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Filmmakers Journal

vol.1

ISSUE 13

OCCULT, MAGICK, EVIL  
AND THE POWERS OF HORROR

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### Issue 13 Volume 1

Published 1st July 2014

Cover image by Melanie Mulholland

Logo and template design: Benoit Schmit, [www.buenito.com](http://www.buenito.com)

Website Design: Mikolaj Holowko

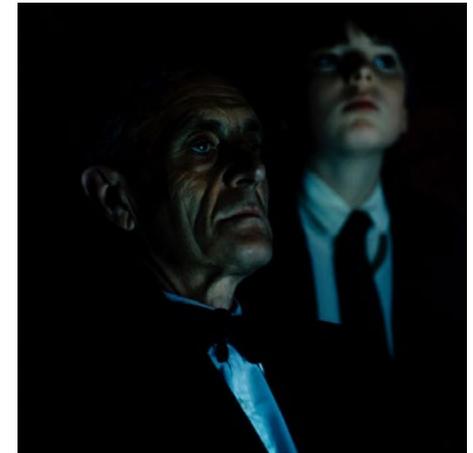
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## Screening

Diarmuid Hester

He retraces his steps, setting right foot in front of left and slowly shuffling forwards. Anxiously, he squeezes his hand into a fist and feels the blood tacky on his fingers and the familiar taste of metal in his mouth. He feels cold and weak. Sighing, he pushes open the heavy red door. Dim light from a streetlamp outside falls through the window onto a form smudged across the bed. A large dark stain surrounds it, glistening softly on the crumpled sheets. Lank sweaty hair covers the eyes but the jaw lies open, a slack "O". His eyes shift across the body, down the destroyed chest, the dull scrub of pubic hair and luminously pale thighs, coming to rest on a gnarled tether that binds an ankle to

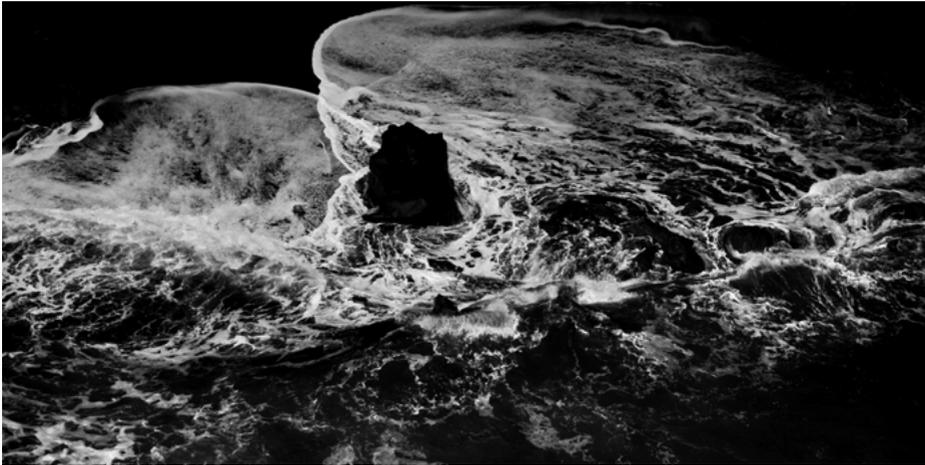
the foot of the bed.

Light from the window is cast into the left corner of the room, outlining the features of an older man in a white shirt and dinner jacket, sitting immobile in a high-backed chair. A black bow-tie is fastened beneath his jutting chin and deep lines run up his neck and face, silhouetted in the faint light. His right eye gleams in the darkness but expresses nothing. He does not appear to breathe. To his left, behind him and slightly out of focus stands a young boy in a light shirt and dark tie. Though he too is motionless, underneath his severe fringe his face is expectant; full wet lips parted slightly, eyes fixed upon the bed.

