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Inès Kivimäki

for e w o r d  
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0 . 1 0 :  
**on the shadows of ideas and the zero of form**

**Text**      **by**      **Scott**      **Benzel**



## 0.00000

## Utilon

Kazimir Malevich, it has been said, “throws his mind into the unfathomable void of no-form out of which, using “the intuition [as] the new reason,” “consciously creates forms”” that are “new, non-objective, pure” while drawing “into real life the ever newer and newer from some unconscious void.”<sup>1</sup>

*Bulletproof Coffee, downtown Los Angeles, 2010*’s. To the left of the sleek pseudo-technics of the barista’s station lies a horizontal black square, slightly elevated, attached to adjustable “feet” and the sort of rails you see on treadmills: Malevich’s *Black Square* rendered gym-ready Utilon. “It adjusts your frequency,” someone says. I, a latter-day Malevich, step onto the

m a c h i n e ...

## 0.00001 The “zero of form”

In his all-consuming pursuit of the “zero of form”, Malevich transformed painting by means of stringent formal reduction, heavy doses of “transrationalism”, and the occasional stab at that millenia-oldmysticalroutine, “squaringthecircle”:

...the square...is the sign of the beginning of all structure, the forming principle of life itself. The square is the sign of all geometrical forming principles: the cube, the cone, the sphere. It is the transrational

synthesis which, when broken down into its parts, its contradictions, generates any number of solutions—or paintings.<sup>2</sup> A seeming correlate to Malevich's “transrationalism” is his lack of exactitude regarding the process that allowed him to arrive at his conviction that, with *Black Square*, he had achieved the “zero of form” and/or “squared the circle”. His pursuit of a sort of “negative theology” of form followed his belief that the art of the time “did not go outside the bounds of zero” in its rejection of objective reality. Not the first to question the project of increased verisimilitude that dominated the practice of painting in the centuries before the invention of photography, Malevich was similarly dissatisfied with the experiments of the Impressionists, the Symbolists (including his own Symbolist works), and the Cubists, all suffused to varying degrees with non metaphysical remainders of the real. *Black Square* was an attempt to reduce objective form to nothing, to go “beyond the zero”: The ascent to the heights of non-objective art is arduous and painful...but nevertheless rewarding. The familiar recedes ever further and further into the background...the contours of the objective world fade more and more and so it goes, step by step, until finally the world—

‘ e v e r y t h i n g  
we loved and by which we



Malevich's grave, Nemchinovka, 1935

have lived'—becomes lost to sight. Even I was gripped by a kind of timidity bordering on fear when it came to leaving 'the world of will and idea', in which I had lived and worked and in the reality of which I had believed. But a blissful sense of liberating non-objectivity drew me forth into the 'desert', where nothing is real except feeling...and so feeling became the substance of my life...I realized that the 'thing' and the 'concept' were substituted for feeling and understood the falsity of the world of will and idea.<sup>3</sup>

The geometric remainder represented by the *Black Square* inhabits something akin to the “shadows of ideas” championed centuries earlier by the proto-scientist, magus, and codifier of the “art of memory” Giordano Bruno. Per Dame Francis Yates in *Giordano Bruno and the Rosicrucian Enlightenment*: The point in the description of the “figures of the world”...is that these figures are not only to be looked at but reflected or remembered within. The man who stares at the figure of the world on his bedroom ceiling, imprinting it and its dominating colours of the planets on memory, when he comes out of his house and sees innumerable individual things is able to unify these through the images of a higher reality which he has within. This is the strange vision, or the extraordinary illusion, which was...to inspire Giordano Bruno’s efforts to base memory on celestial images, on images which are shadows of ideas in the soul of the world, and thus to unify and organise the innumerable individuals in the world and all the contents of memory.<sup>4</sup> Malevich’s exploration of the non-objective realm that undergirds the “world of will and idea” suggests the “hermetic sophiology” that dominated

Bruno's later thought. In *Expulsion of the Triumphant Beast*, Bruno writes: God . . . is in all things.... Thus one should think of Sol as being in a crocus, a daffodil, a sunflower, in the cock, in the lion; and thus one should conceive of each of the gods through each of the species.... For as the divinity descends in a

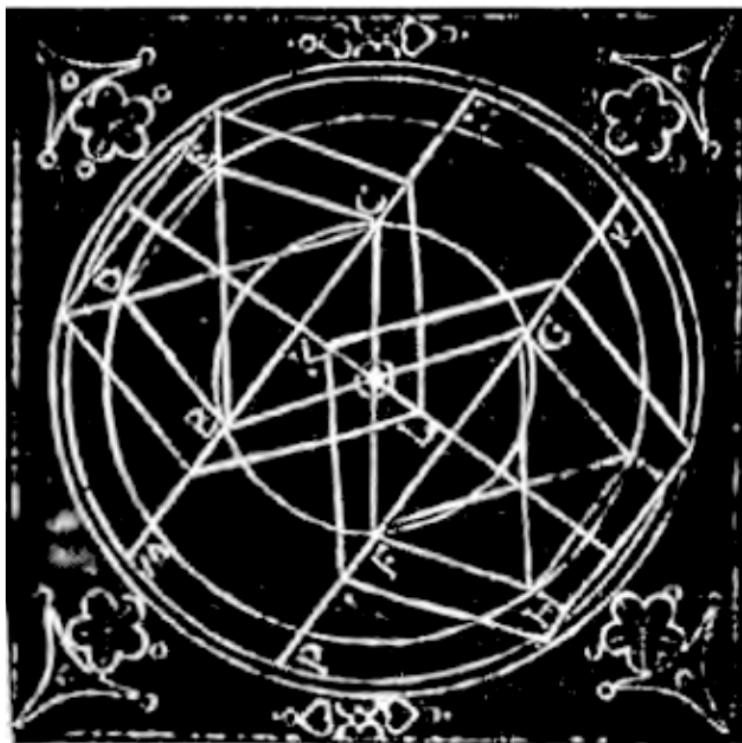
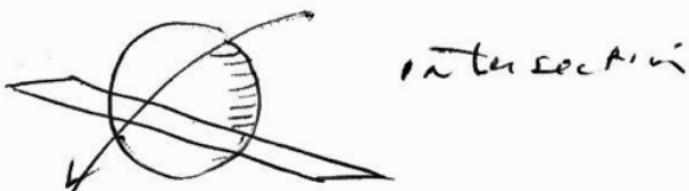


figure from Giordano Bruno, *Articuli adversus mathematicos*,  
Prague, 1588

certain manner inasmuch as it communicates itself to nature, so there is an ascent made to the divinity through nature. Thus through the light which shines in natural things one mounts up to the life which presides over them.<sup>5</sup> In a similar vein in the late 20<sup>th</sup> Century, the mystic science-fiction writer Philip K. Dick wrote in his *Exegesis* :

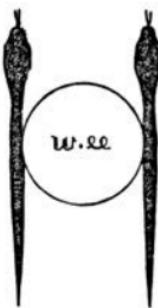
1 was gazing at Harvey tonight and I was granted a vision: of him as all the cats who had come before (as Schopenhauer says); but I did not think it; I saw it in the same way that one sees motion in a movie. I saw the point of this whole morphologically arranged world and its relation to our spatiotemporal world; wherever in space a cat is and whenever in time, it is a perfect cat; there is no deterioration in -so to speak- the information comprising CAT. Over millions of years that “signal” has not deteriorated or weakened or been contaminated; the cat now is a clear-cut and perfect a cat as the first cat; and what 1 saw sitting there was essentially an eternal cat, a cat outside of time and space, a cat replaced over and over again exactly as Schopenhauer says-and still with us here and now as it was there and then, every cat I have ever seen and every cat that has ever been or will be; because the process has not ended.

This was not a theory or an intellectual realization; I actually saw him as the *e i d o s* cat, instanted (or whatever the fucking word is; an instance of) the cat. I therefore saw this spatiotemporal world joined to the morphologically-arranged world of the *eide* through and in this cat, the two realms synchronized and superimposed, the instance and the *eidos* as one; Harvey was simultaneously an instance in the spatiotemporal reality of cat, and also the *eidos* cat. This is why my view (based on revelation) that the flux world feeds into the Form world (world of the phylogons) as reticulation and arborizing is not only more correct than Plato's but more logical and valuable; it is a sort of double emanation from higher to lower, from lower to higher (realms), as Plotinus says. What the individual cats do and are is not lost, although the individual cat is an epiphenomenon and fades out; but as it fades -after it is gone but as it fades- there fades *in* another "picture" of cat, so that cat is unchanged as cat; cat is constant. So everything that I have figured out in the last two weeks came together tonight in this vision of my cat Who is an eternal cat, just as I am an eternal person; it is all eternal and I saw it with my own eyes, how the superimposition works. ( 26 October 1980 )<sup>6</sup>



## 0.0001 "Squaring the Circle"

Thousands of years before Malevich, the ancient Sumerians, Egyptians, Greeks, and Britons developed different approaches to the somehow civilizationally important task of "the squaring of the circle." The ancient Egyptian Rhind Papyrus contains one such formula: The formal title of the Rhind Papyrus is *Directions for Knowing All Dark Things*. It is a collection of 85 problems in geometry and arithmetic, and it has been called the first math book. It was written about 1700 B.C. by a priest named Ahmes, who copied and edited it from another papyrus dating from about 1800 B.C. In 1858, a Scotsman named A. Henry Rhind bought a large section of the papyrus in Luxor, Egypt... The Papyrus states, "Take the diameter of the circle, subtract its ninth part, and square the result to get the area." [...] <sup>7</sup> The Greeks focused on the 'lune' or crescent rather than the entire circle: Hippocrates of Chios devised a successful way to square the lune (crescent).



Asger Aaboe has said that this problem “doubtless grew out of attempts at squaring the circle.” To square the lune according to Hippocrates, draw a semicircle on the diagonal AC of a square ABCD. Then, with D as center and AD as radius, draw a  $90^\circ$  circular arc from A to C.<sup>8</sup> The British approach was embodied in the construction of Neolithic stone circles. Stonehenge, the best known of these, is circular, however, the Castlerigg stone circle in Cumbria is flattened on one side: Why go to the trouble of producing a flattened circle when a circular shape is so much easier to produce? Recall that the radius of a circle will fit around the perimeter of the circle six times, plus a bit more—actually 27 times. Some speculate that a stone circle was flattened to make its perimeter an integral multiple of the radius drawn to the circular part of its perimeter. For the Castlerigg stone circle, the radius of the primary circle will fit around the perimeter about six times.

Why? According to Keith Critchlow, “Division by six is inherent and fundamental to the circle (its own radius will always mark out six equal parts of its perimeter ...).” He further states, “The constructions .. were typical of those which numerically rationalize the perimeter of the primary circle. This balance between ‘irrational’ geometry and rational numbering is a fundamental reconciliation lying at the roots of sacred geometry. ...The squaring of the circle is a... symbol [of]... the establishing of Heaven on Earth. ...” <sup>9</sup>

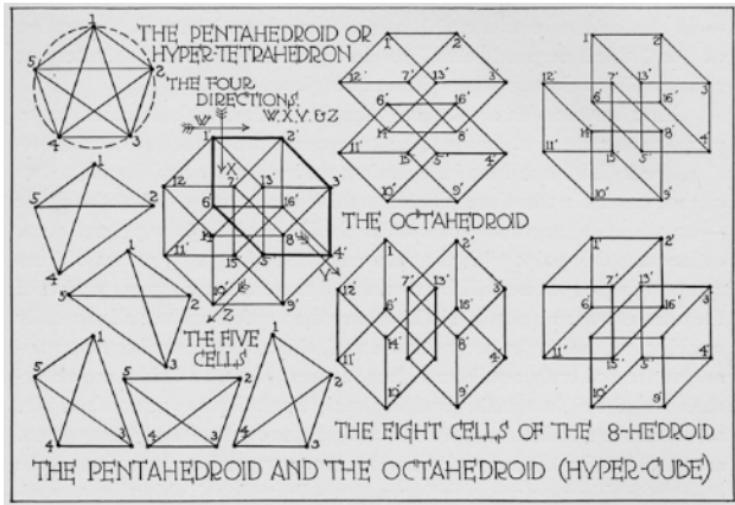


Aerial view, Castlerigg stone circle, Cumbria, Great Britain

Linda Dalrymple Henderson, in *Malevich, the Fourth Dimension, and the Ether of Space One Hundred Years Later*, quotes Malevich collaborator, painter, and musician Mikhail Matiushin enumerating some of the mathematicians, physicists, and metaphysicians promulgating the new science that informed *Black Square*: In January 1916, Matiushin, in an article on the *0.10* exhibition, named the figures who had been crucial sources for the Avant-Garde on the issue of space: 'Lobachevsky, Riemann, Poincaré, Bouché, Hinton, and Minkowski'. Matiushin emphasizes the mathematical sources that had stimulated interest in new kinds of spaces: the pioneers and advocates of the curvilinear 'non-Euclidean' geometries, Nikolai Ivanovich Lobachevsky, Georg Friedrich Bernhard Riemann, and Henri Poincaré. He concluded with a reference to the very latest science, that of Hermann Minkowski, to which he may have been exposed in the popular writings by the physicist Nikolai Alekseevich Umov. Matiushin neglected to mention publicly Ouspensky, who was a key source on the fourth dimension for himself, Kruchenykh, and Malevich, but he did name Hinton, whom they had discovered through Ouspensky, and whose books Ouspensky translated and published in 1915. Matiushin's omission may be due, in part,

to the fact that Ouspensky had emphasized the Avant-Garde in the second edition of his *Fourth Dimension* in 1914. The previously unidentified presence in this list is that of ‘Bouché’— Maurice Boucher, whose 1903 *Essai sur l’hyperespace: Le Temps, la matière, et l’énergie* was translated into Russian in 1914 as *Четвертое измерение*. Boucher, like Poincaré, embraced ether physics, and his book, with its extensive discussion of both the fourth dimension and the ether, had been important for artists in Paris, including Marcel Duchamp. Boucher’s text highlights the contemporary recognition of the limitations of the human eye in the wake of discoveries such as the X-ray, emphasizing that ‘Our senses, on the whole, give us only deformed images of real phenomena’, a central theme in Ouspensky’s writing as well. Recounting recent developments in science in his discussions of matter, energy and ether, Boucher connected these topics to the fourth dimension, drawing on Hinton, as Ouspensky would do extensively as well. Philosophically committed to infinity and continuity, to which he devoted an entire chapter,

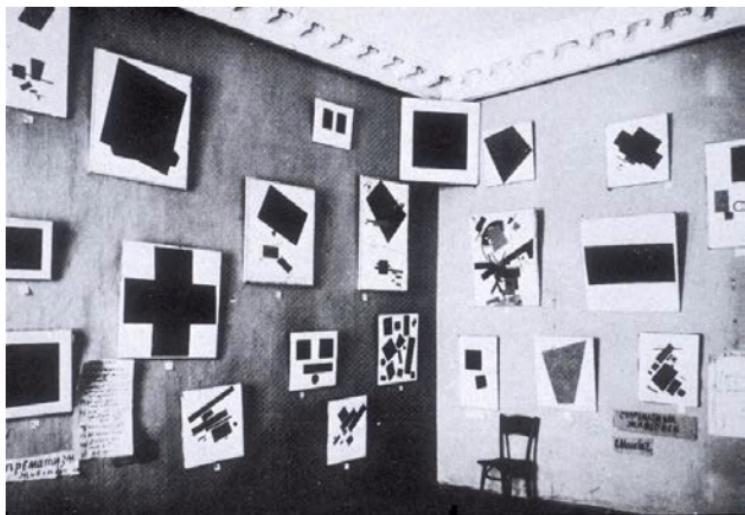
Boucher drew on a spatial fourth dimension to explain the penetrability of matter as well as the relation of the ether to the three-dimensional world, including gravitation. Five years before Minkowski, Boucher



Claude Bragdon, The Frozen Fountain, 1932.

actually posited an 'Espace-Temps à 4 dimensions'.  
 10 Dalrymple Henderson goes on to link Malevich's references in the titles and subtitles of works in the *0.10* exhibition to the thought of a number of these "new scientists": The Suprematist paintings that Malevich displayed at the *0.10* exhibition referred to both the fourth dimension and the second dimension: he used the title *Movement of Painterly Masses in the Fourth Dimension* for one work, and in a number of cases, added the subtitles *Colour Masses in the Fourth* or *Colour Masses in the Second Dimension* or (*in Two Dimensions*). Works such as *Eight Red Rectangles*) or *Suprematist Composition* probably belong to the latter group.

In interpreting the paintings that refer to the second dimension in my 1983 book, I focused on Ouspensky's recounting of Hinton's analogy of a two-dimensional world's relationship to three dimensions in order to explain how our three dimensional world would relate to a fourth dimension. Hinton's model of a two-dimensional surface registering traces of three-dimensional forms was widely cited in this period: Ouspensky discussed it in both *The Fourth Dimension* and *Tertium Organum*, and Boucher recounted it in the 1914 translation of his *L'Essai sur l'hyperespace*, *Chetvertoe izmerenie...* this well-known model of two dimensional sections or traces would have been reinforced by the illustrations in Claude Bragdon's 1912 *Man the Square* and in his 1913 *A Primer of Higher Space (The Fourth Dimension)*, if they reached the Avant-Garde. Although the books were published in Rochester, New York, Bragdon had sent copies to Theosophical Society offices in Europe, and Ouspensky recorded having seen a copy of *Man the Square* in St. Petersburg. Malevich would also have had direct access to Hinton's two books in Ouspensky's translated editions, which appeared in May 1915.



Malevich's *0.10* exhibition, 1915, with *Black Square* in the top corner "icon" position.

## **0.0000 Iconostasis, or Encircling the Square**

Malevich, by placing the *Black Square* in the corner of the *0.10* exhibition space directly beneath the ceiling –the position of the traditional Orthodox Russian icon—was suggesting that this work represented a *new icon*, non-objective, geometric, decentering the anthropocentric, and pointing instead to the higher dimensions and new mathematics of the late 19<sup>th</sup>/early 20<sup>th</sup> century. In her study of the *Black Square*'s iconicity *The Icon and the Square*, Maria Taroutina suggests that Nikolai Tarabukin, the early 20<sup>th</sup> Century critic of both traditional Russian icon painting and the

new Soviet art, viewed the icon “primarily as a cipher of an alternate reality, (and) attempted to analyze its role not just as a visual image but as a universal symbol of metaphysical, utilitarian, aesthetic, and cultural significance.”

Relying on Florensky’s *Imaginary Numbers in Geometry*, Nikolai Lobachevsky’s non-Euclidean hyperbolic geometry, and Albert Einstein’s theory of relativity, Tarabukin postulated that the most recent

breakthroughs in European science—not the “restrictive-positivist” variety of the nineteenth century but rather the “new science” of the early twentieth century—confirmed the validity of the “religious view of the structure of the universe” as simultaneously finite and infinite, a concept that was first intuitively conceived in the Middle Ages. [...] Reconceptualizing the icon for a new, secular context, (Tarabukin) employed it as a discursive device for ideological, materialist, and utilitarian ends. Moving beyond the purely formal and aesthetic, the novel Soviet avant-garde art object was meant to educate the proletariat and forge a new Soviet cognition, recalling the ways in which the iconic image was espoused as a means of generating a new philosophical and spiritual consciousness.<sup>12</sup>

Tarabukin argues that the two-dimensional spatial field in icon painting is a lower dimensional encipherment of a mystical four-dimensional “spherical” space, much as existing 3D physical realizations of “impossible objects” such as the Cross-Cap, the Klein bottle, and the Möbius strip represent four-dimensional manifolds submerged in three-dimensional space: As for the question of the “flat” style in icon painting. . . . [it] is not as straightforward as is presented by historians of ancient art. An icon painter has an approach to planarity completely different from that, for example, of an Egyptian artist or a Greek vase painter. . . . An icon painter conceptualizes the space he depicts not only three-dimensionally but also, so to speak, four-dimensionally . . . his pictorial language is not at all flat like that of an Egyptian artist. The latter translates the three-dimensional figure of a human being into two-dimensional terms. An icon painter, thinking “four-dimensionally,” constructs the concept of a kind of “spherical” space, relying on two-dimensional flatness as a substructure. The difference here is one not of form but of essence. This can be explained by referring to architectural drawings. After all, no one would argue that the architect’s concept of space is flat. Nevertheless, his constructions in architectural plans are rendered as flat planes. 13

## **0.000 *Avoiding Angles is Harder Than It Sounds***

In the late 1820s the Hungarian János Bolyai and the Russian Nicolai Lobachevsky simultaneously arrived at a mathematically consistent alternative to Euclidean geometry, which later received the label ‘hyperbolic geometry’ and centered around the debunking of Euclid’s notorious parallel postulate. Until then, geometers, for over 2000 years, had failed to verify or disprove Euclid’s axiomatic claim that at any given distance a line can have exactly one parallel and that, as a result of this, the interior angles of a triangle always add up to 180 degrees. It was Bolyai and Lobachevsky’s ingenious feat to prove that a consistent conceptualization of space was possible in which the angle sum of a triangle is always less than 180 degrees, and where a single line will have, at any given distance, an infinite number of parallels that all bend away from one another. These findings inaugurated a novel geometry that seemed utterly incompatible with the phenomenological experience of space. If only theoretically, space suddenly acquired an alienating quality that was further solidified when the German mathematician Bernhard Riemann theorized the familiar Euclidean 3-dimensional geometry as merely a special case of the study of *n-dimensional* manifolds. While Bolyai and Lobachevsky brought on the spectre of a bizarrely

distorted space, the mathematics of Riemann's differential geometry allowed for an infinite number of higher spatial dimensions. 14



In *The Hounds of Tindolos*, first published in *Weird Tales* March 1929, Frank Belknap Long posits the existence of interdimensional beings “in whom all the universe’s foulness is concentrated” that move only along angles and cannot traverse curved space. In the essay *Avoiding Angles is Harder Than It Sounds*, scifi/fantasy author Ruthanna Emrys summarizes the plot: Our narrator, Frank, visits his friend Halpin Chalmers, author and occultist. Chalmers has “the soul of a medieval ascetic,” but reveres Einstein as “a priest of transcendental mathematics.” His wild theories about time and space strike Frank as “theosophical rubbish.” For example, time is an illusion, our “imperfect perception of a new dimension of space.” All that ever was exists now; all that will ever be already exists. Every human is linked with all life that’s preceded him, separated from his ancestors only by time’s illusion. Chalmers has acquired a drug which he claims Lao Tze used to envision Tao. He means to combine those occult perceptions with his own mathematical knowledge, to travel back in time. Frank is against his friend taking the “*liao*,” but agrees to guard him and to note what he says under its influence.

The clock on the mantel stops just before Chalmers swallows the *liao*, which he takes as a sign that the forces of time approve. Things grown dim around him. He stares at—through—the opposite wall, then shrieks that he sees “e v e r y t h i n g ... a l l the billions of lives that preceded me.” Parading before his enhanced consciousness are migrations from Atlantis and Lemuria, Neandertalers ranging “obscenely” over Europe, the birth of Hellenic culture, the glories and orgies of Rome. He meets Dante and Beatrice, watches Shakespeare with Elizabethan groundlings, is a priest of Isis before whom Pharaoh trembles and Simon Magus kneels. All this simultaneously, mind you. By straining through what he perceives as curved time, he travels back to the dinosaurs and further, to the first microscopic stirrings of terrestrial life. But now angles multiply around him—angular time, an “abyss of being which man has never fathomed.”

Though this angular abyss terrifies Chalmers, he ventures in. Bad move: He screams that things have scented him, and falls to the floor moaning. When Frank

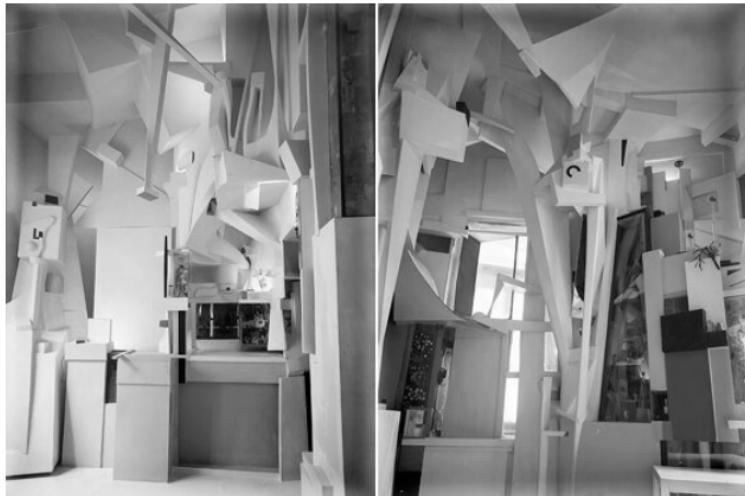
tries to shake him from his vision, he slobbers and snaps like a dog. More shaking and whiskey revive Chalmers enough to admit he went too far in time. A terrible deed was done at the beginning, he explains. Its seeds move “through angles in the dim recesses of time,” hungry and athirst.

They are the Hounds of Tindalos, in whom all the universe’s foulness is concentrated. It expresses itself through angles, the pure through curves, and the pure part of man descends from a curve, l i t e r a l l y .

