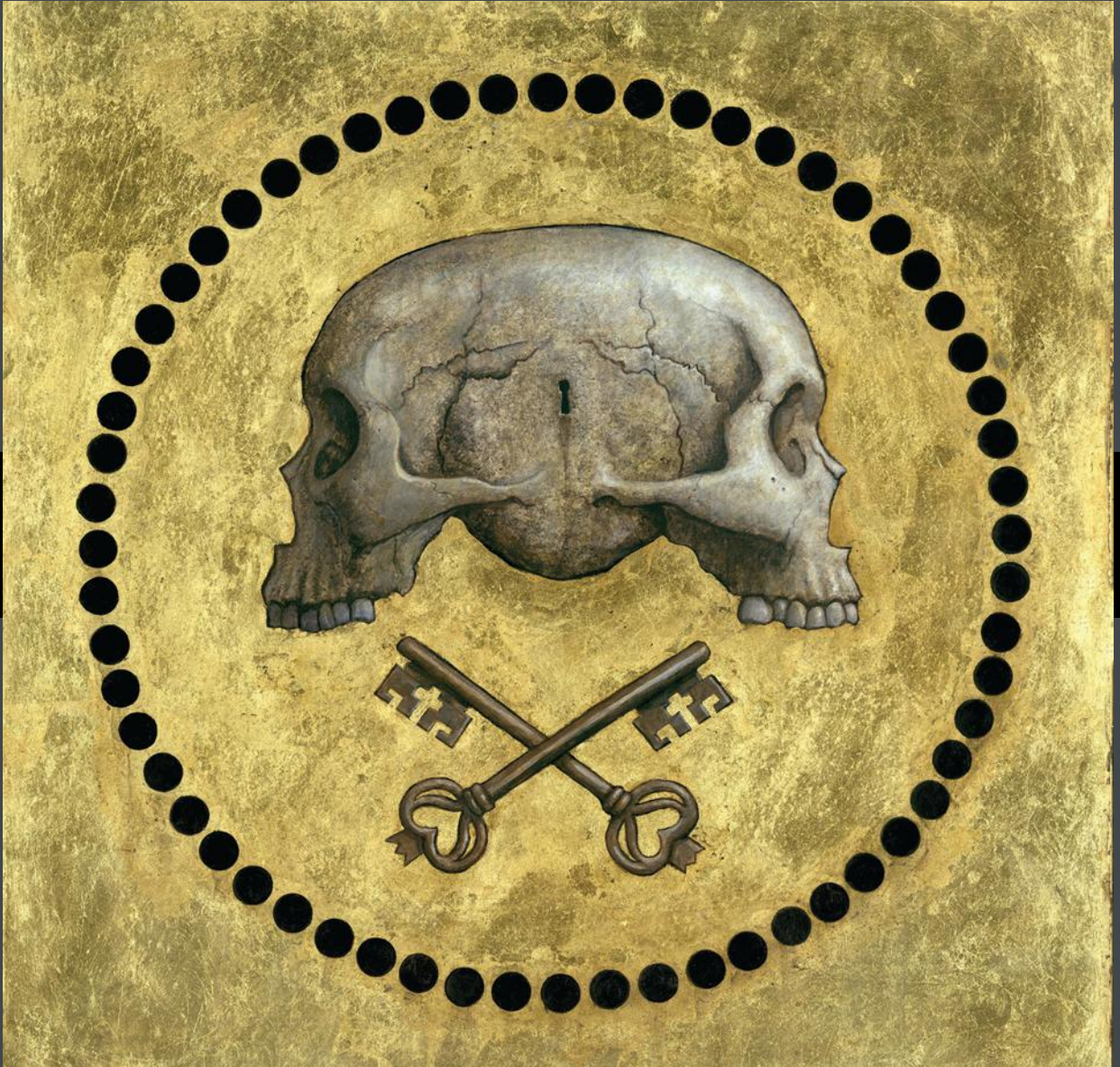
Teacher: "I remember you!"

Me: "Gulp!"

Teacher: "Do you still like to draw?"

Me: "Oh! Oh yeah!" (wipes brow)

So apparently it started pretty early.



"Janus" ink, acrylic, oil and leaf on panel 12" x 12" ©Scott Holloway

LG: Is there anyone else in your family who had an interest in art that inspired you? Or were you the sole artist of the clan?

SH: I have a brother and a sister that were both interested in drawing up until high school. After that, I think my sister ditched it all together and my brother, last I knew, still draws comics and sells them on eBay. I wouldn't necessarily say they were an inspiration because we all had different interests. My mother, however was also an artist and used to paint ceramic figures. She had a great eye and could always tell me what was "off" in one of my paintings. She was a great help that way.



"Memento Mori" ink, acrylic, oil and leaf on panel 10" x 10" ©Scott Holloway



"Vision of Saint Luke" ink, oil and leaf on panel 6" x 7.25" ©Scott Holloway

LG: Tell us what's next for Scott Holloway.

SH: My never ending quest is always trying to find new gallery representation. Feeling out new areas is a never ending job. My work seems to resonate best on the west coast. But I've seen a few East Coast galleries that I have yet to introduce myself to and would like to pursue. I live in New England so I would love to get into more NYC galleries. Maybe then I can actually make it to my own opening for once.

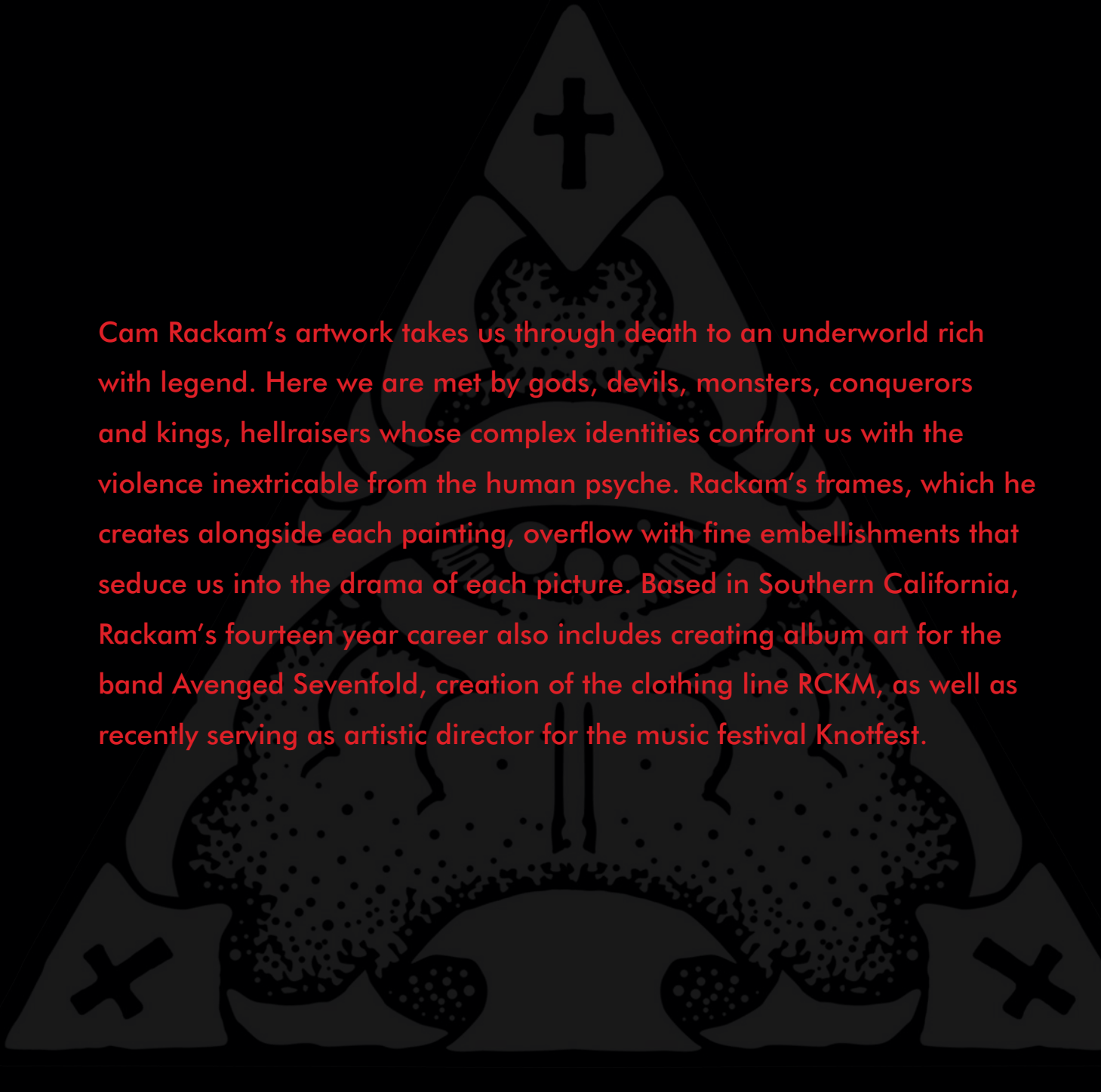
www.paintingloft.com

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*Death, Myth, and Music:
An Interview with Cam Rackam*

by Meesha Goldberg



Cam Rackam's artwork takes us through death to an underworld rich with legend. Here we are met by gods, devils, monsters, conquerors and kings, hellraisers whose complex identities confront us with the violence inextricable from the human psyche. Rackam's frames, which he creates alongside each painting, overflow with fine embellishments that seduce us into the drama of each picture. Based in Southern California, Rackam's fourteen year career also includes creating album art for the band Avenged Sevenfold, creation of the clothing line RCKM, as well as recently serving as artistic director for the music festival Knotfest.

MG: What does a day in the studio look like for you?

CR: Today I'm fabricating a chalice. I will put it in a model's hand and take her picture. From the photos I take, I will use them as a reference to make a new painting titled "Babylonia." Tomorrow I will begin the carving process for her frame. So every day is different. Some days it's just studying concepts, doing research, shopping for props, or sketching concept art. My favorite days are when I make the initial underpainting.

MG: What's the story and personal significance behind your "All Seeing Eye" logo?

CR: I like it mysterious. Let's keep it at that.

MG: So much of your art reanimates the gods and iconography of past ages. What inspires you to look backwards in time and breathe life into the old myths?

CR: I love history. I do believe that ancient people were just as sophisticated as we are today. They didn't have the access to past knowledge in the ways that we do, but they were just as capable.

"The transmutation of sound into a visual image is exceedingly alchemical. Like trying to turn lead into gold, it's not totally achievable."—Cam Rackam

I am fascinated by those forgotten cultures, religions, economies and sociologies. By looking backwards I'm entertained in the present. Recently, I have been studying doomed expeditions like Percy Fawcett and Ponce de Leon. They're spawning some interesting ideas.

MG: I've read that your next solo series will be all white, to counter the black necropolis of your last series "Pantheon." Could you tell us any more about the new series and how it is developing?

CR: My next series is called "Red Winter." It's giving me the opportunity to work much more elastically with my concepts. The framework for "Red Winter" is tighter, busier, and all white. I'm attempting to balance the dichotomy between life-like paintings and snowy frames, frozen in time.



"Cyclops", Oil on Board, 2012, 40"x64" ©Cam Rackam



"Deadly Rule", Oil on Board, 2012, 24"x24"-album art for Avenged Sevenfold's "Hail to the King" ©Cam Rackam

MG: Your fascination with macabre and esoteric themes puts you in league with today's Dark Art movement. Could you share some thoughts on the power and popularity of Dark Art?

CR: It's funny because I've been interested in those themes for the last 20 years. I never saw myself belonging to a genre, but I guess one popped up around me. If my work is seen as part of the Dark Art movement then I'll take the nod, but as far as fitting into a "genre" I could care less. The art world can trend into lowbrow or graffiti or whatever. I just do what I want.

I do think that a lot of artists are fighting to have their images noticed in a world bombarded by imagery. From billboards to pop-up ads to celebrity selfies, it's easy to go unnoticed. No one wants to be taken lightly, and expressing one's self with darker work is a sound way to be taken seriously.

MG: You've been involved in the metal scene for over a decade, creating album art, touring, and most recently serving as art director for Knotfest. What influence does metal music and culture have on your fine artwork?

CR: I don't care what the art world thinks. I care what the counter culture thinks. The metal masses have always been enthusiastic about my work, and I enjoy working with those musicians. Even at the top levels, those musicians make less than you would think. It's not necessarily about money, there's a lot of passion and hard work that goes into making something so misanthropic. I support that.

"I am fascinated by those forgotten cultures, religions, economies and sociologies. By looking backwards I'm entertained in the present."—Cam Rackam

MG: The experience of music and visual art are so drastically different upon the senses. Do you feel compelled to translate some of the raw energy of music into your paintings? If so, how is that accomplished?

