



Chain of Belief Art Installation 2005
JONaEON

Photo Light Aliens
CHAIN OF BELIEF
The Flying Saucer Series

Photo Light Paintings
by **JONaEON**

CATALOG OF EXHIBITION
JANUARY 2010

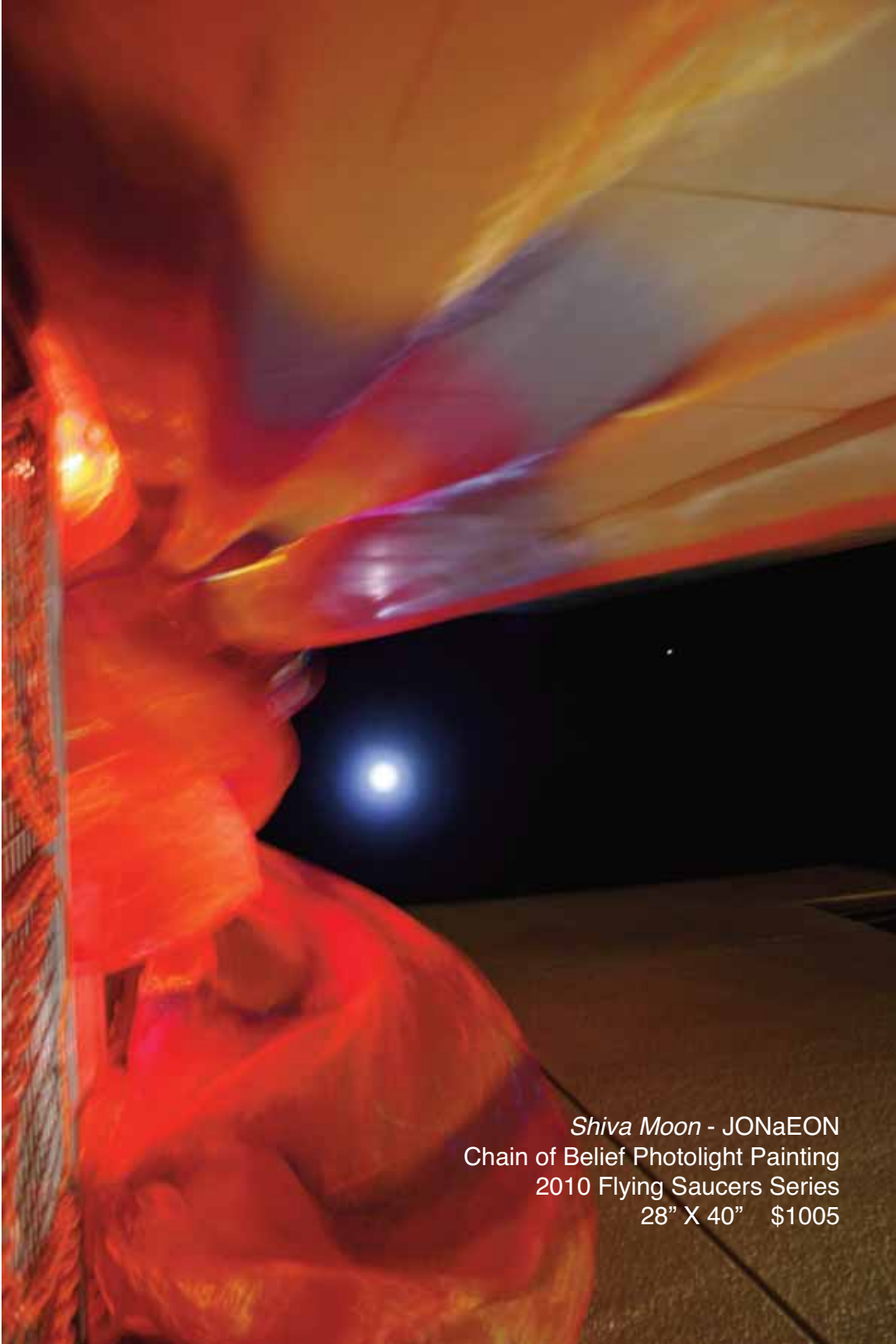
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Photography Against Itself:
Chain of Belief by **JONaEON**

an essay by

Norman Bryson

Professor of Art History
University of California, San Diego



Shiva Moon - JONaEON
 Chain of Belief Photolight Painting
 2010 Flying Saucers Series
 28" X 40" \$1005

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Sphinx Moon - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
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Photography Against Itself: Chain of Belief by JONaEON

The winter of 2010 marks the long-awaited appearance of a remarkable work by conceptual photographer JONaEON – Chain of Belief is minimal and stripped down, a bare stage on which no human characters appear, and the drama is enacted instead by silent and inanimate forces – the moon, the night sky, billowing fabric, the wind.

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 insists 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.



Red Chamber 3 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005

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.

Norman Bryson is Professor of Art History at the University of California, San Diego, and an Advisory Researcher at the Jan van Eyck Institute, Maastricht, the Netherlands.