Frank’s had enough. He leaves, but returns the next day in response to Chalmers’ frantic call for help and plaster of Paris. Chalmers has cleared all furniture from his apartment. *Now they must obliterate all angles in the room, making it resemble the inside of a sphere.* That should keep out the Hounds, which can only pass through angles.<sup>15</sup>

Chalmers’ “encircling of the square” of his domestic space by means of plaster of Paris is a near inversion of Kurt Schwitters’ *Cathedral of Erotic Misery* (1933), popularly known as the *Merzbau*. Schwitters transformation of his parents’ (rectilinear) bourgeois home into a frenzy of

crystalline angularity: a veritable feeding ground for *The Hounds*. Instead of angles, Belknap Long's friend H.P. Lovecraft, whose Cthulu Mythos came to include *The Hounds* (briefly mentioned in an exhaustive list of malevolent "Outer Gods" in Lovecraft's *The Whisperer in the Darkness* (1930)), focuses on curvilinear "gateways" that allow his interdimensional access to our dimension.



Kurt Schwitters' *Cathedral of Erotic Misery (Merzbau)*, 1933

In *Monstrous Geometries in the Fiction of H.P. Lovecraft*, Moritz Ingwersen details the mathematicians and physicists whose multi-dimensional theories influenced Lovecraft, many of whom, in a strange twist across geography, genre, and “levels” in art (from the ‘depths’ of American ‘pulp fiction’ to the ‘heights’ of the European Avant Garde), coincide with influences on Malevich and the *Black Square*: The distorted geometrical heritage of Lovecraft’s world becomes apparent as he chooses to include the real-life 16th century astronomer and first English editor of Euclid, John Dee, as the first English translator of the occult paranormal science detailed in the ‘*Necronomicon*’. Thus, one is prompted to envision Lovecraft’s universe as an alter-reality whose mathematical history relies on the *Necronomicon*’s ‘unknown, inverse geometry’, where ours is based on Euclidean parallels. Unlike other authors of the time who also drew influence from the new geometries, Lovecraft’s writings did not feature abstract romances with a cast of flat triangles, 3-dimensional spheres and four-dimensional hypercubes, like for instance Edwin A. Abbott’s 1880 novel *Flatland* or Charles Hinton’s even earlier scientific tales of the fourth dimension. Instead, Lovecraft’s universe spawns an incomparably wilder and even more

bizarre genealogy of truly monstrous  
c h a r a c t e r s .  
[...] the most terrifying and visually  
enigmatic scenes of the monstrous in  
Lovecraft arrive when dewy-eyed  
worshippers or nightmare-plagued sleepers  
invoke a passage to the alter-dimensional  
world governed by the elder gods; and it  
is in these scenes that his inspiration in  
Riemannian geometry and his indebtedness to  
previous fiction writers like Abbott and Hinton  
becomes most apparent. Consider as an example  
the following passages from 'Through the  
Gates of the Silver Key' where the occultist  
Randolph Carter crosses the threshold  
of an ancient portal in a cave somewhere  
in New England: '[N]o mind of earth  
may grasp the extensions of shape which  
interweave in the oblique gulfs outside  
time and the dimensions we know.'

"He was told how childish and limited is the notion  
of a tri-dimensional world, and what an infinity of  
directions there are besides the known directions  
of up down, forward-backward, right-left. [...] They told him that [...] [t]he cube and sphere, of  
three dimensions, are [...] cut from corresponding  
forms of four dimensions that men know only  
through guesses and dreams; and these in turn are

cut from forms of five dimensions, and so on up to the dizzy and reachless heights of archetypal infinity.” The idea to imagine well-known 3-dimensional shapes as merely the projection of much more complex higher-dimensional forms had been a common analogy in 19th century writings about the new geometries. While he had never been formally trained in the natural sciences, Lovecraft was a prolific journalistic commentator on the scientific developments of his time, especially in the area of astronomy, and it is safe to assume that he knew about other pop-scientific writings on visualizations of the fourth dimension.

16

Lovecraft’s spherical or curvilinear interdimensional entities and gateways operate like de encrypted higher dimensional instances of Tarabukin’s ‘iconostatic spheres’ in relation to Belknap Long’s (or, arguably, Malevich’s) enciphered ‘angular gateways’: The most peculiar specimens of such geometrical shapes are a ‘rather large congeries of iridescent, prolately spheroidal bubbles and a very much smaller polyhedron of unknown colours and rapidly shifting surface angles’.

They follow Walter Gilman, the protagonist of ‘The Dreams in the Witch House’, through feverish dreams of what he interprets as ‘an adjacent but normally inaccessible dimension’, ‘whose material and gravitational properties, and whose relation to his own entity he could not even begin to explain’. Elsewhere identified as ‘Yog Sothoth’, gatekeeper between dimensions, the strange bubble congeries could be understood as Lovecraft’s attempt to visualize a multi-dimensional hyper-sphere whose projection into the three-dimensional mind of Walter Gilman constitutes an incomprehensible and unsurprisingly disconcerting sight. [...] A student of ‘Riemannian equations’ and ‘Non-Euclidean calculus’ at Miskatonic University, Gilman is prone to ‘read into the odd angles a mathematical significance’. It seems that it is only through his academic exposure to physics and mathematics that the spatiality of his grotesque visions unfolds its truly menacing significance. As much as geometry for Immanuel Kant established Euclidean space as *a priori* accessible through intuition, Walter Gilman develops and ‘intuitive knack’ for grasping the ‘freakish curvatures of space’ that recur in his nightmares as much as in his academic studies. In his dreams, abstract geometrical forms intermingle with weirdly animated

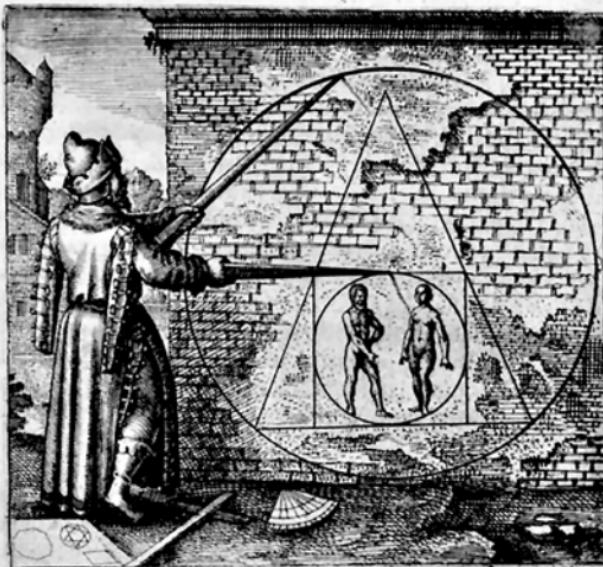
creature, science interacts with occult folklore: “The abysses were by no means vacant, being crowded with indescribably angled masses of alien-hued substance, some of which appeared to be organic while others seemed inorganic. A few of the organic objects tended to awake vague memories in the back of his mind, though he could form no conscious idea of what they mockingly resembled or suggested. [...] All the objects – organic and inorganic alike – were totally beyond description or even comprehension. Gilmansometimescompared the inorganic masses to prisms, labyrinths, clusters of cubes and planes, and Cyclopean buildings; and the organic things struck him variously as groups of bubbles, octopi, centipedes, living Hindoo idols, and intricate Arabesques roused into a kind of ophidian animation. Everything he saw was unspeakably menacing and

h o r r i b l e ... ” 1 7

Belknap Long’s and Lovecraft’s employment of geometrical figures—the angle and the sphere—as gateways for extradimensional entities suggest not only a knowledge and interest in the new science of their time but also an interest in an older metaphysics widespread at the time exerting influence on some of the same propagators of the fourth dimension that profoundly influenced Malevich (Ouspensky, Bragdon, et al.).

EMBLEMA XXI. *De secretis Nature.*

Fac ex mare & foemina circulum, inde quadrangulum, hinc triangulum, fac circulum & habebis lap. Philosophorum.



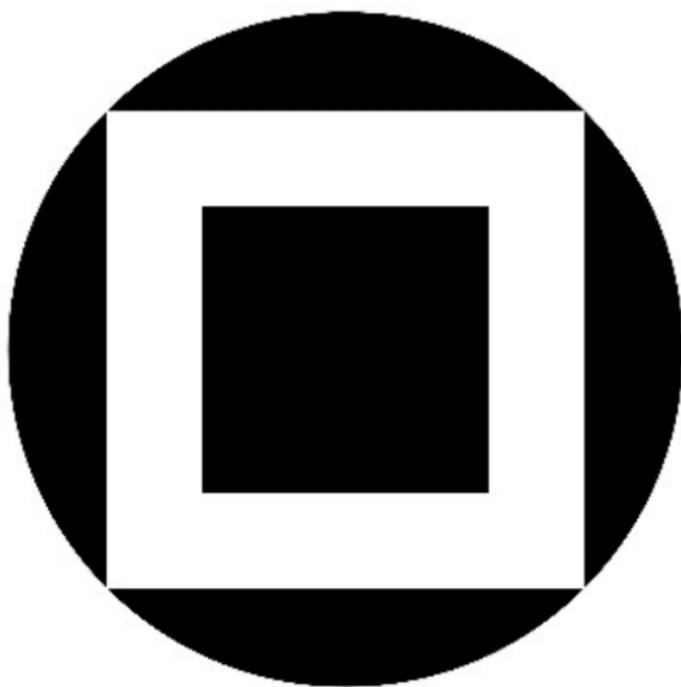
Michael Maier, *Atalanta Fugiens*, Emblem XXI

During the incipient birth-pangs of modernity, late Renaissance Neoplatonists and alchemists continued their pursuit of squaring the circle. Count Michael Maier, iatrochemist and alchemist to the Emperor Rudolf II and, later, Moritz of Hessen-Kassel, addressed the pursuit in his *De*

The first half of the *De Physico Cirkulo, Quadrato* is devoted to a theoretical exposition of the occult qualities of gold. Maier explains that the ‘squaring of the circle’ is a problem of natural science as much as it is of geometry — by which he refers to the mystery of gold, which like the sun and the soul is formed in the image of the perfect figure, the circle, but nevertheless contains within itself the quaterniy of elements in equal proportion. A further paradox Maier refers to is that gold is a homogeneous unity, yet at the same time a trinity, containing within itself volatile mercury, fixed emphasis and the bond that unites the two — a structure that corresponds to the Holy Trinity. Maier also alluded to these ‘geometrical’ matters in the twenty-first emblem and discourse of the *Atalanta Fugiens*, where we find the original source of his speculations — the *Rosarium Philosophorum*, in which ‘Aristotle’ declares: “*Make a circle out of a man and a woman, derive from it a square, and from the square a triangle: make a circle [again] and you will have the Philosophorum*”

This puzzling pronouncement ultimately pertains to the secret of Creation, in which the four elements emerge from the 'monad' or unity that is God. In the *Atalanta Fugiens* the square within the circle is again said to correspond to the four elements, whilst the triangle within the square corresponds to "soul, spirit and body."

18



*Black Square within underlying "iconostatic sphere"*

Maier's and Aristotle's formulation sheds further light on aspects of Malevich's construction of the *Black Square*, the production of which is curious for a several reasons—first, the sequence in which the paint has been laid down: the canvas was painted black and then the white border was applied with varying degrees of coverage resulting in the sort of gray-white that follows from painting white over black. To return to Tarabukin's concept of iconostasis in painting, the space of the icon is not merely flat but is instead representative of an enciphered sphere. If the black painted void of *Black Square* is extended beyond the white border and then beyond the canvas itself onto this “iconostatic sphere”, it expands into something not dissimilar from Aristotle's “*Make a circle out of a man and a woman, derive from it a square, and from the square a triangle: make a circle [again] and you will have the Philosophers' Stone.*” as pictured in Maier's *Atalanta Fugiens Emblem XXI*.

Second, in his own formulation, Malevich's Suprematism relies on elements and stages of transformation signified by colors not entirely unlike those employed by the i a t r o c h e m i s t / a l c h e m i s t :

In the course of its historical development,

Suprematism had three stages: black, colored and white. All the stages developed under the conventional signs of planes and thus could be said to describe the planes of future three-dimensional bodies. And, indeed, Suprematism at a certain moment breaks through into the three-dimensional time of the new architectural constructions. Suprematism is defined in an earthly context ... it alters the entire architecture of earthly things in the widest sense and links up with the space which holds the moving monolithic masses of the planetary system.

[ ... ]

The three squares of Suprematism stand for definite views of the world and ways of constructing it. Apart from the purely economical movement of forms in the whole new white system of world construction, the white square is also an impetus towards the foundation of world construction as "pure action," as the recognition of oneself in the purely utilitarian perfection of "the complete man." They have acquired further meanings in a social context: black as the mark of economy; red as the signal of the Revolution; and white as pure action.

The white square I painted enabled me to investigate it and produce a brochure about “pure action.”

The black square defined economy, which I see as the fifth dimension in art.<sup>19</sup>

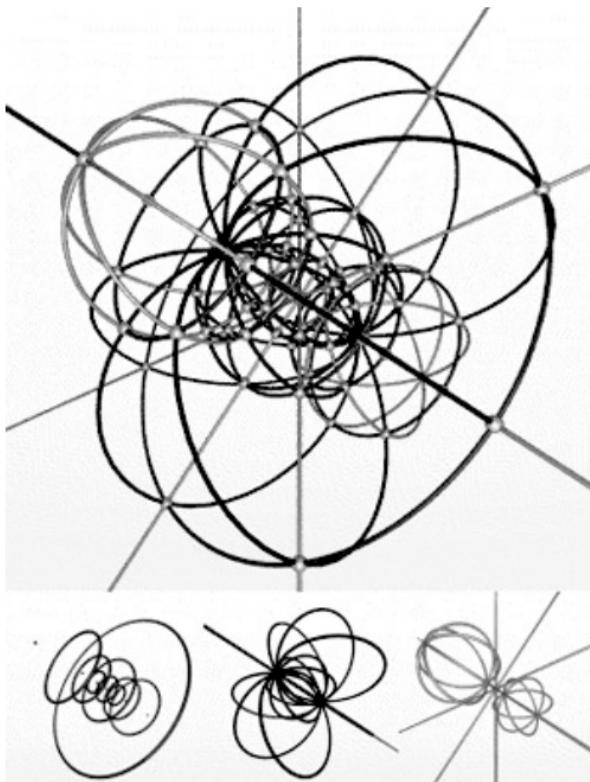
In another echo of the iatrochemists and alchemists, the reception of Malevich’s *0.10* exhibition was not so different from that of so-called “puffers”—the legions of travelling pseudo-alchemists and quack physicians that swarmed late-Renaissance/early-Modern Europe and later America—employing fakery in their “art”: On December 19, 1915, the museum-going public of St. Petersburg (called Petrograd between 1914 and 1924) was scandalized by the artworks on display at *0.10: The Last Futurist Exhibition of Painting*, which was held at the private “Art Bureau” of Nadezhda Dobychina. One commentator wrote that “to describe these absurdities would be ridiculous. Suffice it to say that the shamelessness of the exhibitors knows no bounds.” Another review claimed that the artists and organizers would undoubtedly “come to a sticky end. On the walls . . . hang the limits of human morals, for here begin pillage, murder, banditry, and the road to the penal colony.” Such extreme levels of critical indignation testify to the unprecedented novelty of the artworks on display at *0.10*.

This show would subsequently come to be regarded as “one of the ten most important exhibitions of the twentieth century.” Not only did it alter the course of modern art in Russia, but it inaugurated an entirely new artistic consciousness—one that would come to influence several generations of artists throughout the world. 20

**0.00**

**Exotic**

**Spheres**



Mathematician Richard Elwes, in *Exotic spheres, or why 4-dimensional space is a crazy place*, writes:

According to the early 20th century horror writer H.P. Lovecraft...higher dimensions do indeed exist, and are home to all manner of evil creatures. In Lovecraft's mythology, the most terrible of these beings goes by the name of Yog Sothoth. Interestingly, on the rare occasions that Yog-Sothoth appears in the human realm, it takes the form of "*a congeries of iridescent globes... stupendous in its malign suggestiveness*".

Lovecraft had some interest in mathematics, and indeed used ideas such as hyperbolic geometry to lend extra strangeness to his stories. But he could not have known how fortunate was the decision to represent Yog-Sothoth in this manner. Strange spheres really are the keys to higher dimensional worlds, and our understanding of them has increased greatly in recent years. Over the last 50 years

a subject called *differential topology* has grown up, and revealed just how alien these places are.

...What does the lair of Yog-Sothoth actually look like? This is a much harder question to answer, since our brains are not wired to see in more dimensions than three. But again, mathematical techniques can help, firstly by allowing us to generalise the phenomena that we do see in more familiar spaces. An important example is the sphere. If you choose a spot on the ground, and then mark all the points which are exactly 1cm away from it, the shape that emerges is a circle, with radius 1cm. If you do the same thing, but in 3-dimensional space, we get an ordinary sphere or globe. Now comes the exciting part, because exactly the same trick works in four dimensions, and produces the first *hypersphere*. What does this look like? Well, when we look at the circle from close up, each section looks like an ordinary 1-dimensional line (so the circle is also known as the 1-sphere). The difference between the circle and the line is that when viewed from afar, the whole thing curves back to connect to itself, and has only finite length. In the same way, each patch of the usual sphere (that is to say, the 2-sphere) looks like a patch of the 2-dimensional plane. Again, these patches are sewn together in a way that leaves no edges, and has only finite area. So far, so predictable, but exactly the same thing is true for the first hypersphere (or 3-

-sphere): each region looks just like familiar 3-dimensional space. We might be living in one now, for all we can see. But just like its lower dimensional cousins, the whole thing curves around on itself, in a way that flat 3-dimensional space does not, producing a shape with no sides, and only finite volume (you can find out more about the 3-sphere [here](#)). Of course we do not stop here: the next hypersphere (the 4-sphere), is such that every region looks like 4-dimensional space, and so on in every dimension.

[...] In 1956, John Milnor was investigating 7-dimensional manifolds when he found a shape which seemed very strange. On one hand, it contained no holes, and so it seemed to be a sphere. On the other hand, the way it was curved around was not like a sphere at all. Initially Milnor thought that he had found a counterexample to the 7-dimensional version of the Poincaré conjecture: a shape with no holes, which was not a sphere. But on closer inspection, his new shape could morph into a sphere (as Poincaré insists it must be able to do), but - remarkably - it could not do so smoothly. So, although it was topologically a sphere, in differential terms it was not.

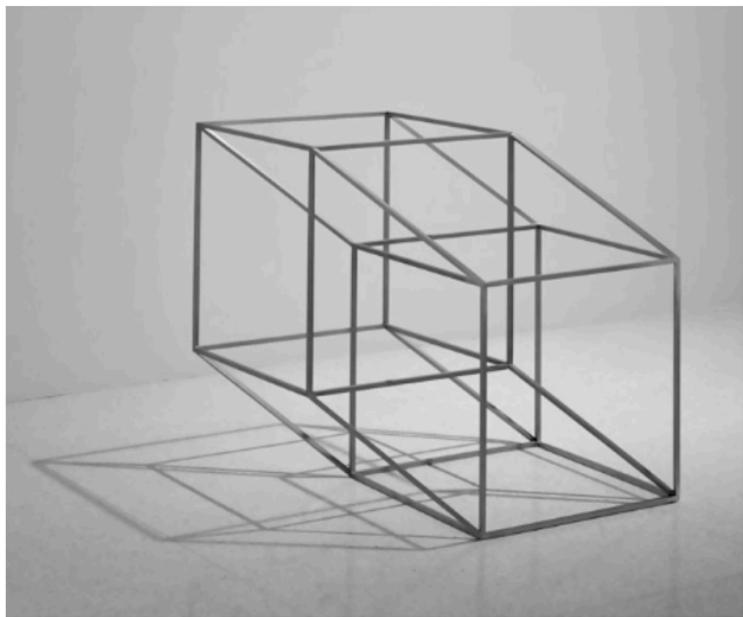
Milnor had found the first *exotic sphere*, and he went on to find several more in other dimensions.

In each case, the result was topologically spherical, but not differentially so.

Another way to say the same thing is that the exotic spheres represent ways to impose unusual notions of distance and curvature on the

o r d i n a r y .  
s p h e r e .

In dimensions one, two, and three, there are no exotic spheres, just the usual ones. This is because the topological and differential viewpoints do not diverge in these familiar spaces. Similarly in dimensions five and six there are only the ordinary spheres, but in dimension seven, suddenly there are 28. In higher dimensions the number flickers around between 1 and arbitrarily large numbers... 21



Peter Forakis, *Hyper-cube*, 1967, aluminum

## 0.0 The containing reality

Of the Vitruvian Man (one of the central figures of Maier's *Atalanta Fugiens Emblem XXI*), the art historian Kenneth Clark remarked: It is impossible to exaggerate what this simple-looking proposition meant to men of the Renaissance. To them it was far more than a convenient rule: It was the foundation of a whole philosophy. Taken together with the musical scale of Pythagoras, it seemed to offer exactly that link between sensation and order, between an organic and a geometric basis of beauty, and which was (and perhaps still remains) the philosopher's stone of aesthetics. Hence the many diagrams of figures standing in squares or circles that illustrate the treatises on architecture or aesthetics from the fifteenth to the seventeenth century.<sup>2</sup>

If a contemporary Malevich were to create the equivalent of the *Black Square* today, a vast and entirely different array of scientific theories, philosophical approaches, technics, and metaphysics would inform it—the *Black Square* was completed after Einsteinian Relativity but before the advent of quantum mechanics and astrophysics, after the discovery of electricity but before its widespread adoption, after sophisticated

encipherment and calculation but before the beginning of electronic computation, after the invention of the telegraph and radio but before instantaneous communication technologies that now connect the world, after psychanalysis but before neuroscience, after the first manned flight but before rocketry and space travel, long before the internet, and longer before the current philosophical and mathematical conjectures related to large-scale simulation and artificial intelligence were even imaginable. In *The emergence of the physical world from information processing*, computer scientist, psychologist, and information theorist Brian Whitworth posits that it is now possible to link “the conjecture that the physical world is a virtual reality to the findings of modern physics. What is usually the subject of science fiction is here proposed as a scientific theory open to empirical evaluation. We know from physics how the world behaves, and from computing how information behaves, so whether the physical world arises from ongoing information processing is a question science can evaluate.” Per Whitman, the virtual reality conjecture is as follows: A virtual reality is a world created entirely by information processing, where information arises when a value is chosen from an available value set and



Hildegard of Bingen, Liber Divinorum Operum,  
thirteenth century. Lucca, Biblioteca Statale

processing is the transformation of information values. As virtual worlds exist by processing, by definition nothing in them exists independently in or of itself. If the processing stops, so does the virtual reality. In contrast, an objective reality simply is, and needs nothing else to sustain it. [...] A corollary of the virtual reality conjecture is that every virtual world must have at least one dimension outside it, in its containing reality. An objective reality's extra dimensions must exist inside it, so string theory's invisible extra dimensions are assumed "curled up" so small we can't see them. However in a virtual reality, invisible extra dimensions can be very large, if they exist in the containing reality. If the "extra" dimensions of physics can be inside or outside the physical world, nothing in science favors either view, as the contrast between an unknowable "in-the-world" dimension and an unknowable "out-of-the-world" one is untestable. 23

In arriving at the conjecture of a "containing reality", Whitworth suggests that: The theories of modern physics often seem strange, e.g. in many-worlds theory each quantum choice divides the universe into alternate realities so everything that can happen does happen somewhere in an inconceivable "multiverse" of

parallel worlds. In Guth's inflationary model, our universe is just one of many possible "bubble universes". In string theory the physical world has ten spatial dimensions, six of them "curled up" and hidden from view. M-theory puts our universe on a three dimensional "brane", floating in time on a fifth dimension we cannot see. The cyclic-ekpyrotic model postulates that we are in one of two 3D worlds that collide and retreat in an eternal cycle along a hidden connecting dimension. Yet the empirical findings of physics are even stranger, e.g. the sun's gravity bends light traveling past it by "curving" nearby space. Gravity also slows down time itself, so an atomic clock atop a tall building ticks faster than one on the ground. Yet a clock in a moving plane ticks slower than one on the ground and is also heavier, as movement increases mass. Despite this malleability of space and time, the speed of light is fixed, e.g. light shone from a spaceship going at nearly the speed of light still leaves it at the speed of light. None of this makes much common sense but the experiments have been done. In 1972 one of two synchronized atomic clocks was flown in an airplane for days and another kept stationary on the ground. Less time ticked by for the moving clock. Time really

does slow down with high speed travel. If cosmic events are strange, microcosmic events are even stranger. When quantum particles entangle what happens to one instantly affects the other, even if they are light years apart. The vacuum energy of “empty” space generates virtual particles with measurable effects. In Young’s two slit experiment entities somehow manage to go through both slits at once, even when sent through one at a time. Quantum events like gamma radiation are entirely random, i.e. physical effects without a physical cause. Even Einstein never came to terms with quantum physics, perhaps because it makes even less common sense than relativity.<sup>24</sup>

Per Whitman, regardless of the veracity of the virtual reality hypothesis, some sort of higher dimensional “containing reality” is not merely suggested by contemporary physics, it is nearly required: “...it isn’t the theories of physics that are strange but the world itself. Physics has polled our reality and the results are in: *the physical world is stranger than it seems.*” Whitman goes on to detail the relationship between ancient thought regarding this “containing reality” and recent science:

While never commonly held, the idea that physical reality isn't the ultimate reality has a long pedigree. In Buddhism, the discriminated world is just an effect created by a universal “essence of mind” that underlies all. In Hinduism the world of Maya or illusion is created by God's “play” or Lila. In western philosophy, Plato's cave analogy portrays the world we see as mere shadows on a cave wall that only reflect an external light . The idea that the world is calculated has an equally long history. Over two thousand years ago Pythagoras considered numbers the non-material essence behind the physical world. Plato felt that “God geometrizes” and Gauss believed that “God computes” Both derived nature's mathematics from the divine mind, as Blake shows Urizen, “The Ancient of Days”, wielding a compass to calculate the world.