CR: The transmutation of sound into a visual image is exceedingly alchemical. Like trying to turn lead into gold, it's not totally achievable. I'm not interested in that end result of that perfect picture that completely harmonizes music and art. It's the journey of trying to get there that I find so thrilling.

I think of it as an experience. The experience of watching a live show is enhanced by stage sculptures, cryo, and fire. The experience of listening to an album is enhanced by reading lyrics and looking at album art. If you're sitting by yourself in a room or in a crowd in an arena, the emotion can be the same even if the sensation is different.



"DEVIL", Oil on Canvas, 2014, 46"x57" ©Cam Rackam



"Leda", Oil on Board, 2012, 14"x24" ©Cam Rackam



"Floater", Oil on Board, 2013, 11"x14" ©Cam Rackam



"Rosie", Oil on Board, 2014, 12"x15" ©Cam Rackam



"Ponce", Oil on Board, 2014, 24"x30" ©Cam Rackam



"Babylonia", Oil on Board, 2015, 42"x 50" ©Cam Rackam

MG: What's next for you in 2015?

CR: We are expanding our brand RCKM into tattoo shops, I'm mid-way through the process of creating "Red Winter", I've got some really exciting commissions I can't wait to start, and I will be going back out on tour this summer with RCKM. I would love to teach a few workshops if the schedule permits.

"If my work is seen as part of the Dark Art movement then I'll take the nod, but as far as fitting into a "genre" I could care less." —Cam Rackam

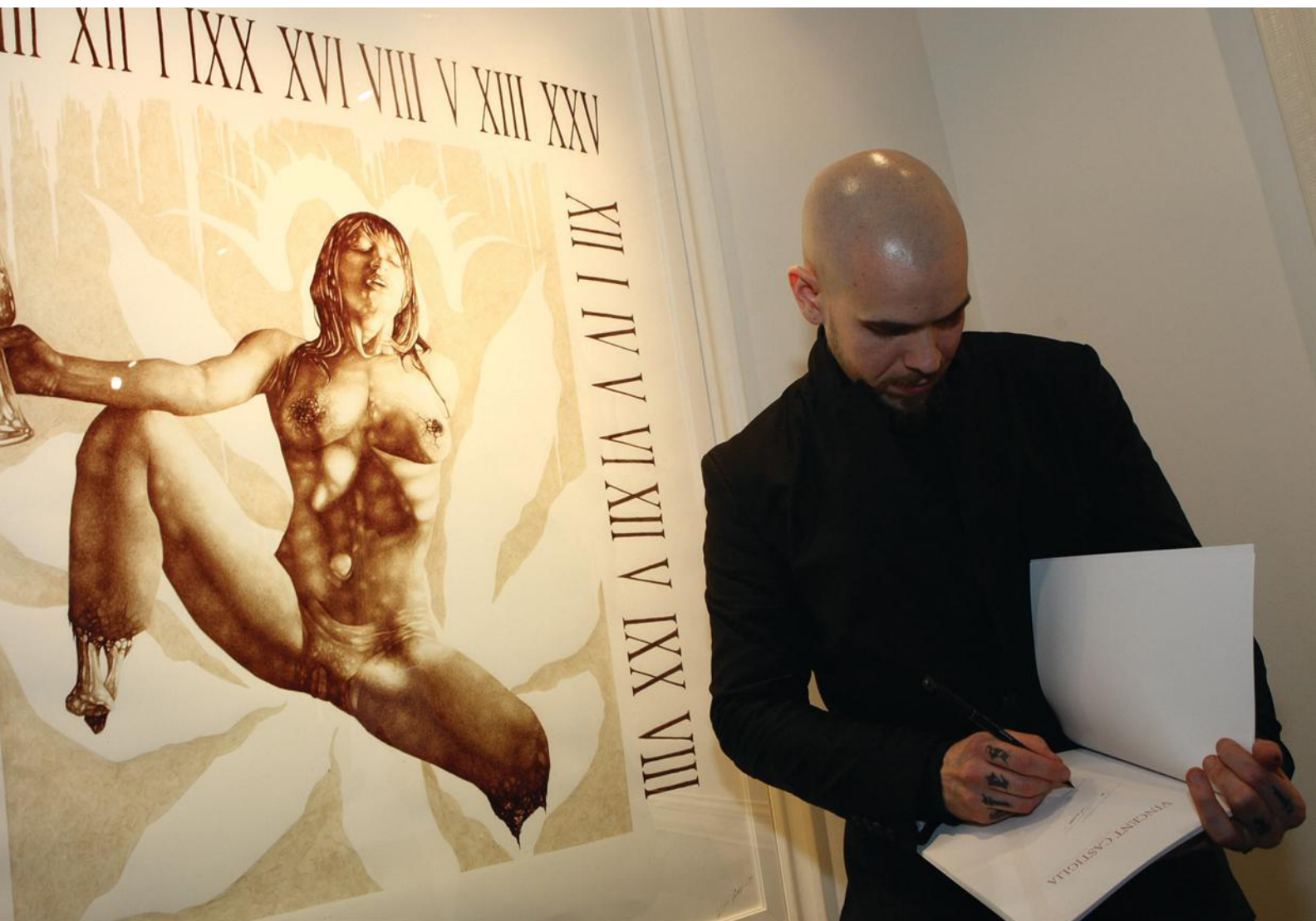


"Die, die my darling..." , Oil on Board, 2013, 14"x17" ©Cam Rackam



www.rackam.bigcartel.com/

www.facebook.com/pages/Cam-Rackam/38150363617



VINCENT CASTIGLIA

Existential Visionary Artist

Interview by Allisun Talley



"Lament", 22"x30" 2006, Collection - Zoe Corleone, Switzerland ©Vincent Castiglia

AT: I understand you were fortunate enough to attend the acclaimed LaGuardia High School. Honing your skills in such an intense environment must have been demanding.

Was there anything specific from your youth that encouraged you to explore such a dark side of art, and was that genre encouraged by your instructors in your developmental years?

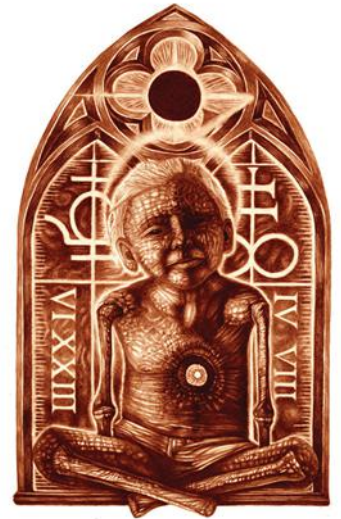
VC: To speak candidly, my circumstances growing up and living conditions were a nightmare I barely escaped with my life, and my sanity (which is arguable anyway). Making art was how I survived. It started as the most effective way to dissociate from everything around me, where I found fleeting bits of reprieve from the horror. Then, as I kept doing it, making art just became something I did naturally, obsessively, and couldn't get away from. Eventually, it became a kind of salvation, and place to put everything I couldn't express in any other way. It was the one place I could create beauty out of the incredible monstrosity which was reality at the time. And today, it's actually my 'guiding force'. If I didn't have my work as an outlet over the course of my life, I'd certainly be dead or in prison at this point. As far as my instructors throughout school encouraging my work, I can't say that any had ever encouraged the type of work I was doing. One even called me 'sick' when he found it was blood I'd used in many of my works at the time. But generally speaking, any art teacher I had usually connected with me, and encouraged the aspects of what they felt was best about the work (like it's realism, my anatomy, etc.).



"Laura", 2011, Collection- Kenneth Sanders
©Vincent Castiglia



"The Mystery Of Death", 16"x21", 2010, Private
Collection - Toronto, Ontario ©Vincent Castiglia



"Marriage of The Sun & Moon",
19"x14" 2010,- Collection - Meta
Gallery ©Vincent Castiglia



"Ray V" 22" x 30", 2006 ©Vincent Castiglia



"Feeding" ©Vincent Castiglia



"The Sleep" - Master Version ©Vincent Castiglia

AT: From an observational point, it seems using your blood for the art you create is a juxtaposition of power and vulnerability. You sacrifice a bit of yourself with every project. If the two relate, how do you process the emotion into your work?

VC: That's an extraordinarily concise and accurate statement. It's precisely as you've described, particularly the sacrifice involved, 'sacrifice' being literally defined as "to make sacred". There is a very literal sacrifice, of blood, and of my personal truth which is being communicated by the content of the imagery. The connection to the work is complete. I make art from life, the paintings are experiential gleanings that amass into inspiration, or in certain instances just painful motivations to release it, and objectify this in a visual, cohesive, and intelligent way. It's through this process of making art that I've found the resolutions I've sought. The work is infused with emotion. It is pure emotion, unadulterated and without apology. It can't be judged, because it's just an extension of organic life. It's also an alchemical process by which the base aspects of my human experience are 'heated by the furnace of heart and mind' and reconstituted into effigies of resolve and hope, created using only the materials of death and destruction. By visually delineating my life with the creation of these icons, it feels as though I've essentially created a map of the human condition, illustrated in my own style of psycho-spiritual topography. Because it's all in there. Every station of mortality and aspect of human affairs; the examination of birth and death, the symbiosis of the two, 'rebirth', sex and lust, love and loss, compassion, betrayal, vengeance and retribution, perseverance and defeat, sickness and physical decay, and the ever-present persistence of the human will to go on runs through every painting.



"Origin" - Master Version ©Vincent Castiglia



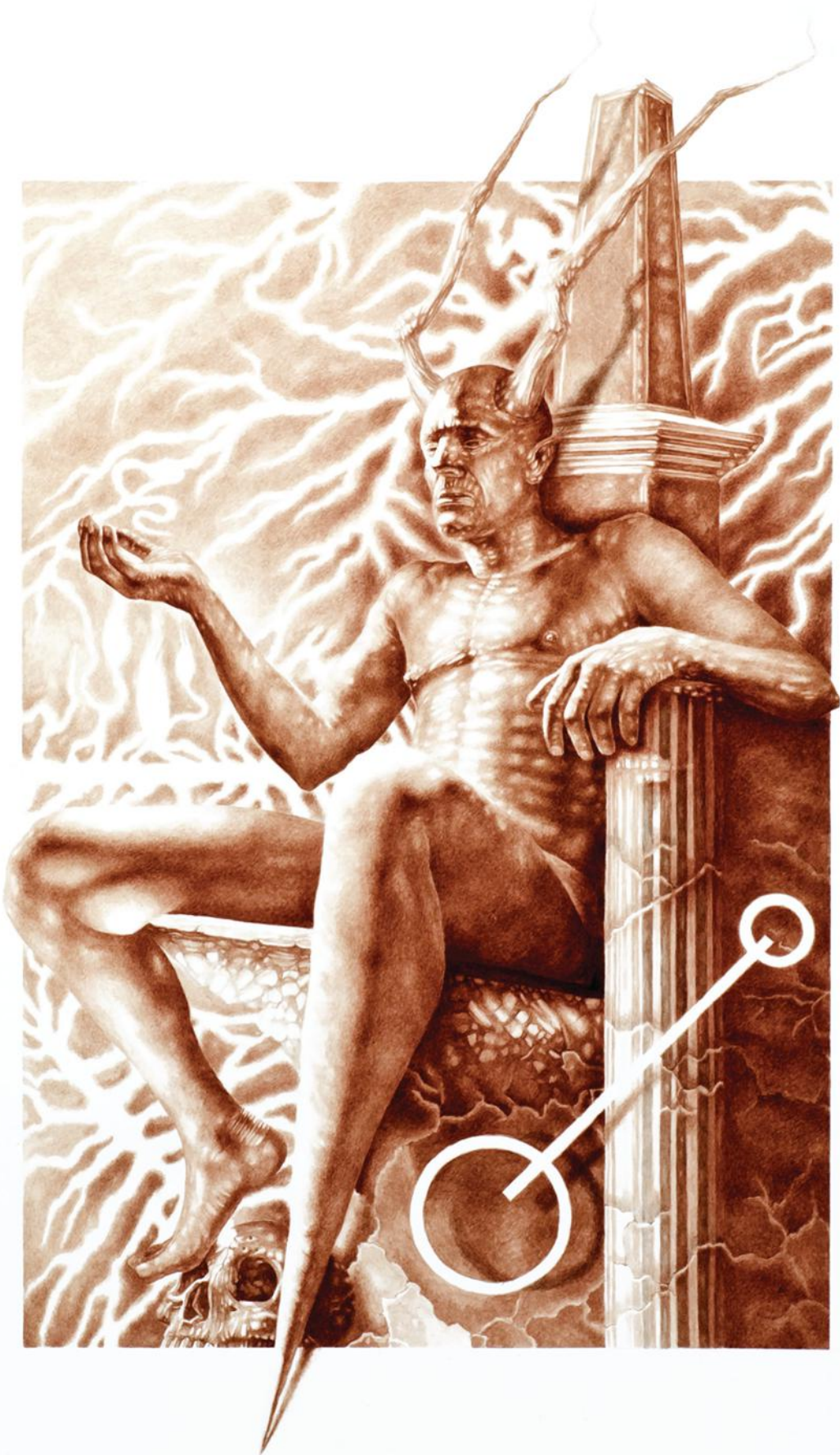
AT: Art critics have compared you to old masters such as Francis Bacon and Michaelangelo. For a Visionary artist like yourself, painting in what some may view as a taboo medium, do you find these comparisons intimidating or does it add to your personal self-worth?

