PORTFOLIO 2025

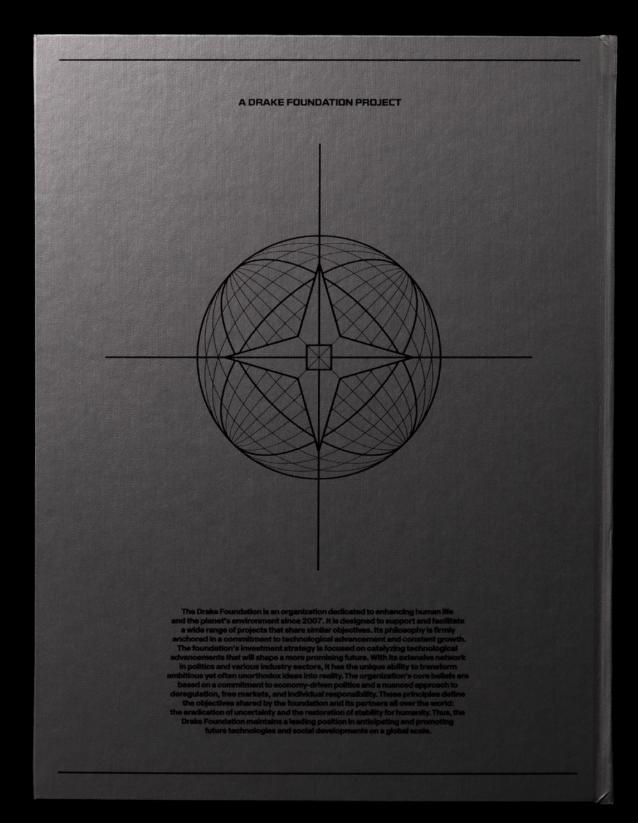
# [01] MEGALOTOPIA

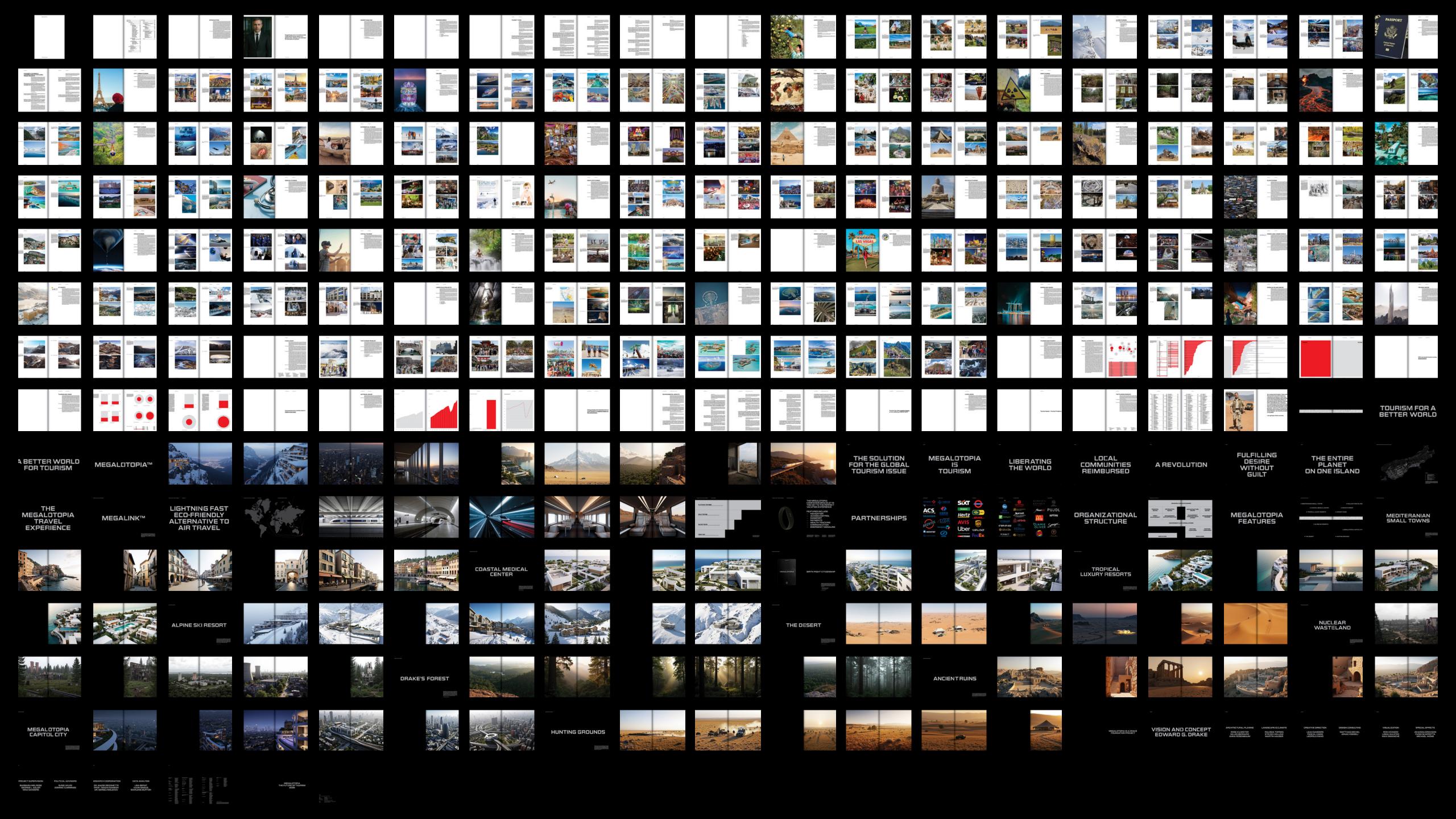
# MEGALOTOPIA™

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children involved. The commercialization of birth tourism can sometimes overshadow the health and safety of participants, pushing them into navigating complex legal frameworks for residency and citizenship without adequate support.

### Impact on the Travel Industry

ustry, birth tourism has opened up a niche gencies and tour operators have begun to packages that cater to the needs of birth g medical care, accommodation, and visa

These packages can be lucrative, but they also require careful management to ensure compliance with international laws and regulations. The phenomenon also promotes longer-term stays compared to typical tourism, contributing to a more stable yearround tourism economy, especially in areas where seasonal

Cultural and Social Exchanges
Beyond economics, birth tourism fosters significant cultural
and social exchange. It can be a deeply enriching experience
for host communities, promoting greater understanding and
cultural diversity. Families engaging in birth tourism often form
lasting ties with the host country, sometimes leading to future
educational or business opportunities for the child or other
family members.

Looking ahead, the future of birth tourism depends heavily on regulatory environments and global mobility trends. As countries scrutinize and potentially tighten citizenship laws, the practice might see a decline.

### as substantial disparities exist in the qualand international mobility between nations, otivations for birth tourism will persist.

In conclusion, birth tourism is a complex phenomenon with far-reaching implications for the global travel industry. While it presents significant economic opportunities and cultural exchanges, it also poses regulatory, ethical, and social challenges that need to be managed with careful policy planning and international cooperation. As the world becomes increasingly interconnected, the dynamics of birth tourism will continue to evolve, reflecting broader trends in global mobility and citizenship.

### DARKTOURISM

Dark tourism is considered to be travel to sites that are in some way connected to death or disaster (or at least something in one way or another "macabre").
Or so goes the rough-and-ready definition usually applied as shorthand in academic studies. But of course it is much more complex than that short one-liner
suggests. Dark tourism comes in a very wide variety of forms (see categories

of dark tourism).
The connection with 'death and disaster' can be very direct, as in the mausoleums of great communist leaders whose actual dead bodies are on public display (e.g. Lenin's in Moscow). Or it can be quite indirect, like at sites of volcanic destruction (e.g. Iceland or Hawaii) which may not have involved any actual deaths at all—just the fact that it could have may be enough to give a site some 'dark appeal'. Sometimes the connection can be pretty vague too, as in the various exhibitions of socialist

the connection can be pretty vague too, as in the various exhibitions of socialist realism art and propaganda—here you have to know about the underlying realities of life under communism to be able to make the connection at all (such places are often more weird than truly dark). Yet other sites may be decidedly dark historically, but there may not be much left to see of it today (e.g. some of the former Japanese American Relocation Centers in the USA). Some may be quite mainstream-y, such as many war museums (e.g. the IWM in London).

Others can indeed be exotic oddities well off the beaten tourist tracks that few people ever visit (e.g. the Polygon in Kazakhstan). Park tourism' is just a convenient cover term, but it covers a vast range of different types of sites that may have little to do with each other otherwise. So are the motivations: it can be purely educational (much of Auschwitz's visitor contingent is of that sort), it can be downright voyeuristic (see ethical issues), but I hasten to add that the latter is actually far from the rule but very much the exception (and it is not endorsed by this website!). Most visitors to dark tourism sites go there simply because they find it interesting and intriguing. Many come to learn something, or to try to understand something grim and unnerving that is hard to come to terms with. Some may attach even more philosophical depth to it. It has been speculated that one element could be that many dark tourism destinations make visitors confront their inglithmares; e.g. what would you do if you found yourself in a civil war breaking out all around you—or if a nuclear power station blew up next door? The full range of motivative to the proper in the prop you—or if a nuclear power station blew up next door? The full range of motiva-tions of dark tourist is a popular object of academic study, but there isn't a single straightforward answer. Generally, it seems to be easier to define what dark tour-ism is NOT than to give a clear-cut definition of what it is—for more on that see the concept of dark tourism and its overlap with other forms of tourism.













