

**RAYMOND BUCKLAND'S**  
EST MUSEUM OF 1966  
**WITCHCRAFT AND MAGIC**  
CLEVELAND, OHIO



**BARRY WILLIAM HALE**

**COVER: DETAIL OF 'PHANTASMA PHANTASIA: MILITES DIABOLI - [THE SOLDIERS OF THE DEVIL] TRIPTYCH" 2016 PAINT AND MARKER ON PAPER MOUNTED ON ILLUSTRATION BOARD. COLLECTION OF STEPHEN ROMANO. LEFT AND FOLLWING SPREAD: BARRY WILLIAM HALE PERFORMANCE DARK MOFO - INVISIBLE HOUSE - SALAMANCA ART CENTRE, TASMANIA, AUSTRALIA 2018.**



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**"POMBA-GIRA MARIA MULAMBO - GRANDE CIRCULO DE PONTOS RISCADO [ WHIRLING DOVE MARIA MULAMBO - GREAT CIRCLE OF SCRATCHED POINTS ] " 2016. VINYL WALL INSTALLATION FOR THE EXHIBITION "THE LANGUAGE OF BIRDS" CURATED BY PAM GROSSMAN FOR THE NEW YORK UNIVERSITY'S BOWSE GALLERY.**

BARRY WILLIAM HALE HAS BEEN DESCRIBED AS AN OCCULT ARTIST, WHILE A SUPERFICIALLY GERMANE TERM; ON CLOSER INSPECTION IT RADIATES A SELF-CONSCIOUSLY UNWELCOME SPECIFICITY. TOO REDOLENT OF THOSE EARLY TWENTIETH CENTURY OUTSIDER ARTISTS WHOSE WORK DEPENDED ON VISIONARY STATES, SPECIFIC KNOWLEDGE OF ANCIENT MYSTERIES, OR SOME OTHER QABALISTIC OBSCURITY. HALE, IT SHOULD BE NOTED, HAS CERTAINLY DONE NOTHING TO DISSUADE SUCH LABELS, MISCHIEVOUSLY LUXURIATING IN SUCH TERMS WHEN FITTING. IT IS APPARENT FROM HIS BIOGRAPHY THAT HE IS, FOR EXAMPLE, AN OUTSPOKEN MEMBER OF THE OTO. BUT SUCH GROUPS ENCOURAGE INDIVIDUAL EXPLORATION, UNDOUBTEDLY AN ATTRACTION TO HALE WHOSE VERY GENEALOGY RADIATES THE OUTLAW. HALE WAS BORN TO hardcore HIPPIE PARENTS, WHO LIVED ON ONE OF THE FIRST AUSTRALIAN COMMUNES, ACCORDING TO THE ARTIST HIS BIOLOGICAL FATHER WAS ALLEGEDLY INVOLVED IN DISTRIBUTING LSD TO A GRATEFUL AUSTRALIAN HIPPIE COMMUNITY. HALE WAS RAISED BY AN ADOPTIVE FAMILY OF SOCIALISTS AND MASONS, BUT MAINTAINS CONTACT WITH HIS EXPANDED FAMILY.

IN HIS STUDIES 'BOTH ESOTERIC AND AESTHETIC' HE HAS EXPLORED YOGIC STATES AND EVEN UNDERGONE PERIODS OF SENSORY DEPRIVATION IN SPECIFICALLY DESIGNED LABORATORIES. THESE, AND OTHER, INTENSE METHODS OF SELF INVESTIGATION HAVE LED TO HALE WORKING WITH NEUROSCIENTISTS TO INVESTIGATE BIO-FEEDBACK WHILE IN DEEP MEDITATIVE STATES. IN ADDITION HE IS A STUDENT OF THE CHINESE MARTIAL ART. CHOY LEE FUT, RUMORED TO BE THE PREFERRED FIGHTING STYLE OF THE TRIADS.

HALE'S WORK IS NOT A MERE RENDITION OF THE HERMENEUTICS OF HIGH RITUAL MAGIC, RATHER HALE GRAVITATES TO SORCERY, TO HAITIAN VODON, TO CONGOLESE PALO MAYOMBE, TO FOLK FORMS OF RELIGIOUS EXPRESSION AND ECSTATIC EXPLORATIONS THAT OWE MORE TO THE ORAL TRADITIONS OF THE DISENFRANCHISED SLAVE COMMUNITIES THAN TO ARCAINE STUDIES IN DUSTY LIBRARIES. THIS IS NOT TO SUGGEST THAT HALE IS NOT A SCHOLAR OF THE WESTERN ESOTERIC TRADITION, BUT RATHER THAT HE HAS EXPLORED AND WORKED WITH OTHER FORMS.

BUT FOLK MAGIC EMERGING FROM THE MEXICAN BARRIO AND THE NEW ORLEANS GHETTO MAKES SENSE WHEN CONSIDERING HALE'S WORK, WITH ITS MATERIAL EMPHASIS ON WHAT IS CONDESCENDINGLY REFERRED TO AS 'CRAFT' AND THAT WHICH MANY ETHNOGRAPHERS WOULD STILL IN THEIR ARROGANCE LABEL AS 'PRIMITIVE CULTURE'. FROM HIS EXPERIENCES IN HAITI AND NEW ORLEANS, HALE HAS PRODUCED A SERIES OF VODOO BOURBON BOTTLES, THEIR LABELS PAINTED WITH THE SIGNS AND IMAGES OF LOA. A TRIBUTE TO THE CULTURE AND TO THE ARTIST'S EXPERIENCES BOTH AUTOBIOGRAPHICAL AND MAGICAL. OTHER WORKS INVOLVE CUTTING PAPER SILHOUETTES, A FORM OF EXPRESSION COMMON IN THE MAGICAL RITUALS OF THE MEXICAN LIMPAS, BUT HALE'S PAPER-CUTS DEPICT THE PANTHEON OF PLAGUE DEMONS OF THE MIDDLE AGES. FOR HIS PUBLISHED DEBUT HE HAS CHOSEN THIS REMARKABLE WORK, DEPICTING THE 49 SERVATORS OF BEELZEBUB TAKEN FROM THE BOOK OF ABRAMELIN, COMBINING THE CENTRAL MAGICAL TOME WITH THE ARTWORK MORE FAMILIAR WITH THE BARRIO. HALE MIXES RIGOROUS