VC: However flattering this sounds, I couldn't take these comparisons seriously, nor would I suggest you do either. Maybe Bacon somewhat, but not Michelangelo! I can actually identify with Bacon's work very much, and would even go so far as to say there may be a similar visceral quality to the place from which I create the work. But my work is its own language entirely. It's not trying to be anything but what it is, a journey, a perpetual attempt to sate my restless mind, a search for truth and a bit of peace.

"The Plunge" ©Vincent Castiglia



"The Reflection, 22"x30" 2006 ©Vincent Castiglia



"Throne of Stone", 41"x51", 2008 ©Vincent Castiglia

A: If you could change the color of the sky, what would it be?

VC: Red.

AT: Many art lovers, art creators, and the community in general may find your creative method shocking.

What is it that shocks you?

VC: The unconsciousness of humanity shocks me. The inhumanity of humanity shocks me. I'm confounded by the stifling greed and 'ends justify the means' status quo. I'd say I'm shocked by the absence of justice in this world, but I've known this from day one, this was among my first lessons in life, that there is no justice, and horrible things happen to good people for no good reason, constantly. The systematic enslavement of the bulk of the species shocks me. The willing acceptance and proliferation of mediocrity for gain shocks me. I could go on, but I think I've said enough. I'm more focused on the good today, because it's futile to focus on the negative.



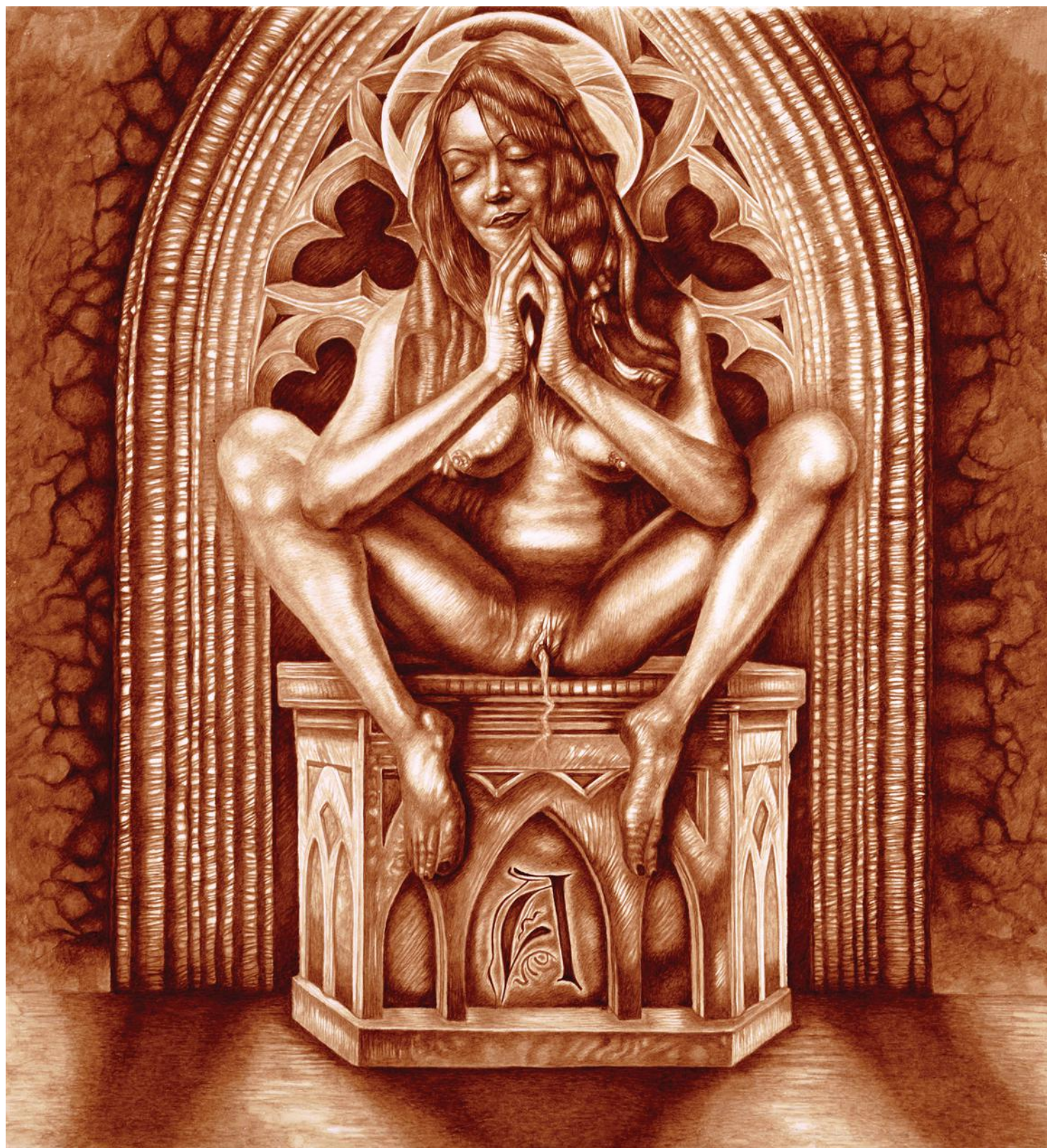
"Gravity" - 24" x 48", 2006 - Collection - Gregg Allman ©Vincent Castiglia



"Transition", 22"x30", 2006 ©Vincent Castiglia



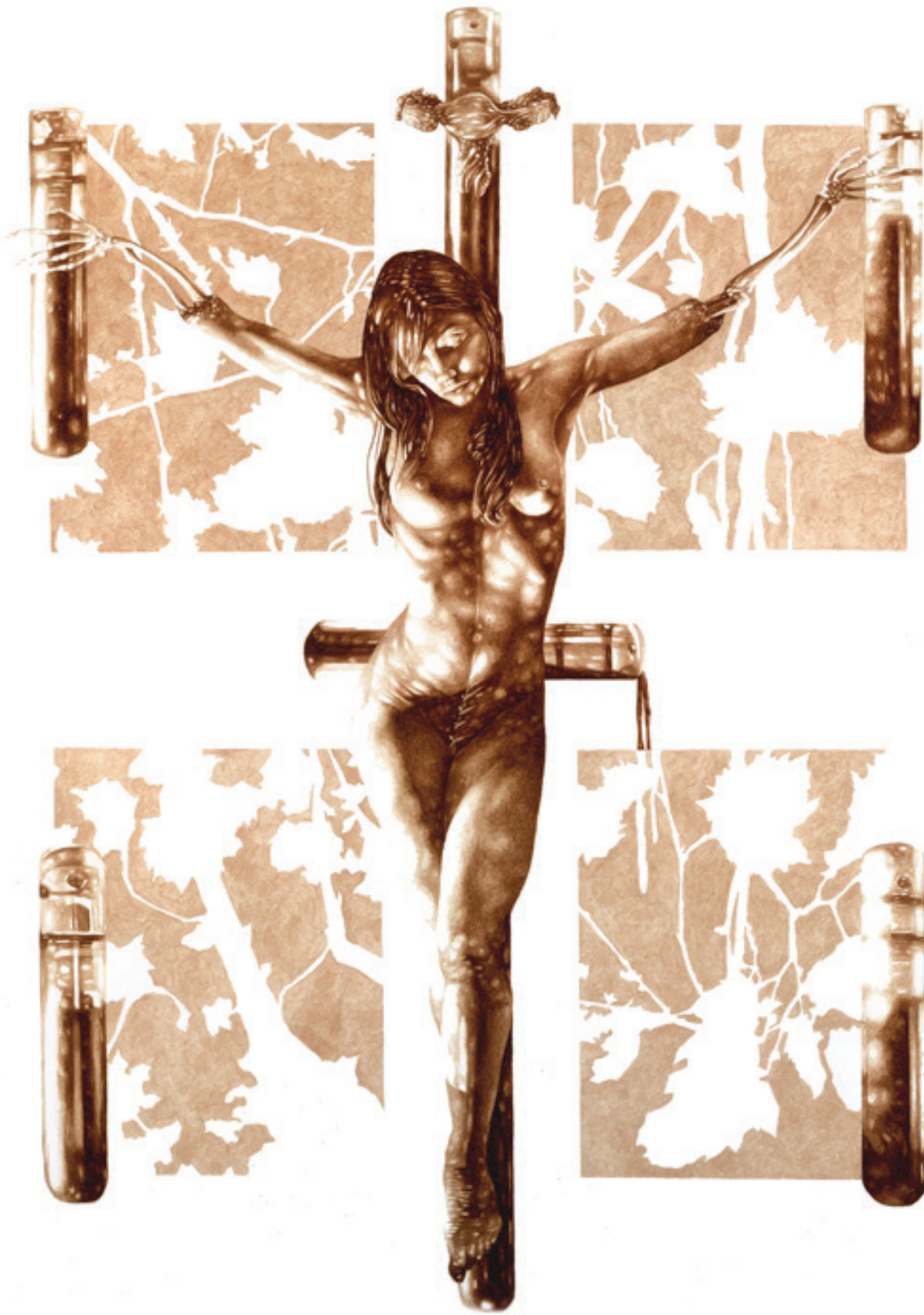
"As Gods" - 32"x50", 2008 ©Vincent Castiglia



"The Madonna Whore", 21.5"x24" 2010, ©Vincent Castiglia



"Stings of the Lash" ©Vincent Castiglia



"Multiply Thy Sorrow" -36"x42", 2006, Collection-Jonathan Heslin, Ireland ©Vincent Castiglia



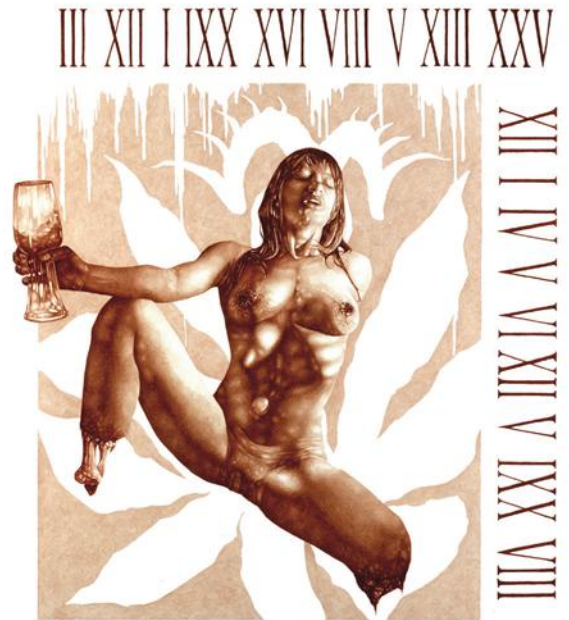
"Ray VII" ©Vincent Castiglia

AT: Was there a specific experience in your life that led you to using blood instead of a more mainstream medium?

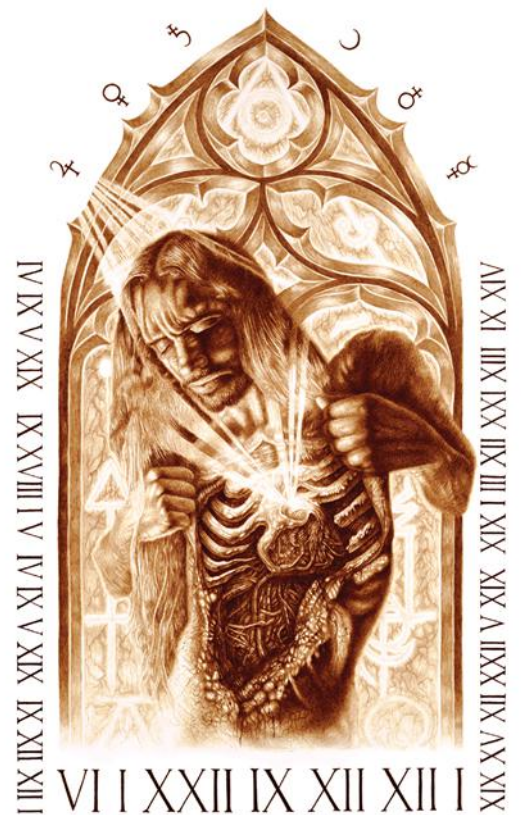
VC: There were a number of intense, violent and painful experiences in my life that led up to my connecting with my medium so profoundly. Most are personal. One physically traumatic event I can cite was being hit by a car when I was eight years old. I had compound fractures to my left leg (bones protruding through the skin), I was bleeding internally, then developed a fever and infection. They couldn't operate on me for almost a week because of the internal bleeding and fever, then the infection supposedly turned gangrenous. They were set to amputate my leg the morning after I was told the news about the gangrene. No one in that hospital would attempt to save the leg. But after my mother pleading with doctors there, they managed to have a doctor from a different hospital come in and try to save it, which he did. The agony of this experience was beyond description, as was the recovery. I eventually walked again, after quite awhile. But my environment was also a nightmare living with my mother. She was very mentally ill, which is about as much as I care to share.