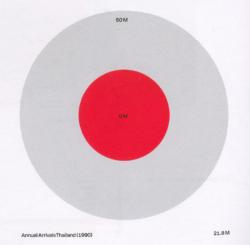
MARKET ANALYSIS





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Medical Tourism

Medical Tourism

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# TOURISM FOR A BETTER WORLD

# MEGALOTOPIATM









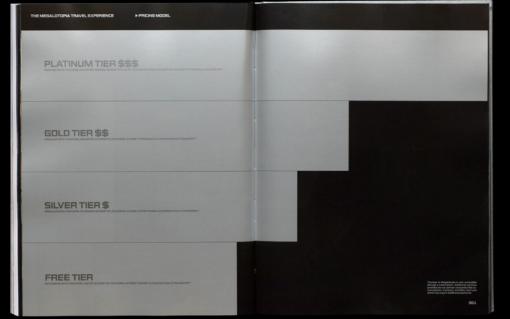




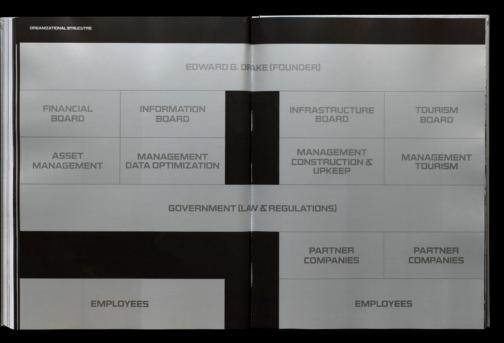








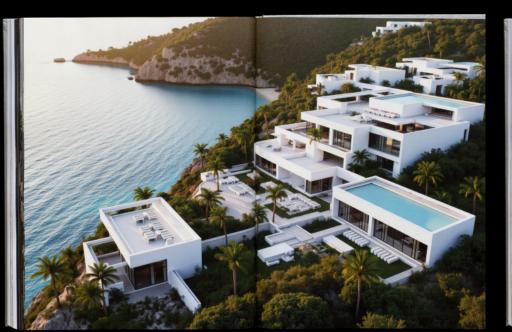




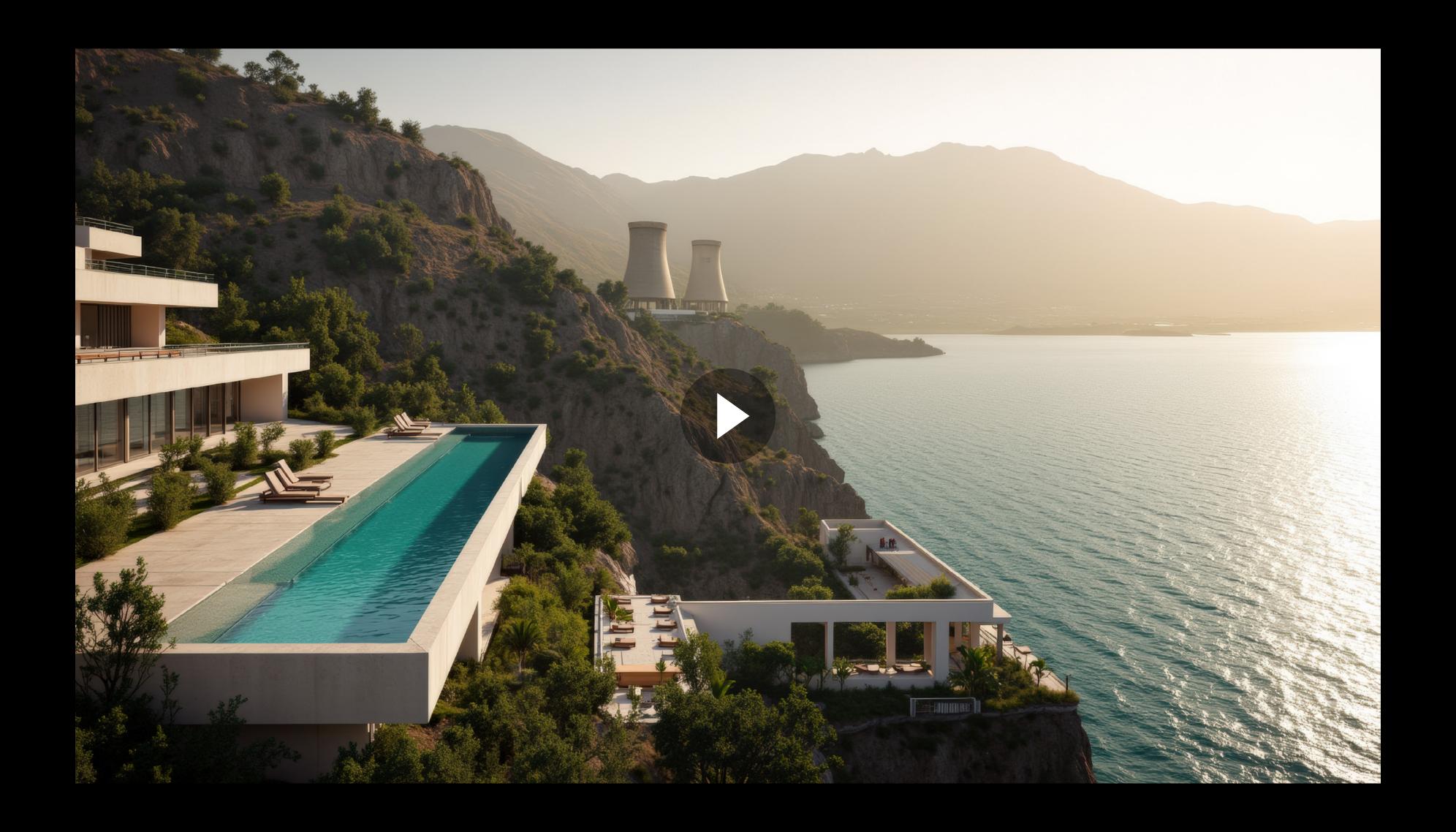












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# GARDEN GARDEN FLUTARCH, KIKI BERK OF SIMONE DE BEAUVOIR EXISTENCE

THE GARDEN OF

EXISTANCE

on for him by the eloquence his own arms; and he contin s in especial honour and to ces. It was this Cineas, then, Pyrrhus was eagerly prepar-at this time to Italy, and findfor the moment, drew him discourse. "The Romans, O

Pyrrhus, are said to be good fighters, and to be rulers of many warlike nations; if, then, Heaven should permit us to conquer these men, how should we use our victory?" 3 And Pyrrhus said: "Thy question, O Cineas, really needs no answer; the Romans once conquered, there is a match for us, but we shall at once possess all It of which no man should know better than thyself." After a little pause, then, Cineas said: "An after taking Italy, O King, what are we to do?"

4 And Pyrrhus, not yet perceiving his intention, replied: "Sicily is near, and holds out her hands to us, an island abounding in wealth and men, and very easy to capture, for all is fac demagogues are rampant now that Agathocles is gone." "What thou sayest," replied Cineas, "is probably true; but will our expedition stop with the taking of Sicily?" 5 "Heaven grant us," said Pyrrhus, "victory and success so far; and we will make these contests but the preliminaries of great enterprises. For who could keep his hands off Libya, or Carthage, when that city got with stealthily out of Syracuse and crossing the sea with a few ships, narrowly missed taking? And when we have become masters here, no one of enemies who now treat us with scorn will offer further resistance; there is no need of saying that." 6 "None whatever," said Cineas, "for it is plain that with so great a power we shall be able

eeWe

going to subjugate Greece

Pyrrhus said.

first,"

L PROJECTS a short but dense work about the point of having projects. The title refers to the Hellenistic king n conquering the world, and his "wise" adviser to dissuade him. Beauvoir opens her book with of their dialogue:

evising projects of conquest o subjugate Greece first," he was saying. " and after that?" said Cineas. "We will vanquish Africa." After Africa?" Asia, we will conquer Asia Minor, Arabia." "And after that?" We will go on as far as India." "After India?" h!" said Pyrrhus, "I will rest."

h tells us that one day Pyrrhus was

ot rest right away?" said Cineas.1

man life for Beauvoir."5

ruestions like the ones Cineas raises— "And after plague all of us. What's the purpose of doing o has to end? Or, as Tolstoy asked in the depths "And what next? What for?" Trying to answer

s) questions is the main purpose of Pyrrhus and uvoir's discussion is sometimes difficult to follow, osophically rich ideas. In what follows, I highlight re especially relevant to understanding her over-

arelated to meaning in life in Pyrrhus and Cineas ce that pursuing projects is at the heart of what it being. Beauvoir believes that human beings have they create themselves by their actions. In fact, project in its own right. In her words: "I am not a self toward the other, transcendence."4 Beauvoir ne fact that human beings are "transcendence," by we are always acting, always projecting ourselves rding to Beauvoir this is essential to the human sit, our "condition is to surpass everything given." lineas's questions notwithstanding—it is simply n beings not to engage in projects. As Jonathan rsuing projects with values at their core is not an

A second key idea in Pyrrhus and Cineas follows from this first: refusing to engage in projects, or even resting from such engagement, is not a viable response to Cineas's questions. In fact, Beauvoir explicitly considers this solution ("Let man therefore renounce all projects"6), and she rejects it. As we have seen, human beings are by their very nature engaged in projects. Not only is being a human itself a project, but Beauvoir identifies such things as happiness and enjoyment as projects: "since man is project, his happiness, like his pleasures, can only be projects"; and "all enjoyment is project." Indeed, "every thought, every feeling is project," she says. And since everything we do is a project, including the very act of being human itself, not engaging in projects is simply out of the question.