**SCHOLARLY RESEARCH INTO THE BOOK OF ABRAMELIN WITH THE CHTHONIC PANTHEON OF MEXICO, PRESENTING HIS OWN VISION.**

**BARRY HALE'S INFLUENCES ARE, HOWEVER, FAR MORE THAN JUST VARIATIONS ON INDIGENOUS FORMS. THIS IS NOT GLIB ORIENTALISM, SMUG TOURISM OR HIP VOYEURISM. LOOKING AT HIS WORK IT IS UNSURPRISING TO DISCOVER HALE TRAINED TO BE A TATTOOIST, THE BOLD GRAPHIC STYLE ECHOING THE CLASSIC FLASH-SHEETS OF THE OLD SCHOOL SKIN-AND-INK ARTIST. AND THERE IS MORE AT PLAY HERE, SIDESHOW ART, UNDERGROUND COMIC BOOKS, FIFTIES MEN'S MAGAZINES, INDUSTRIAL \$, AND TIJUANA BIBLES ARE ALL EVIDENT IN HIS ICONOGRAPHIC RESERVOIR. HIS PREDECESSORS ARE UNDERGROUND COMIC BOOK ARTISTS SUCH AS ROBERT WILLIAMS AND THE COOP, AS WELL CLASSIC OCCULT ARTISTS SUCH AS AUSTIN SPARE AND ROSALINE NORTON. BARRY HALE IMMERSSES HIMSELF IN POPULAR ART EVEN WHILE CREATING IMAGES THAT ARE BEWILDERING IN THE OCCULT COMPLEXITY OF THEIR SIGNIFICANCE. THUS A DESIGN HE PRODUCED FOR THE OCEANIC LODGE OF AN OTO DEPICTS THE DELICIOUS CURVES OF A VOLUPTUOUS NAKED POMBA-GIRA, THE DELICATE PETALS OF INDIGENOUS AUSTRALIAN FLOWER THE WARATAH, THE DOVE, AND THE RADIATING LIGHT OF KNOWLEDGE. THIS JUXTAPOSITION OF IMAGES BOTH SACRED AND PROFANE FORMED THE DESIGN FOR A T-SHIRT, A MEDIUM AND FORM MORE OFTEN ASSOCIATED WITH THE BIKER-GANG OR PUNK BAND THAN THAT WITH A MAGICAL ORDER. WHILE DESIGNS AND ILLUSTRATIONS FOR THE HIGHLY ACCLAIMED OCEANIC CURRENTS ISSUE OF THE WARATAH JOURNAL REVEAL AN ARTIST OF EXCEPTIONAL SENSIBILITIES.**

**THIS EMBRACE OF OUTLAW POP-CULTURE EXTENDS INTO THE DISSEMINATION OF HALE'S WORK. DURING HIS ONE-MAN EXHIBITION IN SYDNEY'S FRONT ROOM GALLERY, AT WHICH HALE EXHIBITED SOME SEVEN HUNDRED AUTOMATIC DRAWINGS, WHICH LOOKED LIKE A BASTARD CROSS BETWEEN AUSTIN SPARE AND SAVAGE PENCIL, HALE EMPLOYED A CARNEY-STYLE BARKER. THE BARKER'S ROLE WAS TO CAJOLE AND RILE THE AUDIENCE AT THE GALLERY, WHILE SWIGGING RUM AND HOLLERING HIS-OWN VERSION OF THE APOCALYPSE TO THE SURPRISE AND ENTERTAINMENT OF THE ASSEMBLED CROWD.**

**HALE'S WORK ACROSS VARIOUS MANIFESTATIONS AND THEMES – IS ABOUT DEMONS AND APOCALYPSE. THE AVATARS OF LIBERTY, AND THE MOMENTS OF TRUE LIBERATION , FREEING AND ILLUMINATING THE HUMAN SPIRIT.**