# To Raise a Storm:

## Gast Bouschet and Nadine Hilbert's *Tempestarii* and the sympathetic magic of digital video

Amelia Ishmael



Still from *Tempestarii*

*Dawn spreads its luminous rays across the coast of Iceland,  
revealing a sorcerer  
standing between wine-dark sea and mountainous black rock.  
It is tempestarii,  
a figure of medieval lore,  
undertaking a primitive rite manifested to conjure a storm.*

*The tides of the deep ocean breathe heavily,  
rising and falling across the cinema screen with amplifying power  
as the weather-maker beats a mysterious sack against the monolithic cliffs with powerful  
repetition.*

*As a magical tool,  
this sack contains forceful winds pulled from each corner of world.  
As an analogy,  
it is aligned with the revolutionary transformations of nature*

*by water, air, solar radiation, and geological shifts  
and filled with the vast potential of man's will in alliance with Nature.  
As an omen,  
the tempestarii signals profound change in both physical and metaphysical realms.*

*Presented as both a live performance and an installation, **Tempestarii** is an immersive experience of video and sound. By recasting contemporary art as meteorological sorcery and political activism, the duo Gast Bouschet and Nadine Hilbert raise a storm and blacken the air.*

Earlier this year, the artists Gast and Nadine invited me to write the above introductory text and curate a short video program that would accompany the world premier of *Tempestarii*, their most recent video, which screened on 25 October 2013 as part of the Touch of Noir Festival at the CCR Opderschmelz in Dudelange, Luxembourg. I have been working with Gast and Nadine for about two years, during which time they have worked extensively within the Icelandic landscape to create both *Tempestarii* and the multi-screen installation *Unground* (which exhibited from December 2012 to January 2013 at Casino Luxembourg and will be reimagined for CubeSpace, Taiwan, in September 2014). Additionally, they are currently developing an artists' book of photographic images taken in Iceland that will be published in Spring 2014 as *Transcendental Geology*.

Gast and Nadine were both born in Luxembourg and are currently based in Brussels, Belgium. They have worked together since the 1990s and use a combination of photography, video, and sound to create potent social, political, and institutional critiques that they have exhibited at major international venues including the Muzeum Sztuki Lodz, Poland; Philharmonie, Luxembourg; Trienal de Luanda, Angola; Busan Biennale of Contemporary Art, South-Korea; Domaine de Chamarande, France; Casino Forum d'Art Con-

temporain, Luxembourg; and Camouflage Johannesburg, South Africa, to name just a few. Moreover, in 2009 they represented Luxembourg at the Venice Biennale.<sup>1</sup>

Their work enchants me, and not only with its intellectual richness; Gast and Nadine's incorporation of alchemical aesthetics are absolutely gorgeous, and their collaborations with noise musicians add intense layers of somatic and psychological stimulation.

Gast and Nadine's *Tempestarii* presentation at CCR Opderschmelz comprised three events, which spanned ten days (from 25 October–3 November). Throughout this span of time, the artists presented alchemical bursts of light, sound, and space to enliven and empower the night air and charge it with dynamic meaning. The opening performance event on 25 October introduced the *Tempestarii* video and was accompanied by a live musical performance by Stephen O'Malley that included piano feedback, guitar, and field recordings. This premier was preceded by *Prelude: The Breath of Charybdis*, a program of videos by the artists Semi-conductor, Jon Cates, and Aldo Tambellini that I selected especially for this event. Together, the artists focused and directed our ideas, spirit, and energy on the complex potentiality and creativity of the darker months to come. In the days following the performance, Gast and Nadine's video



and sound installation *DISintegration* continued until the final night of the exhibition. When these events ran their course, the galleries were dark and silent, yet the air around them seemed potentially transformed.

In December 2013 I joined up with The Weight of Mountains filmmaker's residency at Nes Artist Residency in Skagaströð, Iceland, where I delivered an early version of this essay and screened *Prelude: The Breath of Charybdis* and *Tempestarii* at the University of Iceland Research Centre. Nes provided me with an opportunity to regroup, proffer, and expand upon some of the concepts that Gast, Nadine, and I had spent many months developing. This article is an extension of that presentation.

### ***Prelude: The Breath of Charybdis***

There is a tale from Aristotle's *Meteorologica* that recounts the origin of the mountains.<sup>2</sup> It begins with Charybdis, the daughter of Poseidon "God of the Sea." Charybdis lives within the ocean, where

her exhalations and inhalations cause the tides to rise and fall. When she took her first gulp, the sea drew back and exposed the earth. Charybdis captures and releases: revealing and concealing perceivable worlds. This mythical figure also appears in Homer's *Odyssey*, where she takes the form of a whirlpool located within the Strait of Messina and threatens to swallow Odysseus's ship whole. Later, Edgar Allen Poe encounters a similar phenomenon off the Norwegian coast in *A Descent into the Maelström*: a terrific spinning funnel of smooth, shining, jet-black water that descends at a forty-five degree angle to an unperceivable depth; its edges are lined in a gleaming vaporous spray; the teeth of its tempest winds emit a shrieking roar.<sup>3</sup>

*Prelude: The Breath of Charybdis* draws upon the accounts of these poets and philosophers to evoke a dynamic environment. It is not the embodied *Charybdis* that this program seeks to present, but rather a manifestation of her inspiration.