Of course, a person could try to be as inactive or restful as possible. but this would be an impossible and therefore absurd goal. As soon as we have any thoughts or desires, we are already transcending the moment and so are no longer perfectly at rest. Furthermore, according to Beauvoir, even if absolute inactivity were possible, it would not fulfill us. She cites Valéry who calls rest "the pure ennui of living." Because we are "transcendence," we would not be content at rest even if we could per impossibile achieve it. Beauvoir drives this point home by asking us to imagine paradise—a place of perfect restfulness—which, she says, immediately prompts all of us to ask ourselves: "What shall we do there?"  $^{10}$ 

A third key idea related to meaning in Pyrrhus and Cineas is that our projects are meaningful, and so give our lives meaning, only while we are engaged in them. (By "meaningful" I mean having a point, purpose, or value. Thus, as I understand these terms, something is meaningful if, and only if, it has some point, purpose, or value.) As soon as they are over, our projects become meaningless. This explains why we are so often disappointed when we complete projects or meet our goals: a source of meaning in our lives has gone away. For example, if writing a book gives my life meaning, then finishing the book, far from adding

meaning to my life, actually takes it away. This admission, that projects have meaning only while they are ongoing, seems to concede a lot of ground to Cineas. If the meaning of a project disappears as soon as it is completed, then what's the point in  $engaging in such a {\tt project-orany projects-in}\ the {\tt first place?}\ Here we$ come to a fourth key idea in Pyrrhus and Cineas, which constitutes the core of Beauvoir's response to Cineas: the solution to finding meaning in life is not to give up on all projects (which is impossible), or to try to find a way to extend the meaning of a project after it is over (which is also impossible). It is simply to start another project. According to Beauvoir, a meaningful life consists in the pursuit of one meaningful project after another, in an ongoing and indefinite series. Sure, finishing a book

But when we have got everything subject to us

what are we going to do?" Then Pyrrhus smiled upon him and said: "We shall be much at ease

and we'll drink bumpers, my good man, every day, and we'll gladden one another's hearts with confidential talks." 7 And now that Cin-

eas had brought Pyrrhus to this point in the argument, he said: "Then what stands in our

way now if we want to drink bumpers and while

away the time with one another? Surely this privilege is ours already, and we have at hand, without taking any trouble, those things to which we hope to attain by bloodshed and great toils and perils, after doing much harm to oth-

ers and suffering much ourselves."

8 By this reasoning of Cineas Pyrrhus was

more troubled than he was converted; he saw

plainly what great happiness he was leaving be-

of what he eagerly desired.

is unsatisfying, because it's over. But the solution is not to give up, or to dwell on one's past accomplishments. Rather, according to Beauvoir, the solution is to write another book—or to start an entirely different kind of project. It is for this reason that Beauvoir ultimately sides with Pyrrhus over Cineas in their philosophical disagreement. It is the former, not the latter, who has the proper attitude toward life.

Auseful contrast can be made here between Beauvoir's position and a recent one put forward by Kieran Setiya. According to Setiya, simply replacing one project with another turns life into a never-ending series of accomplishments, the result of which is often a deep sense of futility. Indeed, this phenomenon is one of the main contributors to mid-life crises, which, according to Setiya, are properly understood as crises of meaning. Setiya describes this phenomenon as "the suspicion of something hollow in the sequence of accomplishment."11 Setiya proposes a number of solutions, such as finding meaning in the process, livng in the moment, and focusing on atelic activities instead of telic ones.

None of these solutions are incompatible with Beauvoir's claim that projects are meaningful only while they are happening, or her claim that a meaningful life consists in a series of such projects. That being said, Beauvoir need not necessarily endorse any of these solutions, either. On her view, as I understand her, engaging in one project after the next is simply not futile. True, it may be a matter of empirical (psychological) fact that some people feel this way, especially in mid-life, but such feelings are, according to Beauvoir, ultimately unjustified. According to her, projects are a source of meaning, and so engaging in projects makes a life meaningful—even if all of our projects eventually end and must be replaced by others. Feelings to the contrary might be typical again, especially in mid-life—but that does not make them rational.

But even granting this point—that a life can be truly meaningful even if it consists in an indefinite series of projects, each of which must ultimately end— one might wonder if her claim that our projects are meaningful only while we are engaged in them (her third key idea) is too restrictive. After all, why not think that our projects can be meaningful, even after they end, in virtue of the products they leave behind? Suppose, for example, that my project consists in trying to write an interesting book. If I succeed, then my project is over, but the product of my project—the book—still exists. And if this book is meaningful, then it might confer some meaning on me, its creator. A similar idea is that my projects can remain meaningful, even after they end for me, so long as someone else takes them up. For example, suppose I start a book but then abandon it. If someone else takes up this project, and continues working on the book, then perhaps their doing so would add meaning to my life, even though I am no longer actively engaged in this BEAUVOIR'S PHILOSOPHY OF MEANING IN LIFE

project myself. Beauvoir addresses these possibilities in Pyrrhus and Cineas, and her treatment of them leads us to fifth key idea in this book. Beauvoir admits that the products of projects can be meaningful, but only under certain conditions—namely, if these products are involved in other people's projects. Thus, a book sitting on a shelf has no meaning whatsoever; it is meaningful only if somebody else uses it for a project of their own—such as a research project. The same holds for projects aimed at intangible products (such as the creation of institutions) or projects themselves that are carried on by other people after we are done with them. The underlying idea here is that nothing has meaning in itself; things have value only in virtue of their involvement in human projects, which can "transcend" those things and thereby confer meaning upon them. This is a fifth key idea in Pyrrhus and Cineas: a thing is meaningful only if it is involved in some human project. This applies to the products of projects (e.g., books) as well as to projects themselves that can be "transferred" to another person (e.g., the writing of a book). Human beings confer meaning on things through their projects, so anything outside the sphere of human projects is meaningless.

Thus, Beauvoir admits that products and projects can be meaningful after a person is finished with them. But at the same time, she rejects the idea that this confers any meaning on the life of the person who produced that product or originated that project. How are these two positions compatible with each other?

This leads us to a sixth key idea in Pyrrhus and Cineas: the product of a project of mine can be meaningful in someone else's life, if that person incorporates that product into one of their own projects, but this adds no meaning to my life. Likewise, a completed project of mine that is taken up by someone else can add meaning to their life, but it adds no meaning to mine. According to Beauvoir, we must distinguish between the meaning of a thing (or project), on the one hand, and the person for whom such a thing (or project) is meaningful, on the other. A thing (or ıl only for the individual who uses that thi engages in that project). In fact, surprisingly enough, Beauvoir actually endorses the inverse of the proposal under consideration. According to Beauvoir, a project is meaningful only if the product of that project or that project itself, if it has no product—is in some way taken up by other people and incorporated into their projects. In other words, the transferability of products and projects from one person to another is a necessary (but not sufficient) condition for the meaningfulness of those original projects. This is a seventh key idea in Pyrrhus and Cineas: if a person is engaged in some project that is not in some way taken up by other people after it is completed, for example through its product (if it has one), then this project has no meaning to begin with.

"And af said (

sibility, and moral ambiguity against th Nazi-occupied France during World Wa

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 60

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 undertak-

ings 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 43

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, pub-

lished 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 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 Cath individualist can rightly reproach each other sonal 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 I is always made to be heard through men, and man will respond to this call appel. God, if he erless to guide human transcendence. Man is men, and this presence or this absence way up