**JACK SARGEANT.**

**ORIGINALLY APPEARED IN "BARRY WILLIAM HALE HERALDING THE APOCALYPSE EXHIBITION"**

**MARCH 15TH – MARCH 20TH 2004**

**THE HORSE HOSPITAL, LONDON UK.**



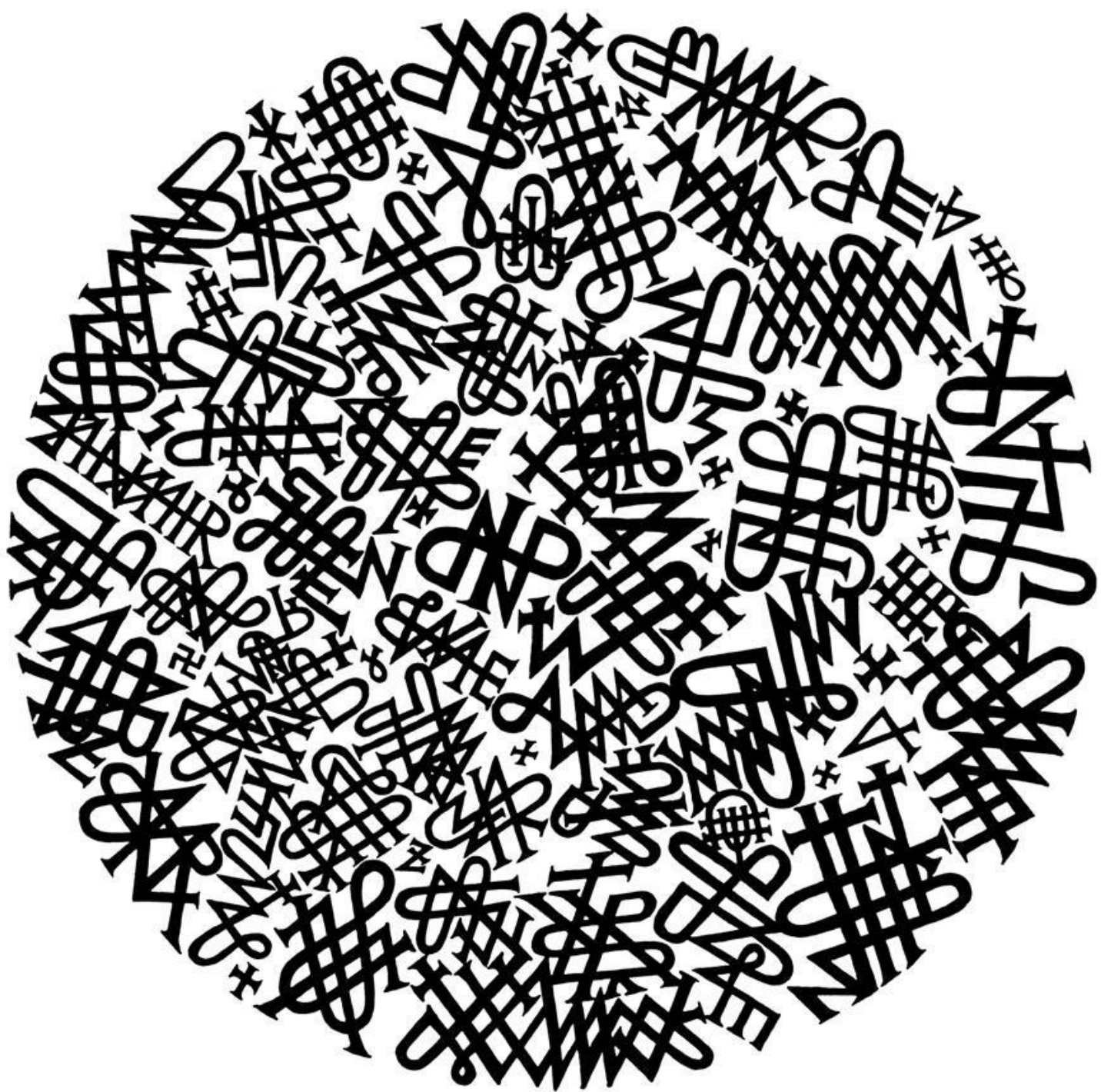


**LEGION 49 SCULPTURES JUXTAPOSED WITH 1930'S THEOSOPHICAL OLGA FRÖBE-KAPTEYN SCREEN PRINTS, FOR THE EXHIBITION "MATERIA PRIMA" CURATED BY STEPHEN ROMANO 2016 NY.**



**"BLACKSTAR" 2016 VINYL WINDOW INSTALLATION FOR THE EXHIBITION "SAINT BOWIE" MARCH 2016 AT STEPHEN ROMANO GALLERY NY.**





**ALTHOUGH HALE DOES NOT INTEND TO PROSELYTIZE OR CONVERT HE DOES WANT TO MAKE OCCULT SYMBOLISM AND RITUAL MORE ACCESSIBLE AND UNDERSTOOD. HE FEELS THAT ESOTERIC AND OCCULT TRADITIONS SHOULD BE MORE READILY ACKNOWLEDGED AS PART OF THE SPECTRUM OF WORLD RELIGIONS, AND BECAUSE OCCULT SYMBOLS AND RITUALS ARE FREQUENTLY SENSATIONALIZED AND STRIPPED OF RELIGIOUS CONTEXT, GREATER UNDERSTANDING OF THEM WOULD CONFER LEGITIMACY AND RESPECT. IN THIS HE IS NOT WRONG, YET PART OF THE RAW POWER OF HALE'S ART IS THAT IT TAPS DIRECTLY INTO THE HIDDEN AND SECRET. IT IS INTENSE, AMAZING, AND, TO BE FRANK, KIND OF SCARY. YET THE AUDIENCE IS NOT FORCED INTO TAKING ANY SORT OF THEOLOGICAL POSITION ON WHAT THEY ARE EXPERIENCING.**

**HALE HAS NOTED THAT HIS ART HAS IMPACTED PEOPLE FROM MANY DIFFERENT BACKGROUNDS AND WALKS OF LIFE, AND ATTRIBUTES THIS NOT TO THE PERFORMATIVE QUALITIES, BUT TO THE INNATE ABILITY OF ESOTERIC MATERIAL TO MOVE SOME PEOPLE: " ...IT IS ALWAYS SURPRISING WHO THIS TYPE OF ART SPEAKS TO, MORE OFTEN THAN NOT IT IS PEOPLE THAT YOU WOULD NOT EXPECT. I THINK THAT IT HAS SOMETHING TO DO WITH HOW ESOTERIC CONTENT TOUCHES SOME CULTURAL ARCHETYPAL SUBSTRATE OR RESONATES SOME CHORD." OTHERS RESPOND TO THE UNIVERSAL ELEMENTS OF HIS PERFORMANCES, THOSE THAT IMPACT THE BODY AND SPEAK TO THE SENSES. HALE HAS THEORIZED THAT PEOPLE WHO HAVE HAD EXPERIENCE WITH ECSTATIC RELIGIOUS TRADITIONS MAY MORE READILY UNDERSTAND AND APPRECIATE THE PERFORMANCES. EVEN IF THE AUDIENCE DOES NOT FULLY APPREHEND THE OCCULT CONTEXT AND MEANING OF NOKOZIOS MAGICAL OPERATIONS, THE PERFORMANCES STILL GRAB PEOPLE AND THE MAGIC STILL WORKS. THE VERY BEST OCCULT ART IS IN SOME WAY DANGEROUS AND WORKING ITS POWER FROM THE MARGINS, BECAUSE IT DARES TO BE DIRECTLY IN CONVERSATION WITH THE ENGINES OF THE UNIVERSE. ARTISTS WORKING IN THIS TRADITION DO NOT SIMPLY OFFER AN EXPERIENCE OF WHAT AN ENCHANTED AND MAGICAL LIFE MIGHT BE LIKE IN ANOTHER TIME OR PLACE, THEY PROVIDE THE POSSIBILITY OF JOINING THEM IN WORK THAT MIGHT WELL SHAKE THE FOUNDATIONS OF THE COSMOS.**

