## ÆON Figure 8 Calendar Moonlight Edition by JonÆon

Figure 8 Calendars offers an innovation in the representation of time, transforming the blocks of days and months into a seamless flow chart mapped in the design of a figure 8 ...time's symbol for infinity...an intuitive, right brain approach to time keeping.

Figure 8 Calendars are easy to use as the dates and days of the week correspond with standard calendars. The innovative Figure 8 design offers you more available area for notations.

Figure 8 Calendars frees New Years Day from a wintry exile imposed by Julius Caesar and the Catholic Church, and welcomes New Years Day's return to its origin on the first day of Spring.

In synchronization with the Earth's seasons, many millions of people, in cultures worldwide, still celebrate the first day of the new year on March 20, as in the Figure 8 Calendars.

Calendar Design & Photography by JonÆon, ©2009 Æon All rights reserved, Patent Pending

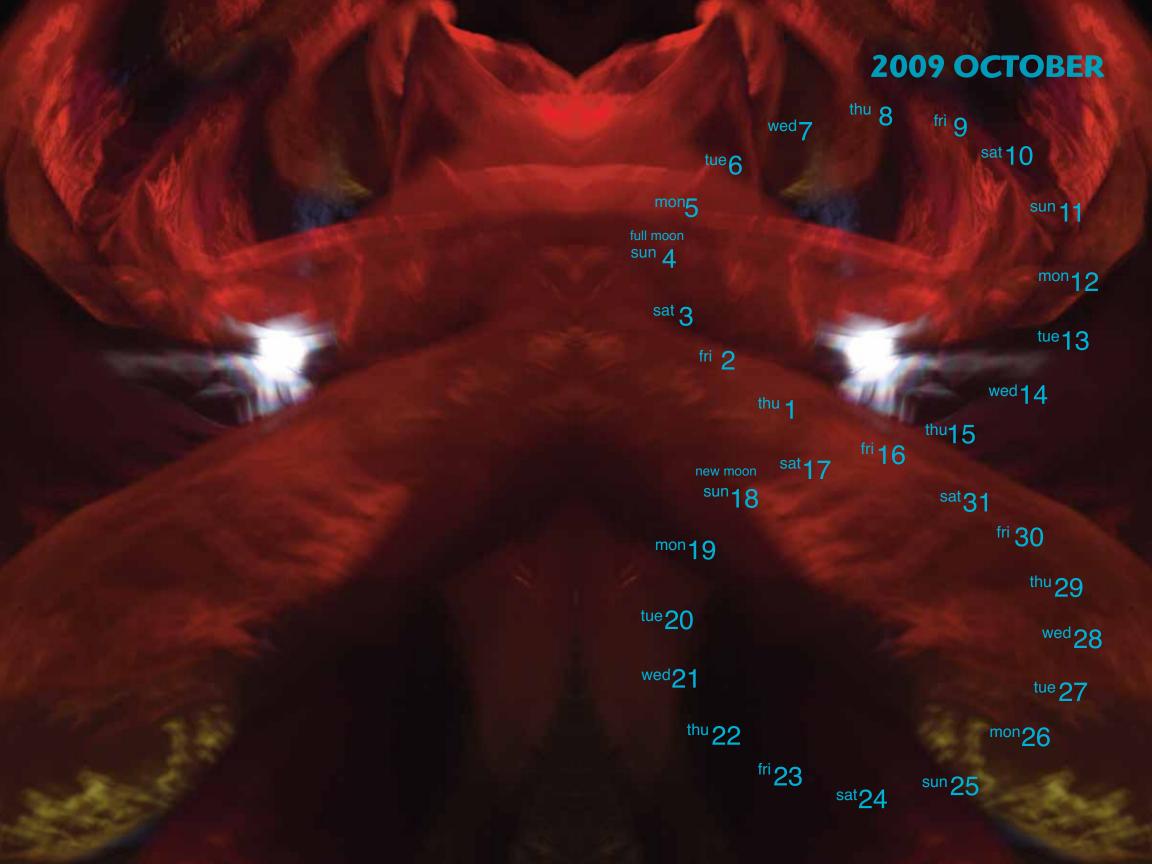
www.aeon.com

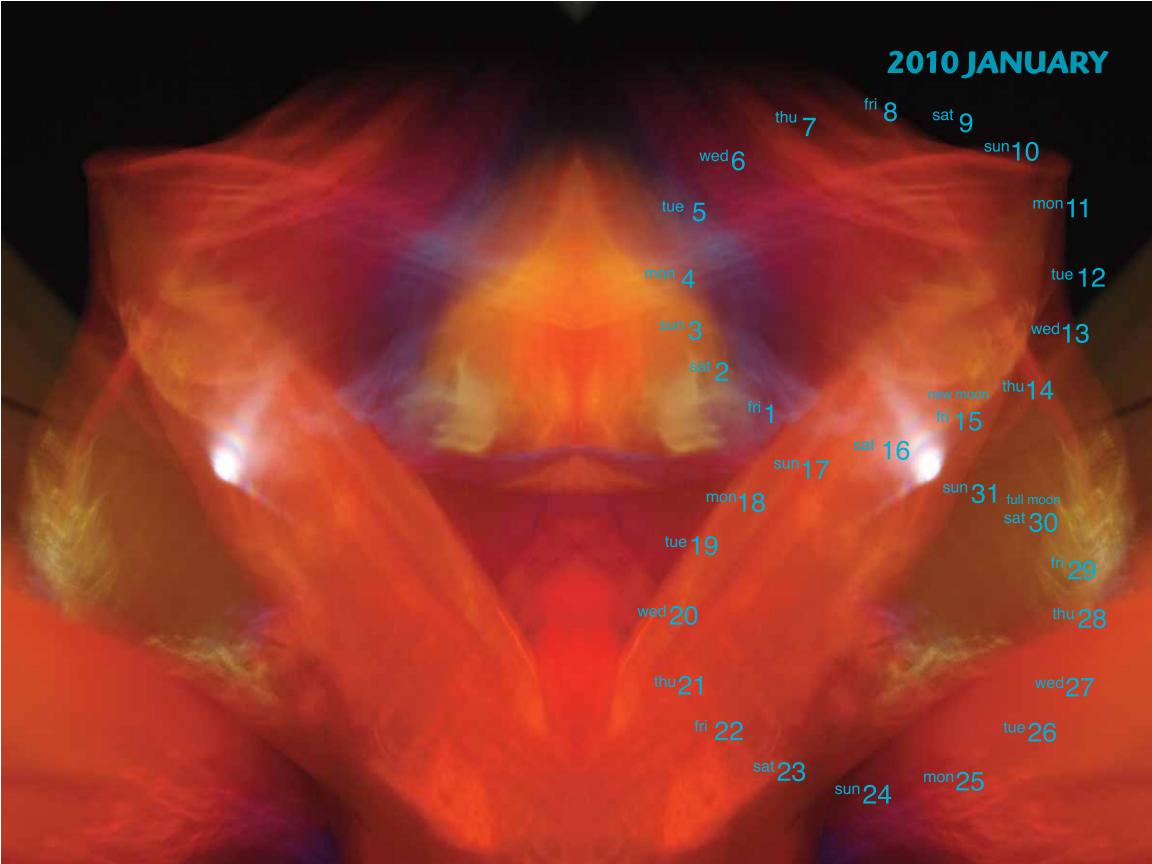
ISBN: 978-0-9797086-5-7

ÆON Figure 8 Calendar
April 2009 - April 2010
Moonlight Edition

<sub>by</sub> JonÆon

## sat 8 sun 9 fri 7 mon<sub>10</sub> thu<sub>6</sub> wed **12** mon 3 thu 13 sun 2 sat sat15 sun 16 sun **30** sun 23 mon 24





## **Chain of Belief**



Figure 8 Calendar Moonlight Edition features photographs from CHAIN OF BELIEF, an art installation by Jon/Eon at his artist loft in Santa Monica California

ÆON Figure 8 Calendar Moonlight Edition ÆON Figure 8 Calenders are published by Environmental Arts and Research, a 501c3 arts and education corporation.

> Calendar Design & Photography by JonÆon, ©2009 Æon All rights reserved Patent Pending WWW.aeon.com ISBN: 978-0-9797086-5-7

Chain of Belief is a deceptively simple work, a montage of still photographs of the night sky, framed by the elevator shaft of an apartment building in Santa Monica – an austere concrete structure that has been draped. however, with skeins of sheer red fabric that rise and fall, swell and shiver, with each gust of the passing wind. Though many of the images in Chain of Belief are individually striking in color and rhythm, the work itself is first and foremost a sequence, running evenly from the first image to the last: what counts is the pacing, the unexpected transformations of the simple elements - the square frame of the shaft, the brilliant disc of the moon, the protean dance of the fabric - from one still moment to the next. Chain of Belief comes in two formats: as a photo-album and as a DVD slide-show, and both formats insist on placing the still image back in 'real time,' that is, as stilled moments within an ongoing flow of movement.