Z u s e expressed the idea in modern scientific terms by suggesting that space calculates and since then others have explored the concept (including Lloyd, Rhodes, Schmidhuber, Svozil, and Tegmark).<sup>25</sup>

Malevich's intuition, his 'transrational' manifestation of the *Black Square*, his insistence on a Suprematist "containing reality", now seem like premonitions of much of the scientific, technical, and metaphysical work that has occurred in the century-plus since.

0 . 1 0

*Petrograd, Russia. 1915.* Malevich based his Suprematist program on geometry and iconostasis. His placement of the Black Square in the "icon position" in the 0.10 exhibition suggests that, for him, the objective world was a shadow or encipherment of a much larger unseen dimension or "containing reality." Per Tarabukin's iconostasis, when unfolded or deciphered, the *Black Square* becomes merely the visible portion of, or gateway to, the great iconostatic sphere representing this higher dimensional sphere whose circumference is infinity. *New England, USA. 1916-1924.* At approximately the same historical moment, halfway around the world, H.P. Lovecraft and Frank Belknap Long were prophesying –in the pages of pulp science fiction magazines— unimaginable interdimensional entities entering our world by way of rectilinear and curvilinear gateways, all based on the work of the same scientific and metaphysical thinkers that informed Malevich.

Shadows of ideas, zeros of form...  
*Prague, Bohemia. Late 16<sup>th</sup> C.* Centuries earlier, the iatrochemist and alchemist Michael Maier "based his alchemical programme on geometry, which was itself the subject of one of his earliest treatises on the Euclidean problem of squaring the circle, *De Circulo Physico, Quadrato*. Maier, like Khunrath, used the image of the squared circle as a theurgical sigil, representing the spiritual and alchemical union of opposites in the "azoth" ... the Paracelsian universal panacea, the potable gold which ensured both physical and spiritual health, due to its concordance of the macro- and microcosms. These were signified by the sun, the human heart and gold, the sun being an image of God himself. According to Maier, the universal panacea resolved the problem of the squaring of the circle."

*Bulletproof* *Coffee,*  
*downtown* *L.A.* *2010'* *s.*  
I, a modern-day Malevich, caffeinated,  
“ a z o t h e d ” ,  
vibrationally transformed, step off  
the black square and go forth, into the  
s u n l i g h t ,  
against the day...



Malevich on his deathbed, his coffin (standing) to his left,  
17 May 1935.

<sup>1</sup> Malevich, Kazimir, ed. Railing, Patricia. *Malevich on suprematism, six essays 1915 to 1926*. Iowa City, Iowa: Museum of Art, University of Iowa, 1999.

<sup>2</sup> ibid. p. 8

<sup>3</sup> Malevich, Kazimir. *The Non-Objective World*, Chicago: P. Theobald, 1959 p. 68.

<sup>4</sup> Yates, Frances A. *Giordano Bruno And The Hermetic Tradition*. Oxford: Routledge, 1 9 6 4 .

<sup>5</sup> ibid. p. 223

<sup>6</sup> Dick, Philip K. *In Pursuit of Valis: Selections from the Exegesis*, ed. Lawrence Sutin. Novato, CA: Underwood-Miller, 1991.

<sup>7</sup> Calter, Paul A. *Squaring the Circle: Geometry in Art and Architecture*. Hoboken, NJ: Wiley, 2008.

<sup>8</sup> ibid. p. 232

<sup>9</sup> ibid. p. 236

10 Dalrymple Henderson, Linda. *Malevich, the Fourth Dimension, and the Ether of Space One Hundred Years Later*, in *Celebrating Suprematism: New Approaches to the Art of Kazimir Malevich*. ed. Christina Lodder. Boston, MA: Brill, 2019.

11 ibid. p. 68

12 Taroutina, Maria. *The Icon and the Square: Russian Modernism and the Russo Byzantine Revival* University Park, Pennsylvania: Penn State University Press, 2018.

13 ibid. p. 56

14 Ingwersen, Moritz. *Monstrous Geometries in the Fiction of H.P. Lovecraft*, in *Places and Spaces of Monstrosity*, ed. Craig Douglas and Rosalea Monacella. Oxford: Interdisciplinary Press. 2014. 45-55

15 Emrys, Ruthanna *Avoiding Angles is Harder Than It Sounds: "The Hounds of Tindalos"*, *Reactor Magazine*, 2015. Online: <https://reactormag.com/lovecraft-reread-the-hounds-of-tindalos/>

16 Ingwersen, Moritz. *Monstrous Geometries in the Fiction of H.P. Lovecraft*.

18 Tilton, Hereward. *The Quest for the Phoenix: Spiritual Alchemy and Rosicrucianism the Work of Count Michael Maier (1569 — 1622)*. Berlin, New York: de Gruyter, 2003.

19 Malevich, Kazimir, ed. Railing, Patricia. *Malevich on suprematism, six essays 1915 to 1926*.

20 Taroutina, Maria. *The Icon and the Square: Russian Modernism and the Russo Byzantine Revival*. p. 195

21 Elwes, Richard. *Exotic spheres, or why 4-dimensional space is a crazy place*. 2011. *Online*: <https://plus.maths.org/content/richard-elwes>

22 Calter, Paul A. *Squaring the Circle: Geometry in Art and Architecture*.

23 Whitworth, Brian. *The emergence of the physical world from information processing*. Quantum Biosystems 2010, 2 (1) 221-249

24                   ibid.                   p.                   222

25                   ibid.                   p.                   225

26 Szulakowska, Urszula. *The alchemy of light: Geometry and Optics in Late Renaissance Alchemical Illustration*. Leiden: Brill, 2000.



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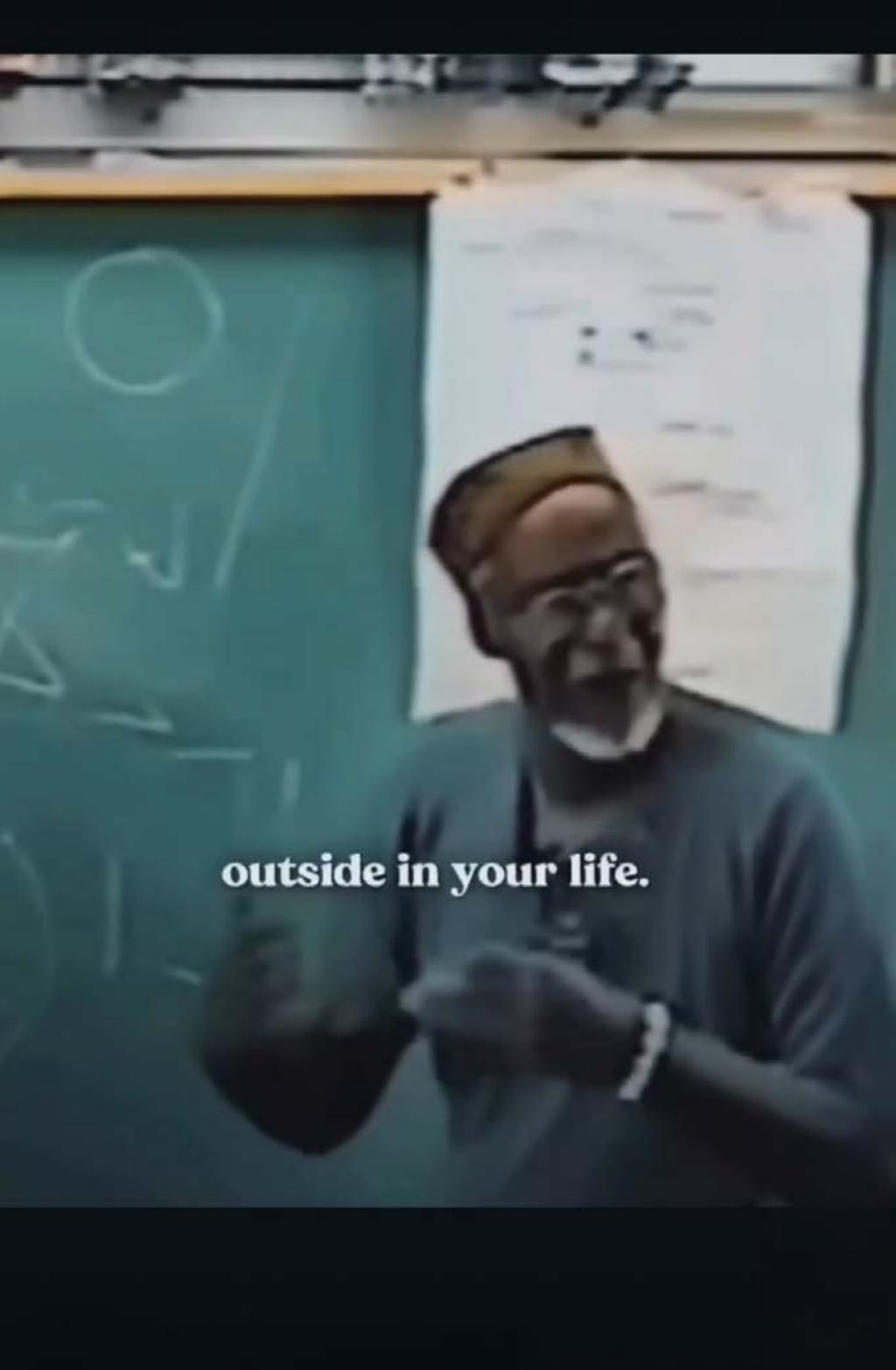




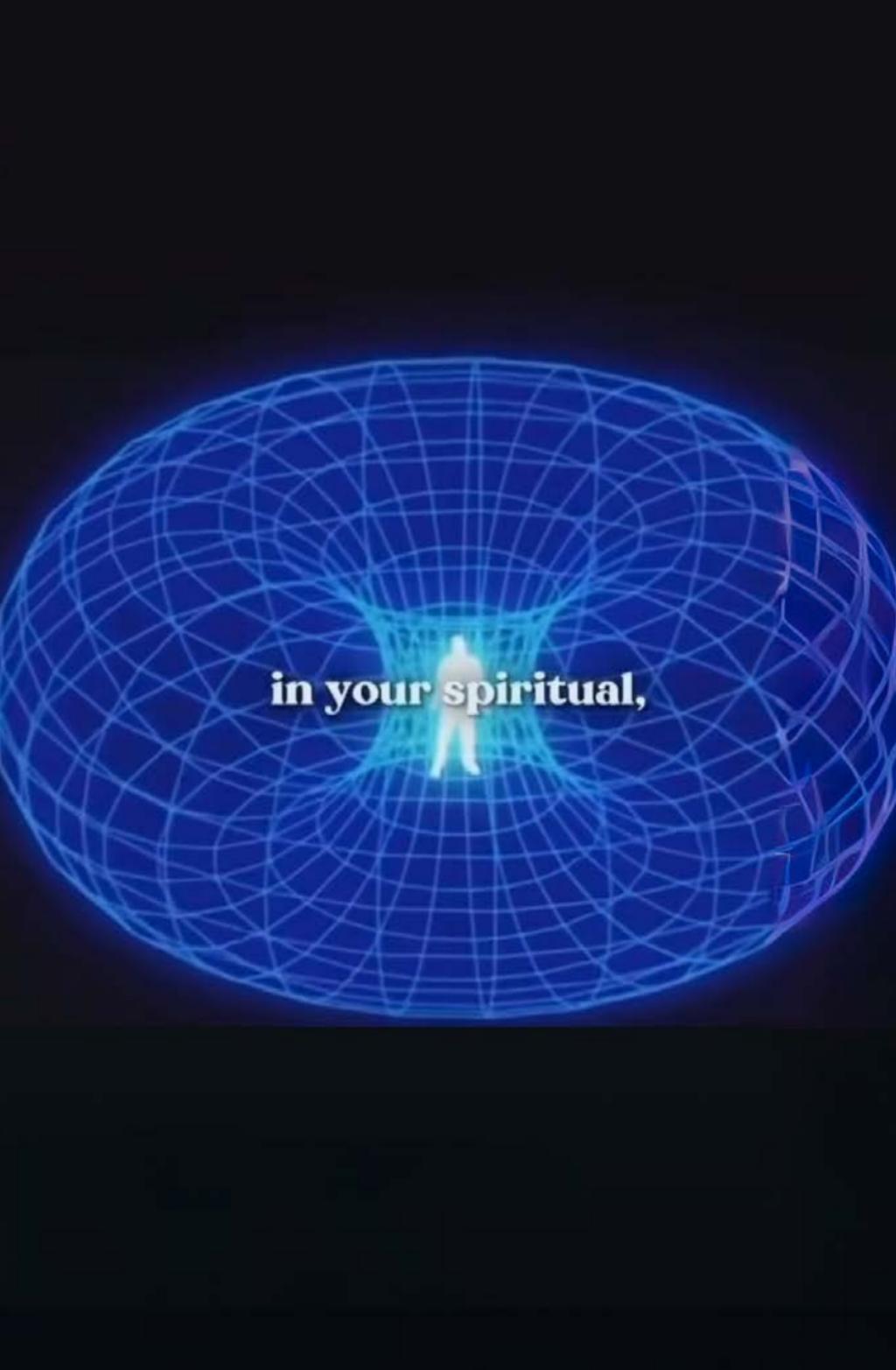


A man with glasses and a mustache, wearing a green t-shirt, stands in front of a chalkboard. The chalkboard features a hand-drawn diagram of a cell with a large nucleus and various organelles. The man is looking towards the camera with a slight smile.

**inside your body,**



outside in your life.

A 3D wireframe sphere is centered in the frame. Inside the sphere, a white, translucent human figure stands with arms slightly outstretched. The figure is surrounded by a bright, glowing blue light that emanates from its body, creating a circular glow at the bottom of the sphere. The sphere itself is composed of a grid of blue lines forming a wireframe. The background is a solid dark blue.

in your spiritual,































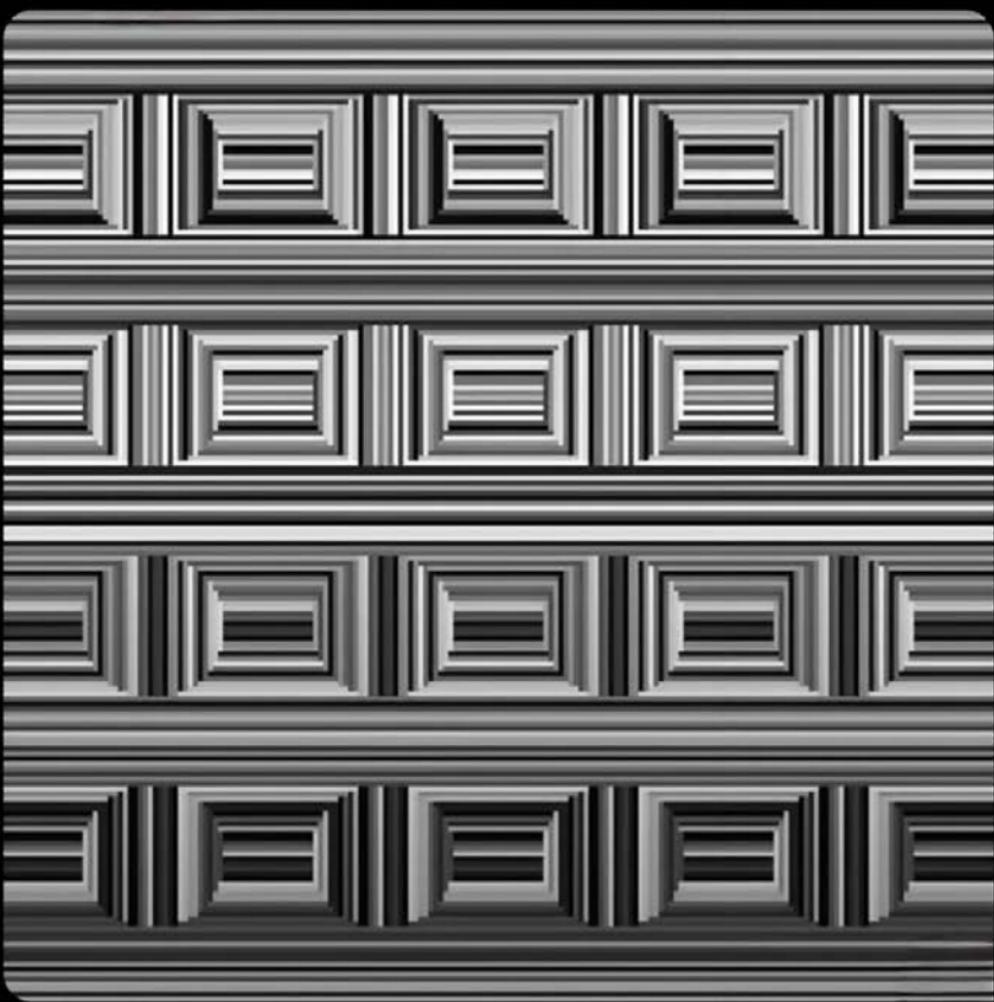






























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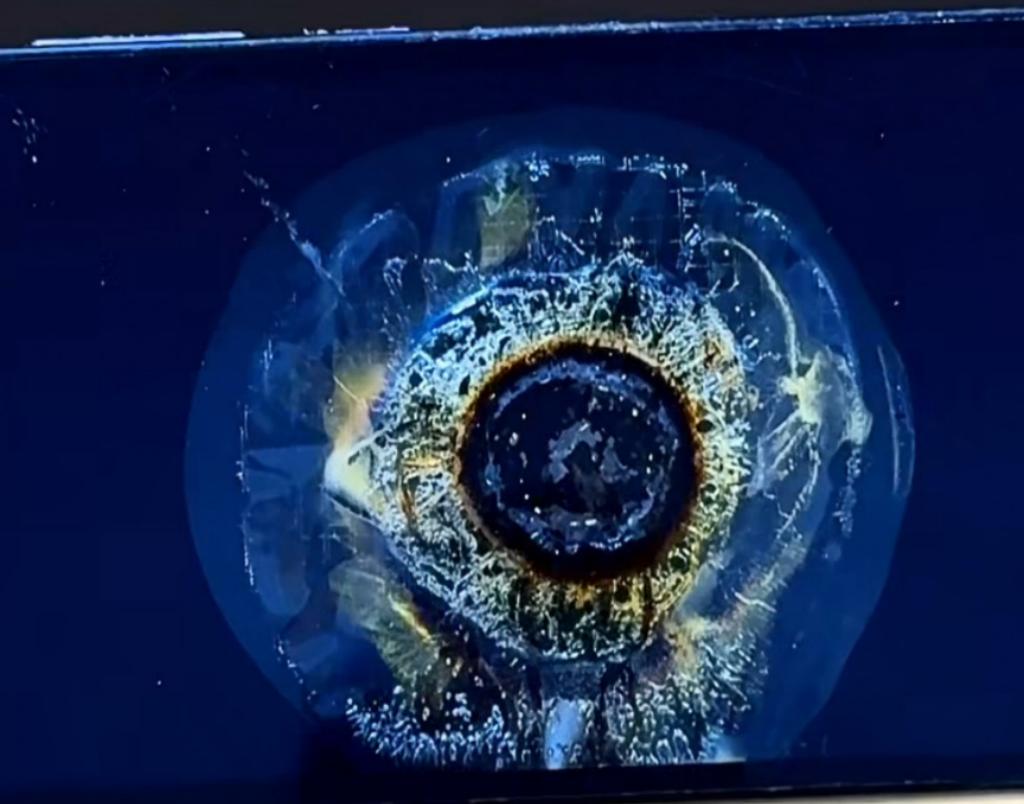








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APPROX



















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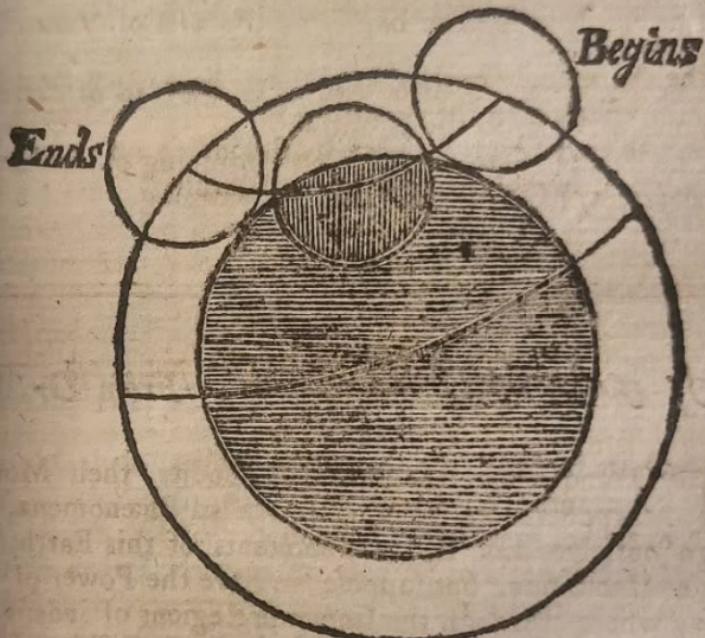
# Of the Eclipses of the Sun and Moon, 1755.

HERE will happen four Eclipses this Year, *viz.* two of the Sun, and as many of the Moon.

The first is an Eclipse of the Sun, on the 12th Day of March, at 10 at Night, therefore invisible to us, but will be central and annular in several Parts of North America.

The second is a partial and visible Eclipse of the Moon, and happens on the 27th and 28th Days of March, according to the following Calculation.

## The TYPE.



	London			York			Edinburgh		
	h.	m.	s.	h.	m.	s.	h.	m.	s.
The Beginning	11	16	39	11	12	39	11	4	39
Middle of the Eclipse	0	33	44	0	29	44	0	21	40
Ecliptic 8	0	40	49	0	36	49	0	28	39
End of the Eclipse	1	50	49	0	46	49	1	38	40
Whole Duration	2	34	10	2	34	10	2	34	30
Days eclipsed	6°	59	53	6°	59	53	6°	59	53

The third is a solar Defect, September the 6th, at our 8<sup>h</sup> 40<sup>m</sup>, the Morning, but will be invisible to us, and all Europe, *ib.* soon having great South Latitude.

The last Eclipse is of the Moon, on the 20th Day of September, at 11 in the Morning, consequently invisible in these Parts of the Globe.