"The Stare" 30"x42", 2008, Collection-Darren Shan, Ireland ©Vincent Castiglia



"The Great Whore", 41"x51" 2006 ©Vincent Castiglia



"Strata Of Self" 2010 ©Vincent Castiglia

AT: You create pieces of human experience that may be difficult for people to accept or even view - does the process of using your own blood help you to create these dark images? Would they be any less meaningful with typical paint or pencil?

VC: The use of blood doesn't aid in the conjuration of the imagery whatsoever. But rather, the blood is a completion of a perfect circle between substance and form, the medium and the work's content. They are human figures I'm painting, in varying expressions of uniquely human drama. The work is intrinsically organic, and distinctly human. Only human blood and water, symbols of life and purity, are used to render the works; figures which allegorically represent the summation of human life. Also organic are the backgrounds encompassing the figures, the ever-present synergy and interdependence of all natural phenomena among the living, yet dying, sentiment life in which death and decay are inextricable inevitabilities. The medium is necessary for this reason. The inspiration and visions are collected from a reservoir of internal events and experiences so vast I don't think I could paint them all in my lifetime. Interesting that you've asked this question though, whether it would be any less meaningful if not painted in this medium. About a year ago, I was experiencing many changes, all for the better. My daily life was much less extreme than year's past. I realized I was existing in an entirely new set of circumstances, which I was really enjoying, and looking forward to more of. For the first time since I started painting in this medium (about 13-14 years prior), I questioned, does it need to be blood anymore? And after some time, the answer was clear. Because my creative process started under conditions that begged for catharsis by any means, I found my medium of choice, and for a time it had to be my own blood. As I saw it, it contained everything I was, all of my psychic energy, which was being released more than just metaphorically, on these surfaces, which testified to the progress made and beauty found in each piece, just like a process of organic maturation. But as of recently, I've arrived at a place where I'm happy to say, I'm not in the kind of pain anymore that prompted my initial body of work. I'm creating from a more balanced, less fatalistic place, which I'm grateful for. So I realized, it isn't a necessity as it was for me then to use my own blood. However, this is the medium I'd fallen in love with, it's the one that 'screams' to me, so I'm going to continue working it, whether it's mine or the blood of others. Oddly, just as I'd arrived at this conclusion, I'd started getting requests by collectors to commission paintings in their blood, the first of which was for comedian Margaret Cho. I can definitely see working in this way for the next phase of my career.



"Temporality Struggling With Eternity" ©Vincent Castiglia



"Triptykon" 18"x18" ©Vincent Castiglia

AT: Because you are using blood mixed with water as your medium, how does the art age? Does it need to be kept out of direct light, behind glass, etc.?

VC: It holds up just as well as any other archival media. The iron oxide in the blood which allows me to use it as pigment is actually the same exact substance found in earth-toned paints like oils and acrylics. It's essentially the most personal 'paint' in this world that can be used. I paint on the finest quality archival, acid-free paper, which is manufactured by the oldest paper mill in the world, and interestingly is alleged to be the same paper DaVinci used, this being sheer coincidence as I had no idea about this until I had been using it for over a decade. Once the blood is applied in the countless layers to the paper, built up gradually, and this is framed, it is as fixed and inert as any other pigment. It holds up perfectly over time, puzzlingly so, given the fact that I started using it on a whim and just kept doing. There are cave paintings in France and around the world dated at 25,000-50,000 years old painted in animal blood by early man ritualistically, depicting animals they'd hunt, supposedly as a form of prayer for more food. Granted, the atmosphere in the cave is different and sees little to no light, if it held up for 25,000 years, painted using the crude tools, almost certainly not as layered and developed as the work I'm doing, this is still all of the evidence needed to personally convince me of the longevity, or archival quality of the medium.

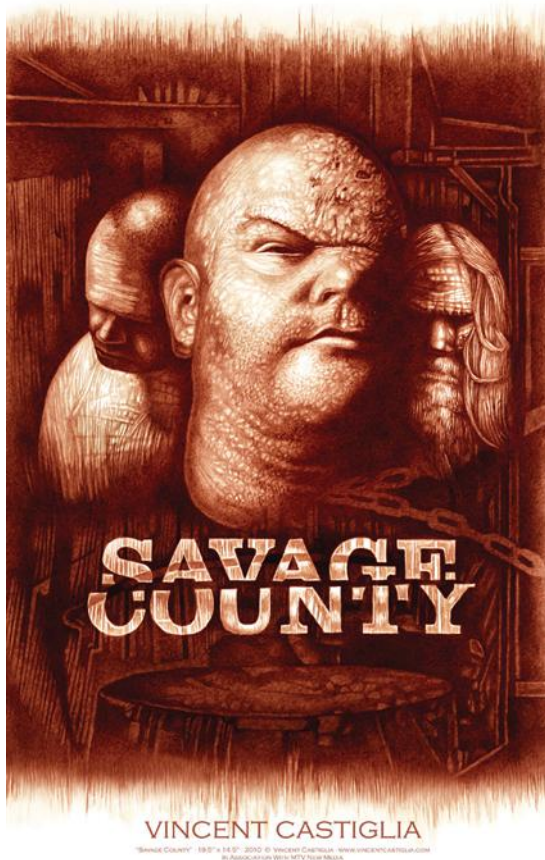
AT: Logistically and theoretically - I cannot think of a more dedicated, committed, almost gut-wrenching way as an artist, to infuse oneself to his own work. By using your own blood, you are quite literally, bound to your creations.

Are you emotionally attached to each piece, meaning, do you have a difficult time detaching yourself once you have completed a project?

VC: I definitely am connected to each piece. Some more than others. But I've reached a place of being OK with letting them go.

AT: Tell me what you have on the horizon - what can we anticipate from you in the future?

VC: More commissioned paintings created with the blood of my collectors, and an exciting, but currently not public, project which is in the works. I'll be making some announcements about it in early 2015.



"Savage County Poster" ©Vincent Castiglia

VincentCastigliaArt.com

OmegaTattoo.com

facebook.com/pages/Vincent-Castiglia/135754724728

twitter.com/V_Castiglia

DAVID VAN GOUGH

by Lana Gentry

LG: Do you ever get hit with that standard question, “ Why don’t you do something more light...less dark? If so David, how do you answer that?

DVG: Ah that old chestnut- I generally find its indicative of someone with a devotional axe to grind, and so I ask them if they consider the artistic effigy they kneel before, of a bloodied man hanging like so much butchers meat as dark?

Or how they feel when they turn on the news on any given day, and experience the affront of human horror and death, served up as soundbite entertainment between ads for lap bands,adult diapers and erectile dysfunction pills. I mean That is the true epitome of ‘Darkness’ and I am just a purveyor of the times we live in.



"What's Past Is Prologue" oil on canvas 48"x36" ©David Van Gough

DVG
XIII

BY
this...

LG: Who were the influences if any on your choice to create dark images?

DVG: I don't really know that there was any kind of choice going on, by that I mean it wasn't an elective process. I guess there were things I naturally gravitated towards when I was a kid that reflected some kind of inner world. EC Horror comics or those medieval woodcut illustrations with garrotting's and demons peering in from the corners that positively lit up a dull History lesson. Seeing Hieronymus Bosch's triptych of the Earthly Delights was my moment of real epiphany I suppose, it was like a tangible manifestation of all my aspirations.

LG: What kind of town or city did you grow up in and were they receptive to your brand of art?

DVG: I grew up in Liverpool England during the 70's, and it was a city in midst of the most dire recession-the Mersey beat thing was over, and it was all boarded up Victorian tenements and shipyards full of rusty old boats that would never sail anywhere. I mean I look at photos of it now, and its like Dickens in a war zone so any reception I had came with a gobby sneer and a hefty dose of cold harsh reality.

LG: Are there any shows or movies that drove your process and if so what are some of your faves?

DVG: For my last series—Purgatorium—I revisited Derek Jarman's version of 'The Tempest'- because it was like the Sex Pistols meets a Dorothea Tanning painting.

And there are stalwarts of course-a lot of kitchen sink type stuff from the 70's that people probably wouldn't generally associate with my work I suppose. TV Plays like Harold Pinter's Birthday Party, or the Sean Connery movie 'The Offence'-Psychological drama were the corners move with something darkly terrible and unspoken.

Oh, and the opening credits for the children's show, the Tomorrow People really had an effect on me growing up. Whatever the TV programmers were on back then was some pretty latent stuff.

LG: When you paint, do you like to paint alone or does the presence of others present as a disruption?

DVG: Depends on if the presence is corporeal or temporal. I mean I'm never really alone when I paint, because I'm always surrounded by my ghosts and demons, but I suppose it can be akin to watching someone with an accent, going gradually mad in slow motion.



"Healer-Skeller" ©David Van Gough



"Good Wombs Have Borne Bad Sons" oil on canvas 48"x36" ©David Van Gough



"A Thousand Furlongs of Sea, For an Acre of Barren Land" oil on canvas 48"x36" ©David Van Gough



"Misery acquaints man with strange bedfellows" oil on canvas 48"x36" ©David Van Gough



"The Dark and Backwards Abyss of Time" oil on canvas 48"x36" ©David Van Gough



"He that Dies pays all Debts" oil on canvas 48"x36" ©David Van Gough

LG: Do you have any aspirations or plans you wish to share at loBURN?

DVG: For me, the only aspiration is always just to keep moving on to the next thing, because I'd probably be even more of a basket case otherwise. Currently I'm formulating some ideas which will follow directly on from Purgatorium as a sort of sequel, but will be more about my experience in the Corporate Advertising world.

And I'm in the process of putting together a book comprising the Purgatorium series, which will be pretty out there in so much as rather than just being a straight to play annotation thing, it will comprise a semi fictional chronology of the works.



"Rise" ©David Van Gough

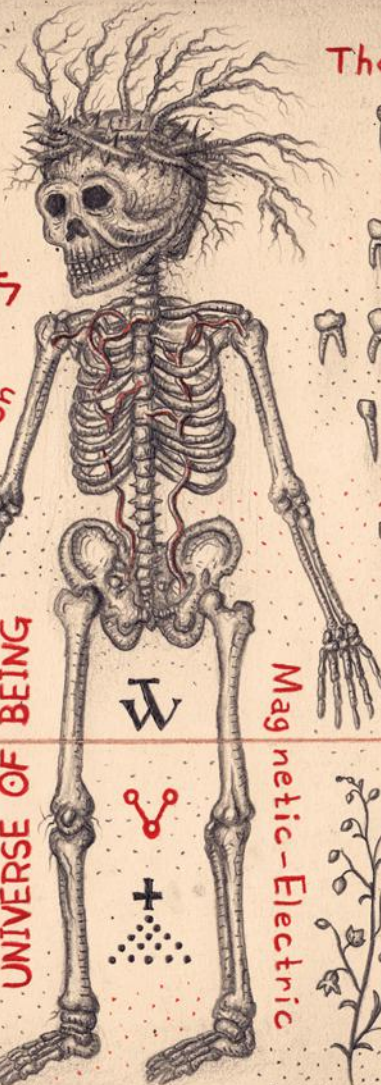


"Pig" ©David Van Gough

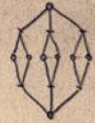
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GRAVITY CONTROLLED LIGHT



Thought-Wave

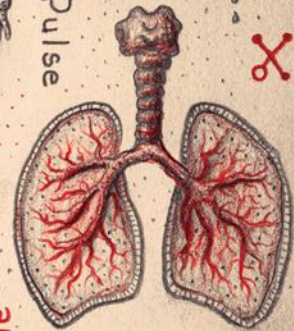


Universal Pulse



systems

Crystallization



Octave Cycle



atomic



♀

UNIVERSE OF BEING

Magnetic-Electric



THE UNIVERSE OF BEING The Elements of Matter

Die 15 Augusti

IN ASSUMPTIONE B. MARIE VIRG.

Duplex I classis cum Octava communi

Introitus

Gaudemus omnes in Domino, diem festum celebrantes sub honore beate Marie Virginis: de cuius Assumptione gaudent Angeli et collaudant Filium Dei. Ps. 44, 2 Eructavit cor meum verbum bonum: dico opera mea Regi. Gloria Patri.