My decision to focus on the inspiration, or breath, was roused by Timothy Morton's description of listening to and recording a frog's croak in the chapter, "Magic Birth", of his book *Realist Magic: Objects, Ontology, Causality*. Morton is a British professor whose writing explores the intersection of object-oriented philosophy and ecological studies. In "Magic Birth," he wrote about sound wave fronts, the forms that sounds take, and the (less often considered) interferences of a media format (in this case, an MP3 file) on the forms of the sound presented. To describe these concepts, he offered the example of a frog's breath. Here, it is necessary to slow down and consider step-by-step what happened during this event:

Air was forced into an elastic sac at the bottom of a frog's mouth. The

lungs pushed and the sac inflated, and when released out came the croak. The air was modulated by frog tissues, sampled briefly and repackaged, returning to the ambient atmosphere as a low rasp with high harmonics. The sound was made of myriad waves crisscrossing in the air.

And then, his recording:

Fingers switched on an MP3 recorder outside the suburban house. The wave front entered the microphone along with countless of its sonic cousins. A software-driven sampler took 44,000 tiny impressions of the sound per second and stored it in the device's memory.

And then, at length:

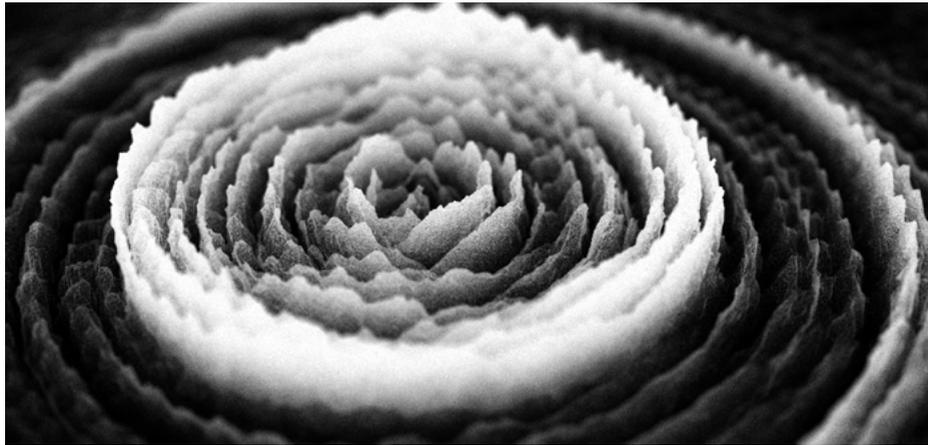
Let's analyze [an] MP3 recording of the croaking frogs. It's a translation of the frog sound as much as the word "croak" [...]. First we select two seconds of the croak. A computer terminal translates the sound into a visual image of a wave. A special software application introduces zeroes into the wave so that each little piece of the wave become visible between increasingly stretched out sequences of space. A tiny piece of the wave that is two seconds of frog croak is a sequence of clicks. Speed up the clicks and we have a croak. At a very small scale, the wave is a series of beats, like the beats of a drum. These beats occur when one sound interrupts another. Think of a line. Now introduce a gap into the line—interrupt it: you have two lines. The space between them is a beat. In music composition software, one sample can be broken

up according to the rhythm of another one, giving rise to an effect commonly known as "gating." A voice, for example, can break up into the scattered patter of hi-hat beats or snare drum shots, so that a smooth-seeming "Ah" can become "A-a-a-a-a-h."

Think of a straight line. Then break it into two pieces by chopping the middle third out. Now you have a beat, the space between the lines; and two beats, the lines. Then chop the middle thirds out of those lines. You have some more beats. And more beats-as-lines. [...]