### HUMANITY

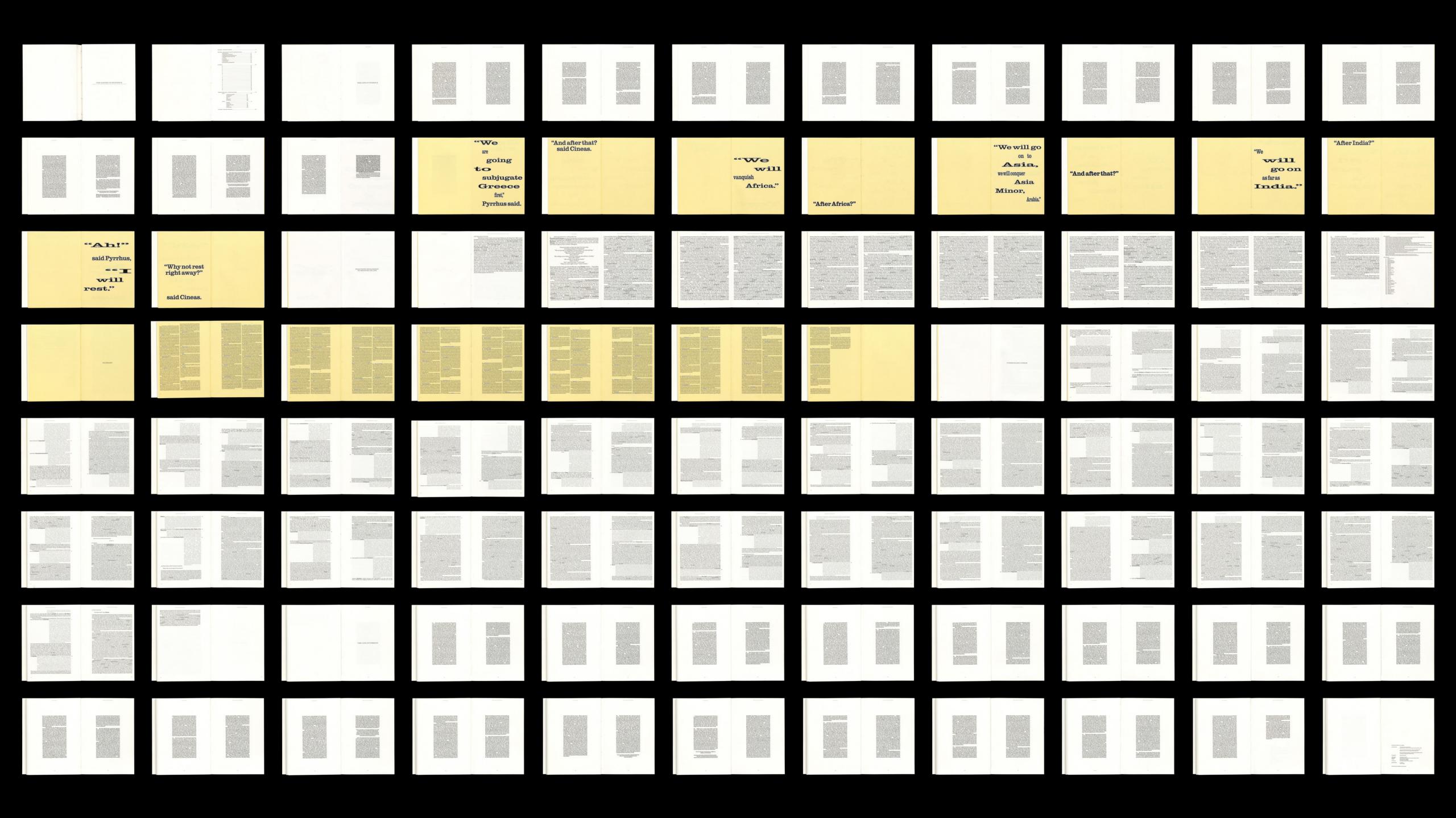
We must therefore turn toward men. Can' absolute end that we were first looking for in upon itself, as needing to attain a state of un or to annihilate itself in death, we can undoub ingness and anxiously ask ourselves: and a imagine the terrestrial globe rolling frozen th does it do to preoccupy ourselves with the tran those are the visions of poets, wise men, or prithat humanity will ever die out. We know that humanity must die. And if it does not die, it wi not cease to be a perpetual surpassing of itse the indefinite nature of this race where one to disappear in turn, then it seems to us rathe Our transcendence would be dissipated in ti ty is more than this endless dispersion; it is has a singular history, a definite shape. In ord ourselves safely toward humanity, it must pre pects at once: as open and as closed. It must be it has to realize its being through us, and yet i appears to those who propose the cult of Huma it unceasingly projects are essential to living a

uals to actively define to accepting roles impossing the interest our actions often influe of others. Through profreedom and responsitivithin an otherwise in

itself toward the future. It is a perpetual su need of a response constantly emanates from 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.

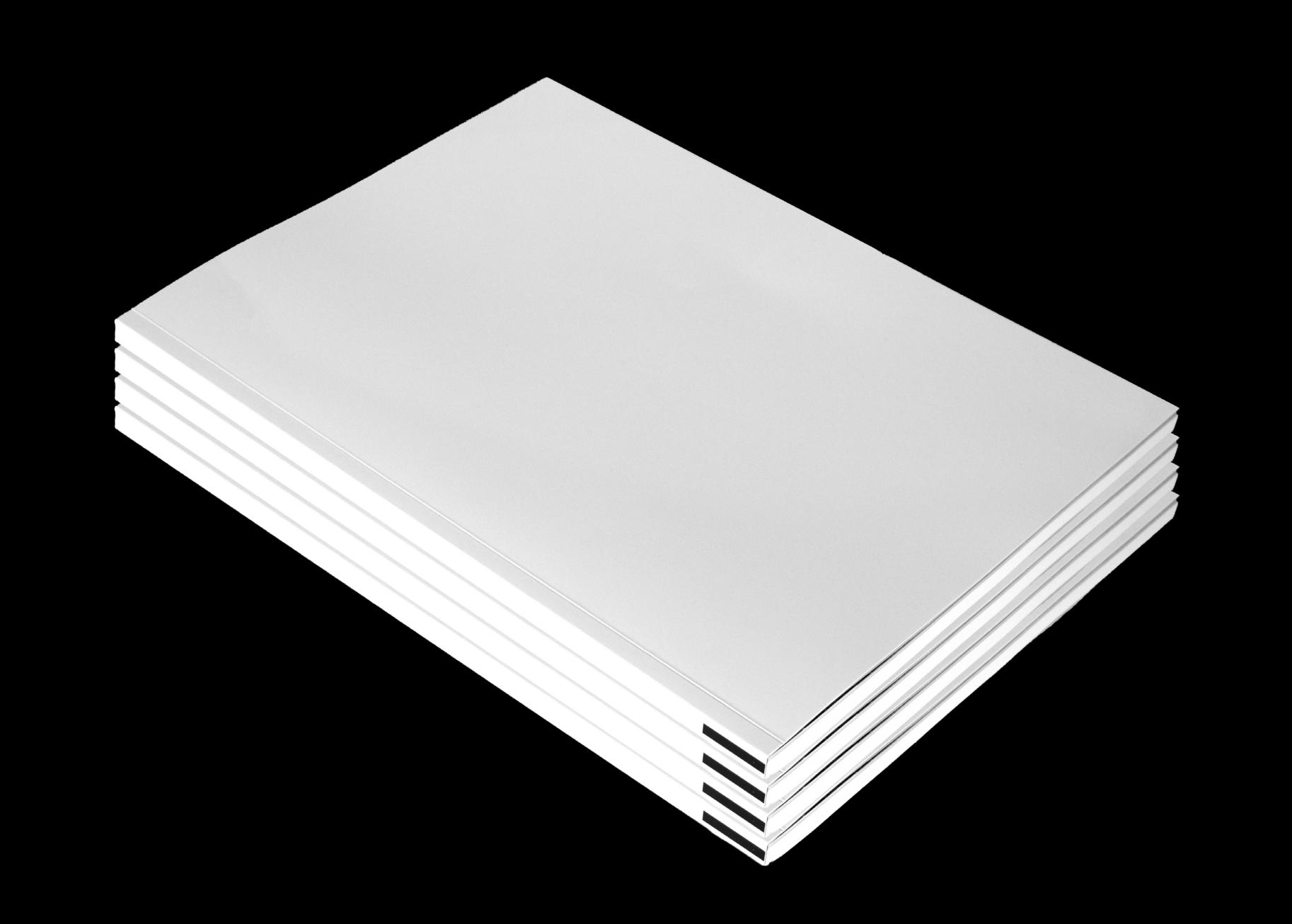
But is it really? Can one speak of a huma possible to use a collective noun for the enser consider them from the outside, as objects unup. This collectivity would be only a herd of in ing to do with this given, fixed in the plenitude able to act for humanity, it must demand some unity acting as a totality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

101



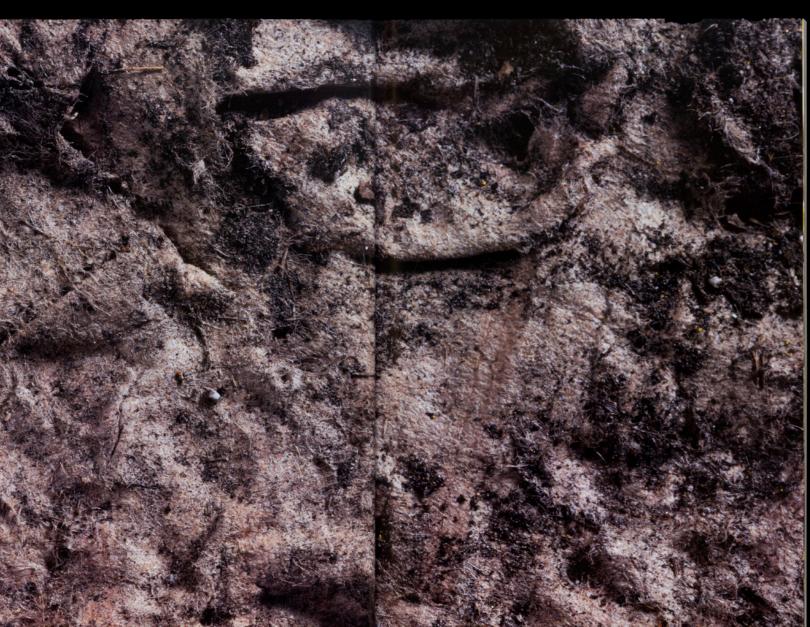


# [03] UNTITLED

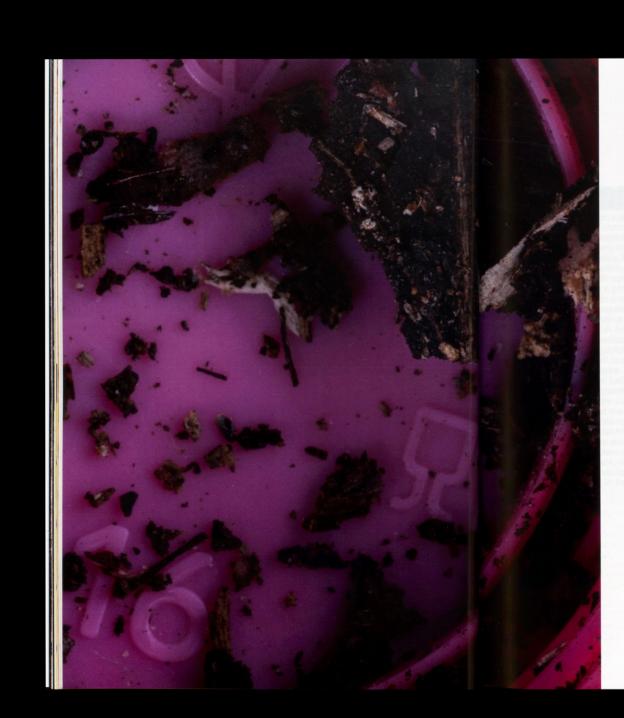












Cold winds on sunny mornings, still freezing late March, winter's end. While I march through the seemingly quiet cityscape, dull visions of people's lives pass through my mind, like the breeze, penetrating my heavy coat—cold shivering, eyes on the ground. Different routes, take me to my destination, 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.