Chain of Belief Art Installation 2005
JONaEON

CHAIN OF BELIEF

The Origin

JONaEON created the Chain of Belief art installation in 2005 as holiday light art for the Santa Monica Art Colony.

The sharing of the warmth at the hearth inspired the color palette of lush red hues, reminiscent of firelight's reflections on flushed faces. Also used symbolically in the installation were garlands formed by the links of orange chain and the projection of fractal images on fabric. These represented the reiteration of rituals as in the repetition of holiday re-enactments.

Illuminated by a full moon's light, the art installation was photographed By JONaEON in real time using a digital camera. From the recordings, fifty images were selected for the production of a series of *photo light painting*®.

Artistic Statement

In summary: "Through repetition in time, structure develops and common unity grows as individuals link in a cultural Chain of Belief."

Photo Light Painting

Anointing Canvas with Illumination

JONaEON states. "The objective in photo light painting is to anoint canvas with the brush strokes of illumination captured through a crystal lens."

Chain of Belief Photo Light Paintings

A Series of Fifty Artworks in Ten Editions

The Chain of Belief Photolight Paintings is a series of fifty artworks each produced in a signed limited edition on canvas. Each artwork measures 44 inches by 66 inches outstretched, or 40 by 62 inches in gallery wrap mounting.



Chain of Belief Art Installation 2005
JONaEON

The artist will produce a total of ten complete editions, with each edition containing fifty unique pieces. Each piece is a “Chain of Belief Photolight Painting, an original artwork on canvas, produced, signed and numbered by the artist, JONaEON.”

The Flying Saucer Series

Alien in my Art - Special Exhibition Edition

Twenty Photo-light Paintings released Jan 2010

The “Saucer Series” is a edition of twenty artworks from CHAIN OF BELIEF series. Unique in the Saucer Series is the new works of aliens imagery found in the mirroring of the original Chain of Belief recordings. The Saucer Series is in exhibition during January 2010 at the Flying Saucers Art Gallery in Santa Monica, California.

The Saucer Series, as represented in this catalog, is available for purchase at this time. Each artworks on canvas measures 44 by 28 inches horizontally outstretched, or 40 by 24 inches in gallery wrap mounting (reverse height & width for the vertical pieces). Each work of art is valued at \$1005, or \$20,100 for the twenty artwork Edition.

Chain of Belief Photolight Paintings

Edition #1 - To be release February 2010

Edition #1, the first complete set of the fifty original Chain of Belief Photolight Paintings, will be released February 2010, with each artwork valued at \$2010, or \$100,500 for the fifty piece Edition.

Edition #1 and subsequent Editions will be available for purchase as a whole collection for only 30 days. This 30 day window is intended to facilitate collectors and institutions purchase of the entire collection.



Pegasus - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005

Editions #2 - 10

Subsequent Editions Price Increase

Upon the release of each subsequent Edition, the price of each photolight painting in the newest Edition will be increased to twice the amount of the prior Edition. In other words, individual images from Edition #1 will be offered at \$2010, while individual images from Edition #2 will be offered for \$4020, from Edition #3 for \$8040, from Edition #4 for \$16,080 and so on.

If after thirty days the complete Edition remains available, single images from the Edition may then become available for purchase. Images will be produced, marketed and sold at the discretion of JONaEON to collectors, galleries and museums for exhibitions.

Flying Saucers Gallery Contact

Purchase of artworks on exhibition at Flying Saucers Gallery made be arranged by contacting:
Ryan MacLeod Morris
Flying Saucers Caffeine & Art
306 Pico Blvd, Santa Monica CA 90405
310 868 8361 Cell- 415-533-5185

JONaEON's representation

Environmental Arts & Research, Inc.
1011 Pico Blvd. #1
Santa Monica, CA 90405
310 383 0605
Email: jonaeon7@gmail.com
www.jonaeon.com.

Photo Light Aliens
CHAIN OF BELIEF
 The Flying Saucer Series
 Photo Light Paintings
 by JONaEON

CATALOG OF EXHIBITION
 JANUARY 2010

Photo Light Aliens by JONaEON
 2010 Flying Saucers Series
 Chain of Belief - Photolight Painting