소떡 소떡 5000  
닭고치 4000  
현금 가능 카드 X

















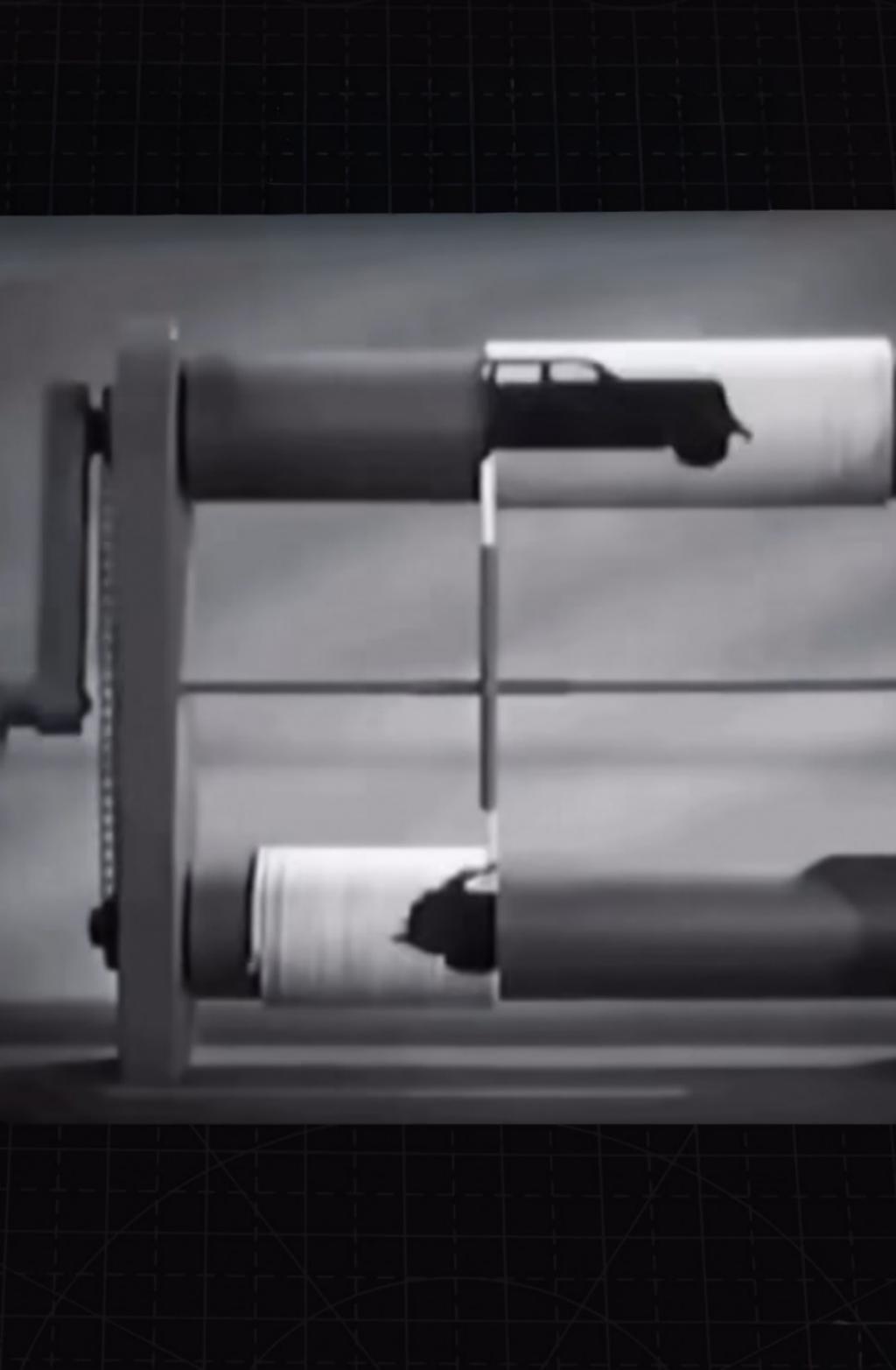




















## Toxic Relationship

- Toxic presence on IG
- A list of things to argue about
- A shared pet (which definitely is not a good idea)

**ADULT**  
Size Costume

ONE SIZE FITS MOST









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ON

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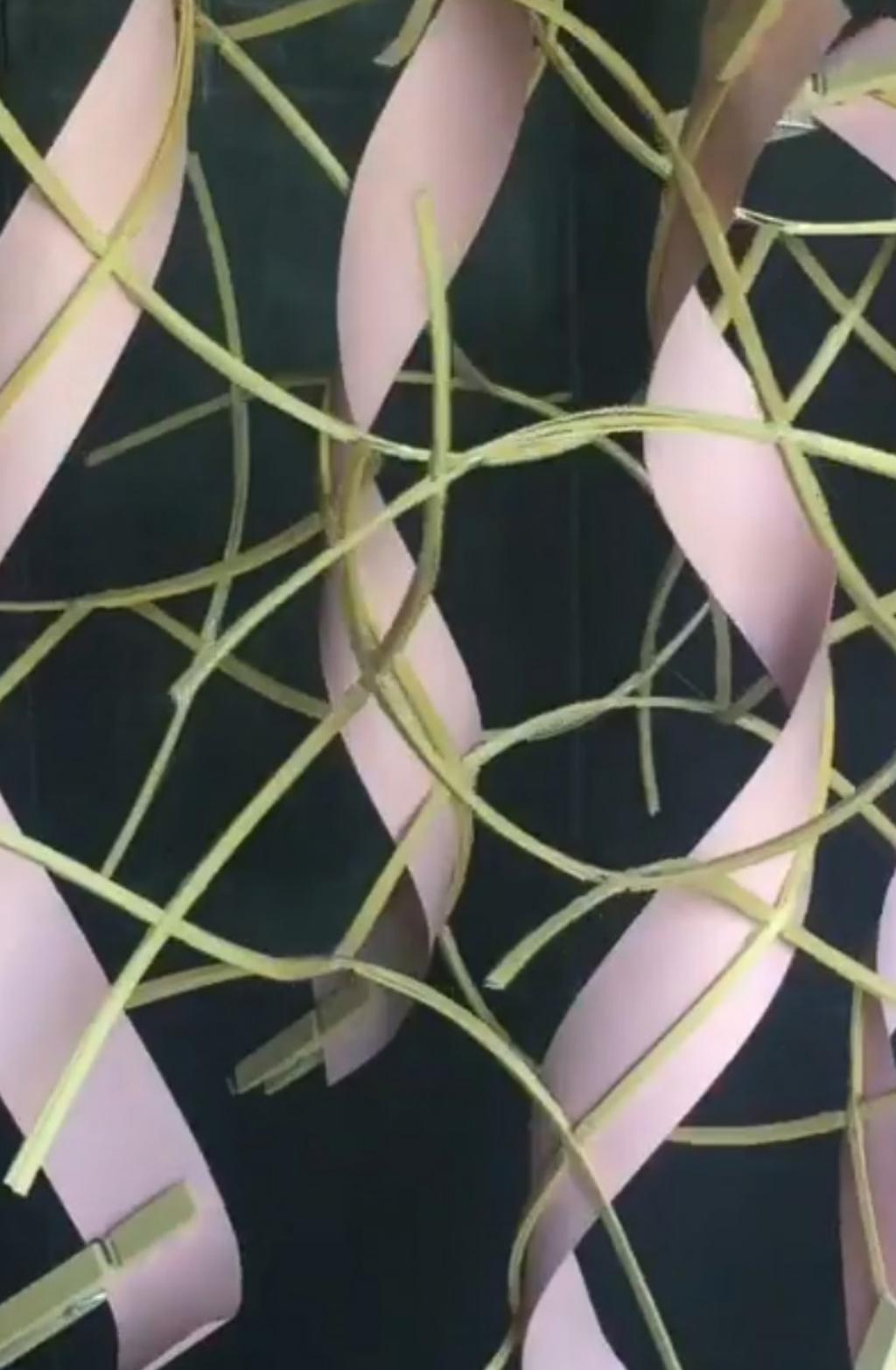


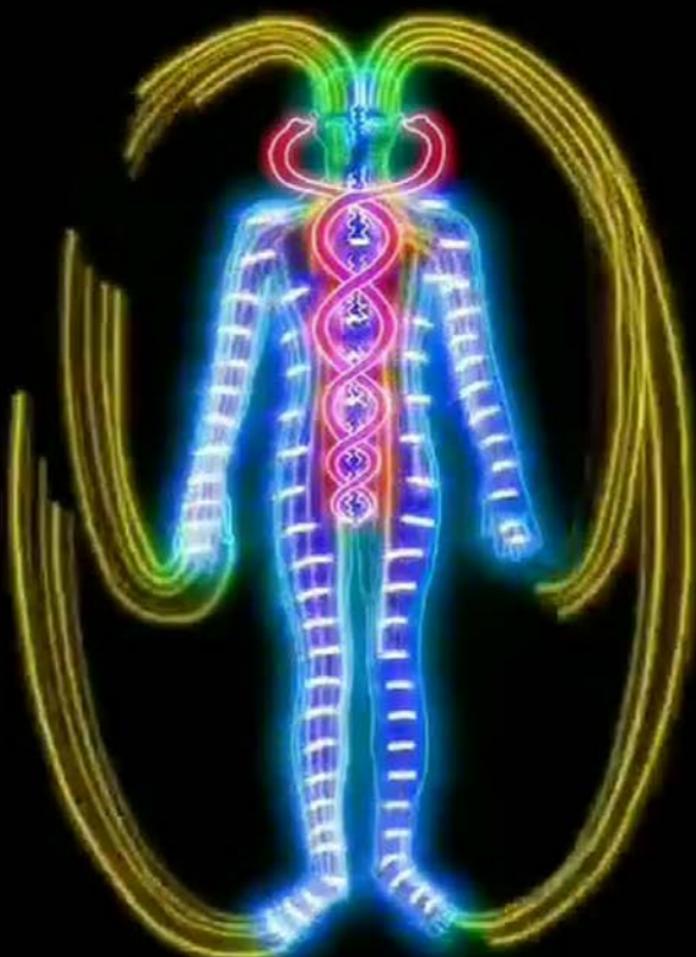
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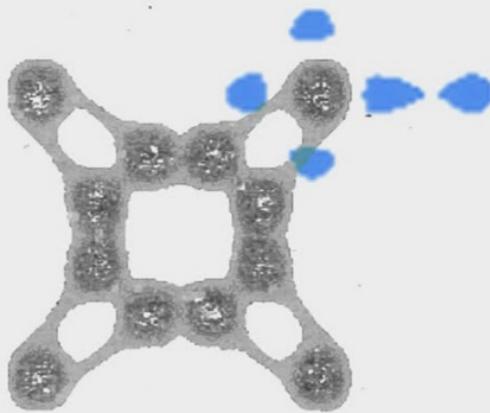
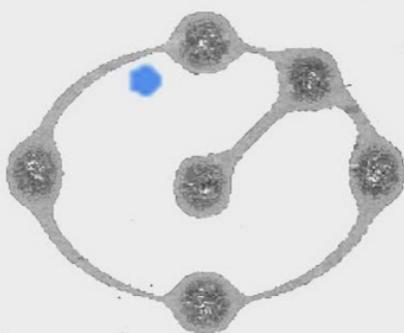
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non-superimposable mi  
images called enantiom

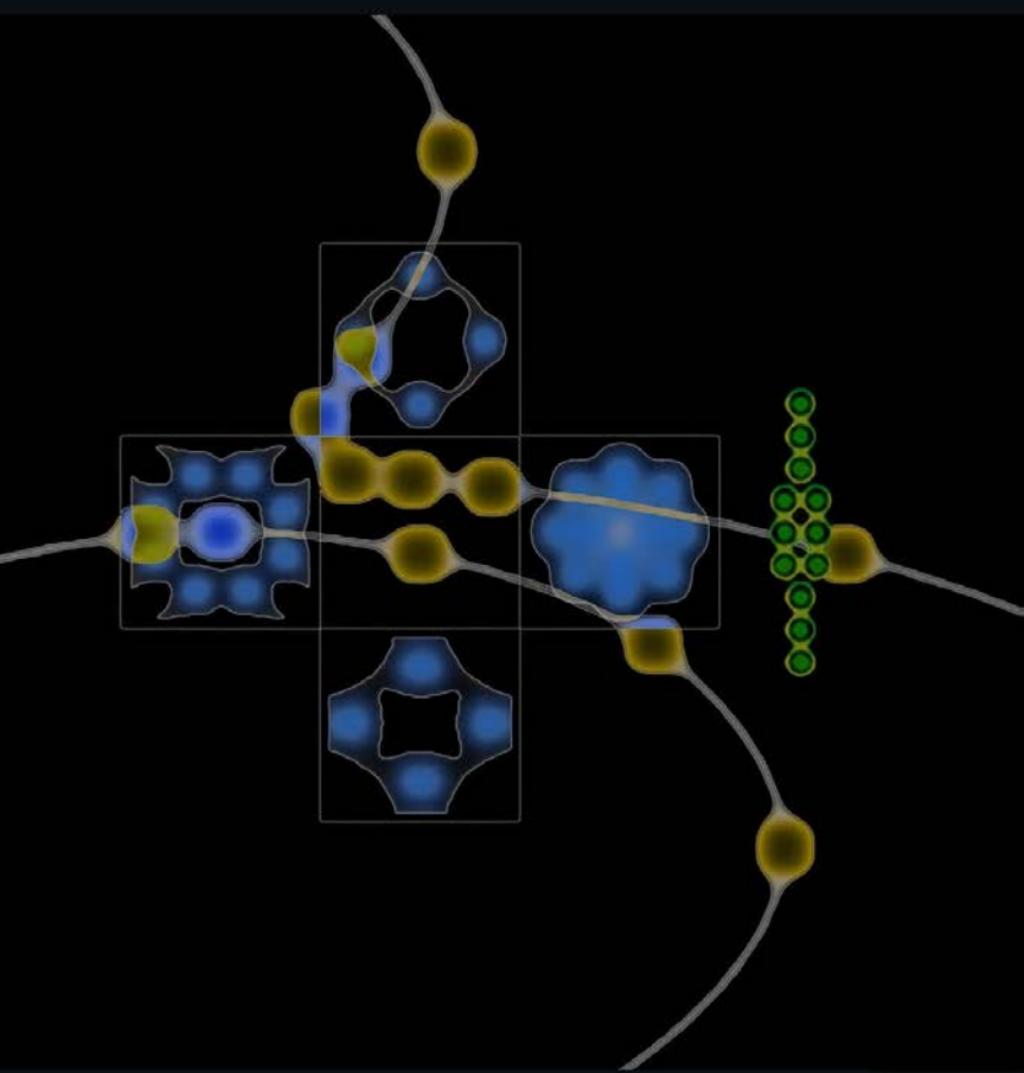




















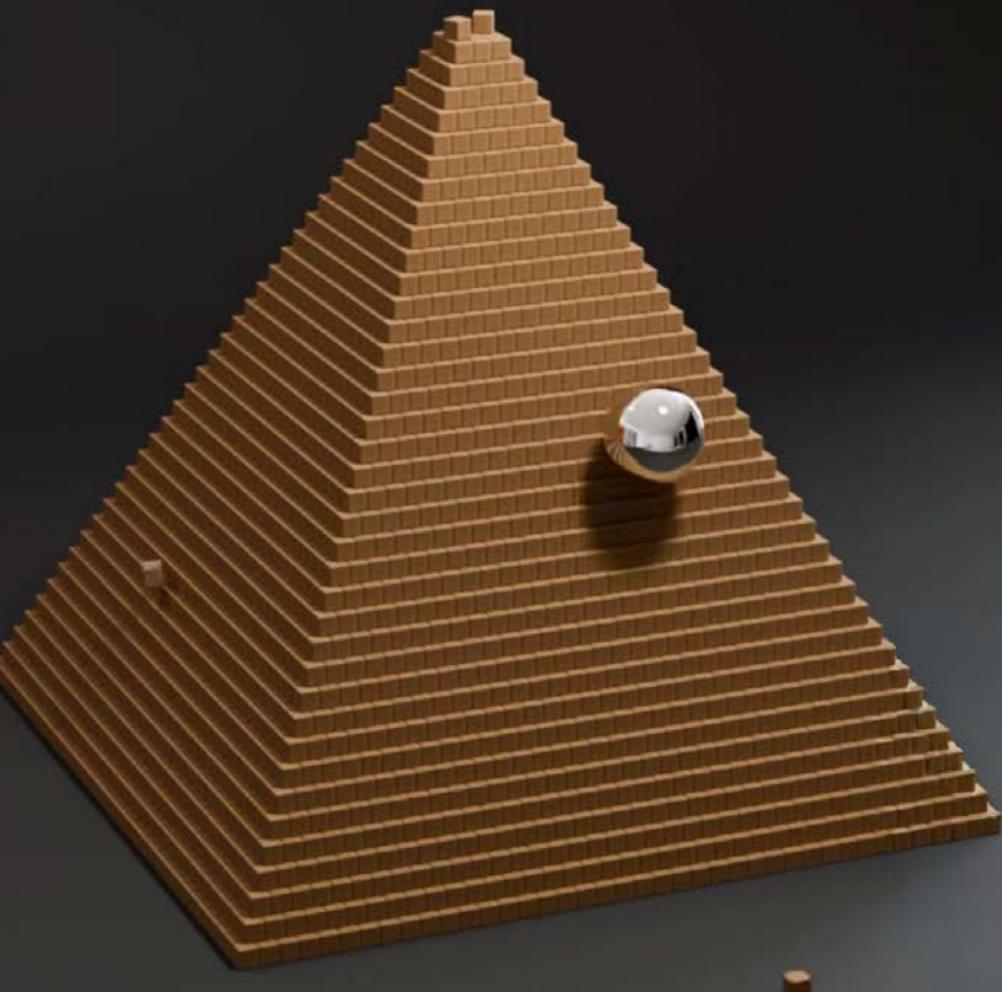




















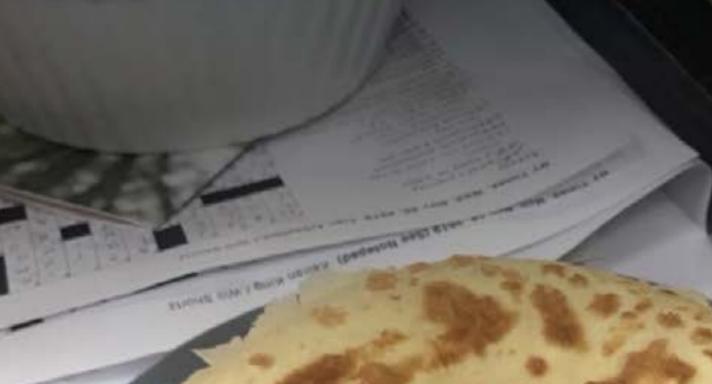












Bonne Maman  
Strawberry Preser.  
net wt. 13oz (370g)