**THE BLISSFUL COMPANY OF DEMONS: THE DYNAMICS OF OCCULT PERFORMANCE**

**IN THE ART OF BARRY WILLIAM HALE**

**• AMY HALE**

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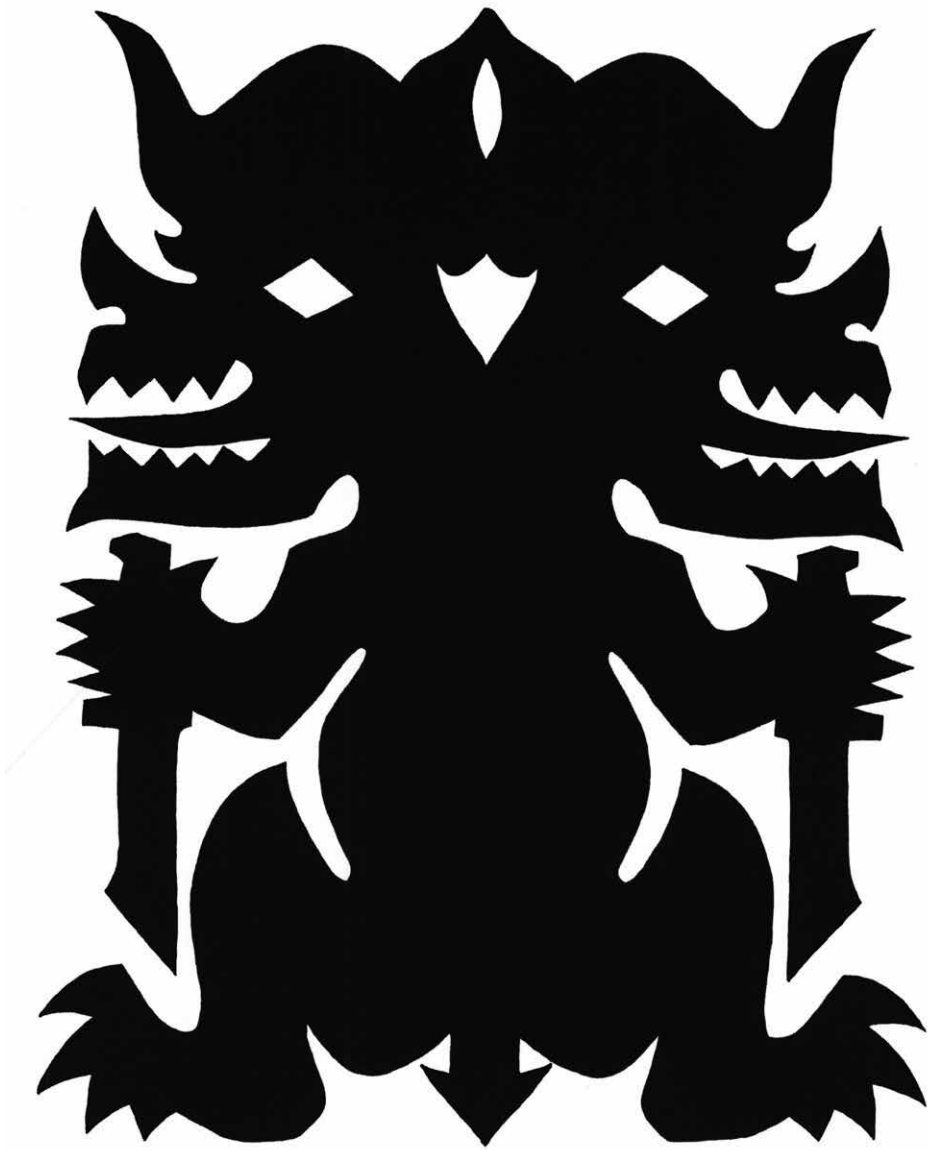
**BARRY WILLIAM HALE PERFORMANCE DARK MOFO – INVISIBLE HOUSE – SALAMANCA ART CENTRE, TASMANIA, AUSTRALIA 2018.**



**"HEAVEN AND EARTH ARE MARRIED, WHEN THE DRAGON AND TIGER MEET" 2017 CIBACHROME PRINTS AND ORIGINAL PHOTOGRAPHIC PRINTS C. 1926 BY WILLIAM MORTENSEN "SOJIN" AND "ANNA MAY WONG".  
INSTALATION FOR THE 2017 EXHIBITION "WILLIAM MORTENSEN AND THE COVEN OF THE SIBYLLINE"  
CURATED BY STEPHEN ROMANO AT THE LIVING GALLERY OUTPOST, NYC**