Title	Size	Price	Page
<i>Photo Light Alien 1</i>	40" x 28"	\$1005	18
<i>Photo Light Alien 2</i>	40" x 28"	\$1005	20
<i>Photo Light Alien 3</i>	40" x 28"	\$1005	22
<i>Photo Light Alien 4</i>	40" x 28"	\$1005	24
<i>Photo Light Alien 5</i>	40" x 28"	\$1005	26
<i>Photo Light Alien 6</i>	40" x 28"	\$1005	28
<i>Photo Light Alien 7</i>	40" x 28"	\$1005	30
<i>Photo Light Alien 8 -</i>	40" x 28"	\$1005	32
<i>Shiva Moon</i>	28" x 40"	\$1005	34
<i>Moon Madonna</i>	28" x 40"	\$1005	35
<i>Hearth's Faces</i>	28" x 40"	\$1005	36
<i>Saucer's Shell</i>	28" x 40"	\$1005	37
<i>Red Chamber #1</i>	28" x 40"	\$1005	38
<i>Red Chamber #2</i>	28" x 40"	\$1005	39
<i>Red Chamber #3</i>	28" x 40"	\$1005	40
<i>Red Chamber #4</i>	28" x 40"	\$1005	41
<i>Red Chamber #5</i>	28" x 40"	\$1005	42
<i>Wise One</i>	28" x 40"	\$1005	43
<i>Salemander #2</i>	28" x 40"	\$1005	44
<i>Pegasus</i>	28" x 40"	\$1005	45

Flying Saucers Gallery Contact

Purchase of artworks on exhibition at Flying Saucers
 Gallery made be arranged by contacting:

Ryan MacLeod Morris
 Flying Saucers Caffeine & Art
 306 Pico Blvd, Santa Monica CA 90405
 310 868 8361 Cell- 415-533-5185



Photo Light Alien 1 - JONaEON
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40" x 28" \$1005



Photo Light Alien 2- JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
40" x 28" \$1005



Photo Light Alien 3 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
40" x 28" \$1005



Photo Light Alien 4- JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
40" x 28" \$1005



Photo Light Alien 5 - JONaEON
Chain of Belief Photolight Painting
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40" x 28" \$1005

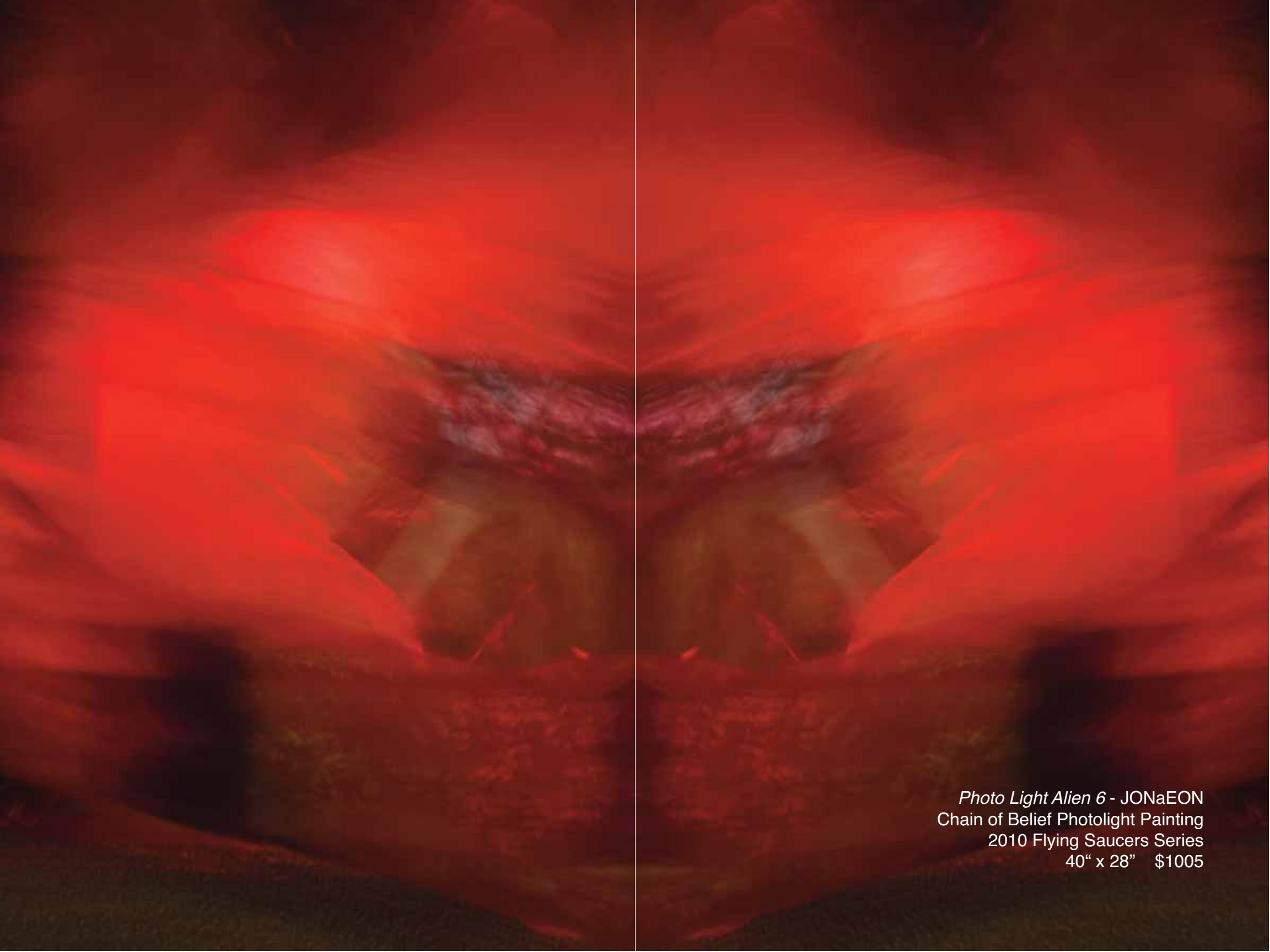


Photo Light Alien 6 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
40" x 28" \$1005