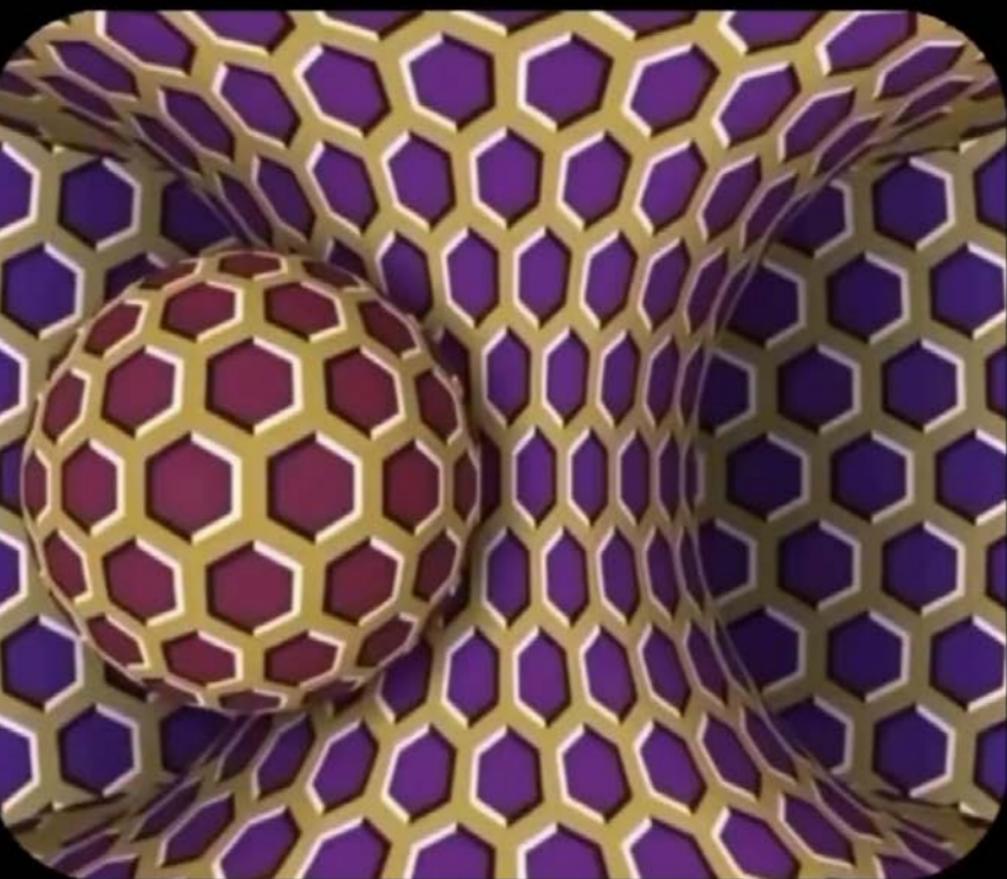












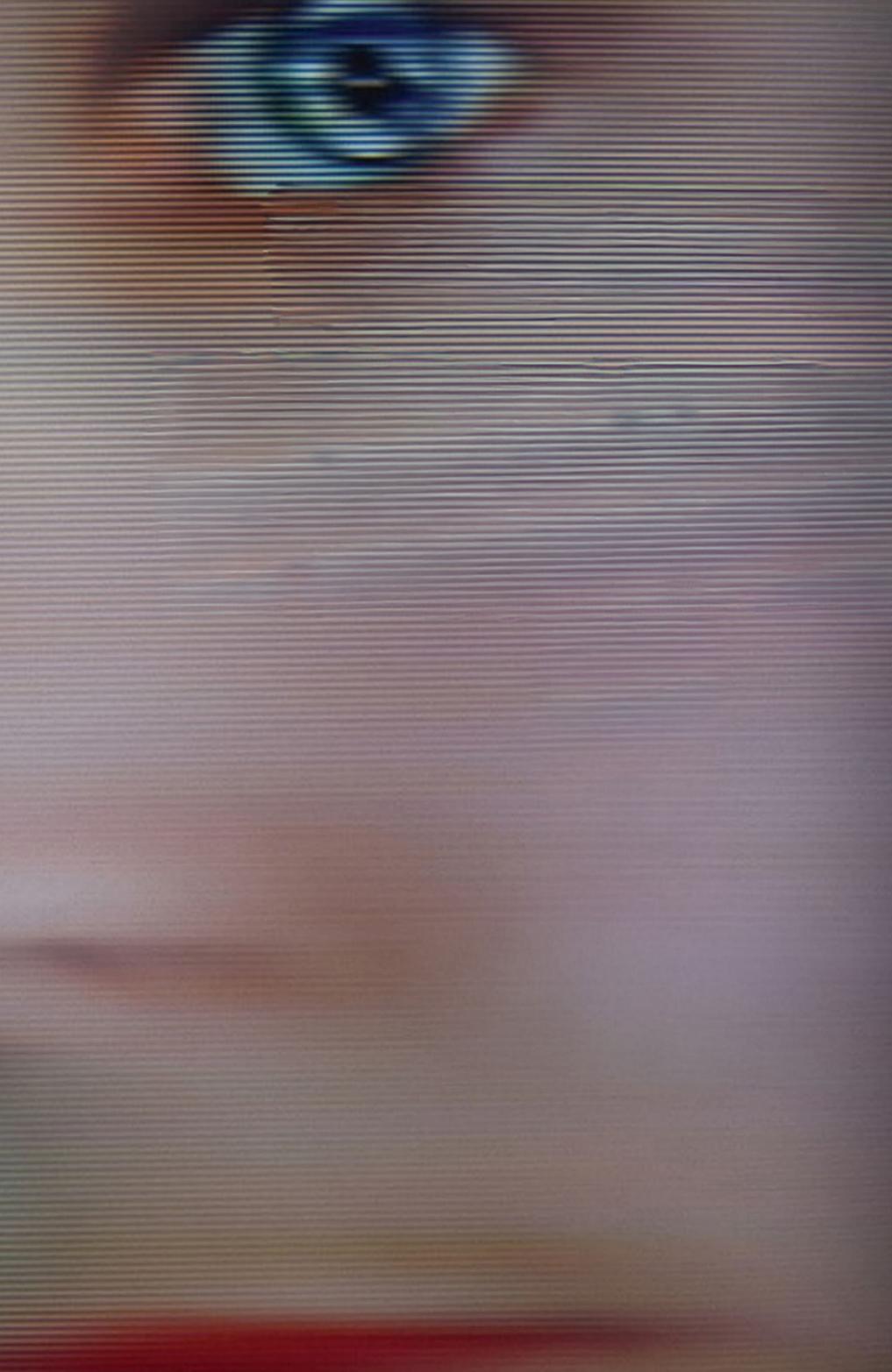
















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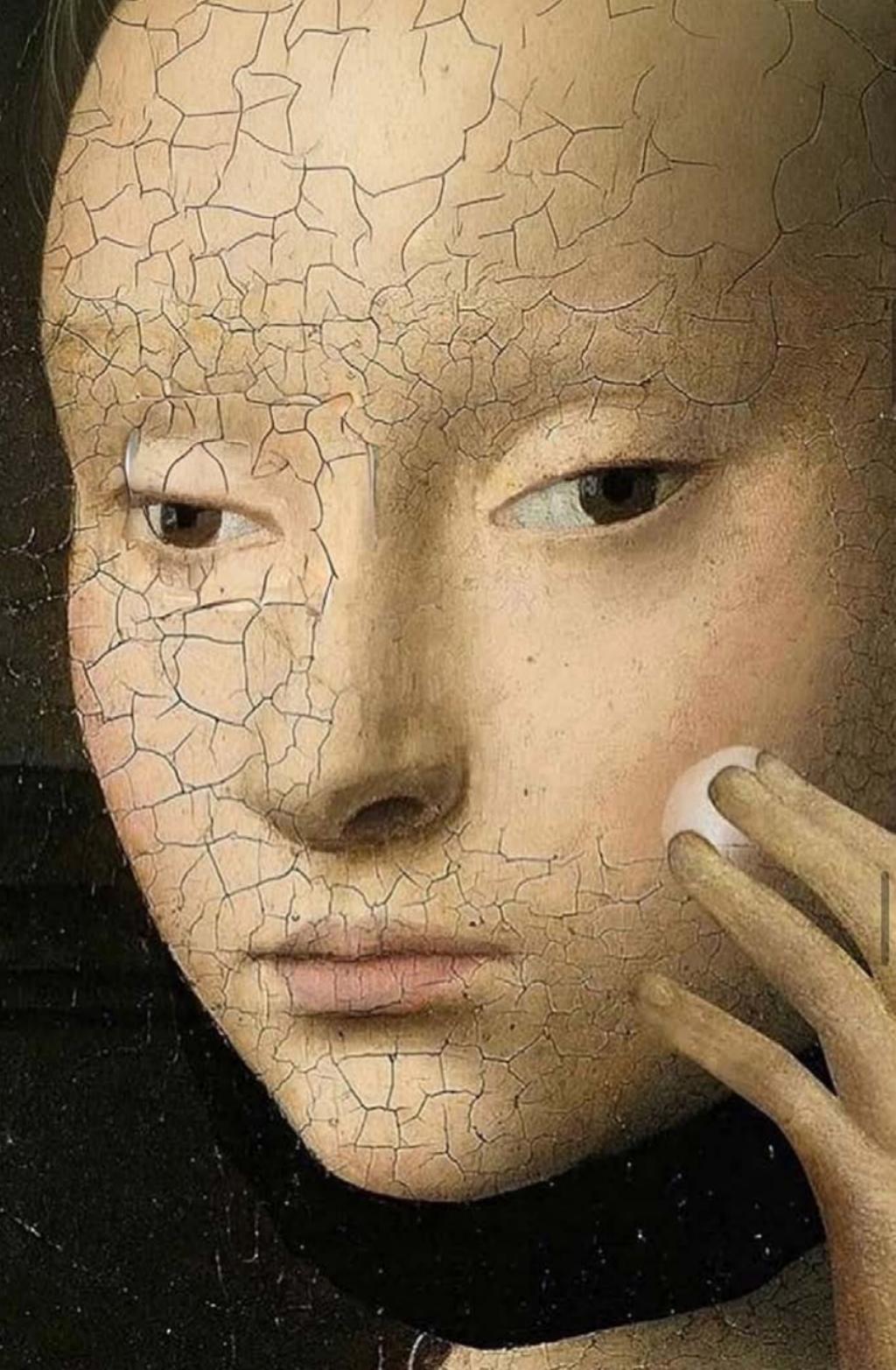
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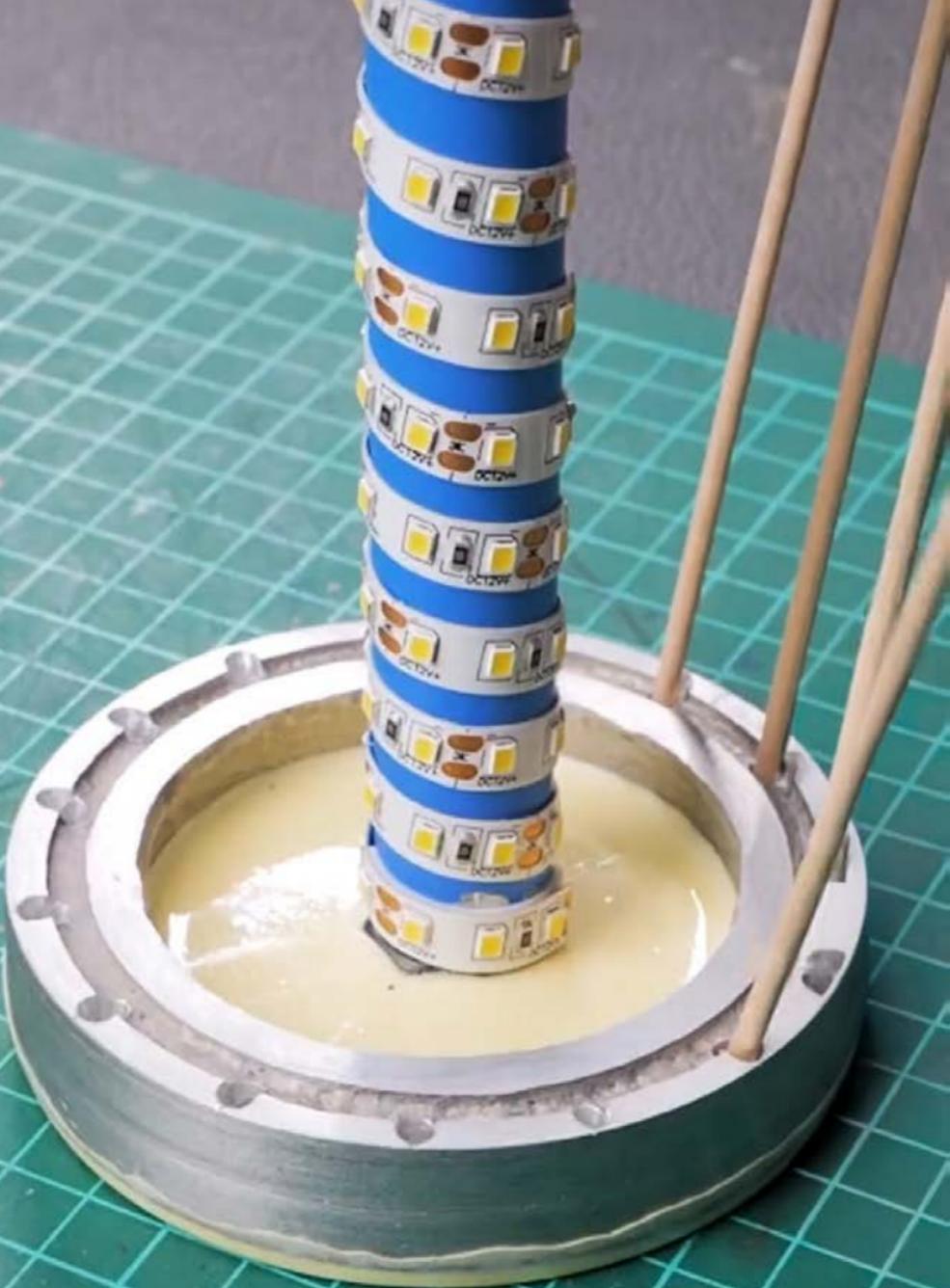


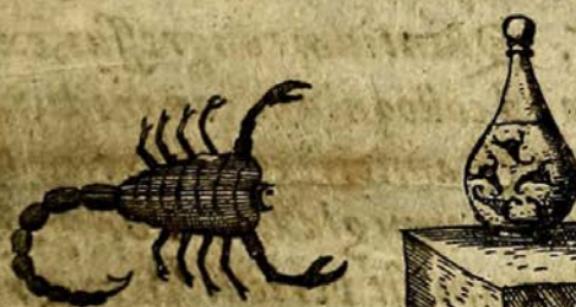


















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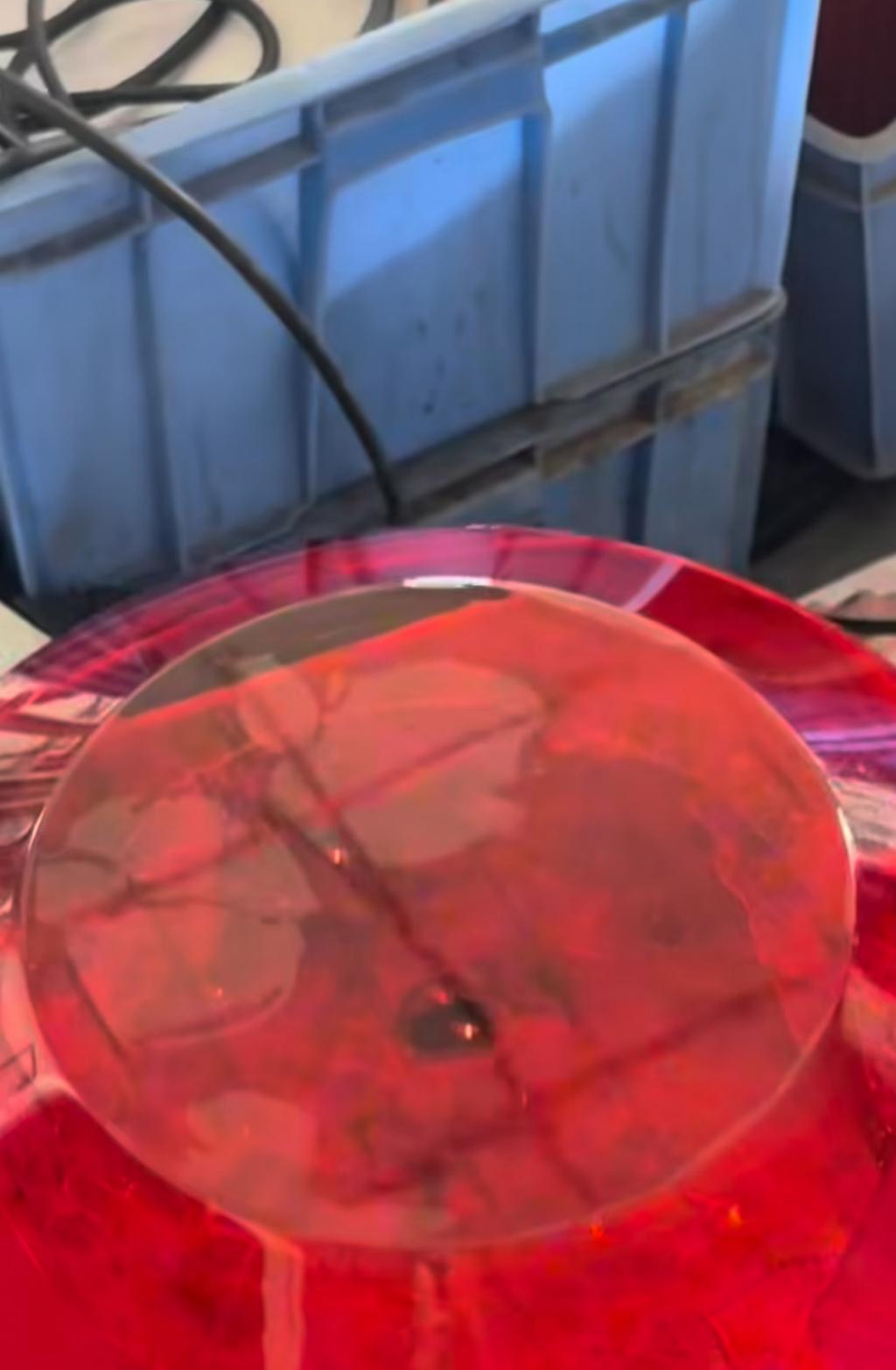






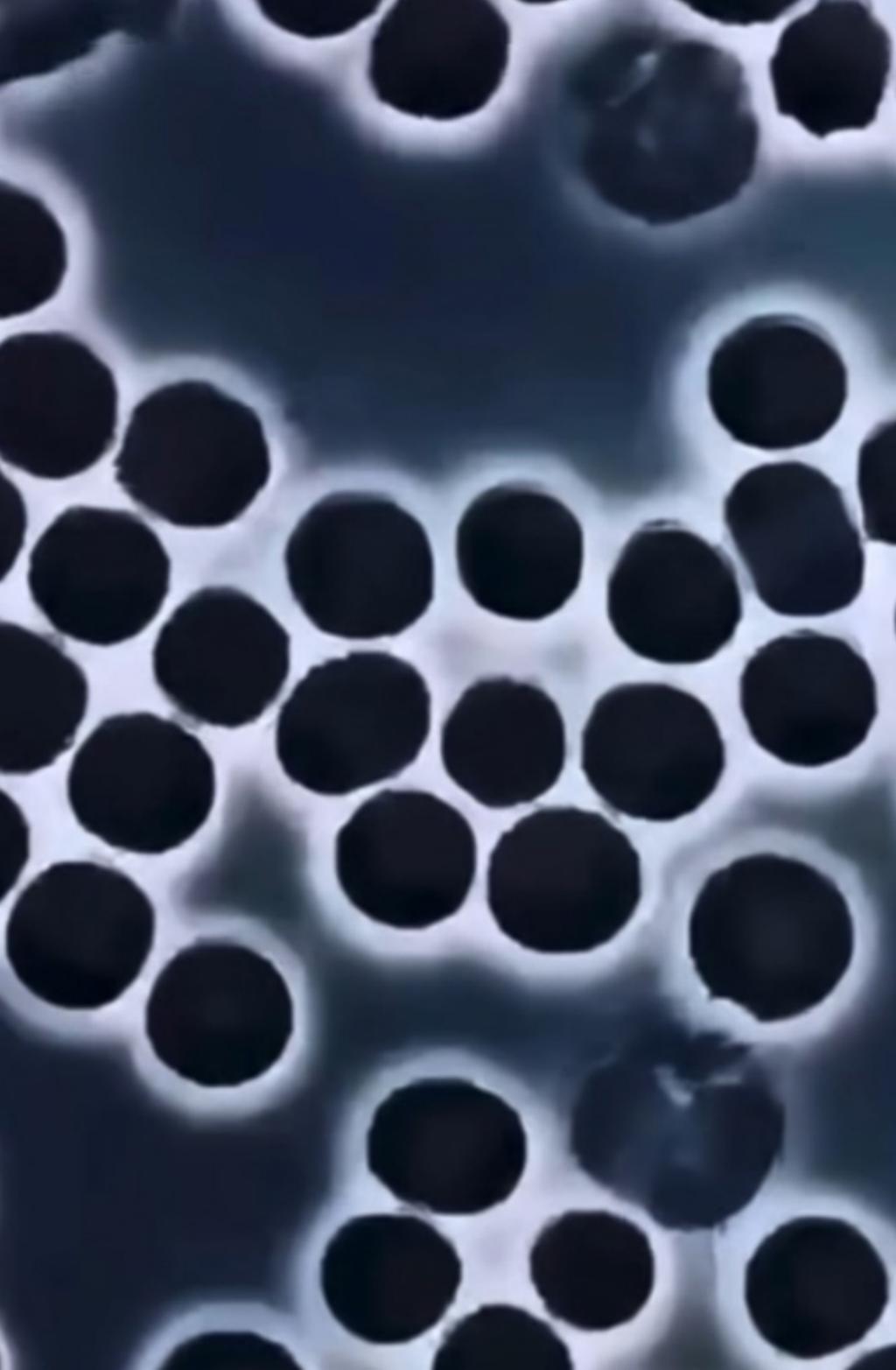
















1 / 3 / 17 / 19 / 21 / 22 / 30

- Meant to shine and stand out, though they sometimes choose to stay low-key.
- Big dreamers who often drift into their own world.
- Bursts of inspiration usually strike late at night, and their best ideas often come when the world is quiet.
- Fiercely loyal to their friends, yet they tend to neglect their own needs in the process.
- Frequently torn between listening to their heart and following logic.
- Natural leaders, though they don't always want the spotlight.
- They have a strong sense of self-worth but carry it with humility.
- Deep down, they crave balance between giving to others and honoring

2 / 6 / 10 / 12 / 18 / 24 / 28

- Feelings come easily to them; they fall deeply and quickly.
- They love with intensity but often hide their vulnerability.
- Value their personal space—sometimes it feels like freedom, other times like isolation.
- Know their worth, yet struggle to stand their ground and ask for what they deserve.
- Supportive and dependable, though they rarely ask for help themselves.
- Long to be loved unconditionally and accepted for their true, unfiltered self.
- Sensitive souls with a strong need for emotional security and reassurance.

4 / 7 / 11 / 13 / 15 / 16 / 25 / 29 / 31

- Carry a powerful "main character" energy wherever they go.
- May seem intimidating at first, but underneath, they are warm and kind-hearted.
- Relentless in their goals—once they want something, they won't stop until it's theirs.
- Their feelings are extreme: they either love deeply or cut ties completely.
- Guarded by strong emotional walls, yet they'll let them down for someone truly special.
- Their silence often communicates more than their words ever could.
- Have a strong presence that naturally commands attention without trying.
- At their core, they're searching for authenticity in love, friendships, and life.

5 / 8 / 9 / 14 / 20 / 23 / 26 / 27

- Stay up late replaying scenarios and overthinking everything.
- Crave solitude; without it, they get restless or cranky.
- Want to be understood deeply but will never beg for it.
- Would rather go silent than struggle to explain their emotions.
- Get nostalgic over memories and moments they didn't even think they missed.
- Hide their pain behind humor, making others laugh even when they're hurting.
- Feel emotions in extremes—either all in or completely detached.
- Often play the role of "the strong one," even when they need support.
- Think a lot more than they say, leaving people curious about what's really on their mind.