Oratio

Familiorum tuorum, quesumus, Domine, delictis ignosce: ut, qui tibi placere de actibus nostris non valemus; Generis Filii tui,

Domini nostri, intercessione salvemur: Qui tecum vivit. Lectio libri Sapientie Eccli. 24, 11-13 et 15-20

In omnibus requiem quaesivi, et in hereditate Domini morabor. Tunc precepit et dixit mihi Creator omnium: et qui creavit me, requievit in tabernaculo meo, et dixit mihi: In Jacob inhabitabit, et in Israel hereditate, et in electis meis mitte radices. Et sic in Sion firmata sum, et in civitate sanctificata similiter requievi, et in Jerusalem potestas mea. Et radicavi in populo honorifico, et in parte Dei mei

III. Prefationes in tono solemniori

Sur-sum cor-da-ly. Ha-bemus ad Do-mi-num.

Grati-as, a-ga-mus. Do-mi-no, De-o no-stro.

Dignum et ju-stum est. Ve-re dignum et ju-stum est, æ-quum et sa-lu-ta-re, nos ti-bi sem-per et u-bi-que gra-ti-as a-ge-re: Do-mi-ne sancte, Pa-ter om-ni-po-tens, æ-ter-ne De-us: Qui-a, cum Uni-gé-ni-tus tu-us in substán-ti-a nostræ mor-ta-li-tá-tis ap-pá-ru-it, no-vá nos immor-ta-li-tá-tis su-æ lu-ce re-pá-ra-vit.

Ordo Missæ 295

III. In Dominicis et in Festis semiduplicibus antiphona et que infra Octavas, que non sint beate Marie Virg.

Gló-ri-a in ex-cél-sis De-o.

IV In Festis simplicibus

Gló-ri-a in ex-cél-sis De-o.

Et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cælestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Postea accipit librum de Altari, et rursus genuflexus petit benedictionem a Sacerdote: dicens: Jube, domine, benedicere.

Sacerdos respondet: Dominus sit in corde tuo et in labiis tuis: et digni et comperentiam vestras: Evangelium dicitur.

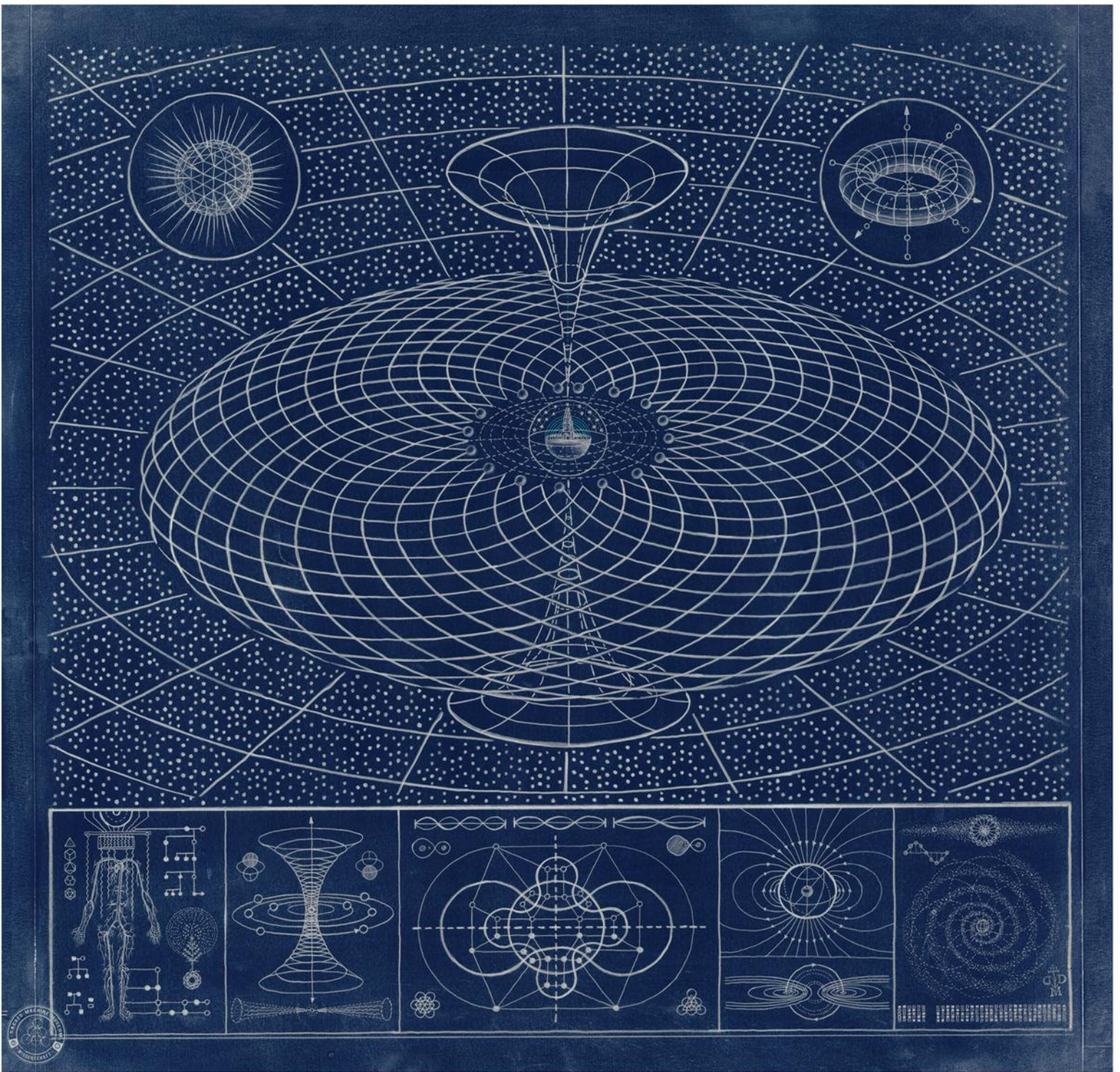
The Universe of Being © Daniel Martin Diaz



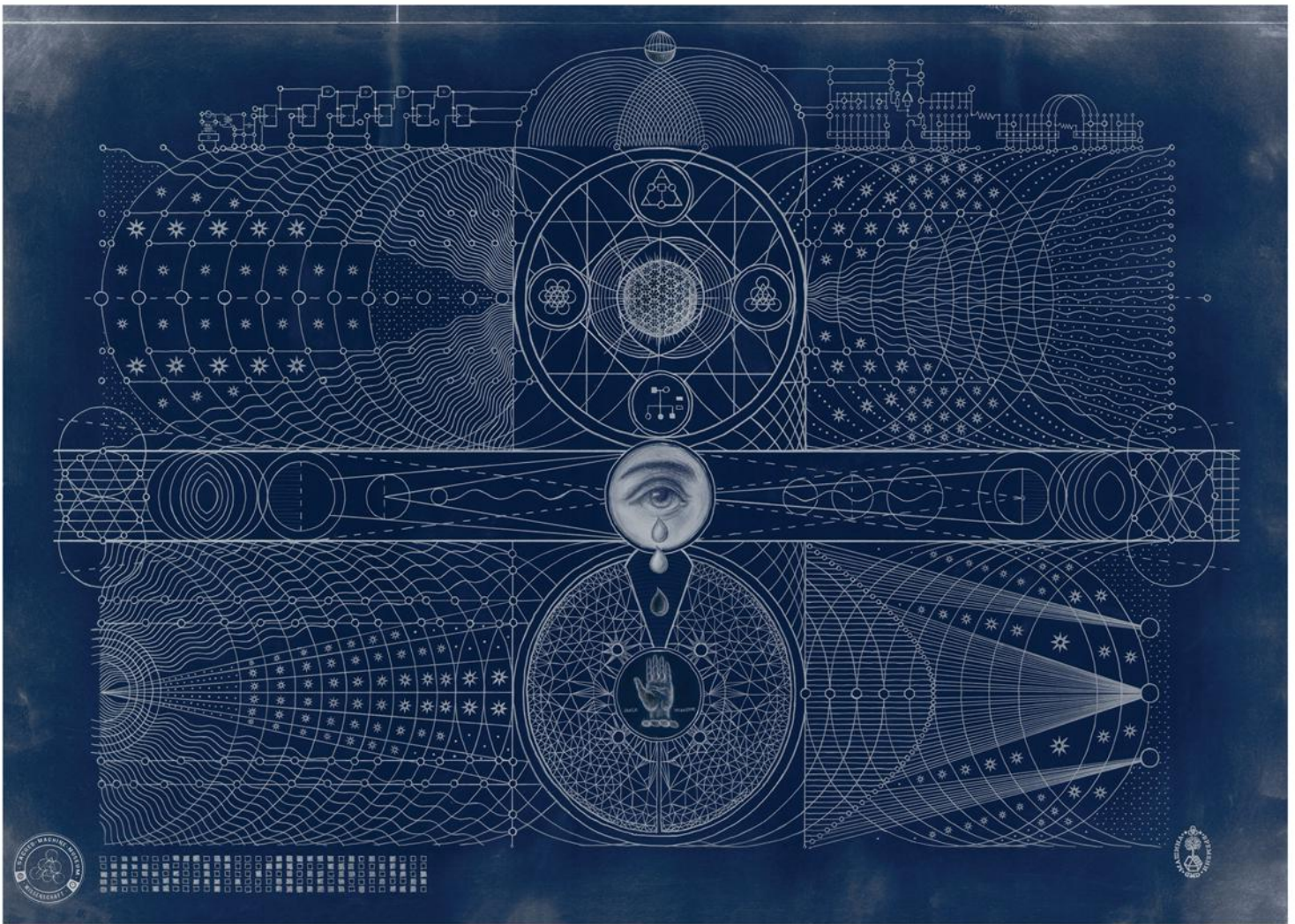


DANIEL MARTIN DIAZ

Interview by Lana Gentry



"Cosmological Mysteries" ©Daniel Martin Diaz



"Eternal Universe" ©Daniel Martin Diaz

LG: What themes are you currently exploring with your work?

DMD: One of the concepts that has been on my mind for the past few years is the "Anthropic Principal", which states philosophical consideration that observations of the physical Universe must be compatible with the conscious and sapient life that observes it. The deeper you delve into the theory other concepts began to appear such as the "fine tuned universe". Science has shown that intelligent life could not exist in our universe apart from an extremely precise set of initial conditions that are unlikely to have occurred by chance. Therefore one may conclude that the universe was designed for life. These type of philosophical concepts conjure a wealth of arcane visual ideas.

LG: Can you delve into other themes and techniques you are exploring?

DMD: Aesthetic references I have been exploring are "Blue prints". The beauty of architectural drawings is an art form I admired. One of my ideas was to try and explain concepts such as "Self-aware systems", "phase transitions", "time travel", "consciousness" etc... using the "Blue print" format. Visually trying to convey my understanding of the universe using arcane diagrams, schematics, maps etc.



"Transformation System" ©Daniel Martin Diaz

LG: Do you believe in a higher power?

DMD: The mystery of magic is an important theme for artist or anyone who creates. So, to believe in a higher intelligence is a window I keep open....a slight crack that illuminates light onto the creative and spiritual process. To destroy your ego and open yourself up to a primal pure energy is what I strive for with my work. Presenting art that comes from somewhere else without any agenda or ego is something I am always seeking.



COSMIC LIFE FROM THE MIND

OCTAVE SINGULARITY

CANTUS AD LIBITUM

I Toni Gloria in excelsis Deo

I Tempore Paschali

IV
Gló-ri-a in excél-sis De-o.

II In Festis sollemnibus 1

I
Gló-ri-a in excél-sis De-o.

III In Festis sollemnibus 2

VIII
Gló-ri-a in excél-sis De-o.

IV In Festis duplicibus 1

VII
Gló-ri-a in excél-sis De-o.

V In Festis duplicibus 2

VIII
Gló-ri-a in excél-sis De-o.

III Prefationes in tono sollemniore

R. Sur-sum cor-da. R. Ha-bémus ad Dó-mi-num.

V. Grá-ti-as-a-gá-mus Dó-mi-no, De-o no-stro.

R. Dignum et ju-stum est. Ve-re dignum et ju-

stum est, æ-quum et sa-lu-tá-re, nos ti-bi

sem-per et ubi-que grá-ti-as á-ge-re: Dó-mi-

ne sancte, Pa-ter om-ni-po-tens, æ-tér-ne De-us:

Qui-a per in-car-ná-ti-Ver-bi my-sté-ri-um

no-va men-tis no-stræ ó-cu-lis lux tu-æ cla-ri-

tá-tis in-fúl-sit: ut, dum vi-si-bi-li-ter De-um

288 Sabbato sancto

tol-lis pec-cá-fa mun-di, mi-se-ré-re no-bis.

Chris-te, au-di nos. Chris-te, ex-áu-di nos.

Hic Cantores sollemniter incipiunt: Kyrie, eleison, Christe, eleison, Kyrie, eleison, et ter singula repetuntur. Interim Sacerdos cum Ministris in paramentis albis accedit ad Altare: et dicto Psalmo Júdica me, Deus, cum Glória Patri, facit Confessionem, ut moris est, in loco consueto: deinde ascendens, osculatur Altare, incensat more solito, et finitis a Choro Kyrie, eleison, incipit sollemniter Glória in excelsis, et pulsantur campanæ.