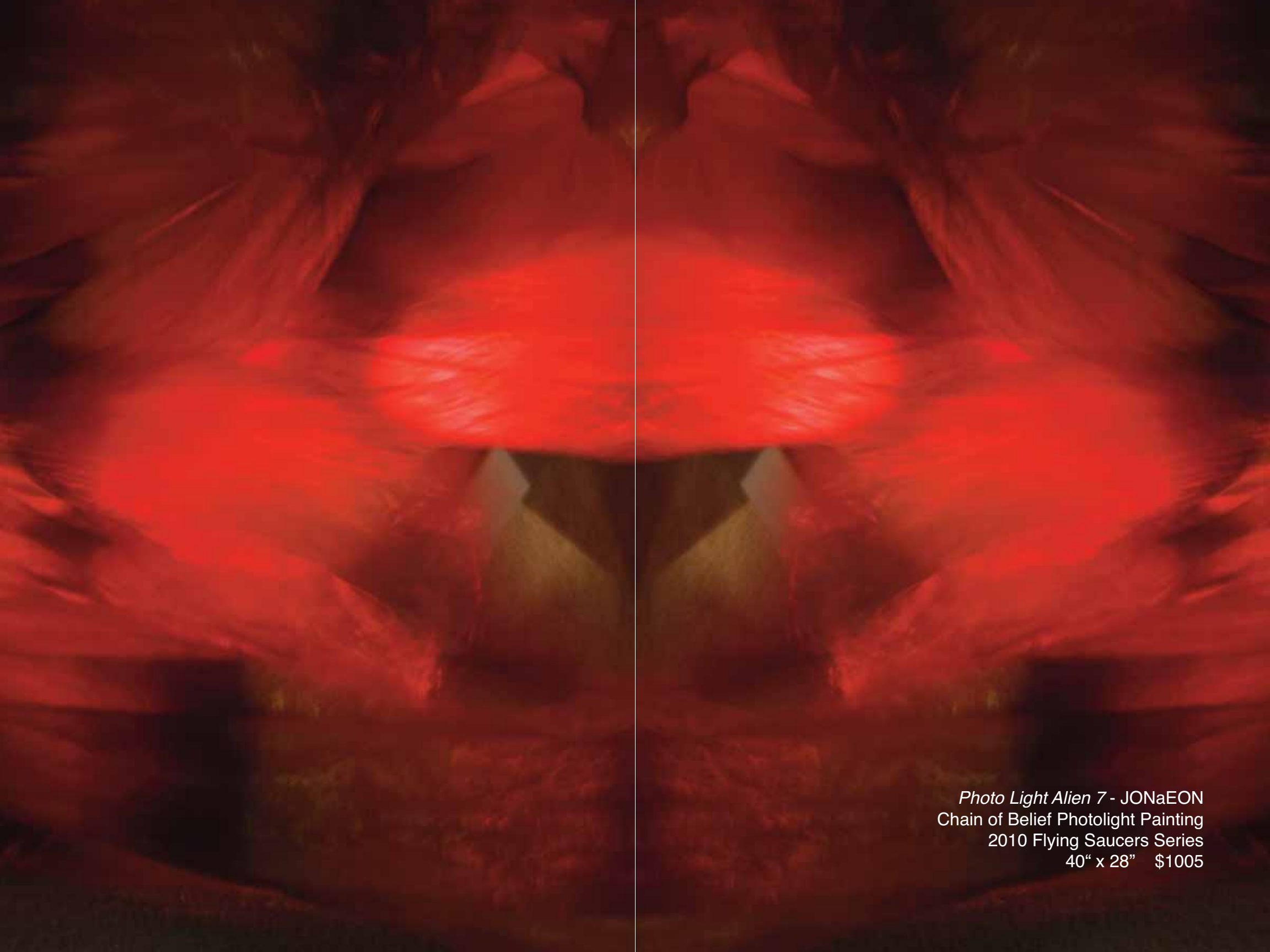


Photo Light Alien 7 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
40" x 28" \$1005