The amalgam of beats and no-beats is also what happens at a smaller physical scale. Single waves break into and are broken by others. Sound cuts into silence. Silence cuts into sound. We have arrived at a very strange place. In order for a frog croak to arise at all, something must be there, yet missing! Some continuous flow, say of frog breath inside a frog's mouth, must be interrupted somehow, to produce a beat. There must always be at least one extra sound or non-sound that the beat cuts into.<sup>4</sup>

I would like to propose here, then, that the breath of Charybdis is a terrain within which *tempestarii* might dwell. The breath is not the storm, per se, but the potential space that the storm emerges from; it is the calmness around the storm that defines the space or atmosphere interrupted. By concentrating on the breath, *Prelude* seeks to draw a perimeter around the area of focus—the coast of Iceland, or the dimensions of the cinema screen—and to preemptively "bind" this space or location with light and sound, in anticipation that it will be broken into by the *Tempestarii* video.

Still from *20Hz*

The storm of Charybdis exists for the breath. The breath can be interpreted as “an excess that might be experienced as a distortion, gap, or void,”<sup>5</sup> or what we call “silence.” (Although it’s never really silence, is it?) In the three cinema works presented by *Prelude: The Breathe of Charybdis*—the videos by Semiconductor, Jon Cates, and Aldo Tambellini—Charybdis’s breathe is imaged as fluid consciousnesses, watery glitches, and mountainous waves of electromagnetic energy.

First, there is Semiconductor’s *20Hz* (5’, 2011). Semiconductor is the artist duo Ruth Jarman and Joe Gerhardt, based in the U.K., who often work with space observatories to glean images and sounds for their videos. Their *20Hz* observes a geomagnetic storm occurring in the Earth’s upper atmosphere. Collections of frequencies from incoming solar winds are interpreted through tweeting and rumbling audio, which is directly transformed into abstract sculptural visualizations. These take the forms of torrential data waves and toothed concentric rings, spinning at various speeds and volumes. As different waves interact, complex

visual and auditory patterns emerge and create interference phenomena.<sup>6</sup>

Then, there is an excerpt of Jon Cates’s *ERRORRUNNINGWWWATERNOISES* (6’45” of 26’, 2012). Jon Cates is a new-media artist based in Chicago, Illinois.<sup>7</sup> His practice largely consists of performances conducted via the internet (through programs such as Skype) that are transmitted across the world wherever he is invited. *ERRORRUNNINGWWWATERNOISES* is a remix that Cates made of a new media performance where the artist conjures data streams as water. Ocean waves overlap with electronic noise and

Still from Jon Cates’s *ERRORRUNNINGWWWATERNOISES*

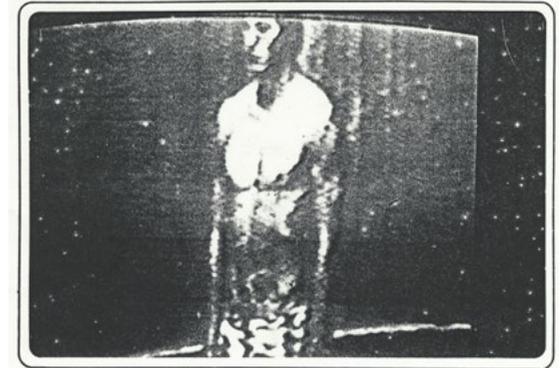
radiate electromagnetic currents to create a dense texture of static, glitch, and feedback, which the artist’s image appears to drift in and out of.

And then, finally, an excerpt of Aldo Tambellini’s *CLONE* (14’ of 40’, 1976). Aldo Tambellini is an Italian-American intermedia artist (and one of the earliest pioneers of video art), based in Boston, Massachusetts.<sup>8</sup> The video I selected for *Prelude* is an excerpt that features Tambellini’s experiments with in-camera video editing and electromagnetic noise manipulations, interfused with television broadcasts. Within the broadcasts, we witness the first images transmitted from the surface of Mars (by the Viking 1 spacecraft) and routines by the uneven-bar gymnasts and high divers (from the 1976 Olympics in Montreal) who suspend themselves in air like cosmonauts.

Charybdis’s breath is a vortex of currents, expanding profoundly—down into the spaces between earth and water and up into the spaces between water and sky—blurring the boundaries between each element of matter. *Prelude* creates a setting for *Tempestarii*, where currents between potential and actual, spectral and material, dark and light, and sonic and silent are raised to mountainous heights.