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

WHAT MAKES THINGS

Espes

Aesthetic Crossroads 2

Vol. 9, No 2 December 2020

[1] INTRODUCTION

Journal of the Faculty of Arts.

University of Presov and the Society for Aesthetics in Slovakia

Small and insignificant things, phenomena, and moments 'co-cre- 03 [1025] ate' our daily life and the world as we know it. They are an imma- 04 [1026] nent part of our experience and despite this, we mostly don't care 05 [L030] about them. We deem such things as as if they make up @6 [H@31] only minor, imperceptible details of the environment where the 07 [L036] important things or the things that deserve our attention are set. 08 [1041] This may cast doubts on the meaningfulness of my examination 09 [1042] at its very beginning: why, indeed, should one need to investi- 10 [L042] gate things and search for their origins if these things are 11 [J043] Jan Mukařovský (1966) answers this question clear- 13 [L044]

ly enough when he claims that any object, activity, or fact can 14 [K045] be the carrier of an aesthetic function, and therefore can be aes- 15 [K047] thetically interesting and significant. Looking at things from 16 [K048] Mukařovský's perspective is refreshing and can redeem 17 [J054] things from their usual status. Mukarovský's thesis, howev- 18 [L055] er, can also be understood slightly differently, as if he was saving 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 the lity: 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 the things are not intentionally crea internal or external is the cause of their ization. In this paper. I will search for the roots of through ref.erence 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

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 ty somewhere in their nature. To address this question, I will consider the following

[2] ANESTHETICS, AURA AND ART es the issue by considering what he calls the phenomenon of "saturation of aesthetic facts" that takes place in the postmodern era of hyper-aestheticization. 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 silenated from the domain of aesthetics and even from the domain of perception in general. The recipient, however, doesn't havany other choice, because too many impulses are attacking he senses from everywhere and making a selection between these [2.1] ART mpulses would request too much energy. That is the reaso why she just simply stops 'feeling' or starts to be blind as regard lesthetic stimuli. 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 bobjects 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 ty, Aesthetics and Everyday Life (Presov, October 8th, 2020). In his commentary, Acil refers to Heidegger's famous example of Van Gogh's shoes. According to Welsch, anesthetization can depen on two related factors. In the first place, the fact that (a) we get used to a condition in which certain objects do not cause am mental or perceptual motion in us so that we do not even exped that these objects can arise something anymore. This estrangement 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 (Welsch, 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.

or essential difference between art and other things seems to lead us back to an elitist artistic approach (Dubrifet, 1988; Shusterman, 2000) such as that pursued by classical aesthetic 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

1991) than we thought. But we do not need to accept any essentialist definition of art to claim that there must be something the distinguishes art from things.

One way to clarify the issue is to refer to Walte Benjamin's famous discussion on the notion of aura in his TM 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 Dadejik, 2009; Sabik, 2009), and differentiality the original from its counterfeit or reproduction.

authenticity (see Dadejik, 2009; Sabik, 2009), and with 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 the believes that since it represents the here and now of a work

But for benjamin aura is primarily inner energy, a power that preserves an artwork's uniqueness and irreplaceability and assures 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, even if it

### [3] THE OTHER (TRUE) AURA

Waiter 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 ref.erence to historical objects may usefully be illustrated with ref.erence 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 where On the one hand, Benjamin seems to claim that where the talks about aura, he is not uniquely ref.erring 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, altimages or artifacts of the past seem to bear the traits of aura. Aura is just like the patina that reveals the age of old painting and exemplifies their belonging to the past. This aura, the aurof human-made objects, has primarily an ontological character and determines the place of the artifact in history. In the other hand, Benjamin also assumes that aura – that which elates the object to a certain place and time – can be also per-peived, seen, and 'breathed' in natural objects. In this case, the aura does not simply ref. lect the temporal horizon of the object out rather the temporal and spatial horizon of perception itself. What we perceive within these natural auratic objects is the rem-nant of an aura that corresponds to an original, indescribable experience, one that can be mediated through cult and cere-mony. Our inability to fully comprehend the aura's presence and persistence gives the natural bearers of aura a time-resistant.

o the disturbing conclusion that every object can have its auri-conclusion, however, that would imply a misreading of Benja nin's thought if further clarification is not added. As a matter of act, it is not that every object has an aura, but that 'every hu

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 (1995, 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 "aesthetic side" of the aura is neither an immanent nor an arbitrary part of sure 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 that links an object to a cult or tradition is made visible, just like the object's bond with the past.

[5] CONCLUSION

I have argued that there is both an axiological and at cal difference between art, everyday objects, and but it is also true that throughout their existence obstantly move from one field of the aesthetic sphere to stantly move from one field of the aesthetic sphere to this regard, when answering the question of what means the search for an element of real things possess. Rather, we shall search for which things possess. Rather, we shall search for which things possess. Rather, we shall search for which is the lack of some quality and in particul of aura, that distinguishes these objects from other one of the control of aura, that distinguishes these objects from other one objects lack ontological structure, aesthetic fur even sometimes practical function, at least according ymological understanding of the verb 'to practice.'

When it comes to understanding 'how' are produced, I have argued that repetition is what look at. But repetition only produces to the produced of the control of the control

objects be aesthetically appealing? This will lead or the basic reasons that lead us to consider gnificant and replaceable.

ETICS, AURA AND ART

differ from other objects in something exceptiont is why we do not intentionally pay attention to them. an be a determining factor in order to better underationship with ity. An important point is that represent a set of objects that we, as recipients, are to perceive, because we tend to be indifferent or immune towards them. In other words, we cannot

This idea has been notably examined by Wolfgang ) in his Aesthetics and anesthetics. Welsch addressby considering what he calls the phenomenon of f aesthetic facts" that takes place in the postmoder-aestheticization. This phenomenon gives rise to estrangement leading the recipient to 'move' the ject to a sort of 'grey zone' where the object is althe domain of aesthetics and even from the domain n in general. The recipient, however, doesn't have pice, because too many impulses are attacking her everywhere and making a selection between these uld request too much energy. That is the reason simply stops 'feeling' or starts to be blind as regards

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

experience the modern recipient goes through (Jameson, 1991, 28 [L089] do with how things are in themselves.

Therefore, although Welsch's account of anaesthe- 33 [1107] tization offers us some important conceptual tools to understand 34 [K114] 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 because 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. Redbull remains my true saviour.

Nothing seems more distant to ity than art itself: ty 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.

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④ [inventory]