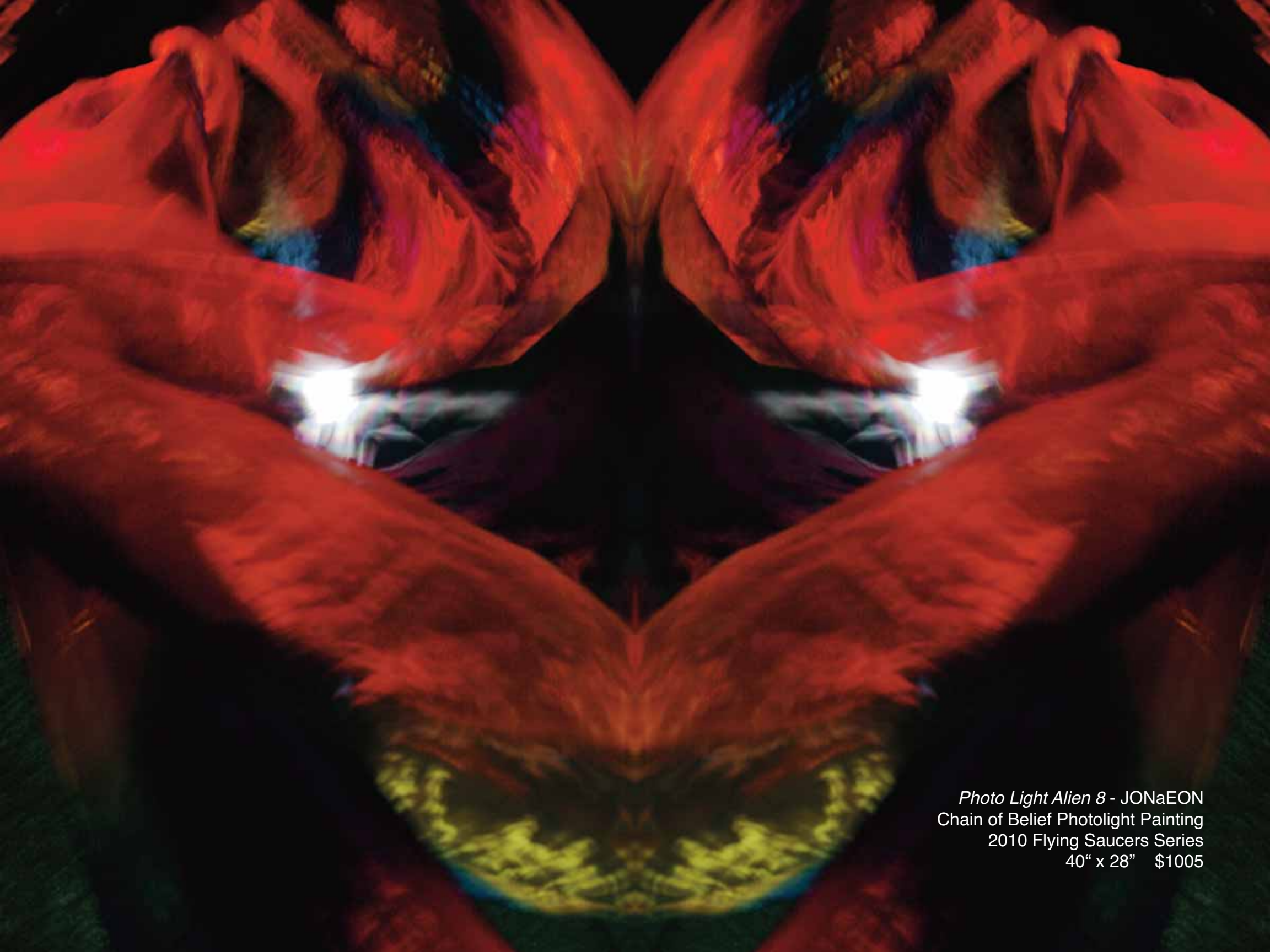


Photo Light Alien 8 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
40" x 28" \$1005