Implicit in the real-time montage is a certain suspicion of still photography as a possible agent or accomplice in the reification of the visual field. Everything around us exists in duration. Durée is the temporal matrix that I, as a living being, inhabit

and share with the things of the world. But of this successive, unfolding time the still camera knows nothing; and in place of the shared grounding in co-eval time (the human being and the object world moving through time side by side) still photography gives us a picture of the world as pure object, 'out there': the world 'opposite' or 'against' the human being — a deadened world of facticity and reification.

Chain of Belief systematically counteracts still photography's tendency toward objectification of the world, and, by implication, its construction of the viewing subject as standing against the world and outside the world. Though so little 'happens' ("There was an apartment building. The moon rose. It crossed the sky.....") it is a work capable of generating a remarkable range of intensities in the viewer who is prepared to work with its structure of suggestion. Its slightly dilated exposure times have the property of allowing successive states of change to co-exist without forging a synthesis between them. They take advantage of the camera's ability not to impose an organizing point of view. If still photography can easily lend itself to the project of mundane

vision – seeing objects set apart from one another, in a uniform extended space – Chain of Belief presents a world not of things but of flows and intensities of sensation, textures and colors fluctuating from moment to moment.

The sequence of images advances by progressively canceling its range of determinate forms, forms whose contour or silhouette are tied to fixed markers of legibility. In their place multiply auroras and visionary gleams, the billowing undulations of half-seen drapery, of implicit hoods and manlimbs ands faces (salamanders, the legendary creatures of fire). For the viewer who is prepared to run the course, the fiery core of Chain of Belief conjures the sorcery of a scrying mirror where whatever is banished from regulated consciousness can now peer in from the edge of vision, emissaries from the heavens or hells that lie beyond or beneath the terra firma of normalized perception.

Norman Bryson is Professor of Art History at the University of California, San Diego.