### *Tempestarii*

Gast and Nadine’s *Tempestarii* (39’, 2013) begins with the golden sun rising slowly over an isolated stretch of coastline. Above the low sun, black seabirds stream back and forth (flickering across the seven-meter wide cinema screen) as ocean waves crash upon a treacherous spread of black rocks, casting sprays of

Still from Aldo Tambellini’s *CLONE*

water that spread across the camera lens like thick layers of chiffon. Within the dark space below the screen, the sound of waves is joined with currents of electronic feedback, humming from three amplifiers spreads across stage-right and one more amplifier positioned beneath a piano on stage-left, where O’Malley works.<sup>9</sup> This opening scene stretches out considerably into a cinematic long-take, immersing its audience in a hypnotic landscape that pulls us into a dream-like consciousness. Then the camera pans a barren landscape to show a single figure in a long dark cloak standing alongside a mountainous cliff. The tempestarii has a sack that it swings aggressively against the cliff wall... again, again, again. We cannot hear the impact, on account of the powerful sounds of the waves and drones; yet we see the blow’s effect when the cliff hits the sack, and the camera (watching intently from a distance) is momentarily jolted. Throughout the duration of the video, scenes of the tempestarii’s ritual fade into scenes of the mountainous seascape, the sky, and the oceanic waves—rock, air, water, tempestarii, water, wind, rock, wind, water, fire, rock... the over-layering scenes and encompassing soundscapes blur the distinctions between these different forms of

matter. Boundaries shift, appearing ethereal and obscure.

By reaching within the realms of magic and mythology, the artists implore us to delve into human history and the unconscious and to activate forces of renewal that simmer under the surfaces of life. In its embodied state, the form of the tempestarii (and Charybdis before it) may appear as an otherworldly demon, yet it is indeed a concept that has sprung from attributes of humanity that are necessary to confront, navigate, and digest. Edgar Allan Poe described this process of transcending through danger in the short story *A Descent into the Maelström*. His narrator was caught up in the maws of that terrific whirlpool when he declared: "It was not a new terror that thus affected me, but the dawn of a more exciting hope."<sup>10</sup> Similarly, the raising of the storm presented in *Tempestarii* represents the need to integrate disorder into the evolutionary process. The aim is not to destroy us but, rather, to introduce motivations that will inspire us to co-exist in our surroundings more intimately.<sup>11</sup> As the French revolutionary Jean-Paul Marat wrote: "the air is purified only by storms."<sup>12</sup> Within these storms come surges of new ideas that effectively propose to change our views of the world around us. Let us not forget the radical power of perspective: By altering the character of your participation, you can alter the world around you. And that, as the contemporary British writer Alan Moore describes:

Magic and art tend to share a lot of the same language. They both talk about evocation, invocation, and conjuring. If you're trying to conjure a character, then maybe you should treat that with the respect that you would if you were trying to conjure a

demon. Because if an image of a god is a god, then in some sense the image of a demon is a demon.<sup>14</sup>

It follows then that an image of a tempestarii is a tempestarii, and an image of a storm is a storm that could change the world.

The location of *Tempestarii*, Iceland, may seem at times to be isolated from the rest of the world, but let us not forget that the geographic events here have historically reached across the globe. Most recently, we know of the volcanic eruptions of Eyjafjallajökull, from April to October 2010, which shut down the airways throughout Europe. However, if we reach back to the 18th century, the eight-month-long volcanic eruptions of Laki, from 1783 to 1784, are believed by scholars to have created conditions that contributed to the French Revolution—the dust and sulphur emitted from the volcano devastated crops and livestock, causing a vast famine, which led, in 1789, to one of the most significant events in the history of democracy.<sup>15</sup> Moreover, many of the political writings that emerged from the Revolution are thick with references to natural disasters as analogies or impetuses for social and political changes. The People were characterized as Nature's agents, and violence was naturalized as part of the regeneration process and portrayed as an unstoppable force of renewal.

The acclimation of the individual within Nature was similarly expressed by Melody Woodnutt in her curatorial statement for *The Weight of Mountains* filmmaker's residency at Nes:

Our key focus for Iceland is the character of landscape: the treachery, the drama, the control it has over us. This is no landscape painting, this is 360° immersive space that pushes

us on our face from arctic winds and pulls us into ice caves and lava fields amidst snow blizzards and 100km/hr winds. You must respect Mother Nature here, as she sure as hell does not respect you.<sup>16</sup>

It is evident that humans are causing vast changes to the geological landscape. It increasingly seems as if a war has been declared against Nature. And Nature fights back. Beyond the volcanoes, earthquakes, hurricanes, and maelstroms already mentioned, there are also the consequences of geomagnetic solar storms—which, in March 1989, jammed radio signals across Europe and Russia and caused an electrical black-out across the provenance of Quebec.<sup>17</sup> This same year, only months later, the storms returned and caused an electrical current surge that effectively shut down the Toronto Stock Exchange computers (seemingly targeting the seventh largest stock exchange in the world by market capitalization).<sup>18</sup> These events were joined by some of the most spectacular "northern lights," which could be seen as far south as Florida and Cuba.