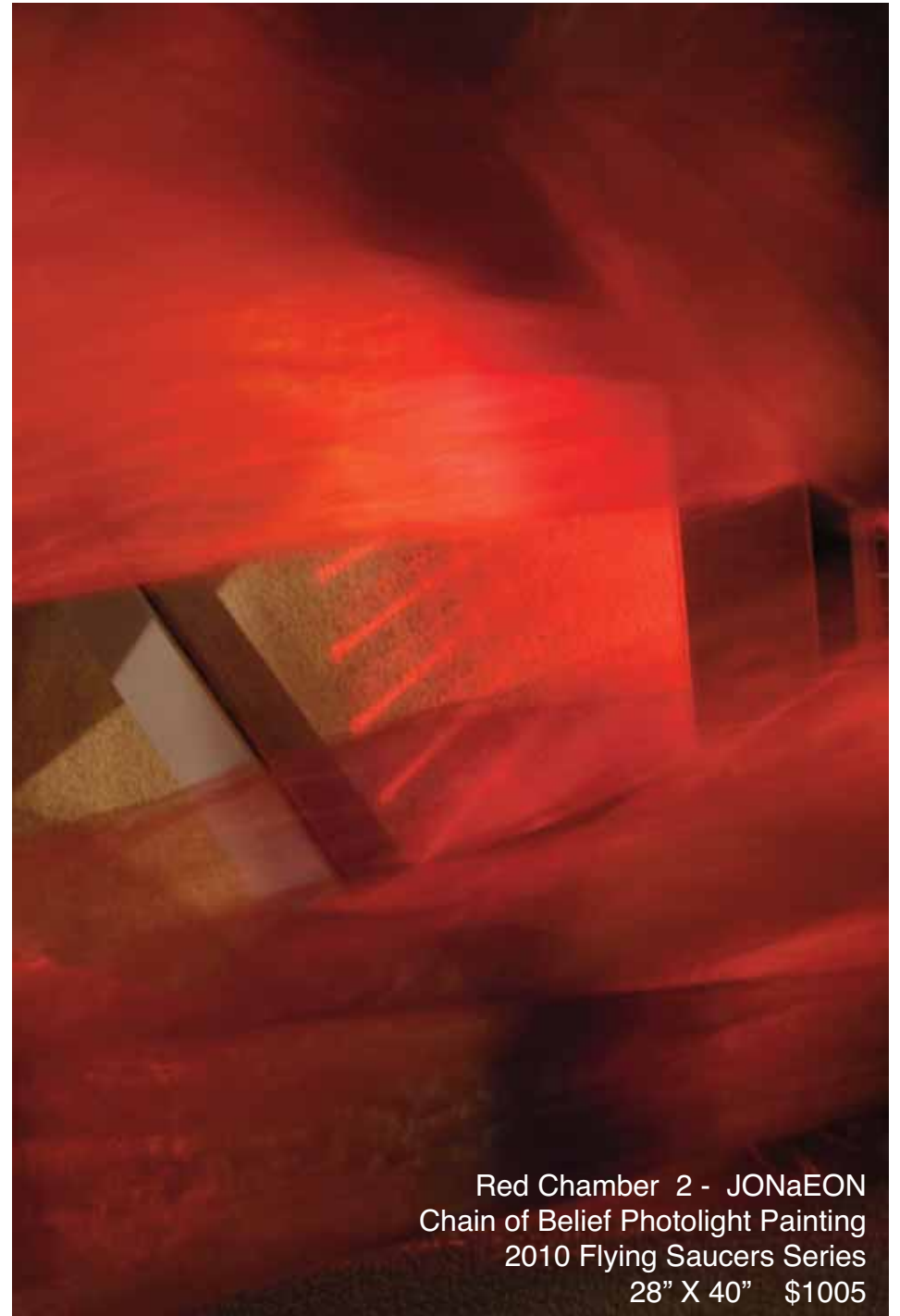
Shiva Moon - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Moon Madonna- JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Red Chamber 1 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Red Chamber 2 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Red Chamber 3 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Red Chamber 4 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Red Chamber 6 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Red Chamber 6 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Wise One - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005