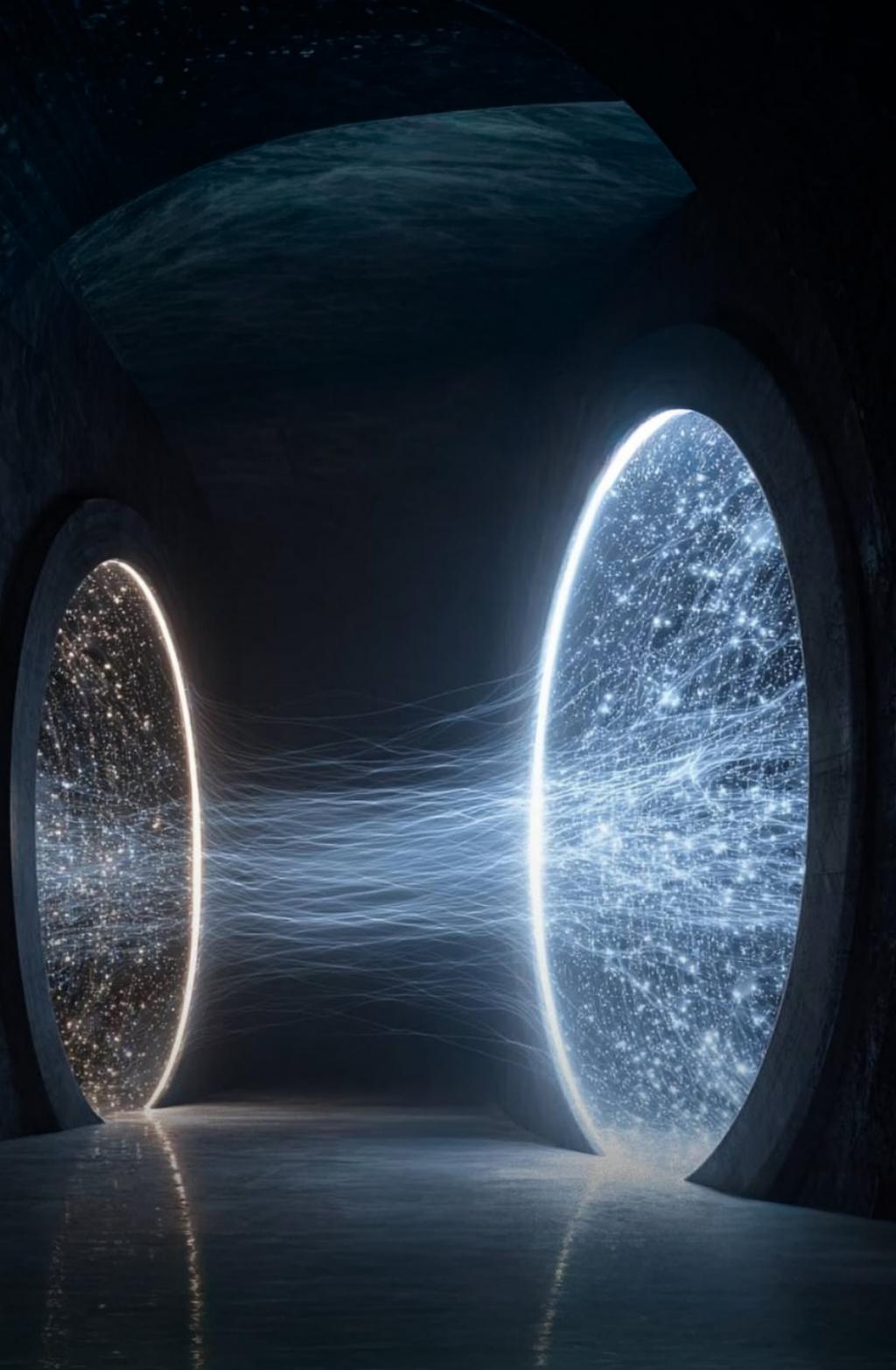






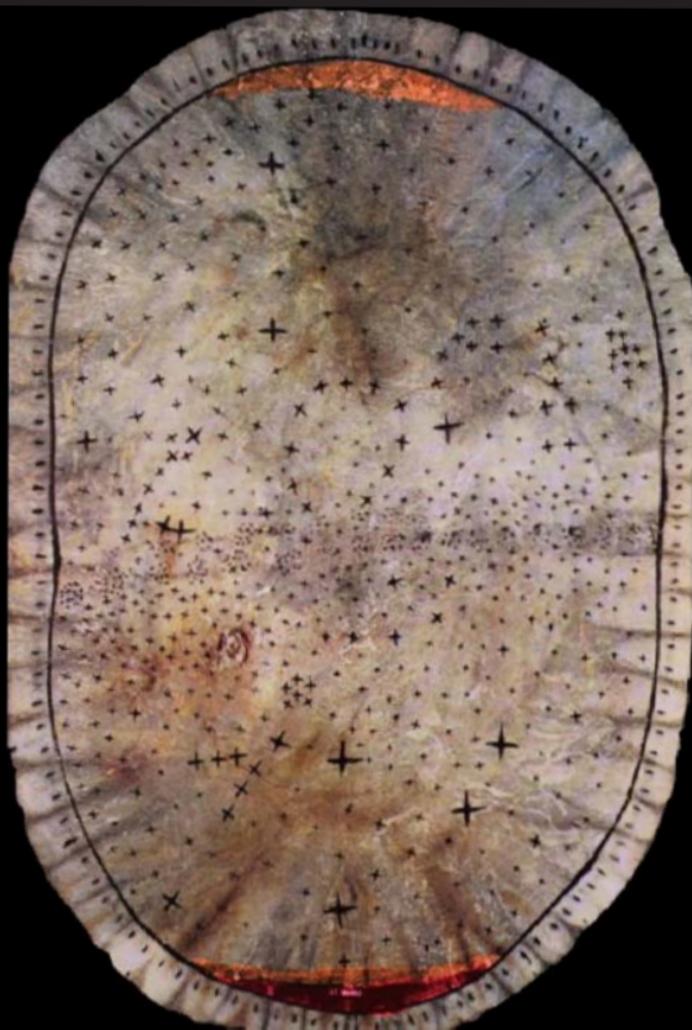




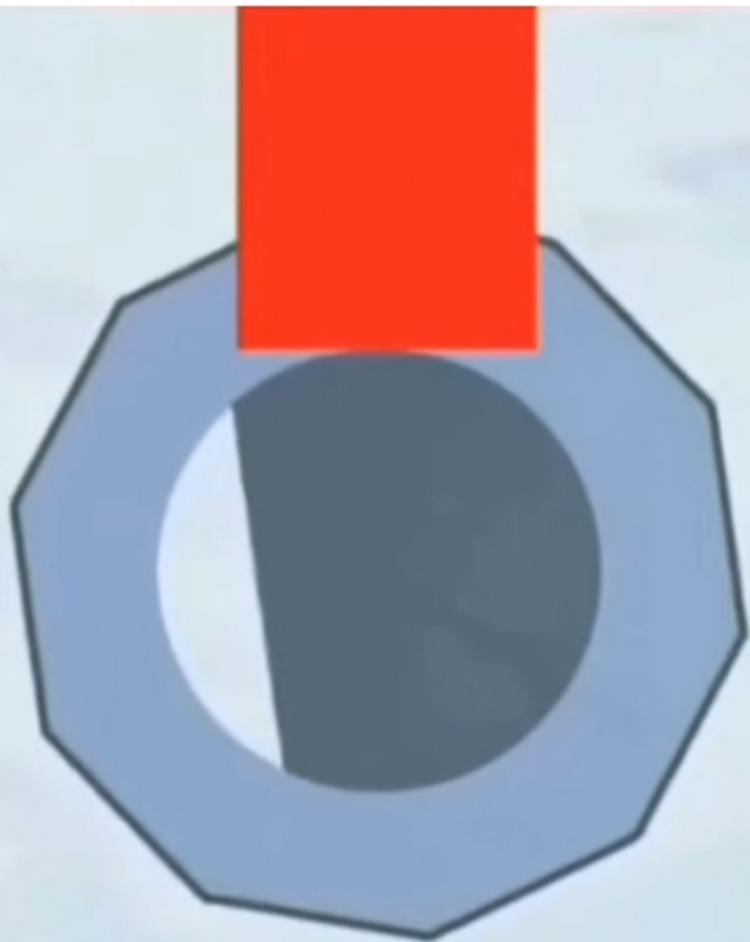














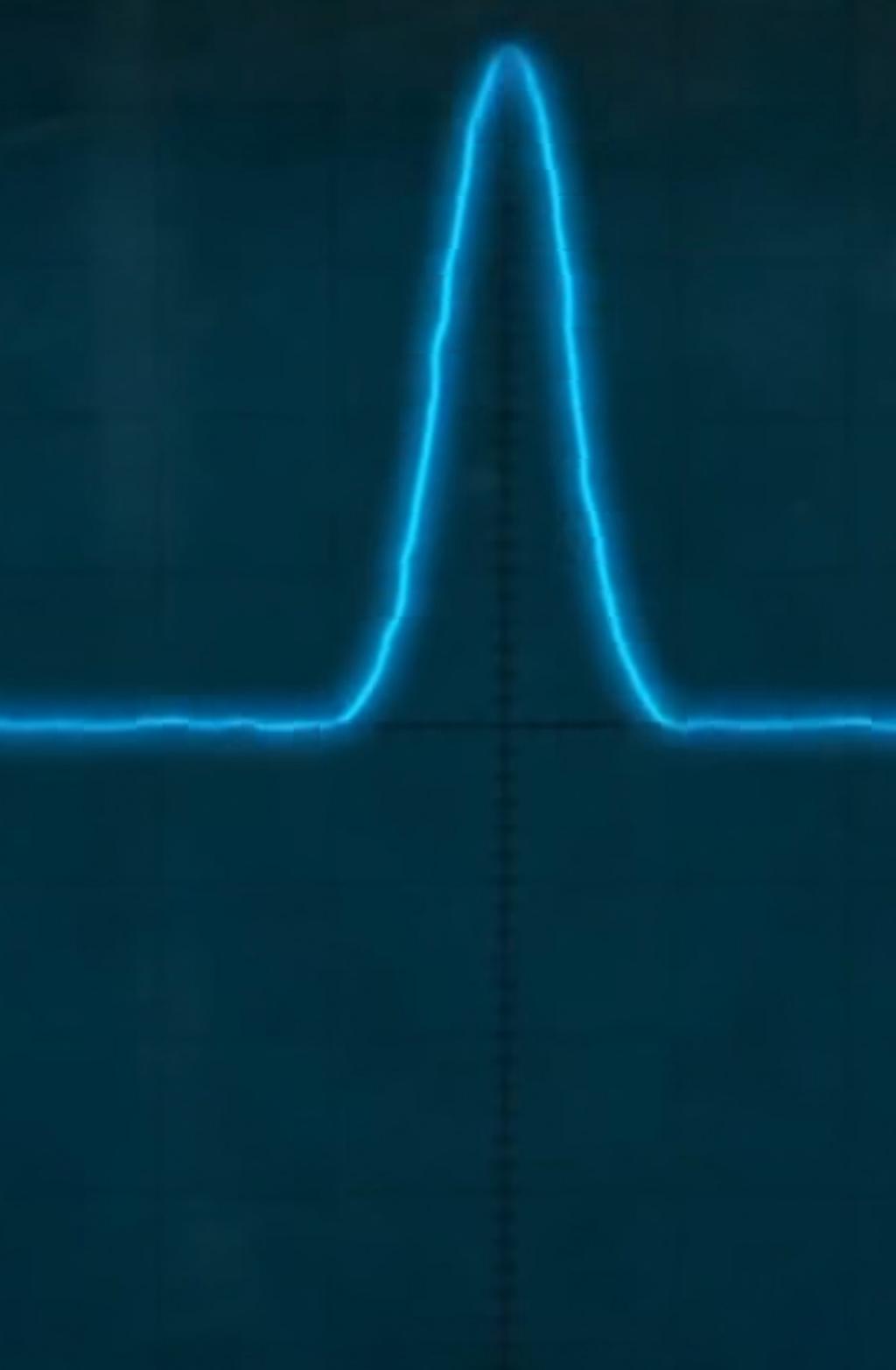




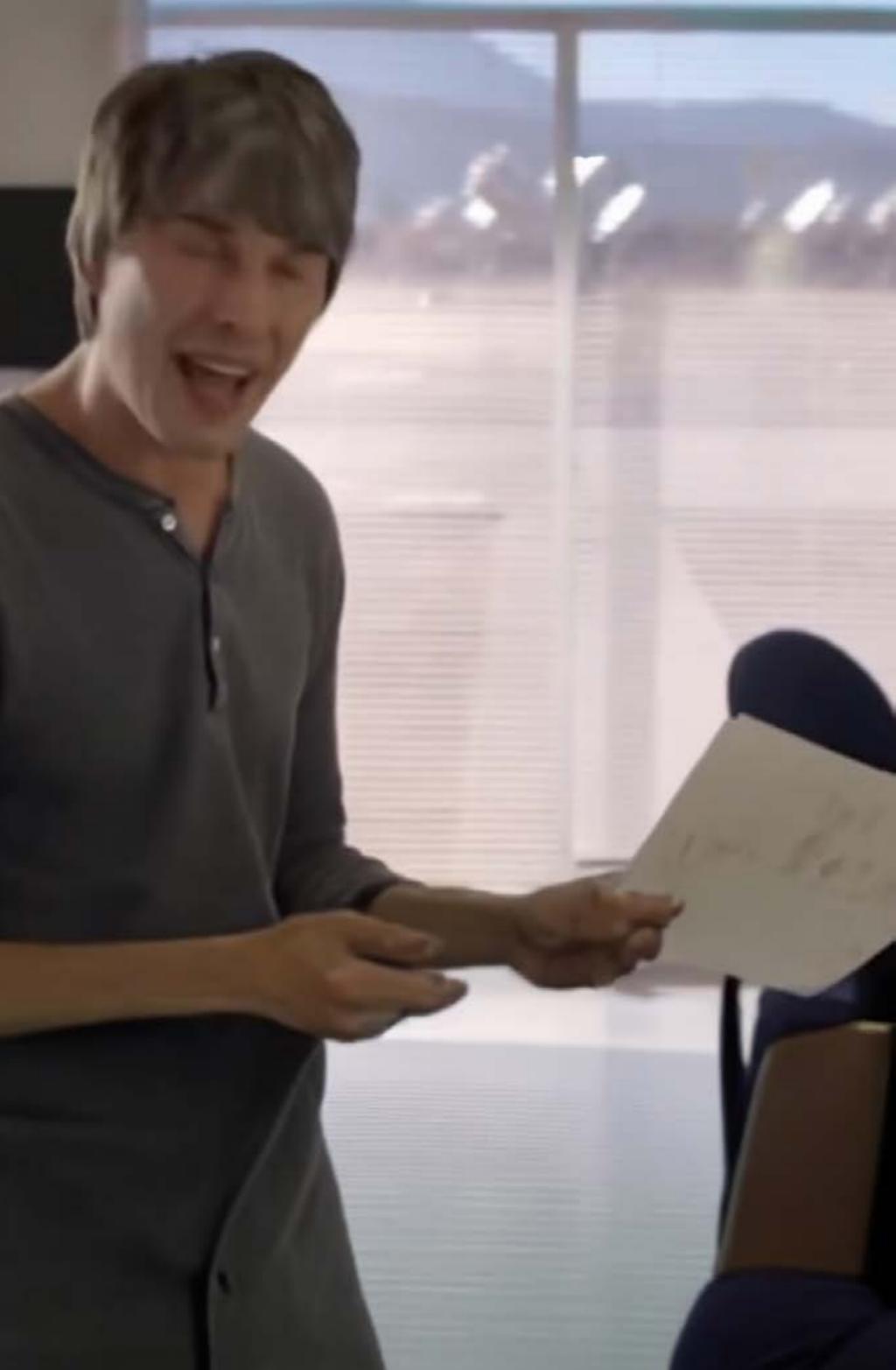












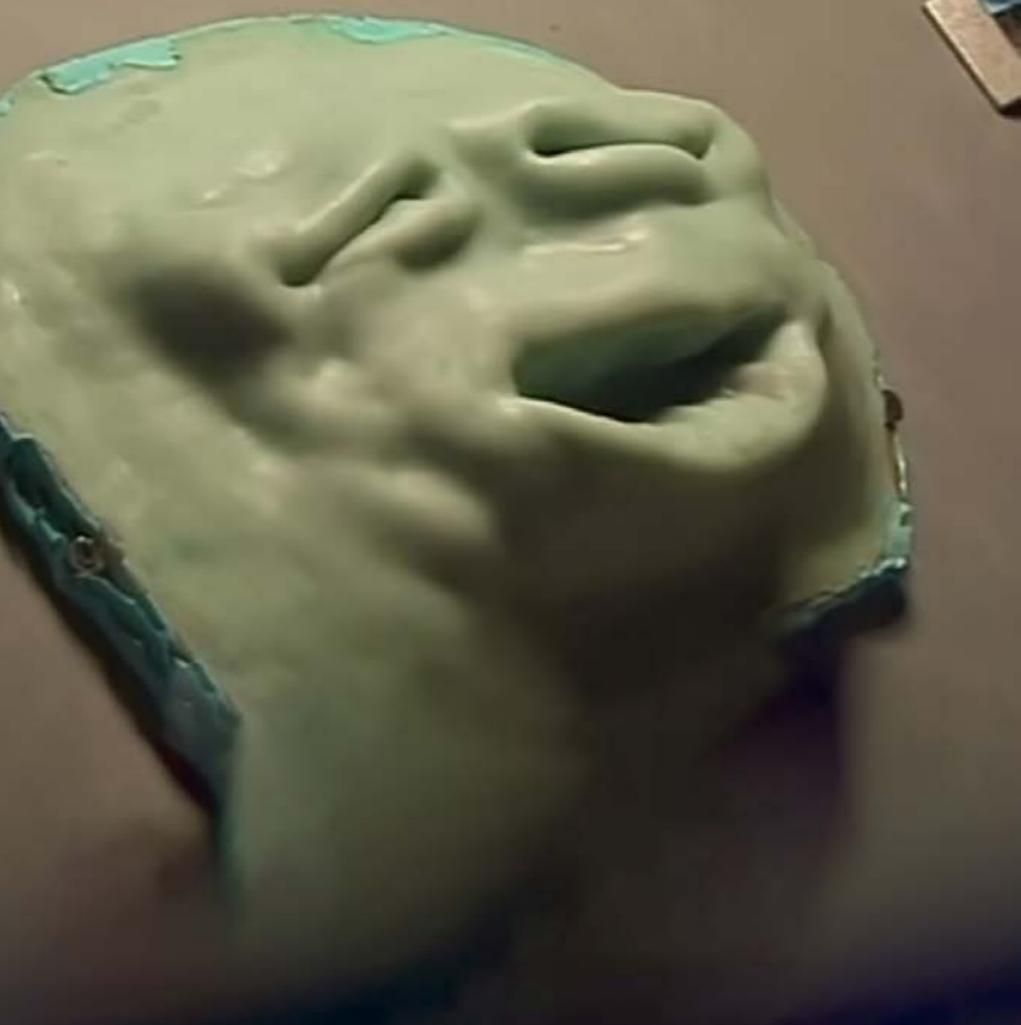
















Final audio





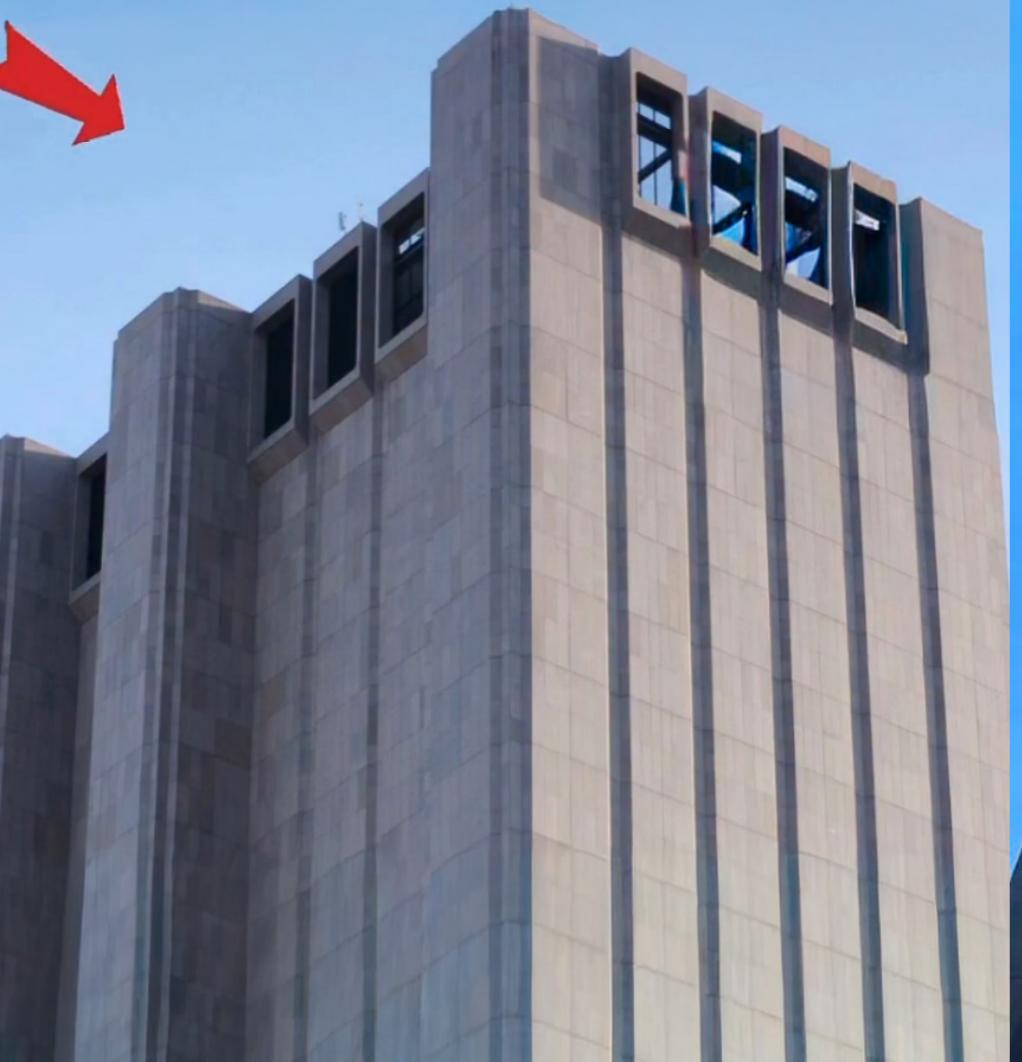
















ITCH

310

## PERSONALITY

Man	Strong Woman	Hyper Male	Whiner	Fly
Woman	Strong Man	Hyper Female	Mellow	Martian
Child	Old Woman	Singing Boy	Wobbly	Big Robot
Little Man	Imaginary Man	Singing Girl	Nerd	Little Robot

## PITCH QUALITY



Natural

Monotone

Sung

English

Spanish

## VOCAL EFF



Norm

Breath

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p Talking

Talk It!