Within this context, we might imagine the wide-spreading effects of the meteorological magic activated by the tempestarii's ritual. As Gast and Nadine write of *Tempestarii*:

Meteorological magic is a way of connecting with the turbulent flows that shape our climate and weather patterns. *Tempestarii* is based on a multiplicity of interferences. Various systems exert their power and mutually influence one another. Through the perception of slow fluctuations and a constant shifting of form and content, we invite the viewer to engage in an inner experience with the

performance of natural elements. *Tempestarii* aims to initiate a process of alliance with the daemonic otherness of storms, blizzards, air and sea currents, solar radiation, and geological formations. The idea is to participate in a play of forces outside the rational, human paradigm.

At a time of unnatural changes in climate and weather, becoming receptive to the subconscious drives of our planet seems to be an essential requirement to revive a deeply fundamental sorcery that intends to unchain the forces of nature.<sup>19</sup>

Here, the mountains, the wind, the water, and the electromagnetic radiation appear to carry information from beyond. Of course, there is a level of disbelief that *Tempestarii* asks its audience to suspend. It is healthy to be skeptical. Perhaps it is not so easy to believe that Gast and Nadine could raise a storm by filming a ritual in Iceland where a sack (which looks suspiciously like one used to store regular potatoes) is struck against the side of a mountain to simulate raising waters and the crashing of waves upon rocks?

Earlier this year, I raised this question to Gast and Nadine when they were filming in Vik, and I received the response:

We tried to work as well as we could with the forces of nature... the snow, the wind, the movements of the sea and the slippery stones... repeating our sorcerous ritual to pull the weather system into a chaotic state. I read a bit on nonlinear dynamics when we were there, beating a rock/sack against the rocks could theoretically put the wind into an excited state and ultimately raise a storm (cf. butterfly effect). Raising a storm is

theoretically possible in chaos theory. Even if it's very unlikely and far beyond consensual reality [...]

All this made me also think of rhythmic patterns, cascades of feedback, resonance and amplification... small perturbations propagating from smaller up into larger systems... The sorcerer's spell is basically a process of synchronization and alliance with natural currents and demonic energy. At a very small scale, "the wave is a series of beats, like the beats of a drum." Beat/No-Beat...<sup>20</sup>

A deeper question that is coated in a deep ambiguity stretches throughout the video: Is the tempestarii acting of its own accord to effect a sort of sympathetic magic upon nature, or is the tempestarii only a messenger of Nature's whim? Would the sea react to what the tempestarii does, or is the sea telling the tempestarii what to do? It is not clear. Neither is it clear whether a storm is raised at all, for near the end of the video the tempestarii seems to dissolve into the face of the mountain—a transfiguration foretold by the numerous mountain silhouettes and shadows which appear to assume the form of the tempestarii, and by flexibility of matter demonstrated by ocean waters which frequently morph into flames or clouds. In the final moments of the video, it is not clear whether the white dust falling is snow, or ash, or stars.

### *DISintegration*

The spirit of the tempestarii was ignited by the opening night's activities, and for the next nine days it continued to dwell within the CCR Opderschmelz in the form of *DISintegration*, an exhibition of video and sound projection. The duration of



the *DISintegration* video spanned the entire length of the exhibition, over which it underwent continual change. Allow me to explain.

When the artists exported the *Tempestarii* video file from their editing software for the opening night's performance, the file underwent alterations ("corruptions") caused by technical interferences of the digital media. In the making of *DISintegration*, this newly exported video file was imported into the editing software and then exported, the new file was imported and exported, the newest file was taken in and out of the software...and so on. This process of digital inhalations and exhalations continued countless times over, in a digital process simulating inspiration. When the numerous files were played progressively from the computer at CCR Opderschmelz, *Tempestarii* sustained by looping (in a way), yet because each iteration was parasitically copied from the preceding version, the video files were disintegrating.