Lectio Epistolæ beati Pauli Apostoli ad Colossenses Col. 3. 1-4

Frates: Si consurrexistis cum Christo, quæ sursum sunt querite, ubi Christus est in dextera Dei sedens: quæ sursum sunt sapite, non quæ super terram. Mortui enim estis, et vita vestra est abscondita cum Christo in Deo. Cum Christus apparerit, vita vestra: tunc et vos apparebitis cum ipso in glória.

Finia Epistola, Célébrans incipit:

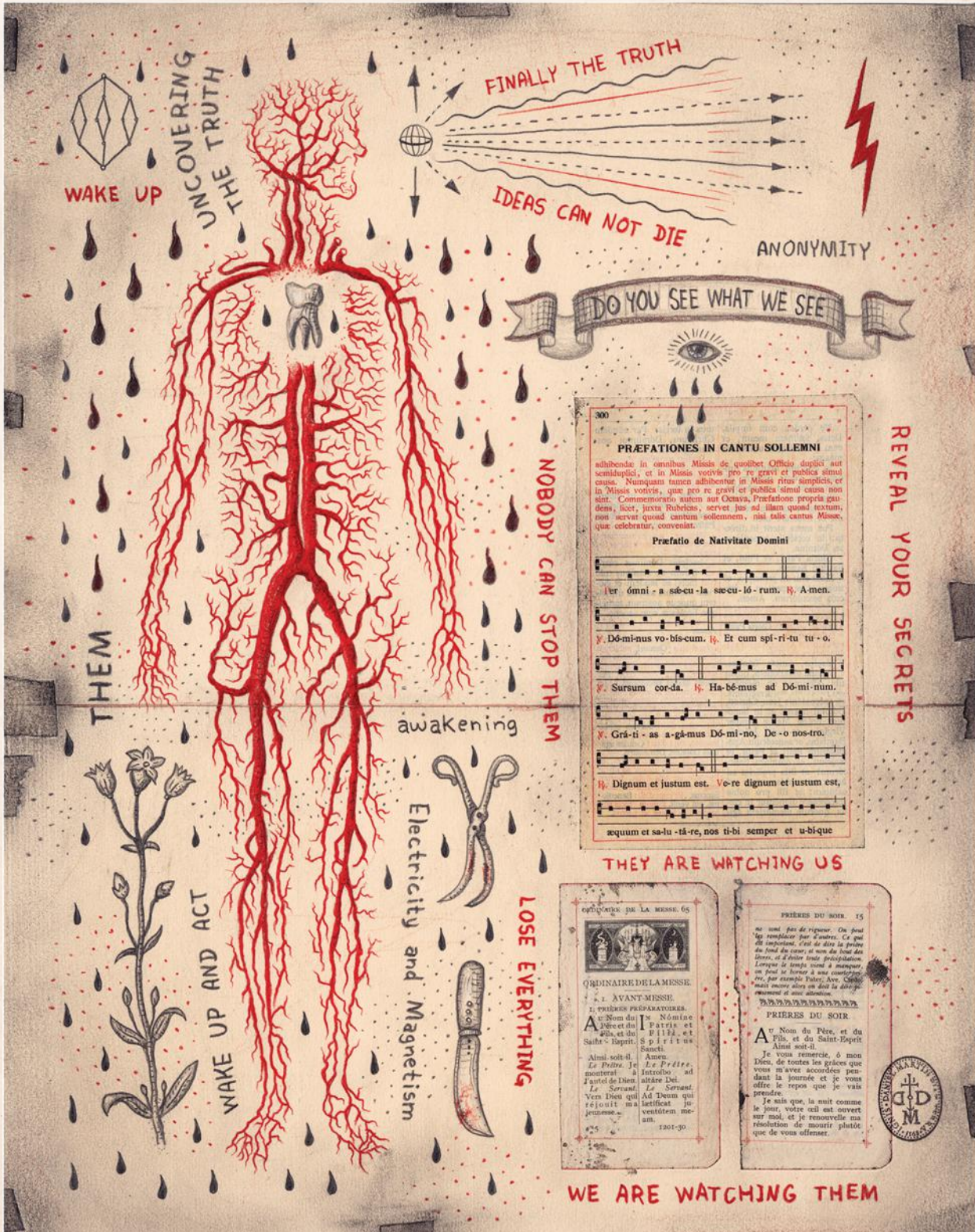
Al-le-lú-ja.

Et totum decantat ter, elevando vocem gradatim: et Chorus post quamlibet vicem, in eodem tono repetit illud idem. Postea Chorus proseguatur: V. Ps. 117. 1. Confitemini Dómino, quóniam bonus: quóniam in sæculum misericórdia ejus.



LG: Your more recent works contain pieces of music. Would you mind giving us some insight into your inclusion of music in these newer works?

DMD: The mystery of music and its rhythmic patterns are interesting to me. I believe we are always searching for patterns in everything we do. In music I hear and see emotional symmetry. Its only natural that artists would incorporate music into there work.



"What We See" © Daniel Martin Diaz

70

77

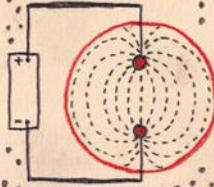
UNCOVERING THE TRUTH



(+) (-)

AWAKENING

THEY ARE WATCHING US



SHARE THE TRUTH



FROM MIND TO MIND

SANITY IS THE ACT OF CONFORMITY

248 Sabbato sancto

Lumen Christi. R. De-o-gra-ti-as.

Et procedens ad medium ecclesie: ibi accenditur alia candelæ: et iterum genuflexus: ut supra: sicut conatur.

Lumen Christi. R. Deo grâti-as.

Tertio procedit ante Altare: ubi accenditur tertia candelæ: et rursum genuflexus: ut prius: ad huc alius cantat:

Lumen Christi. R. Deo grâti-as.

Deinde Celebrans accendit ad Altare: in cornu Epistolæ: et Diaconus dat arundinem uni Acolythis: et accipiens librum: petit a Celebrante benedictionem: ut fit ad Evangelium. Sacerdote dicentes: animal aliud

Dominus sit in corde tuo et in labiis tuis: ut digne et competenter annunties suum paschale præconium: In nomine Patris: et Filii: et Spiritus Sancti. Amen.

Postea vadit ad-pulpitum: et ponit super eo librum: et incensat. A dextris Diaconus stent Subdiaconus cum Cruce: et Thuriferarius: a sinistris duo Acolythis: ille qui tenet arundinem: et alius tenens in vase: quinque grana incensi benedicti: agenda in Cereis. Tunc: surgentibus omnibus: et stantibus: ut fit ad Evangelium. Diaconus cantat:

Ex-sul-tet jam An-gé-li-ca tur-ba cœ-lô-rum: ex-sul-tent di-vi-na mys-té-ri-a: et pro tan-ti Re-gis vic-tô-ri-a tu-ba in-so-net sa-lu-ta-ris. Gau-de-at et tel-lus tantis ir-ra-di-a-ta ful-go-ri-bus.



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THEM



GAIN ACCESS



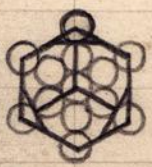
WHOM DO YOU TRUST

"Awakening" ©Daniel Martin Diaz





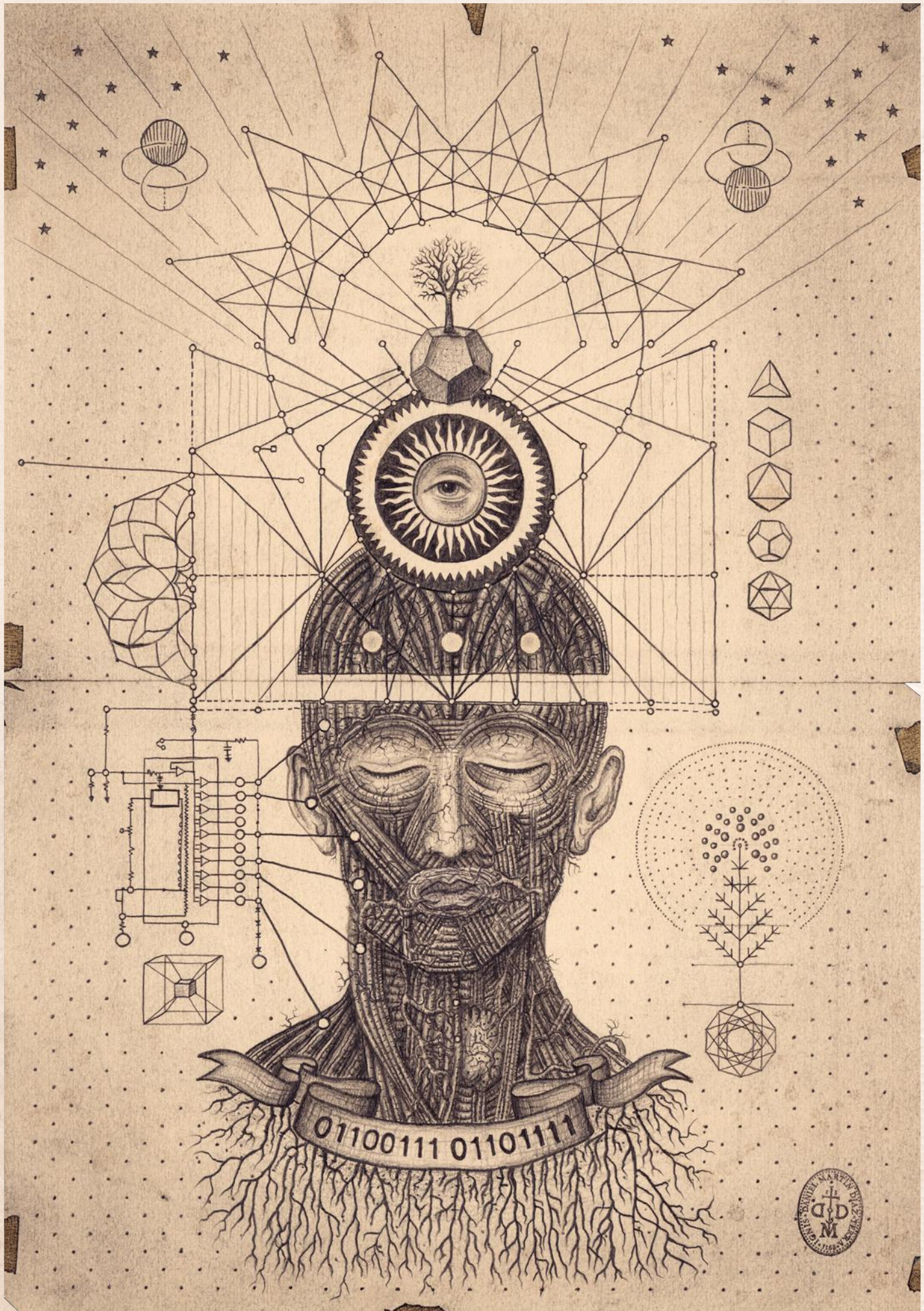
"Automated Reasoning" © Daniel Martin Diaz