Salemnder 2 - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005

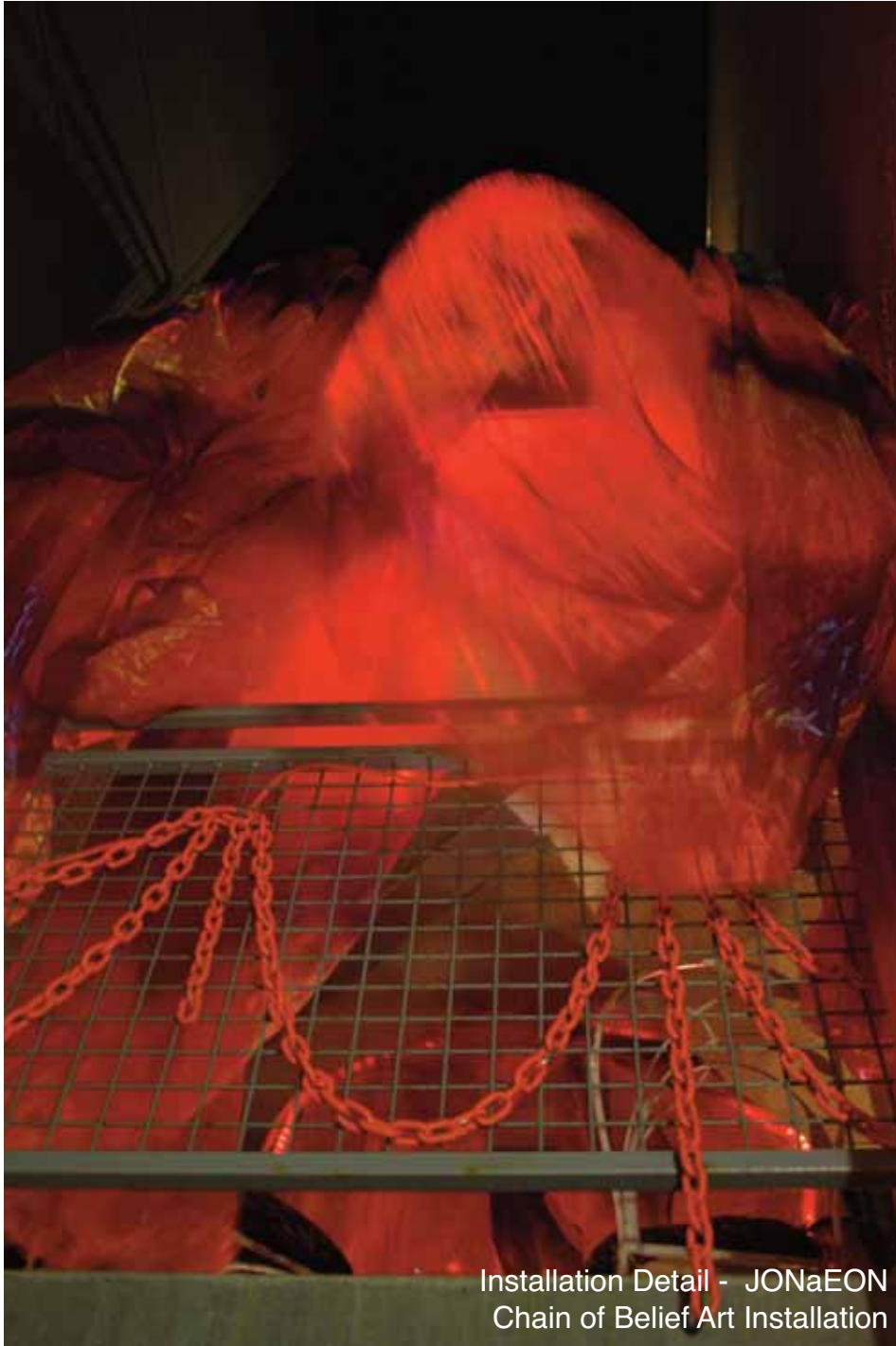


Pegasus - JONaEON
Chain of Belief Photolight Painting
2010 Flying Saucers Series
28" X 40" \$1005

Chaîne de Croyance

Chaîne de croyance est une œuvre faussement simpliste, montage de clichés de ciel nocturne encadré par la cage d'ascenseur d'un immeuble de Santa Monica, structure de béton austère, drapée cependant de lés de voile rouge transparent qui s'élèvent et retombent, enflent et frémissent à chaque souffle de vent qui passe. Bien que de nombreuses images de Chaîne de croyance soient, individuellement, éclatantes de couleur et de rythme, l'œuvre en elle-même est avant tout une séquence qui se déroule doucement de la première à la dernière image. Ce qui compte, c'est le rythme, les transformations inattendues des éléments simples, le cadre carré de la cage, le disque étincelant de la lune, la danse protéenne de l'étoffe, d'un instant immobilisé au suivant. Chaîne de croyance s'attache à replonger le cliché dans « le temps réel », c'est-à-dire le présenter en temps qu'instant immobilisé au sein d'un flot de mouvements continus.

Dans le montage en temps réel il existe une suspicion implicite que le cliché se pose en agent possible ou en complice de la réification du champ visuel. Tout ce qui existe autour de nous existe dans la durée. La durée est la matrice temporelle que j'habite et partage, en temps qu'être vivant, avec les choses du monde. Mais l'appareil photographique ne connaît rien de la continuité de ce temps qui se déroule. Et, au lieu d'une évaluation partagée de ce temps (car le monde de l'être humain et celui de l'objet se déplacent dans le temps l'un à côté de l'autre), le cliché photographique nous donne une image du monde en tant qu'objet à l'état pur, « là-bas » : le monde « en face » ou « contre » l'être humain, un monde engourdi de faux-semblants et de réification.



Installation Detail - JONaEON
Chain of Belief Art Installation

Chaîne de croyance prend systématiquement le contre-pied de la tendance du cliché photographique à déshumaniser le monde et, par conséquent, à considérer le sujet comme posant devant le monde et en dehors du monde. Bien que pratiquement rien ne « se passe » (« Il y avait un immeuble. La lune s'est levée. Elle a traversé le ciel... »), cette œuvre est capable de générer une gamme remarquable d'intensités émotionnelles chez l'observateur qui sera disposé à œuvrer avec ses structures de suggestion. Les temps d'exposition légèrement dilatés ont la faculté de permettre la coexistence d'états successifs de changement sans qu'il ne se forge une synthèse entre eux. Ils tirent profit de ce que l'appareil photographique détient la capacité de ne pas imposer un point de vue organisationnel. Tandis que le cliché photographique peut se prêter facilement au projet de la vision ordinaire (voir les objets comme séparés les uns des autres, dans un espace étendu et uniforme), Chaîne de croyance présente un monde constitué non de choses mais de flux et d'intensités sensorielles, de textures et de couleurs fluctuantes d'un instant à l'autre.