More and more of the illuminated pixels went missing, turning black. The loss of image definition as well as the interferences, gradually resulted in a disorganization and darkening of the entire projection. In a seeming reversal of the creative process, the tempestarii's form was loosening and disintegrating, unraveling from the pixelated fabric whence it came. This change was spiritual and metaphorical, yet also physical and technical.

This extended process of *DISintegration* draws attention to the pixel's sympathetic participation within the entire ritual: Was it ever tempestarii, mountains, winds, or waters that we experienced... or was it instead pixelized impressions of "shape, volume, light, and air," a display of digital cinematic witchcraft?<sup>21</sup> By the final day of the exhibition, the dark winter air trembled, charged with a vibrating "whirlwind," a "primordial din."<sup>22</sup> The tempestarii released.

1. Gast Bouschet and Nadine Hilbert, <http://www.bouschet-hilbert.org/>
2. Aristotle, *Meteorology*, Part 3, Book II (350 BCE), translated by E. W. Webster, Internet Classics Archive, <http://classics.mit.edu/Aristotle/meteorology.2.ii.html>
3. Aristotle (c 340 BC) referencing Aesop (c 620-560 BCE) Homer (c 750-650 B.C.) Poe (1841 CE)
4. Timothy Morton, *Realist Magic: Objects, Ontology, Causality* (Open Humanities Press, University of Michigan Library, 2013), emphasis added, <http://openhumanitiespress.org/realist-magic.html>
5. Ibid.
6. Ruth Jarman and Joe Gerhardt, "20Hz," *Semiconductor Films*, <http://semiconductorfilms.com/art/20hz/>
7. Jon Cates, <http://systemsapproach.net/>
8. Aldo Tambellini, <http://www.aldotambellini.com/>
9. Stephen O'Malley's composition for *Tempestarii* and *DISintegration* was released by Editions Mego in

December 2013, <http://editionsmego.com/release/DEMEGO-027>. The *Tempestarii* composition included field recordings from Iceland by Nadine Hilbert.

10. Edgar Allan Poe, *A Descent into the Maelström* (1841), emphasis added.
11. For example, see also Aengus Anderson's audio interview "Episode 10: Timothy Morton," *The Conversation: in Search of the New Normal* (11 June 2012), <http://www.findtheconversation.com/episode-ten-dr-timothy-morton/>
12. Mary Ashburn Miller, *A Natural History of Revolution: Violence and Nature in the French Revolutionary Imagination, 1789-1794*, (Cornell University Press, 2011), 13.
13. Arthur Zajonc, *Catching the Light: The Entwined History of Light and Mind* (Oxford University Press, 1995).
14. Peter Bebergal, "Interview with Alan Moore," *The Believer* (June 2013), [http://www.believermag.com/issues/201306/?read=interview\\_moore](http://www.believermag.com/issues/201306/?read=interview_moore)
15. Greg Neale, "How an Icelandic volcano helped spark the French Revolution," *The Guardian*, 15 April 2010, <http://www.theguardian.com/world/2010/apr/15/iceland-volcano-weather-french-revolution>
16. Melody Woodnutt, "The Weight of Mountains: Applications Open Now," 27 May 2013, <http://neslist.is/2013/05/the-weight-of-mountains/>
17. Sten Odenwald, "The Day the Sun Brought Darkness," NASA, 13 March 2009, [http://www.nasa.gov/topics/earth/features/sun\\_darkness.html](http://www.nasa.gov/topics/earth/features/sun_darkness.html)
18. Kenneth Chang, "Storm Forecast: Tiny Chance of Havoc," *The New York Times*, 18 March 2013, [http://www.nytimes.com/2013/03/19/science/space/on-the-watch-for-a-solar-storm.html?\\_r=0](http://www.nytimes.com/2013/03/19/science/space/on-the-watch-for-a-solar-storm.html?_r=0)
19. Gast Bouschet and Nadine Hilbert, email to author, 21 May 2013.
20. Gast Bouschet and Nadine Hilbert, email to author, 16 April 2013.
21. See Antonin Artaud's "Witchcraft and the Cinema" in *Collected Works: Volume Three Translated by Alastair Hamilton* (Calder & Boyars, 1972), 65-67.
22. Emil Cioran, "The Return to Chaos" in *On The Heights Of Despair*, translated by Ilinca Zarifopol-Johnston (University of Chicago Press: 1992), 90.