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Ligatures

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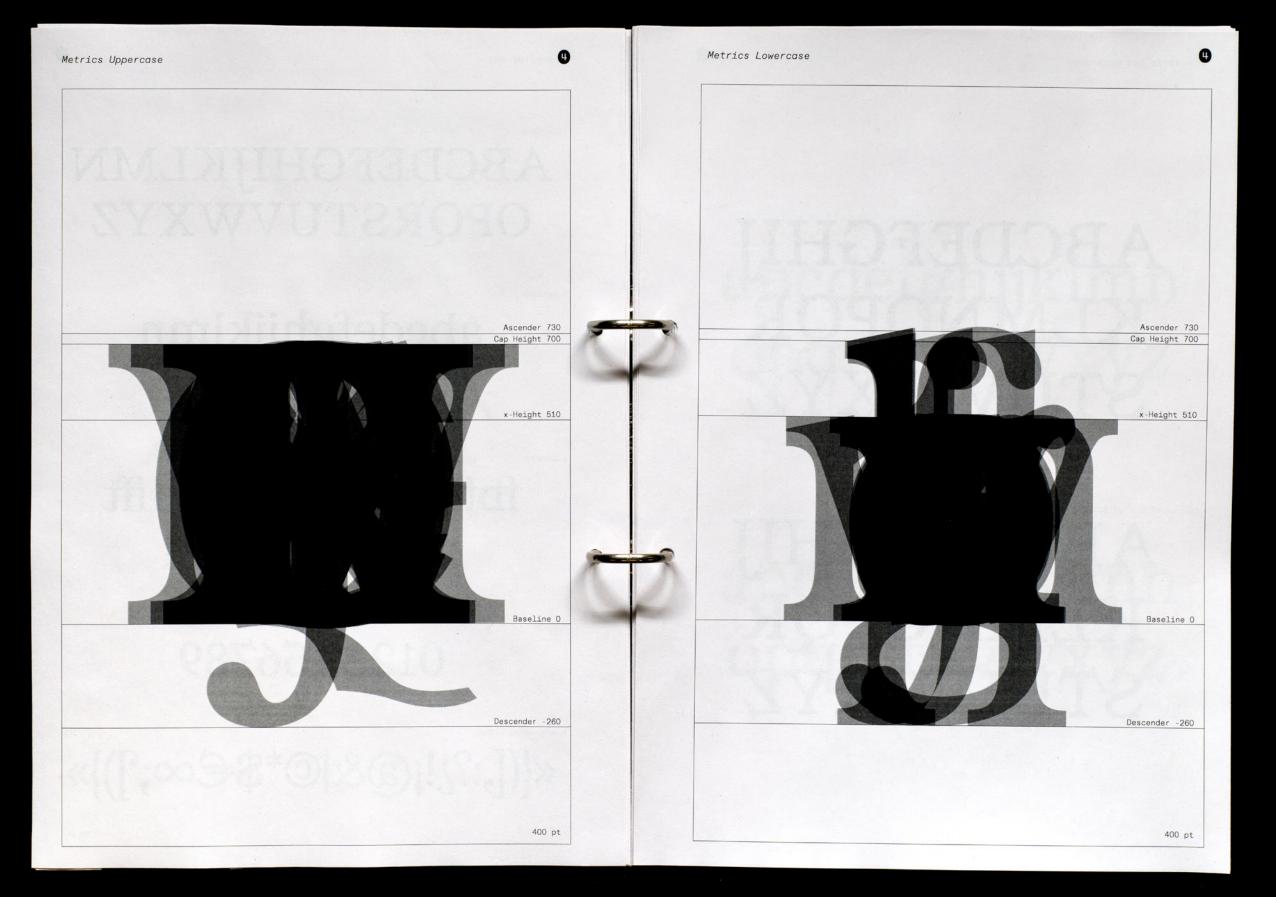
Figures

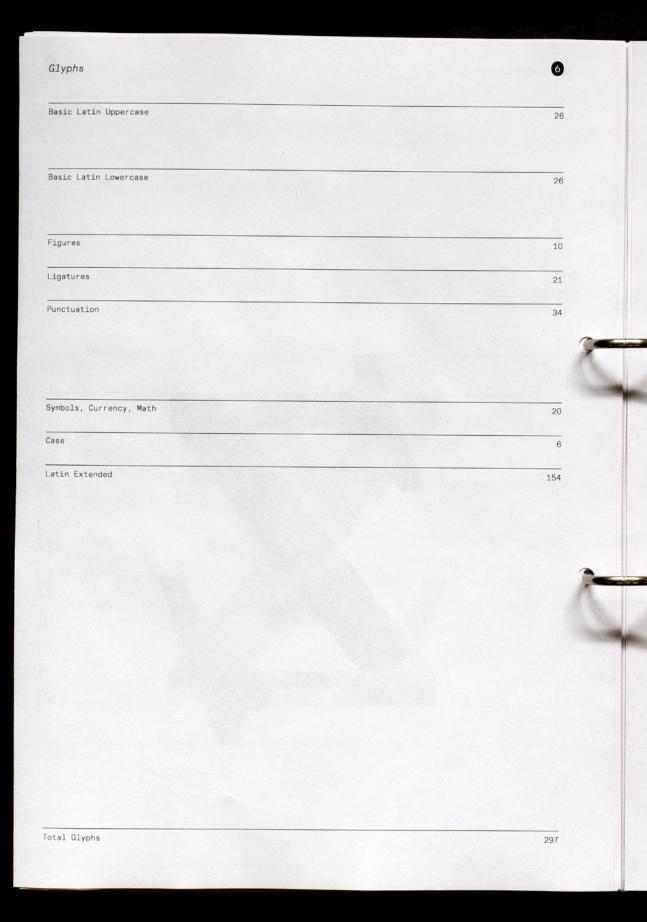
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Prostruction Symbol

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48 pt







\*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 pan, 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

## **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.

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Question? Question? Question? Question? **Question?** 

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Answer! Answer!

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**ABCDEFGHIJ** 

KLMNOPQR

STUVWXYZ

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abcdefghijklmn opqrstuvwxyz



Question? Question? Question?

Answer! Answer! Answer! Answer! Answer!

# [06] MORPHINE MONO





18 Pt. **MODULES: 04** 

DESIGNERS: C.Holmes & Y.Freiermuth

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> > TITEL: Die Hieroglyphen von heute: Grafik auf Verpackungen für Transport

> > > NUTHONS: Lutz, Hans-Rudolf; Barmentler, Rudolf; & Keller,

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MORPHINE MONO

Name Cuts Spacing Design

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Mono Pascal Kägi Marietta Eugster, Gillane Cachin, David Keshavjee, Dominik Langloh 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 REGULAR EVIL SATANIC

FDNY\_RAW\_Ø1 (5ØØ) a typeface inspired by vehicles of the fire dept. new york





FOR EMERGENCY SERVICES CALL 911



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

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





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

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REGULAR

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EVIL

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SATANIC

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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 SCREAMING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO DNE HAS SEEN.

EVIL

FUNERAL PLANET, DEAD BLACK ASTEROID. MAUSQUEUN, THIS WORLD IS A TONB. HUMAN ZOMBIES, STARING BLANK FACES. NO REASON TO DIVE, DEAD IN THE WOMB. DEATH SHROUD EXISTENCE, SLAVE FOR A PITTANCE. CONDENNED TO DIE BEFORE I COULD BREATHE. MILLIONS ARE SCREAMING, THE DEAD ARE STILL LIVING. THIS EARTH HAS DIED YET NO DIE HAS SEEN.

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# [07] BOOKPINK

Regie: Luca Vincenzi

> 9tück: Caren Deß

Dramaturgie: <u>David Ichwegler</u> <u>Luca Vincenzi</u>

Musik: <u>Yilvan Mesini</u>

Technik: <u>Lukas Neuenschwander</u> <u>Arkas Iotoudeh</u>

> Grafik: <u>Abhash Millal</u> <u>Pascal Kägi</u>

Ypiel:

Ladina Da Rugna

Yophie Eberle

Linus Graber

Cleo Hemmeter

Mara Ludwig

Emma Wagener

Mette Wagener

Dominigue Wilk

Leon Ziegler



«Hör mol, min Lütte, de hleene Bookpink\*!», sagte meine Grossmutter, saß in ihrem Gartenstuhl, genoss die Yonne, und dass sie die Ypitzhacke für eine Weile an den Ychuppen 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 bedruchte Blätter – als Kreaturen gehen sie aus ihm hervor. Verwandlung ist ein gleichermaßen natürlicher wie künstlicher Vorgang. \*Bookpink = plattdeutsch für Buchfink

# **POSTERS**

[08] ZHdK Visual Communication Infotag with Nicolas Wagner 2022

[09] FUBU with AATB & Role Studio with Marina Müller 2022

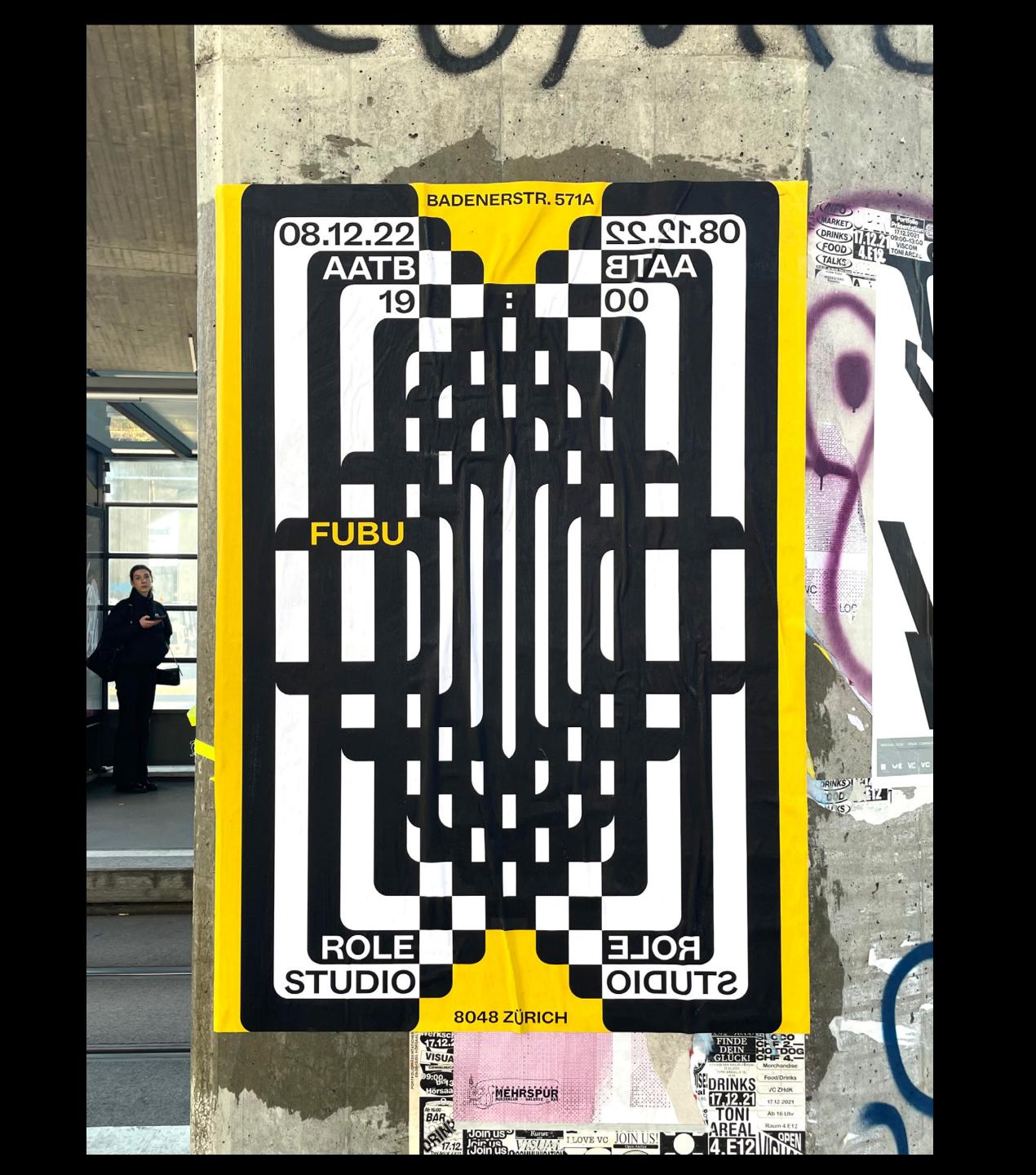
[10] Proposals: Satoshi Kon Film Podium 2023