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100周年  
ありがとう慶わる

Wells

LAST CALL





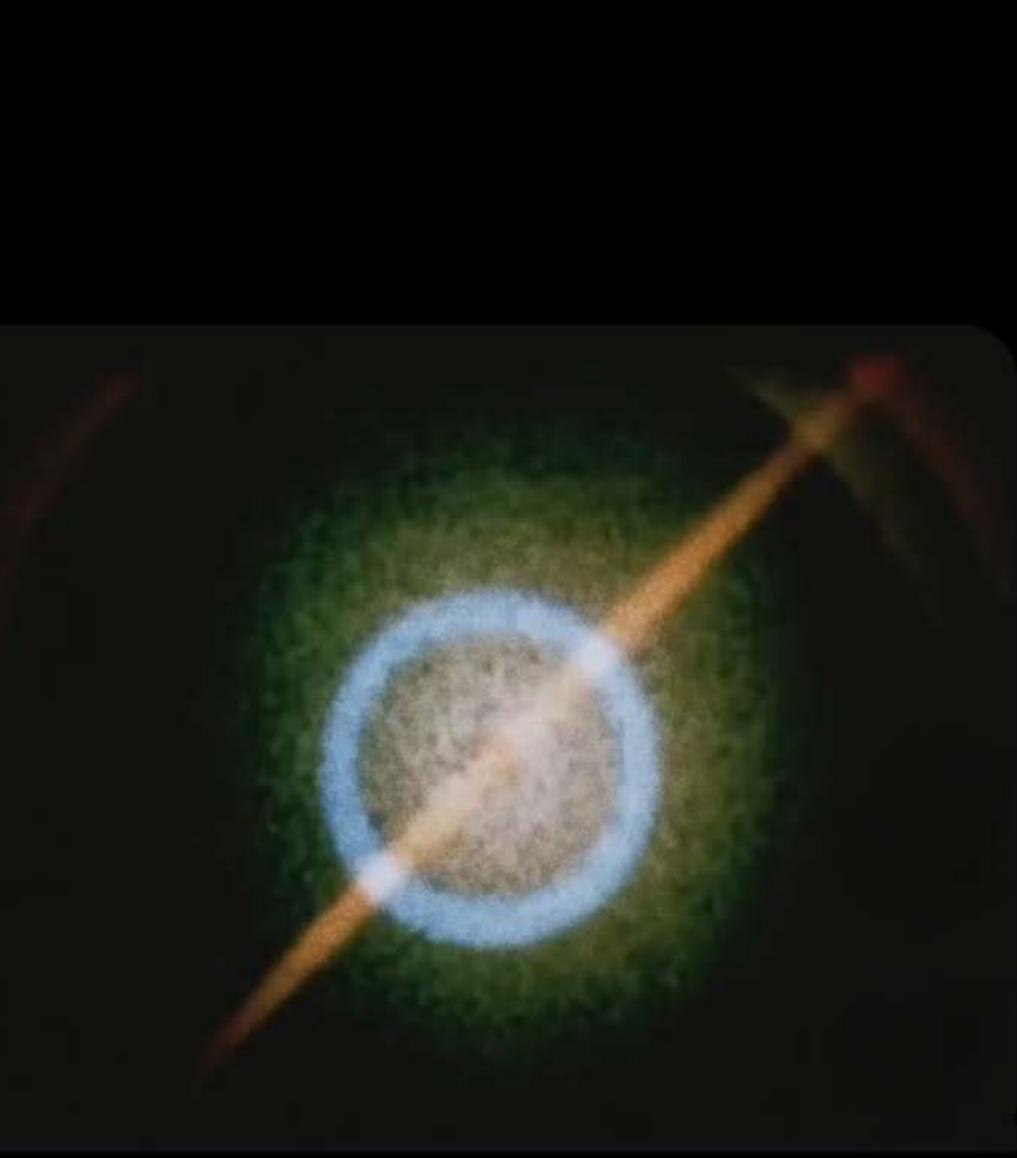


























WATER  
WIND I TURN



































STON  
ALDI

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KELLY























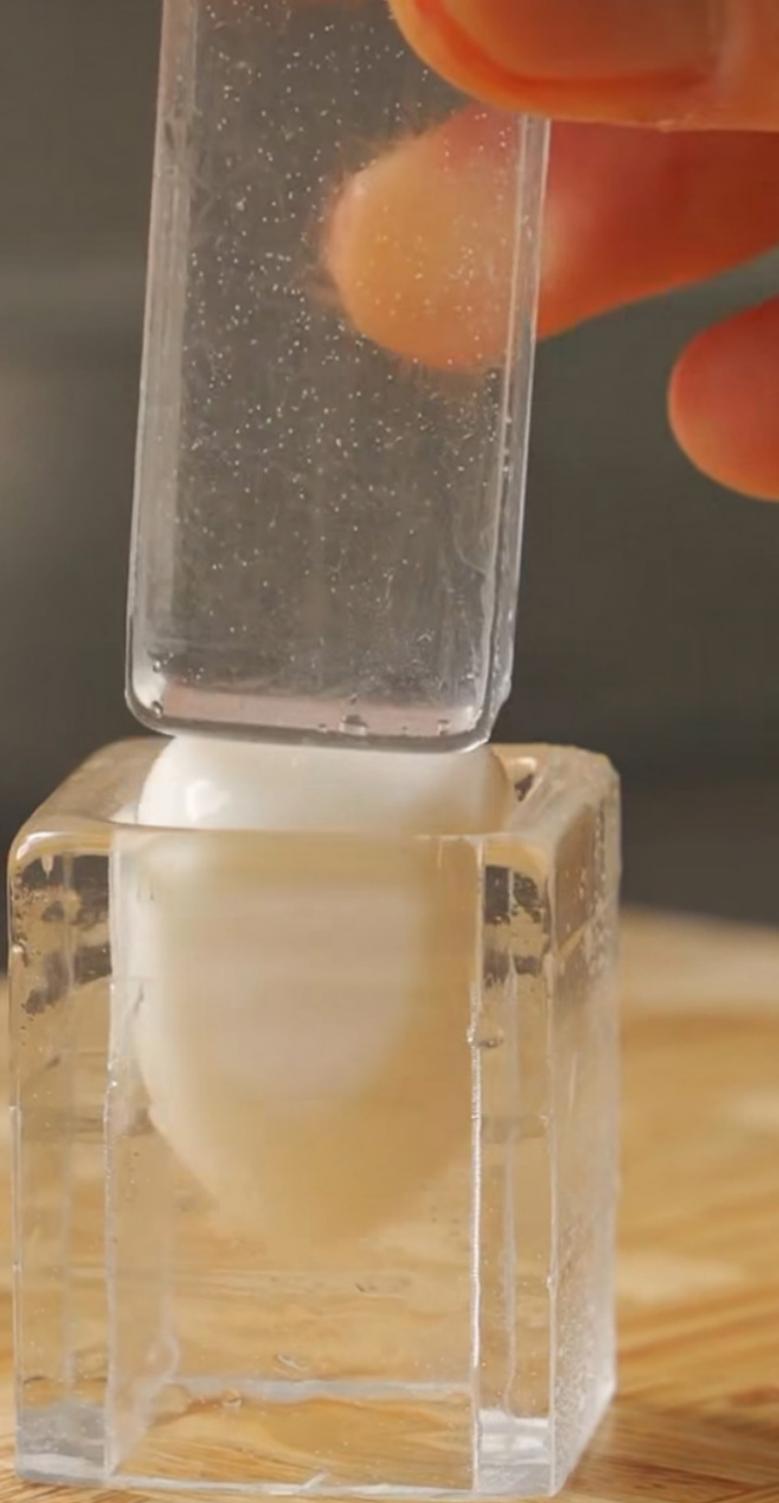






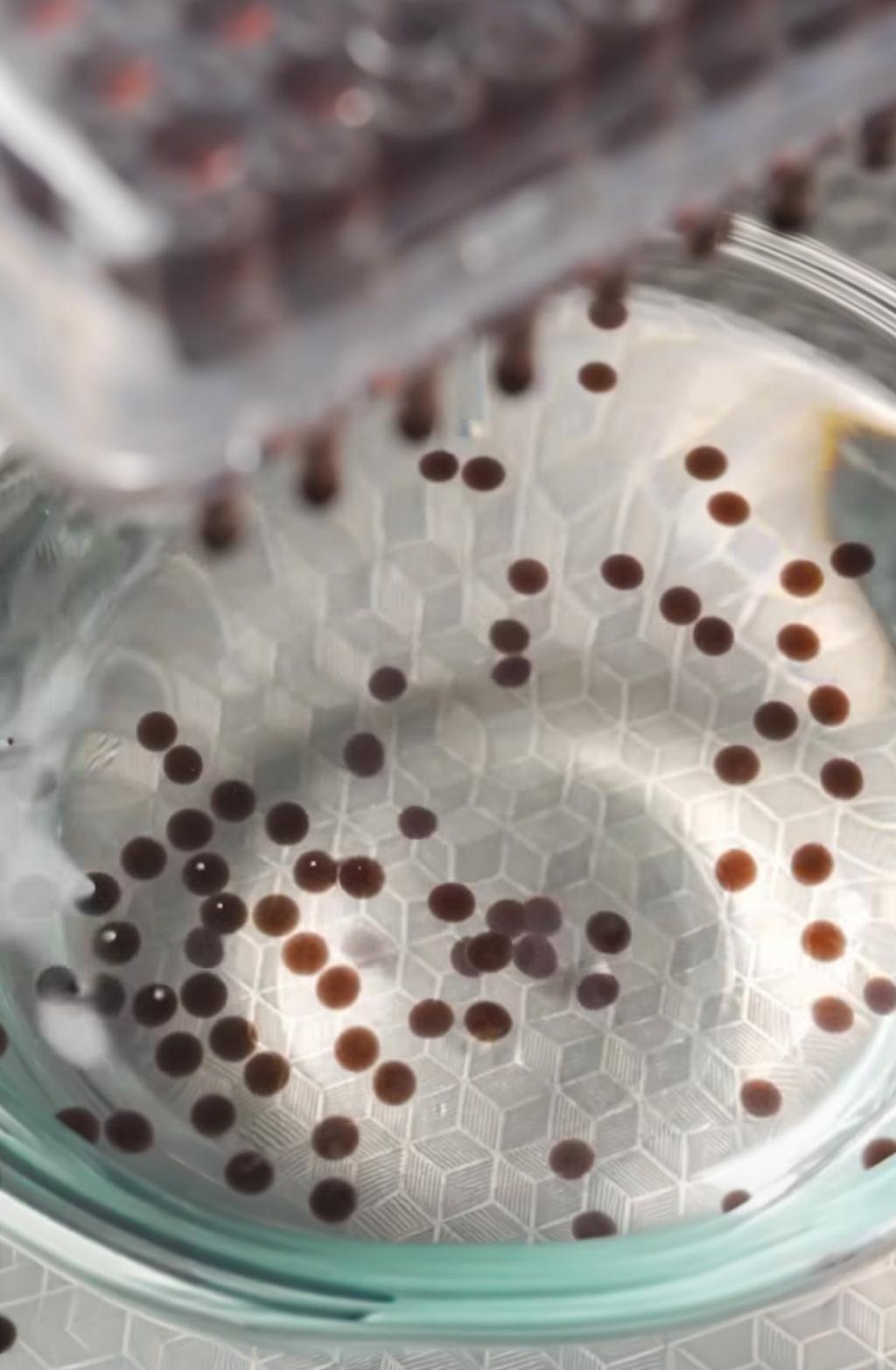
















FREE ENERGY  
CHILLED HOLE  
WINTER MOUNT

GROUND INTEREST

FINE CERTAIN

CLEAN SCALE  
SALT SHOP  
POEM NOSE  
FRIENDS TOOLD  
GHOST DIFLER  
SWEET













**G-SHOCK**

**G-SHOCK**  
CASIO

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**PROTECTION**















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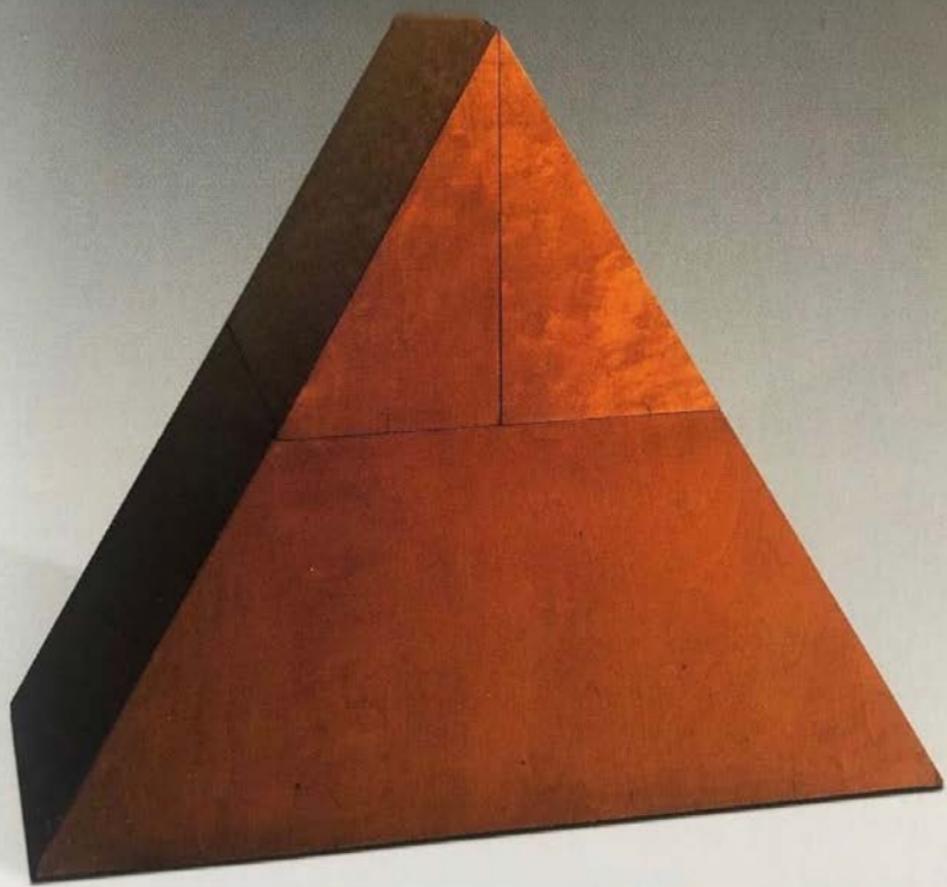
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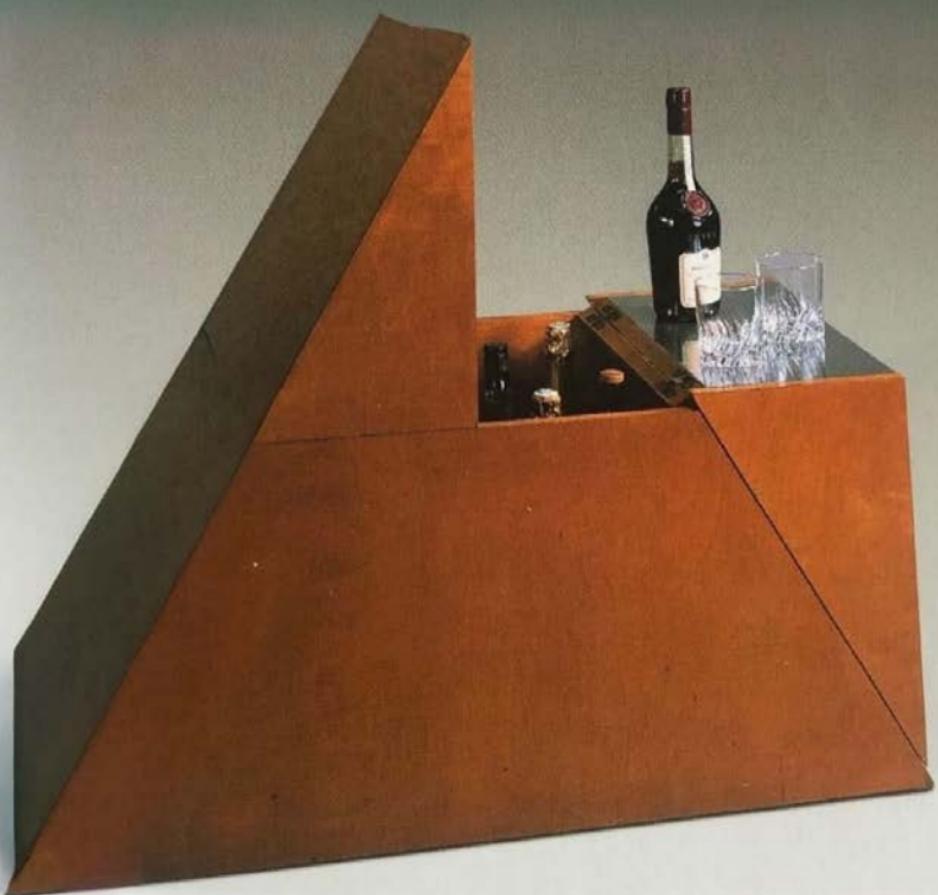
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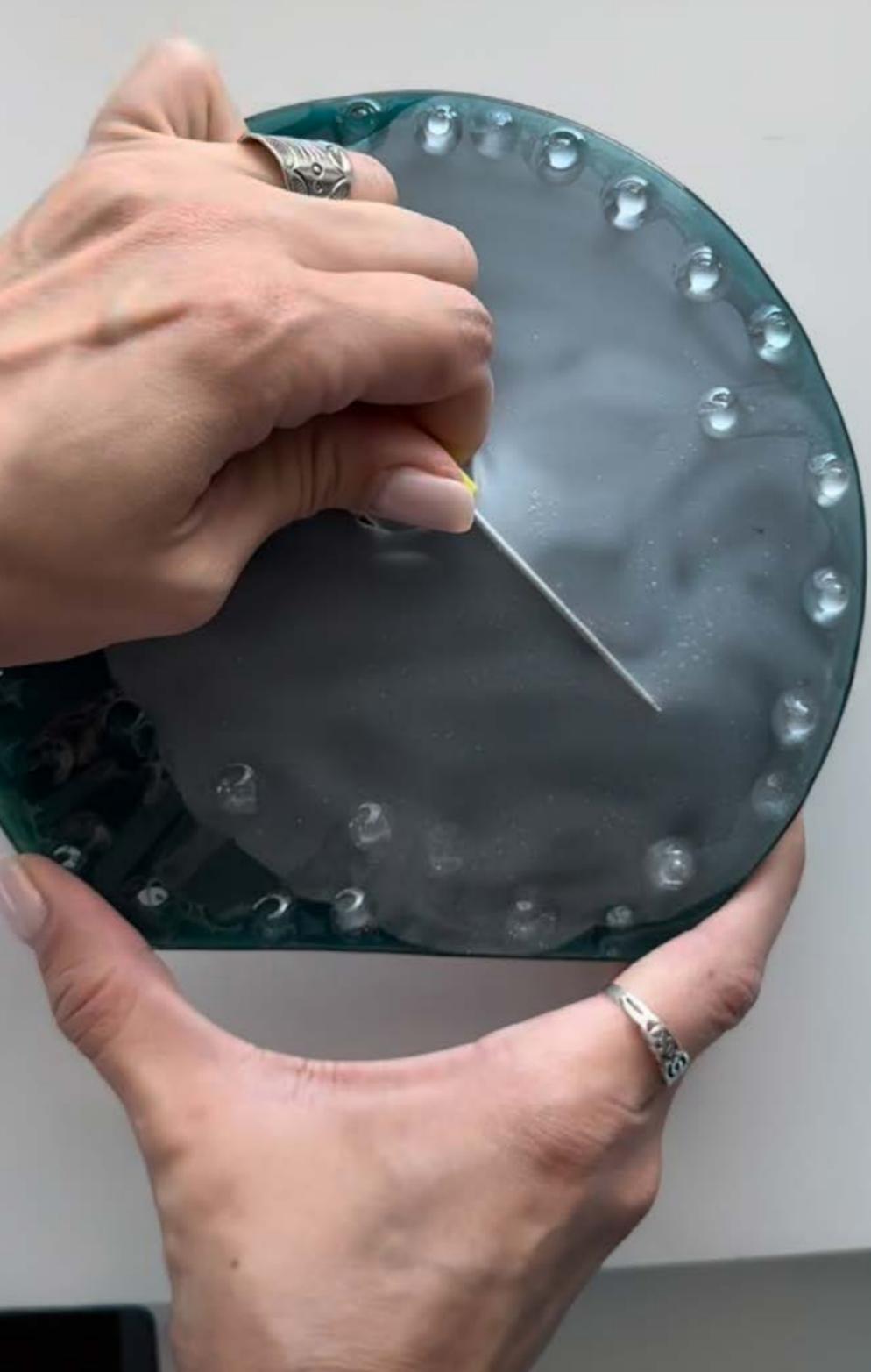






# 海の物語





























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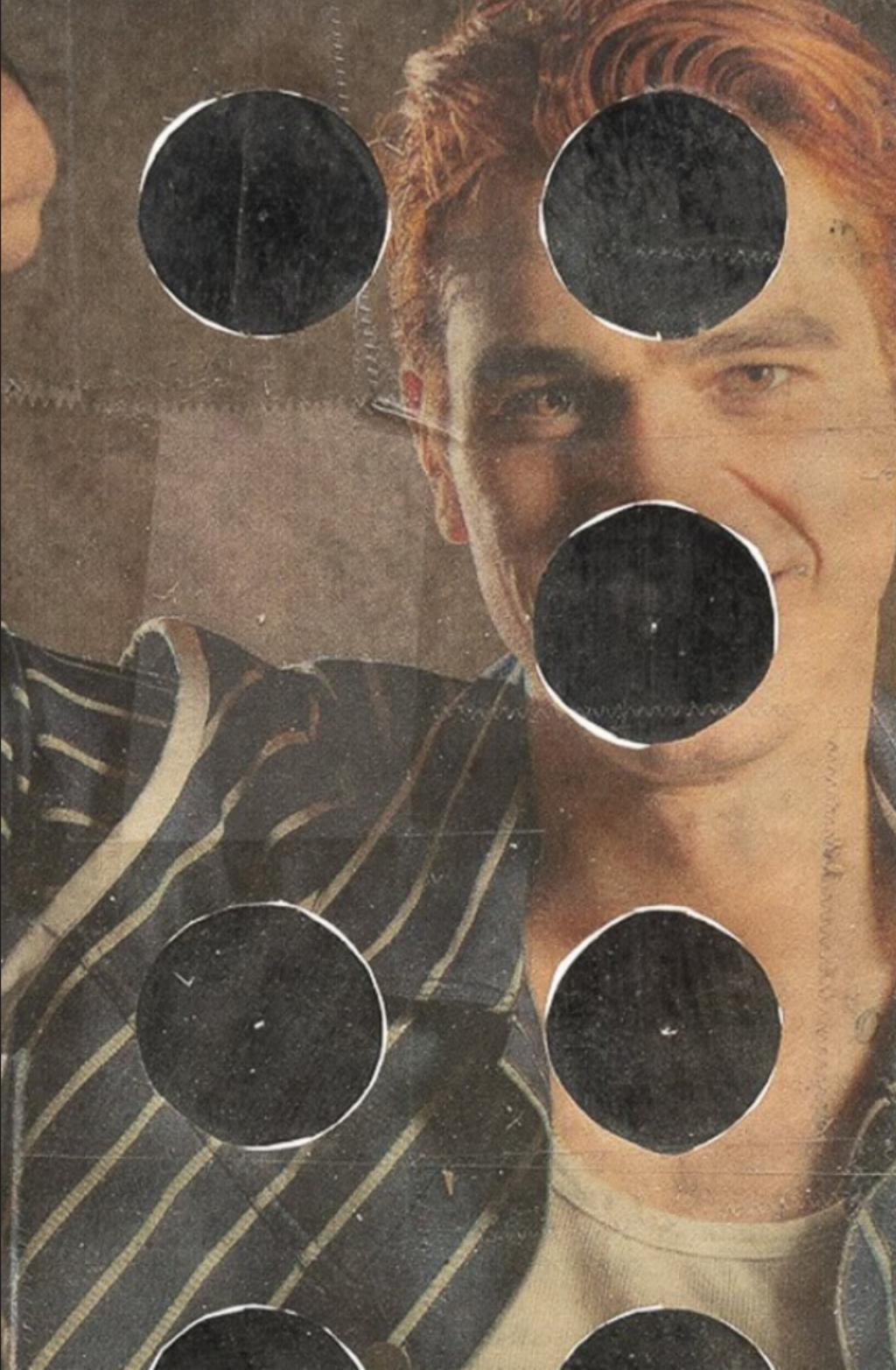