La séquence d'images se déroule, effaçant progressivement l'éventail des formes déterminées, formes dont les contours ou la silhouette sont liés à des marqueurs fixés par la lisibilité. En leur lieu et place, des aurores boréales et des lueurs visionnaires se multiplient, ondulations bouillonnantes d'une draperie à demi cachée, de capuches et de capes, de membres et de visages (salamandres, créatures légendaires de feu). Pour l'observateur disposé à tenter l'aventure, le noyau ardent de Chaîne de croyance conjure les maléfices du miroir magique d'où toutes ces choses qui ont été bannies de la conscience réglementée peuvent enfin émerger subrepticement aux confins de la vision, émissaires des cieux ou des enfers gisant au-delà ou au-dessous de la terra firma des perceptions normalisées.

Norman Bryson is Professor of Art History at the University of California, San Diego, and an Advisory Researcher at the Jan van Eyck Institute, Maastricht, the Netherlands.



Installation Detail - JONaEON
Chain of Belief Art Installation

Chain of Belief

Chain of Belief ist eine fast trügerisch einfache Arbeit, eine Fotomontage des Nachthimmels, die durch den Aufzugsschacht eines Apartmenthauses in Santa Monica eingerahmt wird – eine strenge Betonstruktur, in der leuchtend rote Stoffbahnen drapiert wurden, die mit jedem Windstoß fallen und steigen, anschwellen und zittern. Obwohl viele der Bilder der Reihe Chain of Belief schon einzeln durch ihre Farbe und ihren Rhythmus überzeugen, wird diese Arbeit vor allem als Sequenz bedeutsam, die sich uns vom ersten zum letzten Bild der Reihe erschließt.

Was hier wirklich zählt, ist die Verlangsamung der Bewegung, die unerwarteten Veränderungen einzelner Elemente – der quadratische Rahmen des Aufzugsschachtes, die leuchtende Mondscheibe, der proteische Tanz des Stoffes – von einer Momentaufnahme zur nächsten. Wie The Chain of Belief zielen darauf ab, das Einzelbild wieder in den Kontext der Echtzeit zu setzen, also als Momentaufnahmen eines laufenden Bewegungsflusses.

Hinter dieser Echtzeit-Montage steht der Zweifel, ob Momentaufnahmen als Hilfsmittel zur Abbildung des Sichtbaren überhaupt geeignet sind. Alles um uns herum existiert als Zeitdauer. *Durée* ist die zeitliche Matrix, in der ich als Lebewesen lebe und die ich mit den Dingen der Welt gemeinsam habe. Aber von dieser vergehenden, sich entfaltenden Zeit weiß die Kamera nichts, und statt eines gemeinsamen Fundaments der Gleichzeitigkeit (der Mensch und die Objektwelt bewegen sich Seite an Seite durch die Zeit), gibt uns die Momentaufnahme ein Abbild der Welt als reines Objekt, „da draußen“. Die Welt steht im Gegensatz zum Menschen – eine erstarrte, verdinglichte Welt.



JONaEON
Chain of Belief Art Installation

Chain of Belief kehrt systematisch den Trend des Einzelbildes zur Vergegenständlichung der Welt um, und als Folge davon auch die Position des sehenden Subjekts, das gegen die Welt und außerhalb der Welt steht. Obwohl so wenig „passiert“... („Es war einmal ein Apartmenthaus. Der Mond geht auf. Er zieht über den Himmel...“) ist dies eine Arbeit, die auf den Betrachter, der sich auf ihre Suggestivität einlässt, außerordentlich intensiv wirkt.

Die leicht verlängerten Belichtungszeiten ermöglichen auf einander folgenden Zuständen der Veränderung, neben einander zu existieren, ohne eine Synthese zwischen ihnen zu erzwingen. Sie nutzen die Fähigkeit der Kamera, keinen organisierenden Standpunkt vorzuschreiben. Während Einzelaufnahmen normalerweise alltägliche Visionen schaffen, in denen Objekte getrennt von einander in einem gleichmäßig ausgedehnten Raum existieren, zeigt uns Chain of Belief dagegen nicht eine Welt der Dinge, sondern einen Fluss von Intensitäten und Gefühlen, in dem sich Texturen und Farben von einem Moment zum nächsten wandeln.

Im Laufe der Bildsequenz werden die konkreten Formen schrittweise ausgelöscht, Formen, deren Konturen oder Silhouetten als feststehende Zeichen deutbar sind. An ihre Stelle treten zunehmend polarlichtartige, visionäre Schimmer, wogende Wellen der nur halb sichtbaren Stoffe, erahnte Kapuzen und Mäntel, Gliedmaßen und Gesichter (Salamander, die legendären Feuerwesen). Für den Betrachter, der es wagt, sich der Herausforderung zu stellen, beschwört die Glut von Chain of Belief einen magischen Spiegel herauf, in dem alles, das aus dem normalen Bewusstsein verbannt wurde, nun durch die Grenzen des Sichtbaren hereinspähen kann - Abgesandte aus Himmel oder Hölle, die weit jenseits der Terra Firma der standardisierten Wahrnehmung beheimatet sind.

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