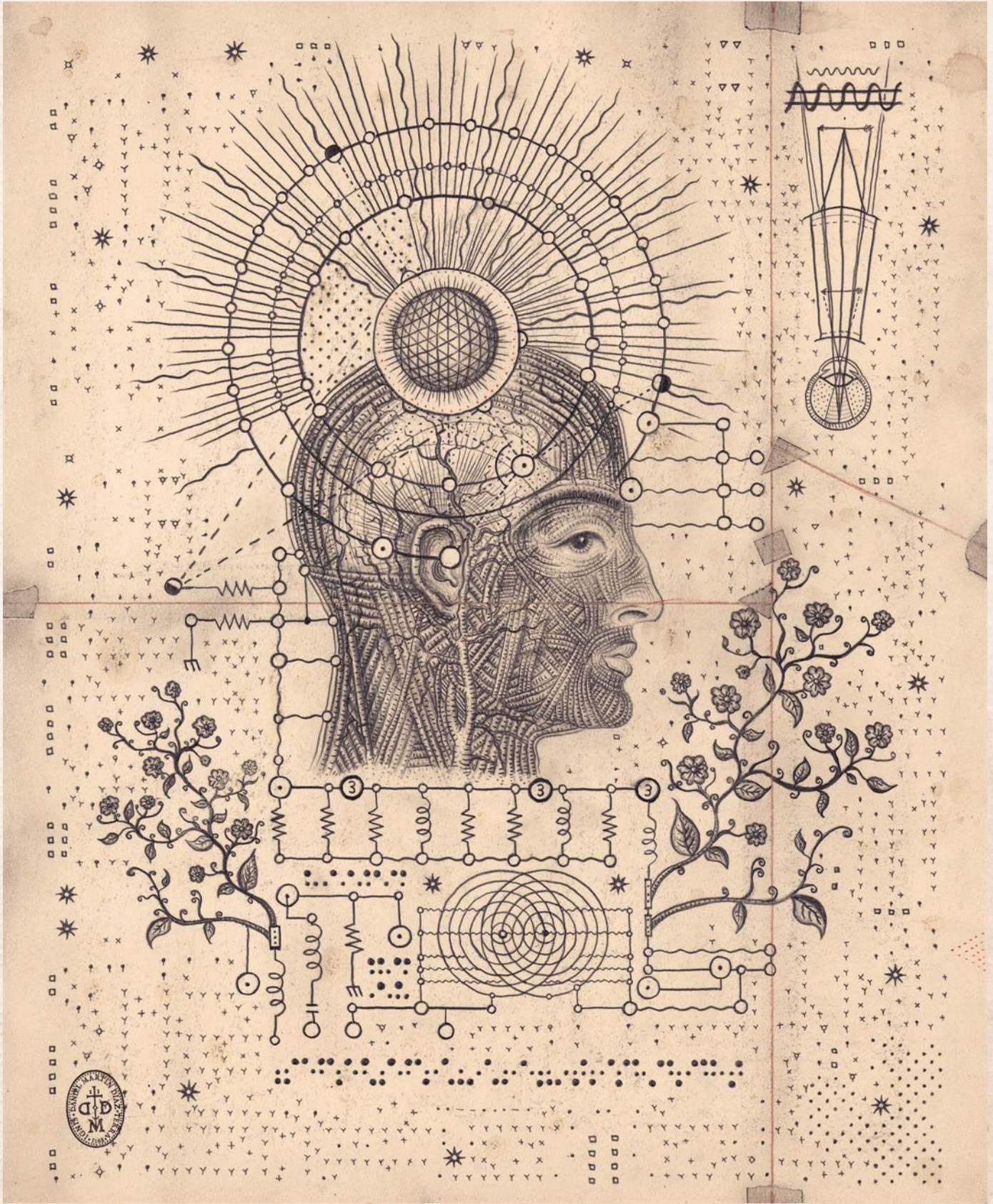
"Holy Death" ©Daniel Martin Diaz

"Hierarchy of Consciousness" ©Daniel Martin Diaz (next page)



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"Spiritual Machines" ©Daniel Martin Diaz

LG: I know you were influenced by some of the masters. Which ones stand out the most?

DMD: The Flemish Primitives and Santeros of the Southwest. Their connection is on a deep mystical level. Their depictions of suffering and sadness evokes so much beauty and inspiration.

LG: Your renderings have remained consistent in appearance over the years and are presented in an alchemical style with a limited pallet. These applications are then added to distressed surfaces which makes them appear archaic. The alchemical and rustic themes of your work have a purity about them. How hard is it for an artist touch as yourself, to remain anchored to a personal style while existing in a market of fluctuating trends in art?

DMD: My technique and aesthetic has been a manifestation of my limitations and understanding of the human condition. Always seeking the magic and mystery of life and never thinking about my skill and only contemplating the emotion or mood I am trying to capture with each piece.

LG: What's next for you?

DMD: I like to keep an open mind. Let life reveal itself and am always searching for the brutality of truth.



danielmartindiaz.com

facebook.com/pages/Daniel-Martin-Diaz/137758789581986



"The Philosophers (Homage to Courbet)" ©Christopher Ulrich



CHRISTOPHER ULRICH

Interview by David Herrle

DAVID: Your stuff is cousin to the Baroque and Renaissance art eras (I see Rubens and hear Jan van Eyck), but it also shares Surrealist and Medieval genes. The Medieval art era is significant because it's deeply visionary, which William Blake preferred. You implied the visionary nature of your *Last Supper* work by describing it as "divinely designed" and marveling that the end product somehow exceeded your talent, echoing the idea of the sculptor actually cutting down to reveal a preexisting form. Alan Moore says that artists are truly magicians, and Coleridge wrote that "the artist must imitate that which is within the thing...and discourses to us by symbols – the *Naturgeist*, or spirit of nature." Share with us the basics of your art journey. Do artists actually manifest something from Something rather than *ex nihilo*? Are artists magicians?

CHRISTOPHER: To make art you have to practice like anything else. The relationship an artist has to the work is the most intimate of relationships. It is the core from which everything is connected. Artists can be magicians if they want to be. You can lie and call yourself whatever you choose, then post it and send it off to the world to get others to believe it as well. It would seem that the more people who buy in to your brand, the more powerful you become. Sad that people become less relevant individually as they do collectively when engaged in this horrible game. The more a lie is repeated the more it becomes real. I am not, nor will I pretend to be, some mystic. I have spoken of such things, to my utter shame. I have violated the fourth law: "to keep silence" and apologize for my hubris. I have played games and even believed in my own propaganda, yet the truth always emerges and smacks me in the face. I am too tired and have not had nearly enough to drink to preach. The mission of my work is the Work. I thought for a moment I had achieved some understanding of it. I do it because I like it and I am unwilling to do something else. I can fabricate all kinds of explanations of how I channeled or had visions, but this is not what is important. There are no secrets to keep; one must reveal all the tricks. In that regard a true Artist is the opposite of a magician. The Great Work is about what is simple and pure: that is reality!

DAVID: Alchemy is fundamentally progressive. It's about tapping into potential creativity in order to produce results, ranging from the discovery of the Self within boundless inner space to the revolutionary jet propulsion of NASA scientist John Parsons (Thelemite and protégé/patron of Crowley) paving the path to outer space. Painter Kandinsky, a Theosophical dabbler, spied much about the psychic effect of colors, the soul's creative vibrations and the inner knowledge of all things. In a splendid lecture you made the point that self-love is prerequisite for genuinely loving others, and I suppose that genuine love for humanity is needed to even bother benefitting it with worthy art or invention. What led you to alchemy and the gnostic? What do you think is visual art's effect on our souls?

CHRISTOPHER: There was a time men feared for their souls. The aspects you see in my work do address this conundrum. To whom do you sell it to? Do you have an inner sense of this sacred gift, the divine gold within, an immortal spark, a thing beyond price and invaluable encased in flesh? Does the Devil use this world and our own individual weaknesses for acquisition of this rare commodity, or are we simply just human? Is this all just superstitious crap unencumbered by science, logic and reason? A strange animal man is. We seem to be cut off from the balance of nature and instead tapped into something with a whole other agenda. We are the animal that plays with fire. Cut off from the interconnected fabric of being, the frequency we emit is hyper-surreal. As I forged deeper into my Demoneater series I was led to Alchemy. I discovered that the process I was going through was that of the nigredo phase.

I would come to learn I was on the alchemical path. Visual art is the language of many, and most people are heavily affected by what images they see. I am both Nothing and Something. The latter part scares me and keeps me up at night.

DAVID: Marcel Duchamp preferred conceptual art to what he called retinal art (art for only the eye). I credit the Surrealists, the Pre-Raphaelites and the Symbolists in particular for preserving artistic depth in the void after the twilight of the icons. Magritte opposed this, however, and said that "painting is not meant to express ideas, even ideas of genius." He contended that no real meaning hid behind his mysterious images. Your work is soaked with symbolic meaning, context and concept, so how would you address an artist such as Magritte? Are you capable of producing art that caters to frivolous retinæ?

CHRISTOPHER: Understand that this is all just a paradox, a Mobius strip, not an either/or. Magritte got out of his own way, and that of the viewer, which is admirable. *The Last Supper* painting taught me that the Judas walking away from the table is holding the mirror reflection of the Artist. We betray our own work simply by talking about it. As far as "art for only the eye," that is called fashion. I have no idea what particular crowd my work is meant for since that has not been the main focus. If that happens naturally I cannot do anything about it, but my intention is not to divide viewers but to share what came through me.





"Last Supper" Oil on wood 192" x 96" in 202" x 106" frame ©Christopher Ulrich

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"Crucifixion" Resin on oil on wood 37.5" x 73.5" in 47.5" x 83.5" frame ©Christopher Ulrich

DAVID: Your Chronocrator series stars Jesus, *the* history-rippling figure who is not quite a myth and not quite a man, Kierkegaard's Absolute Paradox. I share Dostoevsky's horror at Holbein the Younger's *Dead Christ in the Tomb* painting because of its clinical portrayal of Jesus' horrible corpse. Christ is all about the death of death, but this image is a depressing depiction of ugly and final death. Your reimagining of Leonardo's *The Last Supper* is quite remarkable and so is your statement that the Crucifixion "is the beginning, not the end." Christ hangs limp in your Crucifixion piece, but his resurrected form stands behind, trapping a serpent's head underfoot. Also, the sign on the cross reads "U.R.I.T." instead of "I.N.R.I.," which echoes the gospel according to the great Alan Watts: "You're It!" In regard to these things you've said that "all debts are settled" and "by dancing with death you learn to live." Who is Jesus Christ to you?

CHRISTOPHER: Christ, as a hybrid of God and man becomes the symbolic saint, philosopher and activist for those who wish to practice spirituality versus brutality. The cycle of the Sun is the original Jesus myth and metaphor to our lives. I am on this journey hoping for the grace and strength to fully experience all that comes my way with consciousness and not fear. I feel each must bear their own cross, not in some dogmatic or exterior approach, but rather in an intimate and engaging way. Religion is the abomination of the Religious Experience. We carry so much Bullshit individually and collectively as a society, instead of being free. It is easy to have another pay the price, do the hard work or bear all the shame, be it a real person or a perceived savior figure. No one is coming to your rescue. Prayers are echoed in silence. Doubt is the darkness that presses Faith to disintegrate into fanaticism. You are the hero and possibly the traitor of your own story, wake up and carry your own water.

DAVID: Your words: “[Y]ou can only experience divine love if you’re utterly empty.” One must be “full of this nothing” to grow in love and creativity. This sounds like Zen Buddhism’s “No-Mind” or “No-Mind-No-Thought” and Jacob Boehme’s idea of the *Ungrund*, the potent pre-creational abyss. Paraphrasing mystical artist Myron Dyal, you say that “anything that’s unconscious holds power because it’s not categorized, it’s not defined.” I assume that you mean that excessive analysis can obscure the truth, while the truth is evident when out of focus, like Eurydice disappearing if Orpheus looks back at her. This is what makes myth (metaphor, analogy, allegory) so much more profound and effective than specific theology in many cases. Can you expand on this idea of plenum in emptiness and your own experience with it?

CHRISTOPHER: Yes, you are correct David. There is a saying that the bottom of Hell is the roof of Heaven. What is often lacking in our modern lives is sincerity. Sometimes you have to fall far down to rise up higher. The spirit grows from the wound. We often miss something only when it has gone. That vacancy or absence expands the heart and thus awareness of how much we felt for the lost thing. Holding space for death sweetens life. Many act like they can take it all with them, when in fact one owns nothing in the end. One may ask “What exists beyond the Universe?” and “What does It expand into beyond the boundaries of existence?” These questions may themselves be the problem. The Universe is already infinite so there is no beyond, yet it continues to expand by creating more emptiness inside it. Image this great expanse and release yourself from a fixed point or ego-driven narrative. Where are you now? Can you i-mage it all? This terrifying darkness is