PIERRE CHAREAU 1931  
COLL - BIJVOËT  
FERS - DALBET

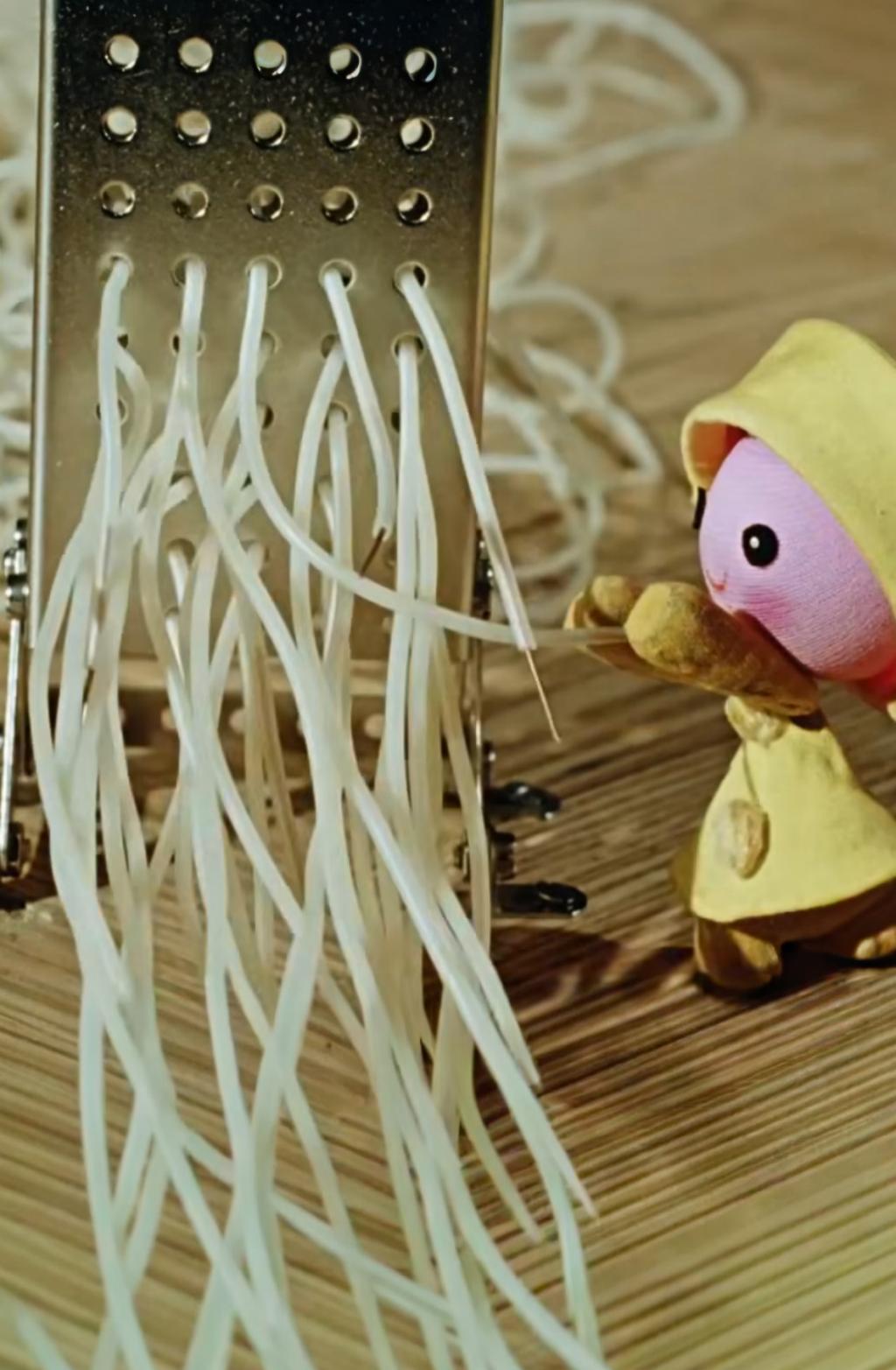






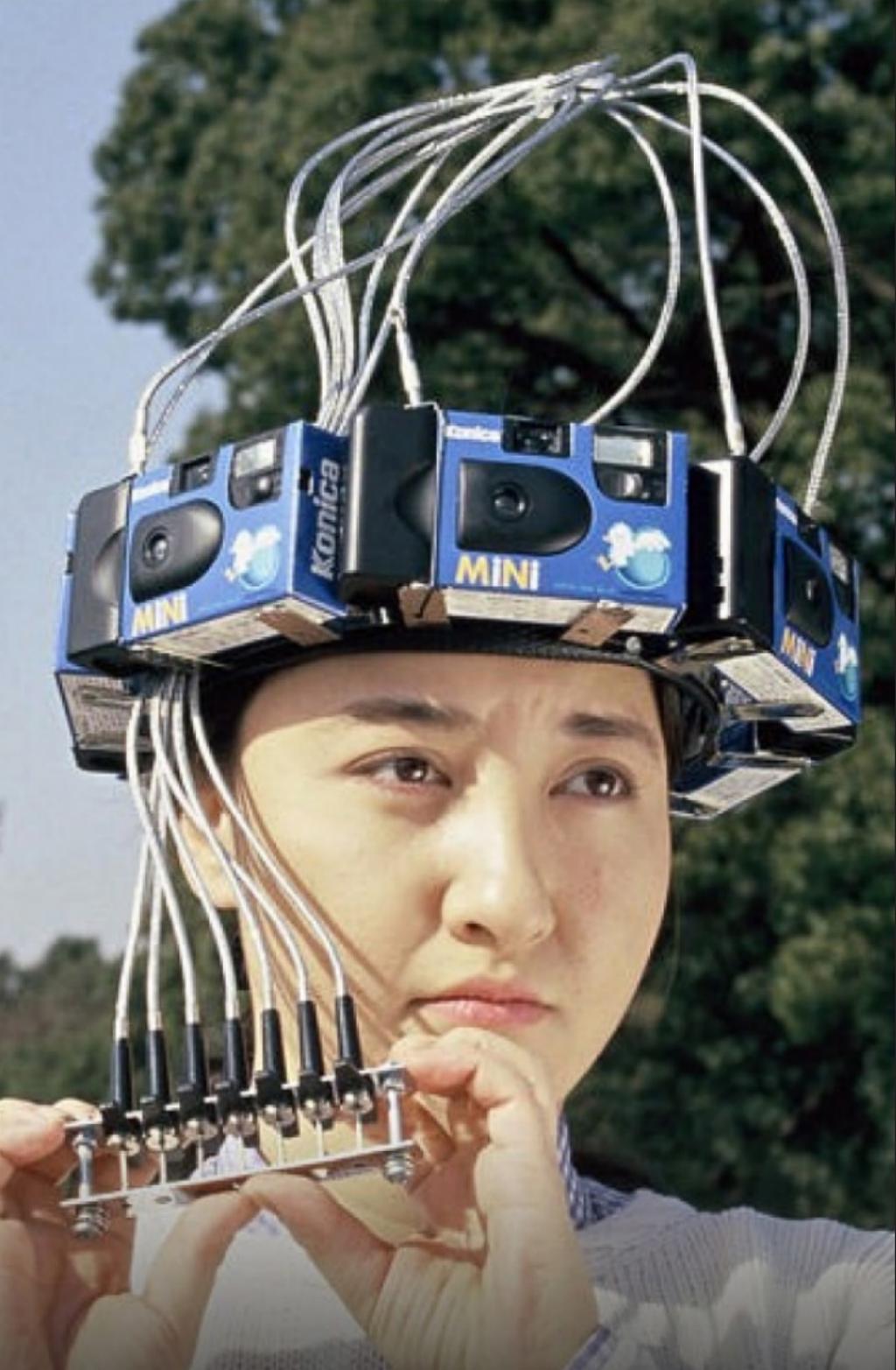


























IN GOD WE TRUST

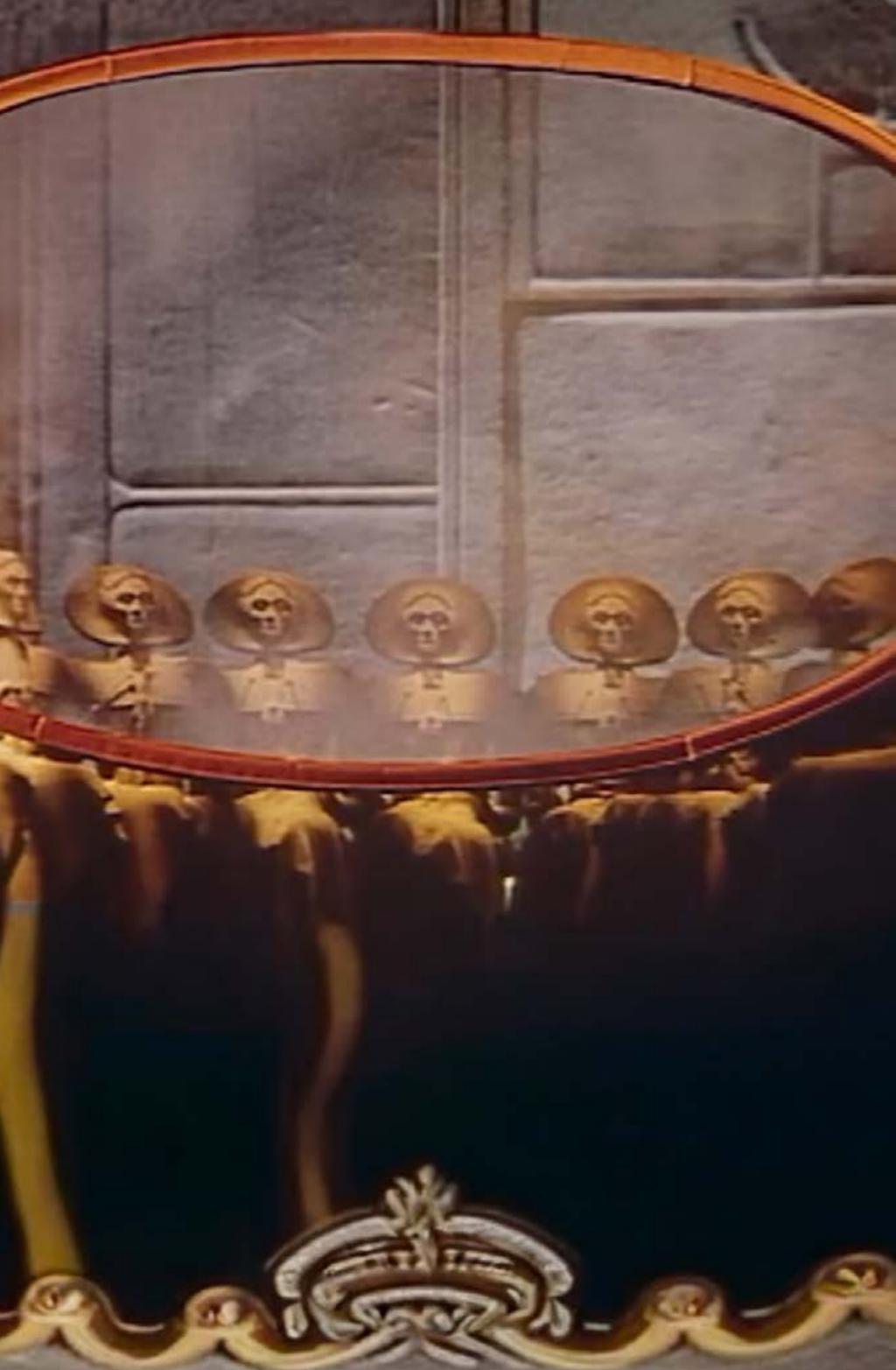
LIBERTY

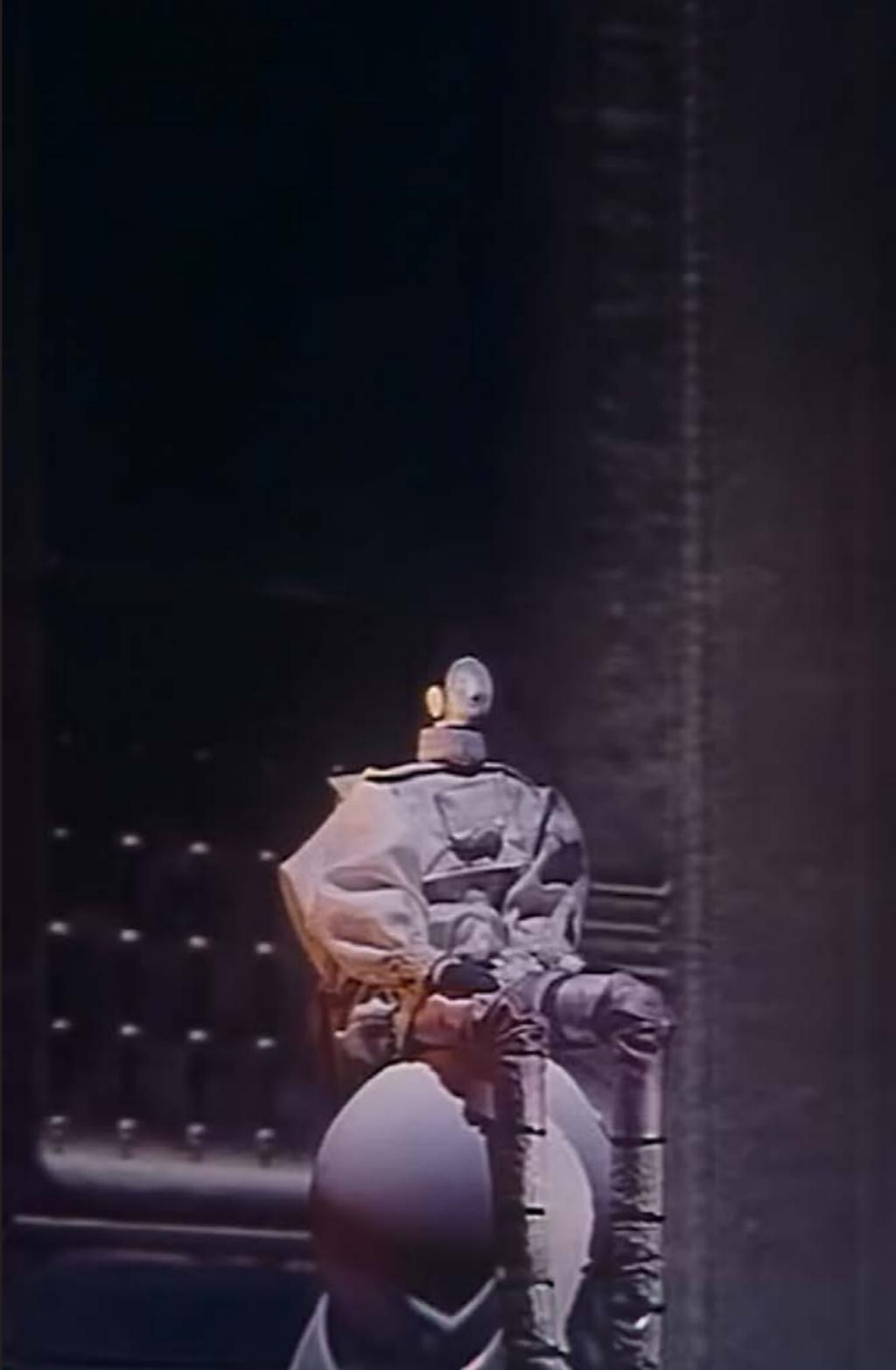
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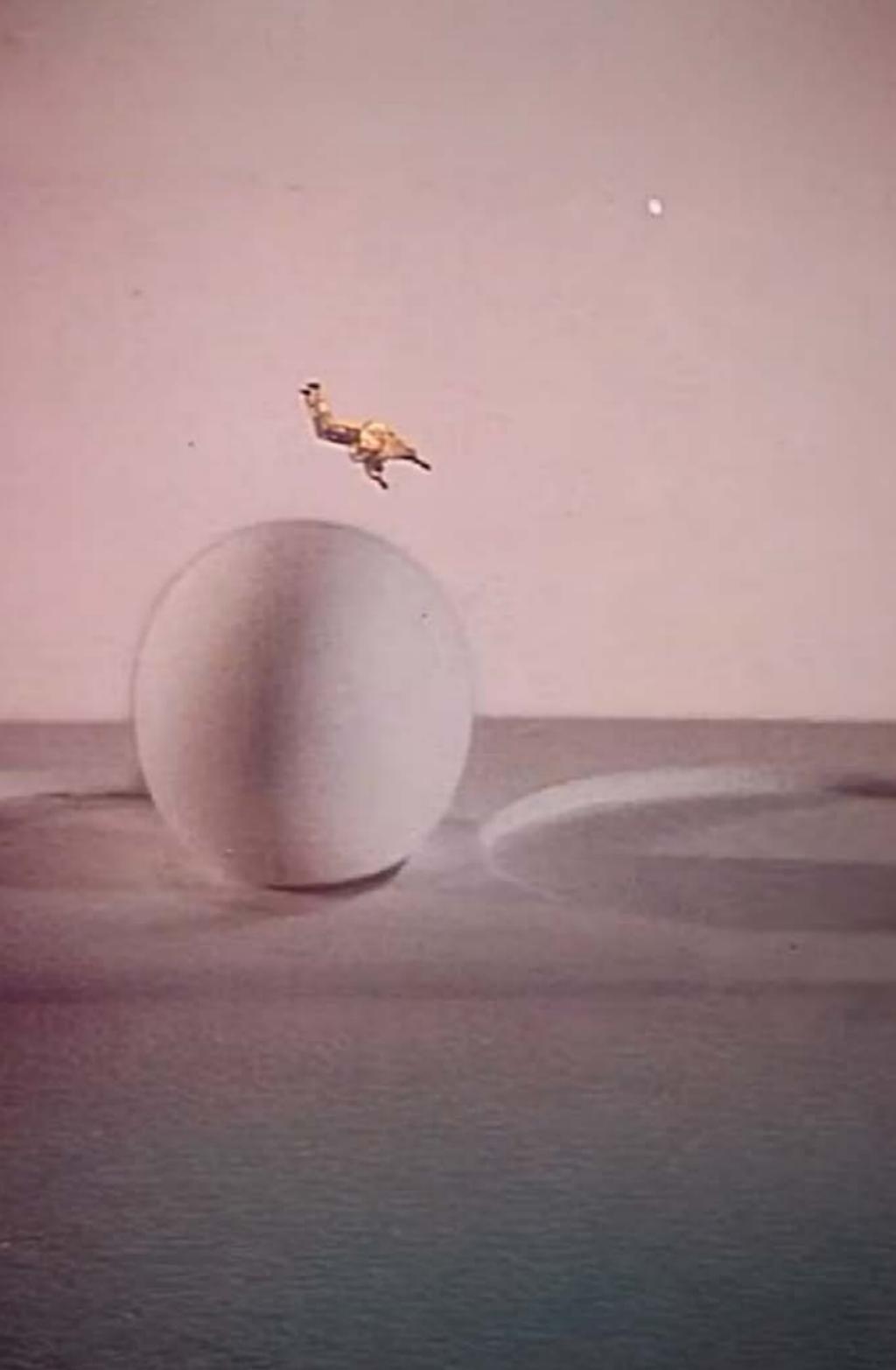








































reflects a stable environment, lower interest rates and improving

largely to an 18pc decline. Every VX, declines of 10, Ravi, and meanwhile, 2025.

the first four months to 59,600 units in the

MC) posted growth with sales units. Corolla, which effectively rose 3,742 units, jumped 58pc in units. IMC's 18 units, up

the highest sales, rising 10 per cent, led by the Elantra, which fell eight

Sales of two- and three-wheelers increased 20pc YoY and 4pc MoM, reaching 165,500 units in October, nearing a four-year high. In 4MFY26, total sales climbed 30pc YoY to 597,000 units. Atlas Honda Limited (AHL) set a new record, selling 140,178 CD70 motorcycles in October, surpassing its September 2025 record.

Tractor sales jumped 67pc YoY and 265pc MoM to 2,886 units in October, boosted by the Punjab Green Tractor Scheme. However, 4MFY26 sales fell 15pc to 5,867 units.

Truck and bus sales surged 118pc YoY in October, though they dipped seven per cent MoM to 766 units. In the first four months of FY26, sales had risen 106pc to 2,630 units.

#### Outlook for FY26

Myesha Sohail expects the positive momentum in Pakistan's auto sector to continue in FY26, driven by lower interest rates and the launch of new models across conventional, hybrid, and plug-in hybrid engines.

If you want, I can also create an even snappier "front-page style" version with punchy one-line stats and a bold, infographic-ready layout — perfect for maximum reader impact. Do you want me to do that next?

noted to have been re-rating this year, driven by the world's more than 10-year rate cuts, "resulting in classes income," Bitcoin with oil prices.

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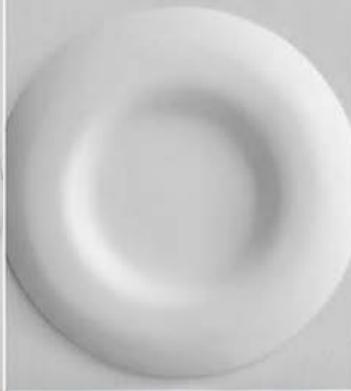


















شرعة الكفر  
 اللهم إله العالمين  
 ما ألم بهم من عليو ولا أبا لهم كبرت كل ملة  
 أفو لهم إن يقولون لا إله إلا ذي  
 فقل لا إله إلا ذي  
 على آناتهم إن لم يؤمن بهم هذا الحديث أنت  
 جعلت أتباع الأرض زينة لها التي بولهم أيهم  
 ٧ إنا لاجعلون ماعليها صعيداً جزلاً  
 أن أصلحت الكهف والقديم كانوا من عباد  
 إذا أوى الفتية إلى الكهف فقاموا ربنا  
 رحمة وهي لئامن أمرنا رشدنا  
 في الكهف سينين عدداً شرعاً  
 الحرثين أحصى لما يلبو أمداً مخ  
 يالحق إنهم فتية إما مُؤْرَبْتُهم  
 وربطنا على قلوبهم إذ قاموا فقاموا  
 والأرض لنندعوا من دونه إله  
 هؤلاء قوماً اتخذوا من دونه  
 يسلطين بين فمن أظلم ممَّنْ أَفْ

٩٤  
 لم بعد نوهم الطويل يقطنناهم نعلم  
 الأمد.  
 ١٧ نحن نظلك - أيها الرسول - على خبر  
 هداية وتبليغها على الحق.  
 ١٨ نحن نظلك - أيها الرسول - على الأمان والثبات عليه.

شرعة الكفر  
 بالحق إنْتَهُ ويا لحق نزل وما أرسلناك إلا بشير ونذير  
 شرعة الكفر نذير على الناس على مكث وبرلة تنزيلاً  
 أهلاً لمن أهلاً به أولاً قسموا إلى الذين أتوا العلم من قبله إذ اتى  
 سمع يخرون للآذقان سجدة ويفعلون سبحة ربنا إن كان  
 ربنا لمعنى لا شرعة الكفر نذير على الآذقان يكتبون ويزيد هم  
 ربنا في أدعوا الله أدعوا الرحمن إن أيامات دعوة فله  
 شرعة الكفر ولا ينهر صلاةك ولا شفافتها بها وآتني  
 سبلاً وقل الحمد لله الذي لم يتخذ ولداً ولم يكن  
 في الملك ولم يكن له ولد وإن من الذي وكثرة تكثيراً  
 شرعة الكفر

شرعة الكفر  
 ينتهي الله العزوجل الرحمن  
 والذى أنزل على عبده الكتب وتعالى يجعل له دعوة  
 نذير بأسا شديدة من لذته ويبشر المؤمنين  
 سمعون الصالحة أن لهم أجرا حسناً  
 وأبداً وينذر بالذين قالوا أخذوا الله ولداً

تحتاج لمن ينذر ويعززه وعشته تعظيمها كثيرة فلا تنس له ولد ولا

شرعة الكفر  
 سمعون









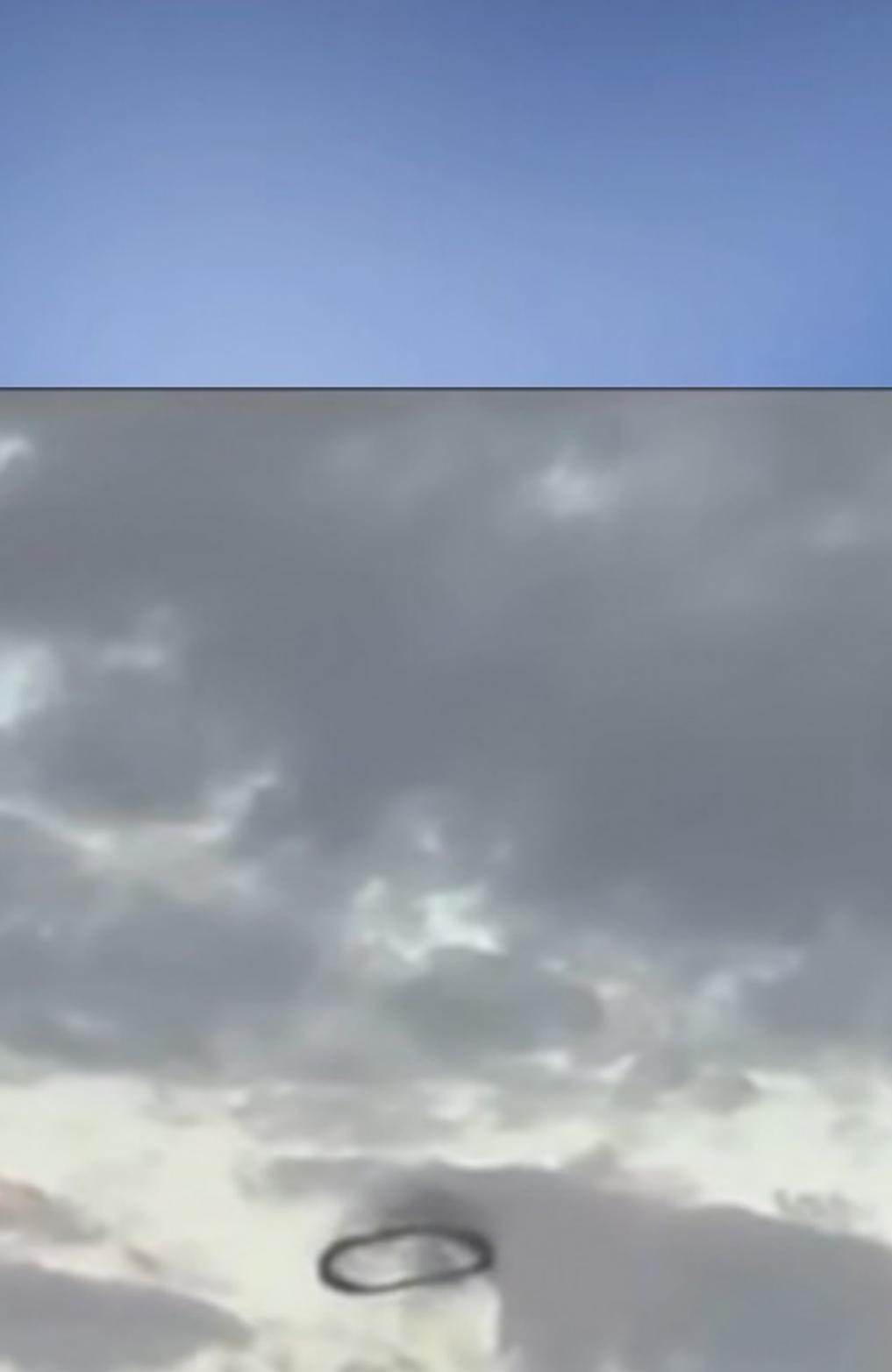


































































Food waste  
recycling  
point



















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BEACH

SOUTH  
POINTE

5th Street  
Boardwalk

4th Street Beach

2nd Street Beach

Search Maps

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5th Street

Miami Beach  
Boardwalk



4th Street Beach



2nd S















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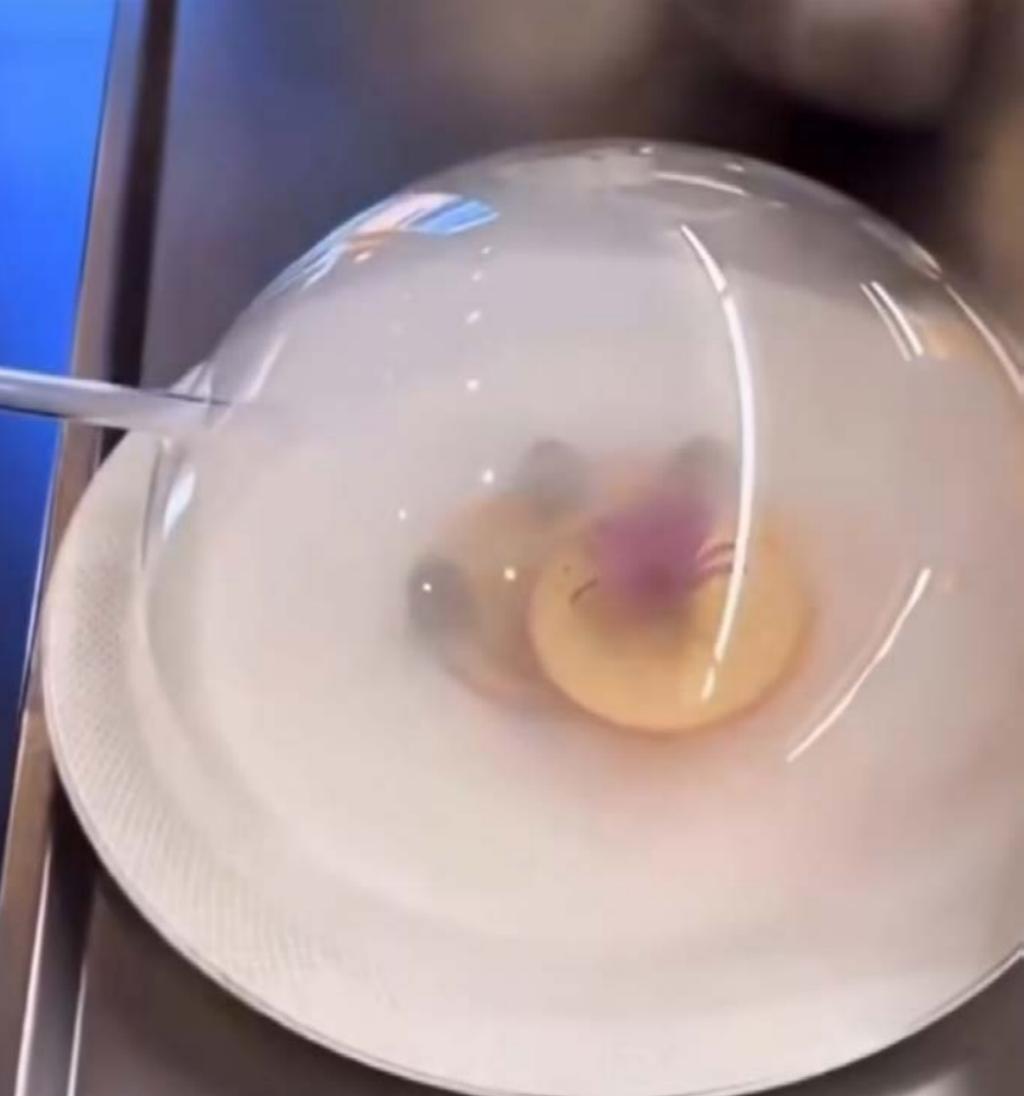


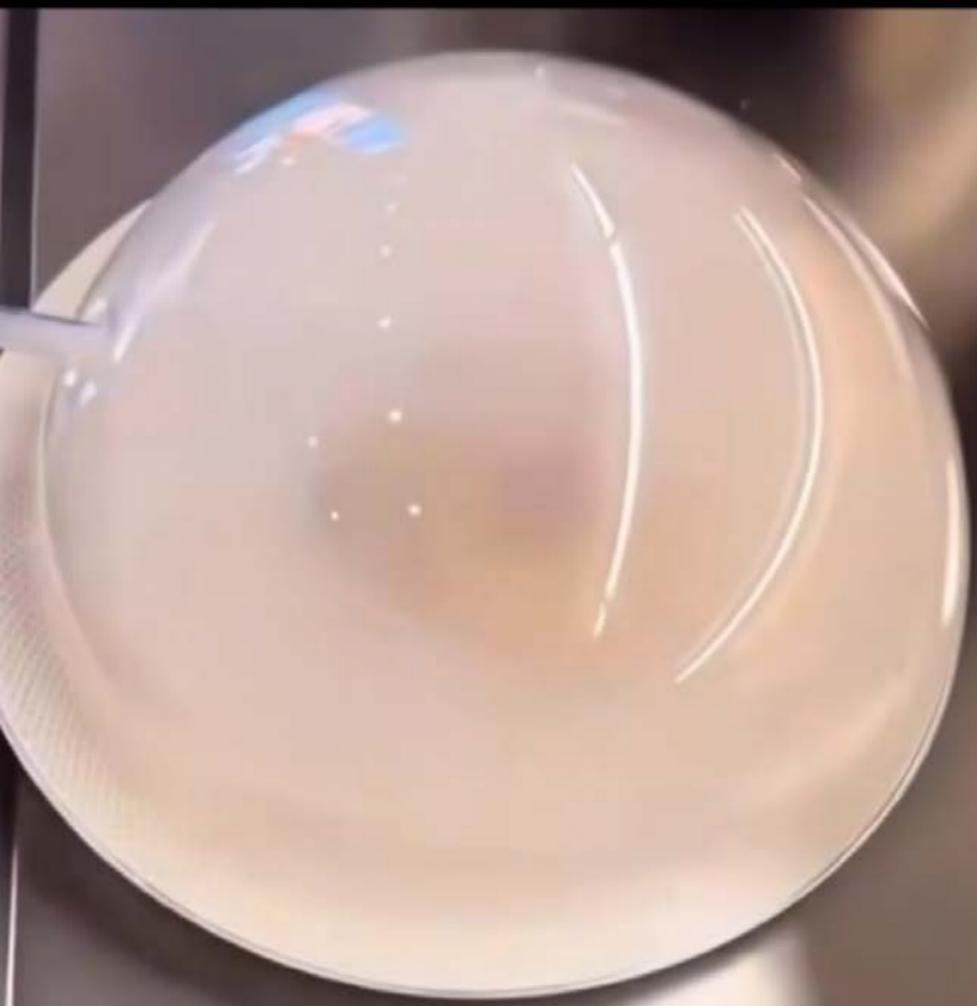




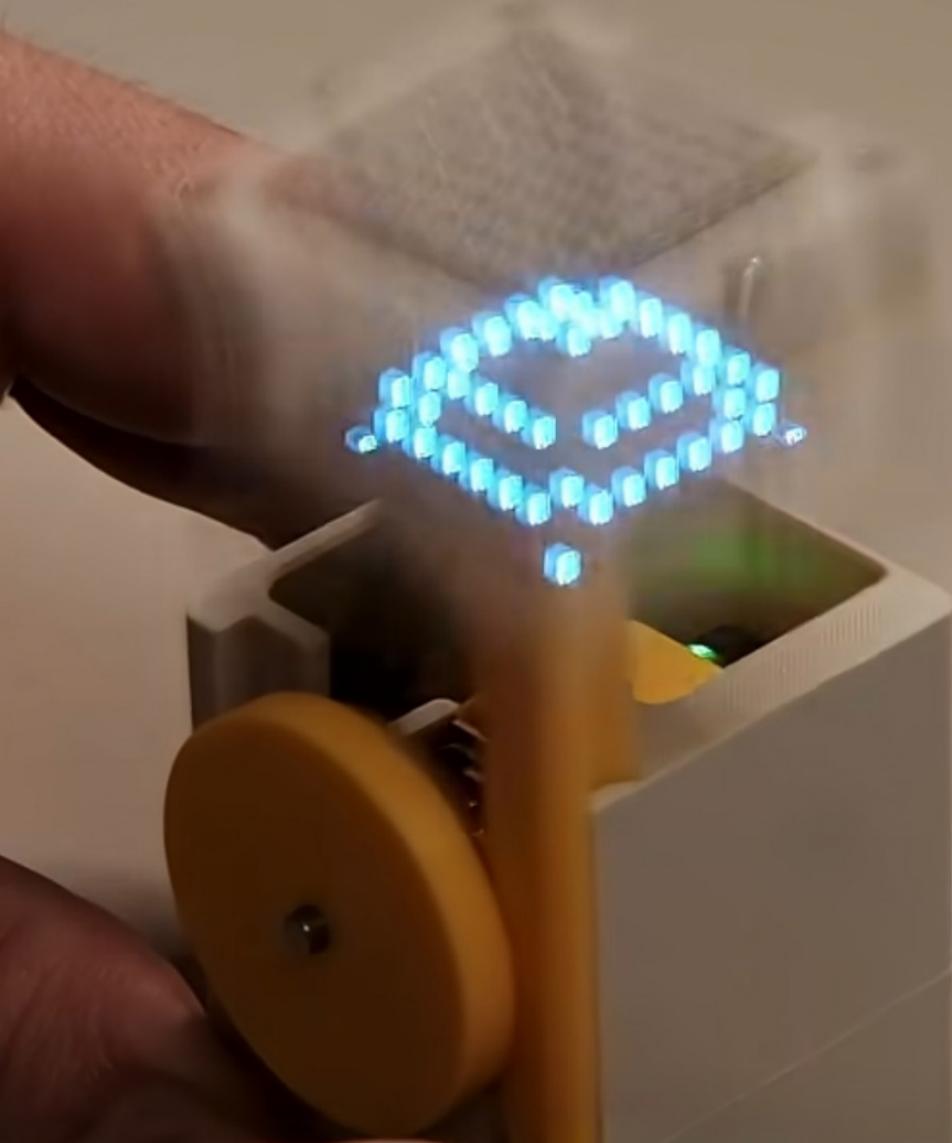
















Thank you Corey, Scott, Nicolas, Ella, Gegham, Stephanie, Francois, John, Brody, Brandon B., Rachel, Patricio, Brandon L., Antonio, Lynne, Chris, Fiona, Kylen, Dylan.