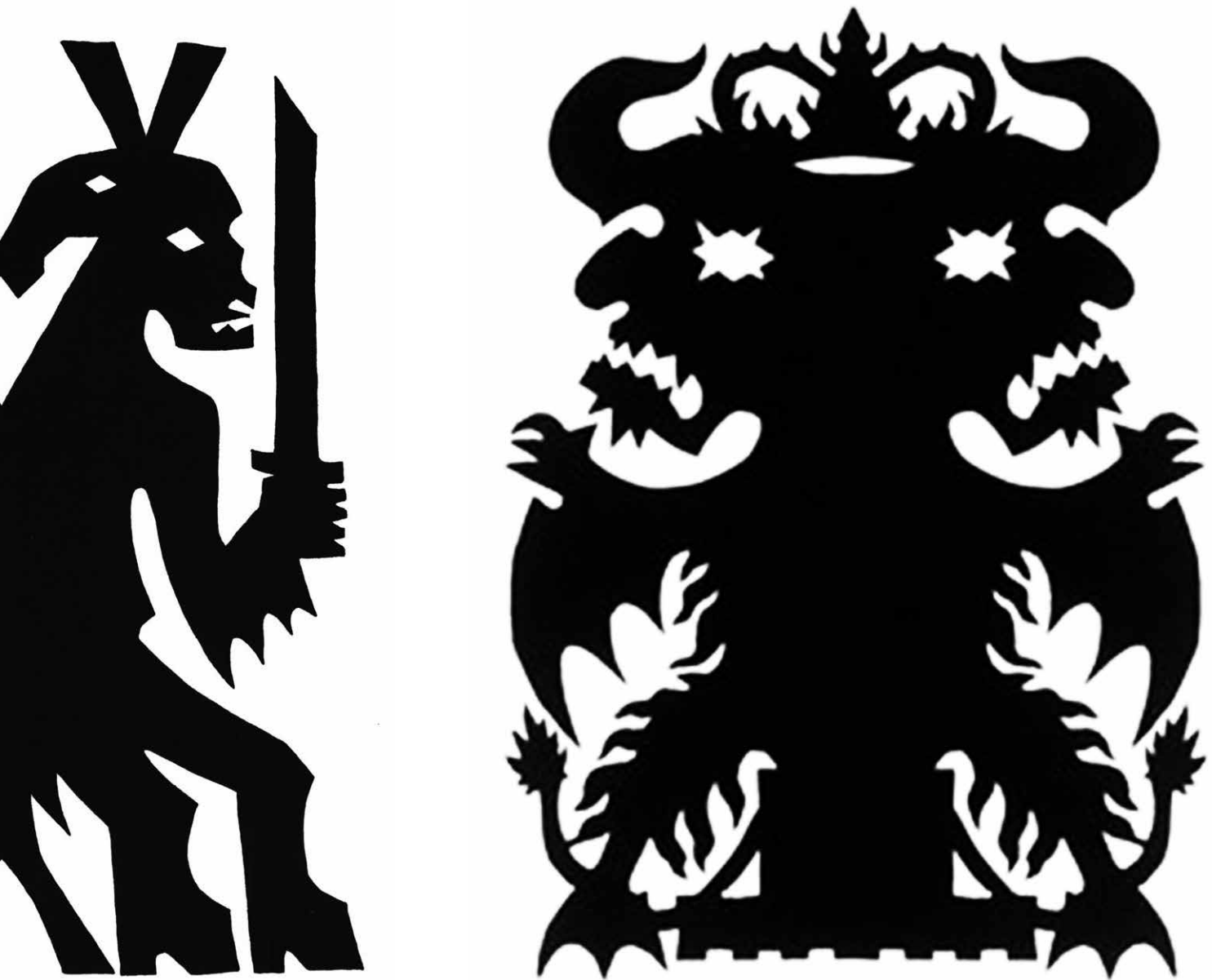




WRITINGS ON INDIVIDUAL WORKS BY BARRY WILLIAM HALE

#### LEGION 49 SCULPTURES, PLEXIGLASS

I FIRST BECAME FASCINATED WITH THE MEXICAN PAPER-CUTS DURING MY TRAVELS IN MEXICO. GENERALLY, I AM ATTRACTED TO FOLK FORMS, AS FOR ME THEY DISPLAY A RICH AND VIBRANT EXUBERANCE AND A RAW COMPLEXITY. WHAT ALSO ATTRACTS ME ARE THE DISTINCTIVE AESTHETICS THAT EMERGE FROM STRONG VERNACULAR TRADITIONS, WHERE FABRICATION IS SEASONALLY RECURRENT, EPHEMERAL, AND FUNCTIONS IN MEANINGFUL CULTURAL CONTEXTS. THEY ARE CARRIERS AND CUSTODIANS OF SPIRITUAL TRADITION. MEXICO IS ALIVE WITH THESE FOLK TRADITIONS, WHICH ARE DIFFERENT IN EVERY REGION. IT IS LIKE WALKING THROUGH A WITCH'S GINGERBREAD HOUSE. I WAS LEAD TO THE STRIKING PAPER-CUT TRADITION OF THE OTOMI INDIANS. THEIR PANTHEON OF DEITIES ARE REPRESENTED BY CUT-OUTS FROM TREE BARK, AND ARE USED IN THEIR RITUALS AND CEREMONIES, COVERING ALL ASPECTS OF RELIGIOUS LIFE. THESE INCLUDE SHAMANIC AND SORCEROUS PRACTICES. ONE ASPECT OF THIS PANTHEON I FOUND ENTHRALLING WAS THAT



IT WAS A FUSION BETWEEN THE CHTHONIC OTOMI TRADITION AND THE INFERNAL HIERARCHIES OF THE SPANISH INQUISITION. IT IS USED FOR CURSING, CASTING AND REMOVAL; TAKING AWAY BAD LUCK, MISFORTUNE AND DISEASE. THE FORMS OF THESE DEMONIC DUKES, KINGS AND QUEENS, TAKE ON THE FEATURES OF THE SPANISH CONQUERORS, COMPLETE WITH GOATEE BEARDS, BALD HEADS AND BOOTS. MONTEZUMA IS EVEN INCORPORATED INTO THIS PANTHEON. A LOT OF THE NAMES OF THE DEITIES BEAR THE STRONGLY ANTI-SEMITIC ATTITUDES OF THE SPANISH, AS WELL. IT WAS THIS CULTURAL FUSION WITH ITS POTENT AESTHETIC THAT GAVE ME THE INSPIRATION TO WORK WITH THE DEMONIC PANTHEONS OF THE WESTERN OCCULT TRADITION. IO:EVOE: THE TRANSVOCATORY MEDIA OF BARRY WILLIAM HALE, ROBERT FITZGERALD FOR ABRAXAS JOURNAL, FULGUR

BARRY WILLIAM HALE: FOLDING DARKNESS, INTERSECTING SHADOWS & OPENING THE BOOK OF SPIRITS

THE INTOLERABLE FORMLESSNESS MUST BE NAMED, A NAME THAT STRUGGLES TO CONTAIN THE IDEA OF THE DEVIL AND LEGION IN ONE



COMPOSITE FIGURE: AT BEST THESE PROVIDE A BORDERLINE OR ISTHMUS OF TRANSFORMATIONAL EXCHANGE BETWEEN THE HORDE AND THE SORCERER. LEGION 49 ,BWH, FULGUR 2009

THE PLEXIGLASS SCULPTURAL OBJECTS ARE AN AESTHETIC AND MAGICAL ELABORATIONS UPON THE SHADOW-KUTS EXECUTED FOR LEGION 491. THESE COMPRISE OF AN INTERSECTION OF THE SHADOW-KUT WITH ITSELF, CREATING DARK CROSSROAD WHICH FORMS A STYGIAN NEXUS BETWEEN THE SORCERER AND THE EMBODIED ENTITY.