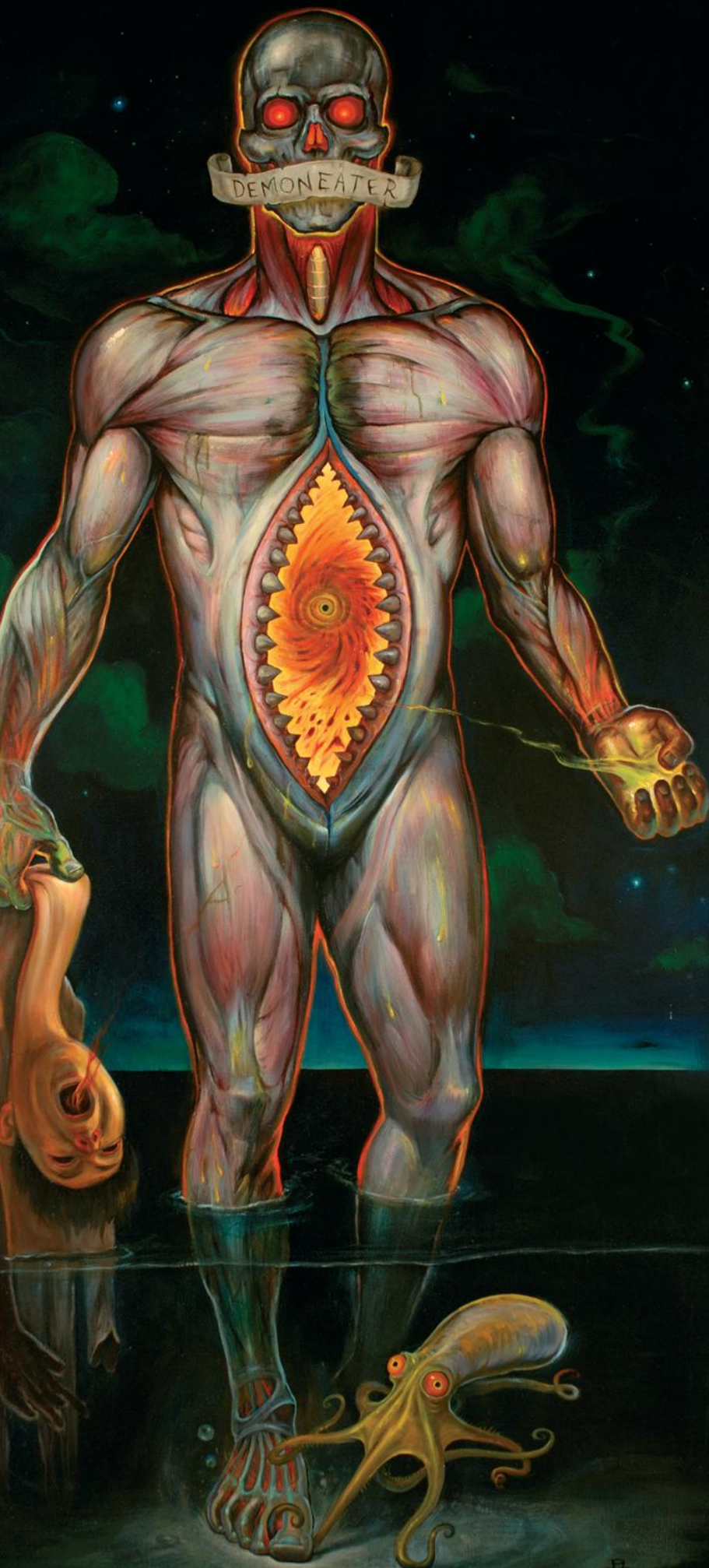
the mystery well from which all things manifest from. Close your eyes and the abyss is staring right back at you.

DAVID: There is John Coltrane and there is Muzak; there is Ingmar Bergman and there is Michael Bay. Like the former in both pairings, your art demands involvement and requires reflection – and even mental and spiritual exhaustion. In other words, question marks and exclamation points swirl around your viewers (the work of your contemporary, David Van Gough, also does this). Tell us about these three particularly fascinating paintings: *Armageddon*, *Eternity* and *Demoneater*.

CHRISTOPHER: *Armageddon* depicts Horus the vengeful god rising from the bowels of the lower self. He is castrating the jealous tyrant Seth. Being blinded by Seth in turn, Horus takes the seat of the higher self while the toppled overlord falls back down into the underworld. This process renews Seth, being cleansed in the fires from within the Earth, thus transforming into the new Horus. Equally, the wrathful avenger, having lost an eye, becomes the next tyrant and morphs into another Seth. This is a closed loop with a masculine charge, an entrapment of the Abraxas whose name in the Greek Kabbalah equates to 365, the number of days in the year. The god aspect which combines good and evil in a unity expels shame as an unnecessary by-product and thus is more receptive to the goddess. At least that is one explanation. In *Eternity* we have the royal marriage of Great Hunger and Deep Sorrow, which did not turn out so well. Symbolic of the Fisher King, the Fool begins the journey by being skinned and walks upon the swallow rim of the abyss as the Demoneater.



"Armageddon" Resin on oil on wood 37.5" x 73.5" in 47.5" x 83.5" frame © Christopher Ulrich



DAVID: Who (artists, writers, historical figures, celebrities) are some of your deepest inspirations? I always wonder if visual artists have a basic respect for comic books. Do comics factor into your aesthetic and cultural knowledge base at all?

CHRISTOPHER: Absolutely! I remember seeing *The Savage Sword of Conan* as a child and wiggling out. Comics have been a major joy in my life, and I could list many stories and titles that have captured my imagination. The same goes for the many Masters that have given me knowledge and insight from their work. A Genius is someone who balances between the Great Work and living fully. The two are not always in harmony with each other, and I do learn from those who sacrificed the quality of life and toiled in hardship for the craft. Should I make a list of all the Human Beings who have shown me how to live and what is possible?

"Demoneater" Resin on oil on wood 48" x 96" ©Christopher Ulrich



"Eternity" Oil on canvas 36" x 48"
in 44" x 71.5" custom wood frame
©Christopher Ulrich



"Fertility" Oil on canvas 36" x 48"
in 44" x 71.5" custom wood frame
©Christopher Ulrich



"" Oil on canvas 36" x 48" in
44" x 71.5" custom wood frame
©Christopher Ulrich



"Crusader" Resin on oil on wood 48" x 96" ©Christopher Ulrich



"Eucharisti" Resin on oil on wood 37.5" x 73.5" in 47.5" x 83.5" frame ©Christopher Ulrich

DAVID: Though many matters are grey, I feel the constant itch of antithesis. Only in brief periods do I feel a sense of oneness, but it's obvious that something in us seeks to resolve dualities and realize the unity of all things. "There is a great wedding occurring," you've written. "Seeming opposites come together...The Universe will be drawn back to its singularity." Short of outside salvation, I worry, because behind every "OM" I hear "rape" and "Bergen-Belsen" whispered. (Then again, G.K. Chesterton warned against mistaking the siege against the citadel as the citadel.) In his quest to escape modernity's fragmentation, depressive poet Hart Crane used the uterine sea as a metaphor for transcendent unity, but he ended up literally jumping ship and drowning himself in the actual sea. This is the danger of the nihilistic vacuum left in the wake of God's apparent death that Nietzsche warned about. What new values must we devise beyond soul atomism? Is there a balance between the individual and the in-it-All?

CHRISTOPHER: Kurt Vonnegut said, "There's only one rule I know of: You've got to be kind." I am thankful for your thoughtful and in-depth questions, which reveal an inquisitive mind. Clearly you forged a proper probe into my work which I can only respond to with gratitude. Having said that I believe that language itself is both a wonder and a drawback. We have lost a lot of power in the potency of words. They are too easily thrown around. Fact and Fiction tend to bleed into each other like the Experiment and the Observer. That you have briefly experienced At-One-Ment counts you as lucky. This Levity is not a thing inside of you seeking the unity of all things, it is what you really are. Yes, behind the sanctimonious "OM" is the horror. The "U.R.I.T." means that you are the whole works. Nietzsche struggled with this aspect of the Great Work, the Shadow, and pierced the very fabric of his mind to gain a crystal-clear and sharp hold on all this fuss we make of life. We always want to spurt on about what lies beyond instead of what is right now. It is all happening and none of us can stop it. One can get carried away by their own narrative, a self-creating prophecy, as you mentioned with the suicide of the poet – or was it, in his experience, a return?

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www.facebook.com/Artist.Christopher.Ulrich



CONJOINED V

by Meesha Goldberg
Photography by Kaley Nelson

It's 8:00 pm and a line of nearly a thousand people winds from the entrance of Copro Gallery, Santa Monica, CA, past the glow of spinning neon lights and out through the parking lot, all to enter the strange world of Conjoined V. Curated by Chet Zar, this annual exhibition of fantastical and grotesque art showcases luminaries of the Hollywood special effects industry along with an array of international 3-D and 2-D artists. Walk inside and you are greeted by the sidelong glance of Kazuhiro Tsuji's 7 ft. sculpture "Soft Construction of Dali", the giant head of the surrealist so life-like you could easily hallucinate the sculpture has flashed a knowing wink. Whether it be the bewitching dolls of Stephanie Vega, the antiqued assemblage of Krystopher Sapp, or the miniature automata of Ave Rose, the work on display is notable for a hyper-attentiveness to detail that entrances you into the reality of each artwork's realm.

"Neon Eso Terricka" Rick Zar, Meesha Goldberg, "Cthulhu Environment # 5" Sam Dantone





Chet Zar "Heartbroken"

When questioned about this year's show, Chet Zar replied,

"Every year I think Conjoined can't get any better and every year it does. Most of that is due to the hard work and creativity of all the artists involved. The artwork blows my mind – but it's not just about the art. There is definitely some kind of magical vibe at this show. I would have thought it was my own imagination but I have heard it from enough people now to know that is not the case. Whether it's the brilliant artwork, the amazing performances, the positivity from the crowd, or the combination of all three (that's my guess), it's hard not to come away from the experience completely recharged and inspired. At this point the show has taken on a life of its own and I am very proud to be involved."

So if you missed this year's show, don't worry. Conjoined VI promises to morph into something more enchanting and masterfully bizarre.

View full show online at www.copronason.com/conjoinv



Ver Mar "The Empress", "The Mystic"



From left to right clockwise: Jim Mckenzie, Jeff Himmel, Colin Christian, Neil Winn, Jack Howe, Amanda Dempsey, Mike Regan, J. Anthony Kosar, Black Mass, William Basso



Brian Smith "Untitled" Scott Rodke "Cat" Yoya



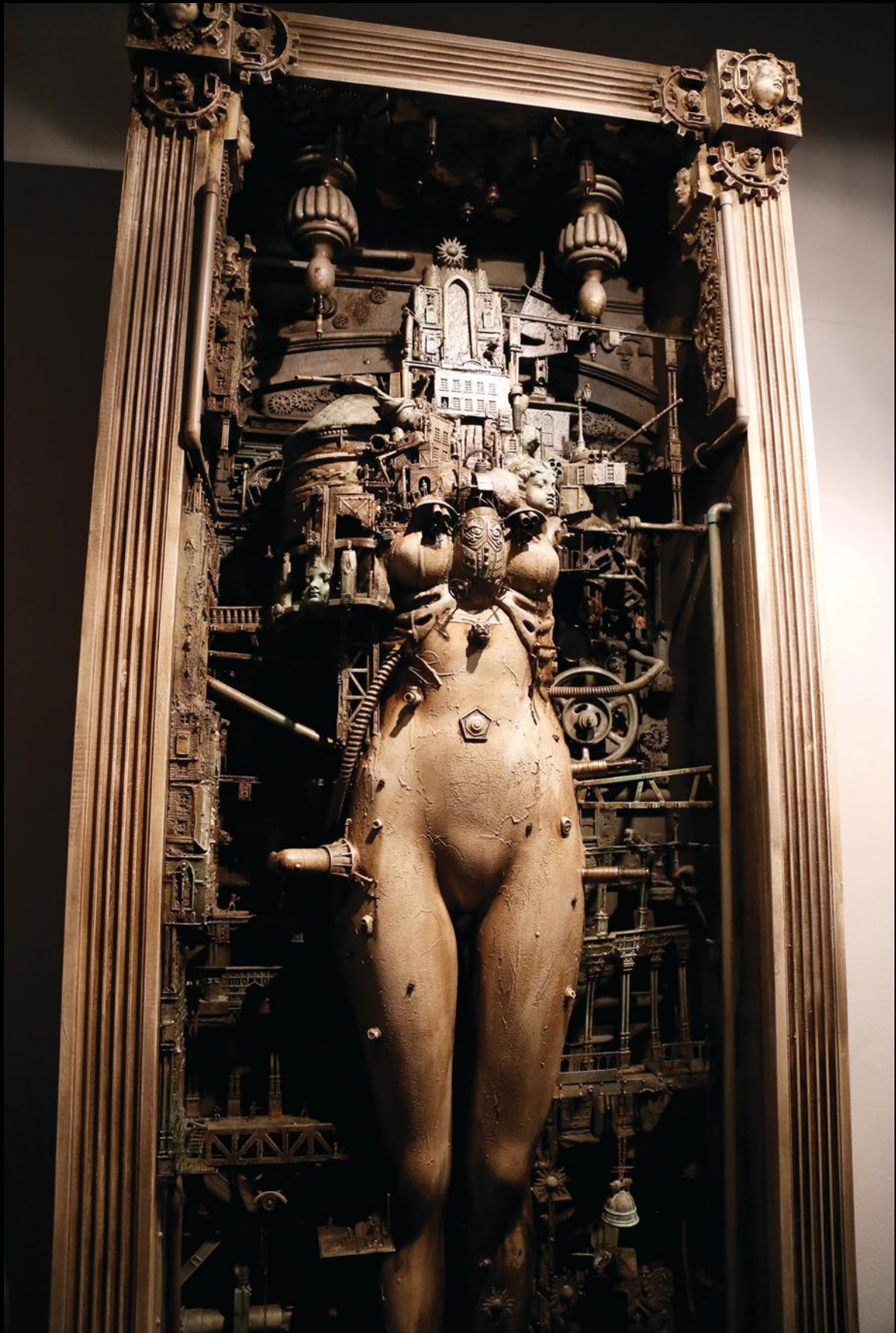
Chris Haas "Teynkur"

Live Body Painting by Nix Herrera





Kazu Tsuji "Soft Construction of Dali"



Krystopher Sapp "Metropolis"



Manny Lemus "To Serve Man"

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