[11] *The Lightbringer* 2021

[12] Proposal: *Langnau Jazz Nights* 2022

[13] Proposal: *ZSC Pfingstregatta* 2022







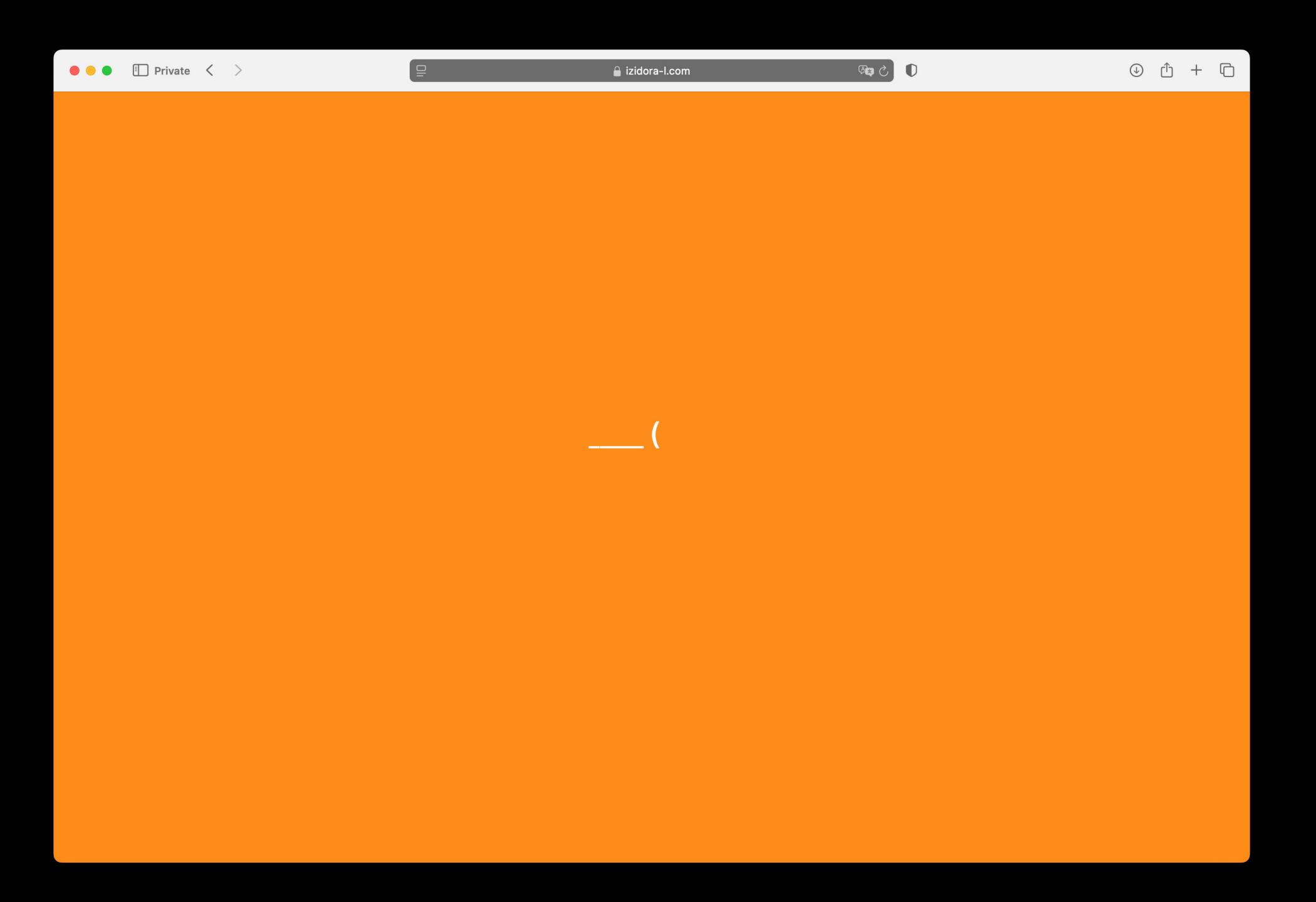








[14] IZIDORA I LETHE



### Private <

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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 (glow) continual ( NOWNES(S(ESS\_

> WE (live RED PATIENCE **PERISTYLE** CHOR(EOGRAPH)VS DESIRE BLUE-BARBAR-BRAID

SONGS TO THE SUNS

FORM(UL)ATIONS Vessels (black, gold Simple Form(ation)s **Portraits** 

ALL THAT GLITTERS SOFTNESS Beginnings (Odyssey)

~LETHE

**About** CV Talks

E-mail

APROPOSITIONS (

**Upcoming & Current Exhibitions** 

Live Performance

Kunsthaus Zurich (CH)

2024

Courtesy of the artist



PERFORMANCE 20:00 - Kunsthalle Bielefeld (D)

Nina Beier, Formafantasma, Pauline Julier, Izidora I LETHE, Ceylan Öztrük, Gina Proenza Curated by Kristina Grigorjeva and Undine Rietz Kunsthalle Bielefeld (D) more info <u>here</u>

Colour Space – Swiss National Library (Berne, CH)

08.11. 2024, Vernissage 18:00 09.11.2024 - 24.01.2025 more info here

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11]

~LETHE

About

CV

Talks E-mail

# IZIDORA / LETH

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Zürich, 29. November 2024

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Izidora Leber (LETHE)

# IZIDORA | LETHE

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### **EDUCATION**

2022 onward PhD Art Practice, Institute of Fine Arts and the Institute of Art Theory and Cultural Studies (Renate Lorenz and Anette Baldauf),
Akademie der Künste, Wien (AT)

2015 – 2017 MFA, Studio Art, San Francisco Art Institute (SFAI), (USA) – Cum Laude

2010 – 2013 BFA, Zürich University of the Arts (ZHdK), Zürich (CH) – Cum Laude

### **SOLO EXHIBITIONS**

\_\_\_\_(breath, blow, kiss) - BINZ39, Zürich (CH)
 2023 ABSENT SKIN - Et al. Gallery, San Francisco, CA (USA)
 2021 SONGS TO THE SUNS - Cabaret Voltaire Re-Visits - Monte Verità (CH)
 RED PATIENCE - Bass and Rainer Gallery, San Francisco, CA (USA)
 2019 - 2020 Izidora I LETHE: Peristyle - Contemporary Jewish Museum (CJM),
 San Francisco, CA (USA)
 CHOR(EOGRAPH)VS - Performance - Contemporary Jewish Museum (CJM),
 San Francisco, CA (USA)

18 Blue–Barbar–Braid (Forms at Rest / Forms in Resistance)
Aggregate Space Gallery, Oakland, CA (USA)

### PERFORMANCES

APROPOSITIONS( – Performance – Kunsthaus Zürich (CH)

\_\_\_\_ (breath, blow, kiss) – Performance series – BINZ39, Zürich (CH)

2021 WE( – Performance – Cabaret Voltaire Re–Visits – Monte Verità (CH)

2019 – 2020 CHOR(EOGRAPH)VS – Performance – Contemporary Jewish Museum (CJM),

San Francisco, CA (USA)

SIMPLE FORMATIONS – De Young Museum, San Francisco, CA (USA)

### GROUP EXHIBITIONS (SELECTION)

TECHNĒ (flashes

2025 (no title yet) – Kunstraum Niederösterreich, Wien (AT) (no title yet) – Fondation Plaza, curated by Elise Lammer, Art Genève (CH)

2024 *Hyle* – Kunsthalle, Bielefeld (DE)

Farbraum – Swiss National Library, Bern (CH)

Triennale Kloental, Glarus (CH)

APROPOS HODLER – current perspectives on an icon – Kunsthaus, Zürich (CH)

Performance – Kunsthalle Bielefeld (DE)

2023 *MONOTYPES* – Kunsthalle, Zürich (CH)

UNIKAT - Kunsthaus, Grenchen (CH)

1

[15] SUNS.WORKS





## 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, musicoriented, 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'

