

***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

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ÆON Figure 8 Calendar

April 2009 - April 2010

Moonlight Edition

by

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2009 AUGUST

full moon
thu 6

fri 7

sat 8

sun 9

mon 10

wed 5

tue 11

tue 4

wed 12

mon 3

thu 13

sun 2

fri 14

sat 1

sat 15

mon 17

sun 16

tue 18

mon 31

wed 19

sun 30

new moon
thu 20

sat 29

fri 21

fri 28

thu 27

sat 22

wed 26

sun 23

mon 24

tue 25

2009 OCTOBER

thu 8 fri 9 sat 10 sun 11 mon 12 tue 13 wed 14 thu 15 fri 16 sat 17 sun 18 mon 19 tue 20 wed 21 thu 22 fri 23 sat 24 sun 25 mon 26 tue 27 wed 28 thu 29 fri 30 sat 31

wed 7 tue 6 mon 5 sun 4 sat 3 fri 2 thu 1 sat 17 sun 18 mon 19 tue 20 wed 21 thu 22 fri 23 sat 24 sun 25 mon 26 tue 27 wed 28 thu 29 fri 30 sat 31

full moon new moon

2010 JANUARY

thu 7 fri 8 sat 9 sun 10
wed 6 mon 11
tue 5 tue 12
mon 4 wed 13
sun 3 thu 14
sat 2 fri 15
fri 1 new moon sat 16
sun 17 sun 31 full moon
mon 18 sat 30
tue 19 fri 29
wed 20 thu 28
thu 21 wed 27
fri 22 tue 26
sat 23 mon 25
sun 24

Chain of Belief



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

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ÆON Figure 8 Calendars are published by Environmental Arts and Research, a 501c3 arts and education corporation.

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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 mantles, limbs and 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.

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