I HAVE SPOKEN ELSEWHERE OF THE SPECIFICITIES THAT WOVE THEMSELVES INTO THE THREAD WHOSE KNOTS CAPTURED MY INSPIRATION, THAT LEAD TO THE PRODUCTION OF THE PRIMARY ARTISTIC SERIES OF BEELZEBUB AND THE 49 SERVITOR. FROM THE CTHONIC PANTHEON OF THE MEXICAN AMERINDIAN PAPER-CUT TRADITION WHICH WAS FUSED WITH SPANISH INQUISITIONAL DEMONOLOGY. TO THE SERVITORS OF BEELZEBUB FROM THE BOOK ABRAMELIN AND FOLLOWING THE RESULT OF THE CLAIRVOYANCE OF A 'PROMINENT' IRISH PSYCHIC, AT A SITTING OF THE GHOST CLUB. WHICH WERE INCLUDED IN CROWLEY'S BOOK OF HOMOEROTIC POETRY 'THE SCENTED GARDEN...' OTHERWISE KNOWN AS THE 'BAGH-I-MUATTAR'.

STARING INTO THE FACE OF WHICH ANOTHER KNOWETH THEIR DEVIL  
THROUGH THE DARKLING SPECULUM MYRIAD MANIFESTATIONS,  
TERRIBLE AND STRANGE, MONSTEROUS AND FANTASTIC,  
THE DEVIL MAY BE KNOWN. BWH

TO GIVE SOME INSIGHTS INTO MY ARTISTIC PRACTISE WHICH CAN BE SEEN AS A SERIES OF DIFFERENT ONGOING MAGICAL EXPLORATIONS, THAT I CONTINUALLY RETURN TO TIME AND TIME AGAIN. TO DEVELOP THROUGH AESTHETIC ELABORATION AND FURTHER MAGICAL RE-SEARCH. ADDING TO AN EXISTING CORPUS OF KNOWLEDGE WHICH CONTINUES TO GROW AND INFORM ITSELF. THE RESULTANT ARTISTIC RESIDUE OF THIS PROCESS IS EXPRESSED THROUGH A NUMBER OF CREATIVE DISCIPLINES WITH A VARIETY OF ARTISTIC OUTCOMES.

SPEAKING SPECIFICALLY ABOUT THE MAGICAL SOURCE OF CURRENT WORKS IN QUESTION, WHICH EMERGED FORM A MAGICAL OPERATION TO BEELZEBUB. OF MY OWN METHOD AND CONSTRUCTION BASED UPON PERSONAL KNOWLEDGE OF A VARIETY OF TRADITIONS OF SPIRIT CONJURATION AND EVOCATORY ARTS WITH PARTICULAR REFERENCE TO THOSE THAT HAVE BEELZEBUB WITHIN THERE REGISTER OF SPIRITS2.

MY OWN MAGICAL OPERATION ENDURED FOR THE SPAN OF ELEVEN MONTHS, AND WAS IN CONJUNCTION WITH THE WRITING AND COMPLETION OF LEGION 493. BY WHICH TIME THE DEVILS WHERE BOUND AND AN IRREVOCABLE LINK WITH THAT MIGHTY DEVIL FORGED. THE VERY PROCESS OF THE ART MAGICAL SERVES AS A VERITABLE LIBER SPIRITUUM WHICH CAPTURES THE SPIRITS AND BINDS THEIR ESSENCE WITHIN THE BODY OF THE WORK WHICH IS ITS PAGES. FOR THE DEVILS LIVE IN THE RESIDUE OF THE ENTIRE MAGICAL ARTISTIC PROCESS. THEREFORE WE ARE TO CONCEPTUALISE THE ENTIRE BODY OF WORK AS A MAGICAL TALISMAN DEDICATED TO BEELZEBUB AND LEGION.

ONCE THE MAGICAL LINK HAS BEEN FORGED, AND THE DEVIL AND LEGION BOUND TO THE BOOK OF SPIRITS SEALED WITHIN THE PAGES. THE ESSENTIAL REQUIREMENTS OF THE MAGICAL OPERATION -LIKE THOSE FOUND WITHIN THE OLD GRIMOIRES- ARE DISPENSED WITH.

IT IS NOT MY PURPOSE TO EXPOUND THE REVELATIONS AND THE FULL EXTENT OF THE KNOWLEDGE AND EXPERIENCES HAD DURING THE COURSE OF THE MAGICAL WORKING WITH BEELZEBUB. THAT MIGHTY DEVIL WITHOUT SOLOMON'S TEMPLE WOULD NOT HAVE BEEN BUILT, WHO WAS AT THE SIDE OF JESUS AS HE WAS UPON THE CROSS. BEELZEBUB IS BOTH THE MORTAR OF GOD'S TEMPLE AND ITS CORROSION, ETERNALLY IN FLUX AND TRANSITION AS AN ESSENTIAL EMBODIMENT OF THE FORCES OF CHAOS AND MULTIPLICITY. .

HOWEVER I CAN TAKE THIS OPPORTUNITY TO SHARE A 'HYPNOGOGIC LUCID EXPERIENCE' WHICH WAS HAD UPON THE COMMENCEMENT OF THE MAGICAL OPERATION TO BEELZEBUB, THAT WAS HAD BY SCOTT BARNES WHO I WORKED WITH ON THE SONIC COMPONENT OF LEGION 49 PRODUCED AS PART OF THE DELUXE EDITION OF THIS BOOK. DURING THESE ELEVEN MONTHS IN WHICH WE WORKED TOGETHER AS AN INTRICATE PART OF THE MAGICAL OPERATION CULMINATED TO PRODUCE A COMPLETE COMPOSITION WHICH ENCODE AND EXPRESSED THE REFINEMENT OF THE MAGICAL PROCESS INTO A GREAT SONIC GYLPH.

'I LAY DOWN TO REST MY EARS AND EYES FOR A WHILE AFTER FOCUSING ON AUDIO WORK FOR SOME HOURS AND SUDDENLY FOUND MYSELF IMMERSED IN A FULL LUCID DREAM ENVIRONMENT.

I WAS STANDING IN THE GROUNDS OF A GREY STONE BUILDING ON A LUSH AND SLIGHTLY OVERGROWN LAWN ABOUT A HUNDRED METRES OR SO FROM THE STONE STRUCTURE.IT WAS LIKE A LARGER MANOR HOUSE OR CASTLE AND REMINDED ME OF HISTORIC ESTATES IN THE ENGLISH COUNTRYSIDE.

A BOY WITH DARK HAIR IN A BOWL CUT STYLE APPROACHES ME.