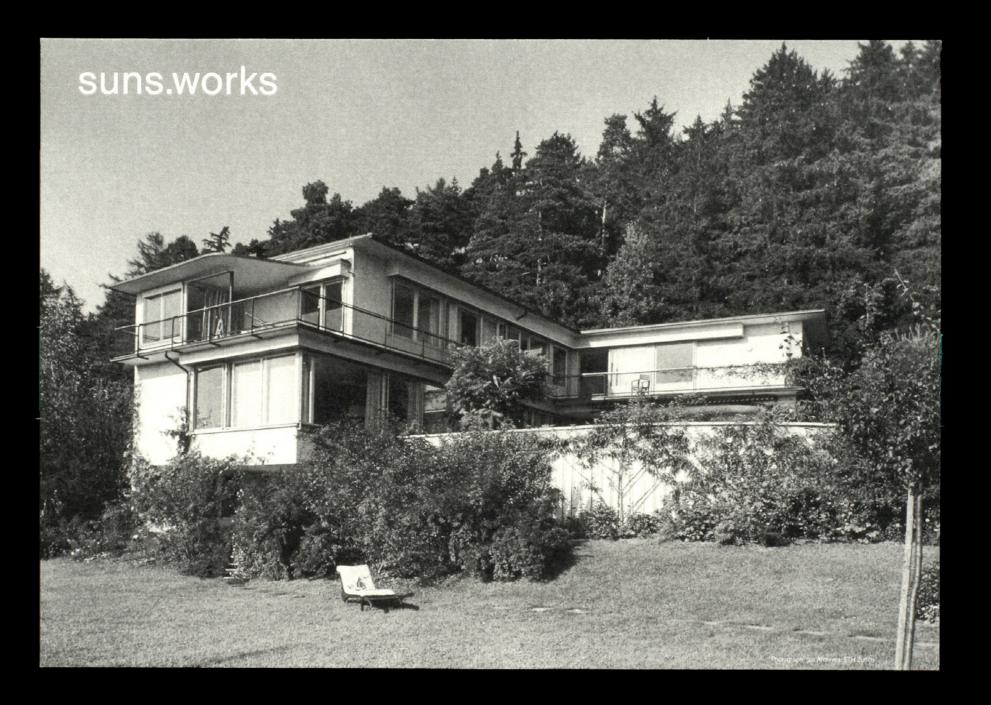
Thu 25.4.2024, 17:00 Visit by gta Archive (ETH)

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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# suns.works



Ross Simonini

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

798 08

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# suns.works



Ross Simonini

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

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F 200 CHF

# suns.works



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

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

788.00

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



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



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

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# suns.works



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





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





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



-



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

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# [16] 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

and taste

stir and taste



like a man



turn off the heat add a caution of salt

·add your palate's satisfaction of salt

you are ready



found incantation\*\*
now I no longer want to write

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

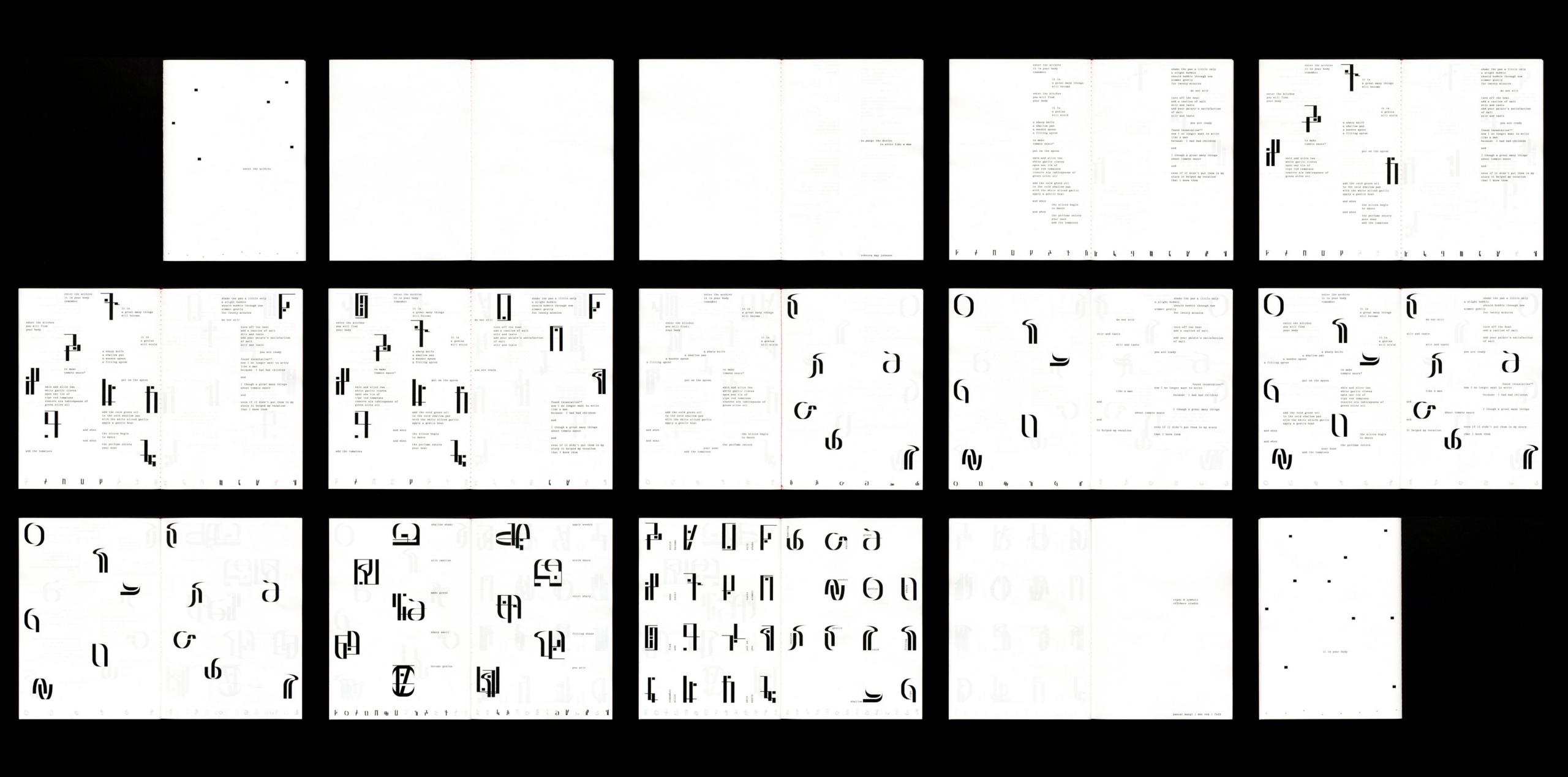


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turn off the heat add a caution of salt stir and taste add your palate's satisfaction of salt stir and taste

you are ready

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

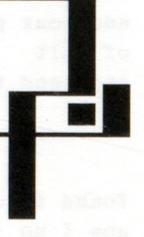
and

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

and when

and when

add the tomatoes



a genius will wield

it is

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

you are ready

turn off the heat

stir and taste

stir and taste

of salt

add a caution of salt

add your palate's satisfaction

add the cold green oil to the cold shallow pan

with the white sliced garlic

put on the apron

the slices begin to dance

the perfume enters your nose

apply a gentle heat



PROJECTS		CV	
Editorial 2025	[01] <i>MEGALOTOPIA</i> BA Project	<b>Education</b> 2021 – 2025	Bachelor Design – Visual Communication Zurich University of the Arts
2024	[02] <i>The Garden of Existence</i> On De Beauvoir's Pyrrhus and Cineas	2019 - 2021	Precourse F+F Schule für Kunst und Design Zürich
2023	[03] <i>Untitled</i> About banality in everyday objects	2005 - 2009	Apprenticeship Informatiker EFZ Technische Berufsschule Zürich
2023 Type Design	[04] <i>Die Woche 1951 – 1964</i> Editorial Project on Jacques Plancherel with Marina Müller & Mariia Larina	Work 2024 (January – July)	Internship Graphic Design/Gallery Assistance suns.works, Zürich The Visual Estate of Lee Scratch Perry
2023	[05] Ammit Regular Text Typeface	2023 – now	Freelance Graphic Design
2022	[06] <i>Morphine Mono</i> Display Typeface	2022 – now	Waiter Restaurant Viadukt Zürich
Posters 2024	[07] Bookpink ( <i>Unitheater Basel</i> ) with Abhash Mittal	2016 - 2021	IT Coordinator ETH Zürich IT-Services Institute for Moleculare Systems Biology
2022	[08] ZHdK Visual Communication Infotag with Nicolas Wagner	2010 - 2016	IT Support / Systems Engineering ETH Zürich IT-Services Institute for Moleculare Systems Biology
2022	[09] FUBU with AATB & Role Studio with Marina Müller	2009 - 2010	IT Support ETH Zürich, Departement MTEC
2023	[10] Satoshi Kon Film Podium (Proposal)	2005 - 2009	Apprentice Informatiker EFZ
2021	[11] The Lightbringer	2000 - 2000	ETH Zürich, Departement MTEC
2022	[12] Langnau Jazz Nights (Proposal)		
2022	[13] ZSC Pfingstregatta (Proposal)		

[14] Izidora I LETHE
Website & Document Templates

Document Templates, Editions, etc.

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

[15] suns.works

Identity

2024

2024

Misc

2022

### Contact

Pascal André Kägi 11. Juli 1988

8003 Zürich salut@pascalkaegi.com

@paskgi pascalkaegi.com