HE IS PROBABLY BETWEEN 6-10 YEARS OLD AND IS WEARING A DARK VELVET LIKE JACKET AND TROUSERS, I ASSUME DARK LEATHER SHOES ALSO. HIS HEAD FILLS MY FIELD OF VIEW.HE LOOKS LIKE DAMIEN FROM 'THE OMEN' FILM. HE HAS TOTALLY BLACK EYES WITH NO IRIS OR WHITES.THE FEELING IS VERY CALM AND HE IS STARING INTO MY EYES WITH A CALM CURIOSITY.

I AM VERY EXCITED ABOUT THIS SUDDEN APPEARANCE AND BREAK THE CONNECTION IN-ADVERTANTLY.

MY FEELING IS THAT THE 'CONTACT' WAS INITIATED BY THE CHILD ENTITY.

THIS INITIAL ENCOUNTER ONLY LASTS A COUPLE OF SECONDS.

I THEN MANAGE TO RELAX, RE-ENTERING THE EXACT LUCID SPACE AND THE CHILD ALSO REAPPEARS.

THIS TIME IN THE LUCID ENVIRONMENT I AM LYING DOWN AS I AM IN REAL LIFE ON THE COUCH.

THE CHILD APPROACHES ON THE LEFT. HE SQUATS NEXT TO MY HIP AND PLACES HIS HAND (LEFT) ON(ABOVE) MY HEART.I FEEL AGAIN THAT HE IS CURIOUS TO LEARN ABOUT ME, THIS TIME SOMEHOW GETTING INFORMATION THROUGH HIS HAND WHEN THE FIRST TIME HE WAS ABLE TO DO THIS BY STARING INTO MY EYES.

THIS SECOND ENCOUNTER IS ALSO ONLY A COUPLE OF SECONDS AND THE EXPERIENCE ENDED AFTER THIS .'

IT SHOULD BE POINTED OUT THAT SCOTT HAD NO EXPOSURE TO THE CONTENTS OF THE GRIMOIRE VERUM OTHER THAN THE UTTERANCE OF THE BARBAROUS INVOCATION OF BEELZEBUB DURING THE MAGICAL WORKINGS. LUCIFER IS ONE OF THE THREE GREAT SUPERIORS, AND IS MENTIONED BY NAME IN THE BARBAROUS INVOCATION OF BEELZEBUB.

VERUM DESCRIBED HIM THUS: 'LUCIFER APPEARS IN THE FORM OF A HANDSOME BOY; WHEN ANGRY HE APPEARS REDDISH. NEVERTHELESS THERE IS NOTHING MONSTROUS ABOUT HIS APPEARANCE.'

WITHOUT ELABORATING UPON THE SIGNIFICANCE OF THE PARTICULARS TWO VISITATIONS AN INTIMATE CONNECTION WITH THE CHILD LUCIFER WAS MADE WITH SCOTT AND A PERSONAL AND ENDURING PATRONAGE FORGE FROM THIS EXPERIENCE.









Heaven & Earth





CONJURATION OF BEELZEBUB, ALUMINUM PRINT, 2018 PERMANENT COLLECTION THE BUCKLAND MUSEUM OF WITCHCRAFT AND MAGICK, CLEVELAND OHIO.

THIS COMPOSITION BRING TOGETHER TWO ARTISTIC ELEMENTS THAT WERE ORIGINALLY GENERATED AS APPENDENT ARTWORK FOR MY PUBLICATION 'LEGION 49' BEING A ZOOMORPHIC MANIFESTATION OF BEELZEBUB AS 'LORD OF THE FLIES' AND 'THE CIRCLE OF CONJURATION' WHICH IS A SIGILLIC COMPOSITION THAT INCORPORATES THE CENTRAL FIGURE OF BEELZEBUB IN NAME AND CORRESPONDING CONJURATION WITHIN THE CIRCULAR CONSTRAINS OF THE COMPOSITION.

MY ORIGINAL INSPIRATION WHERE THE DESCRIPTIONS OF THE 49 SERVITORS OF BEELZEBUB THAT WERE MENTIONED IN A FOOTNOTE TO THE POEM, 'THE JINN VISION' IN CROWLEY'S COLLECTION OF HOMO-EROTIC POEMS, THE SCENTED GARDEN OF ABDULLAH THE SATIRIST OF SHIRAZ, AND SO RE-READ THE BOOK. IT IS INTERESTING TO POINT OUT THAT IN THE TESTAMENT OF SOLOMON BEELZEBUB IS ASSOCIATED WITH INCITING SODOMY. CROWLEY'S FOOTNOTE ALSO MENTIONS THAT THE IMAGES OF THE SERVITORS WERE RECEIVED VIA A PROMINENT IRISH WOMAN PSYCHIC. GERALD YORKE HAS AN ANNOTATION IN ONE OF CROWLEY'S MANUSCRIPTS OF THE GOETIA THAT SHEDS FURTHER LIGHT ON THESE IMAGES: "THE FOLLOWING DESCRIPTION OF THE 72 EVIL SPIRITS OF THE GOETIA ARE TAKEN FROM PP 39-40 OF THE BAGH-I-MUATTAR BY A.C. THEY FOLLOW THE ACTUAL RESULTS OF A WELL KNOWN IRISH LADY AS A RESULT OF RESEARCH WORK UNDERTAKEN BY W.B. YEATS, THEN AN ACTIVE MEMBER OF THE GOLDEN DAWN. YEATS MERELY SHOWED HER THE SIGIL OF EACH - OR SO HE TOLD ME AT A GHOST CLUB DINNER. 'THE GHOST CLUB' FORMED IN 1862 WAS A PARANORMAL INVESTIGATION AND RESEARCH ORGANIZATION COMPOSED OF SOME PROMINENT MEMBERS OF THE GOLDEN DAWN. THE ANNOTATION GOES ON TO SAY THE PSYCHIC WAS ALSO SHOWN THE SIGILS OF THE 49 SERVITORS OF BEELZEBUB FROM MATHER'S EDITION OF THE SACRED MAGIC OF ABRAMELIN THE MAGE. THIS SUGGESTS THAT PERHAPS THE GOLDEN DAWN HAD IN ITS POSSESSION A SET OF SIGILS FOR THESE SERVITORS, IMPLYING THAT THERE WERE IN EXISTENCE SIGILS FOR THE ENTIRE RETINUE OF ABRAMELIN DEMONS. ANOTHER THING THAT BECAME APPARENT DURING MY STUDY OF THE SQUARES ATTRIBUTED TO BEELZEBUB IN THE BOOKS OF ABRAMELIN WAS THE STRONG AND DIRECT RELATIONSHIP BETWEEN THESE GROUPINGS OF SQUARES AND THE NAMES OF THE SERVITORS; THE SERVITORS' NAMES BEING FEATURED PROMINENTLY WITHIN THE ACROSTIC, DOUBLE ACROSTIC AND PALINDROMIC SQUARES. I ALSO DISCOVERED THAT MATHER'S ATTRIBUTION OF SOME OF THE MAGICAL SQUARES TO BEELZEBUB WAS INCORRECT, AS THE SERVITOR NAMES WERE MISSING FROM THEM. INSPIRATION FROM THE MEXICAN PAPER CUT TRADITION COMBINED WITH THE LIST OF PSYCHICALLY RECEIVED IMAGES OF THE SERVITORS GAVE ME MORE THAN WHAT I NEEDED TO PRODUCE THE 49 SHADOW-KUTS CONTAINED IN LEGION 49. LEGION 49 IS A SURVEY OF THE CONJURATIONAL ARTS, MAGICAL TECHNIQUES, METHODOLOGIES AND ANALYSES OF SOME OF THE KEY TEXTS WHEREIN BEELZEBUB IS FEATURED. IN THE TESTAMENT OF SOLOMON HE IS THE PRIMARY AGENCY TO CALL FORTH THE DEMONS TO BUILD THE FIRST TEMPLE. IN THE GOSPEL OF BARTHOLOMEW BEELZEBUB SPEAKS THROUGH THE MOUTH OF A POSSESSED NUN COMPLAINING ABOUT THE PLIGHT OF THE FALLEN. COTTON MATHER'S BEELZEBUB'S PLOT AND THE GRIMORIUM VERUM BUILD UP THE PICTURE OF BEELZEBUB AS LEGION.



**LEGION 49 SCULPTURES AND CONJURATION OF BEELZEBUB INSTALLED AT THE SCOPE ART FAIR 2016 NY, STEPHEN ROMANO GALLERY.**







**"DWELLERS ON THE THRESHOLD" AUTOMATIC DRAWING TRIPTYCH, MARKER OR PAINT ON CARD, WITH PHOTOGRAPHIC PRINT OF MAGICAL CALIGRAPHIC RITUAL FLOOR DESIGN. 2019**

**THIS WORK JUXTAPOSES PURELY CALLIGRAPHIC ELEMENTS AND AUTOMATIC DRAWINGS TOGETHER. IT ALSO EXPLOITS THE RELATIONSHIP BETWEEN AUTOMATIC WRITING AND DRAWING. I HAVE INCLUDED A CHAPTER FROM ONE OF MY UNPUBLISHED PAPERS BELOW ON AUTOMATIC DRAWING.**

**THE DEVILS HAND - PREOCCUPATIONS OF PEN, ORNAMENTS OF BORREDOM, AND THE DOODLE ARE A CREATIVE EXPRESSION BORN OF THE UNCONSCIOUS MIND. THE DOODLE IS AN UNFOCUSED DRAWING MADE WHILE A PERSON'S ATTENTION IS OTHERWISE OCCUPIED THEY CAN BE CONCRETE REPRESENTATIONS OR ABSTRACT, DAYDREAM DRAWINGS. ETYMOLOGICALLY THIS WORD IS DERIVED FROM WASTING TIME OR BEING LAZY. AN ESCAPIST OCCUPATION. HENCE I HAVE ADOPTED THE TERM THE IDLE HAND AS A PUN ON THE SAYING THAT THE IDLE MIND IS THE PLAYGROUND OF THE DEVIL.**

**KENNETH CLARK & A.E. POPHAM SAYS THAT DOODLES WERE LIKE THE RANDOM FLOTSAM OF THE UNCONSCIOUS MIND THAT RISES AND FLOAT ON THE SURFACE. TREATED AS IF IT WAS A NATURAL AND SPONTANEOUS PHENOMENON, WAS IN MANY RESPECTS AN INVENTION, A CONCEPT AT A CERTAIN POINT BECAME EXTREMELY POPULAR. WITH THE RISE IN THE POPULARITY OF GRAPHOLOGY IN THE EARLY PART OF THE 20TH C WHICH COMBINED WITH VIRGINING PSYCHOANALYTIC IDEAS ABOUT FREE ASSOCIATION AND UNCONSCIOUS THOUGHT.**

**THE TERM GRAPHOLOGY IS DRAWN FROM THE CONJUNCTION OF THE 'GRAPH' THE GREEK WORD FOR WRITING, AND 'S' SPEECH. THEREFORE, COULD BE INTERPRETED AS THE SPEECH DRAWN FROM WRITING AND IN THE CASE OF GRAPHOLOGY IT'S MEANING IS DERIVED FROM THE VOCABULARY OF THE PEN.**

**GRAPHOLOGY IS A PSEUDOSCIENTIFIC STUDY AND ANALYSIS OF HANDWRITING, ESPECIALLY IN RELATION TO PSYCHOLOGY. IT IS REPUTED TO HAVE DIAGNOSTIC ABILITIES TO DETERMINE THE CHARACTER OF A PERSON AND APPLIED TO THE FIELD OF MEDIC FOR EXAMPLE TRACKING DISEASE ESPECIALLY OF THE BRAIN AND NERVOUS SYSTEM. GRAPHOLOGISTS EVALUATE THE PATTERN FORM, MOVEMENT, RHYTHM, AND CONSISTENCY OF THE GRAPHIC STRIKE IN TERMS OF PSYCHOLOGICAL INTERPRETATIONS. POSITING THE 'IDEOMOTOR EFFECT' GRAPHOLOGIST BELIEVED THAT WRITING WAS MOSTLY OUT OF THE CONTROL OF THE SUBJECT AND THAT THE MOVEMENTS INVOLVED IN WRITING ARE ORGANIZED BY THE CENTRAL NERVOUS SYSTEM. LIKE HANDWRITING THE DOODLE WAS SEEN TO HAVE PECULIARITIES UNIQUE TO THE HAND FROM WHICH THEY CAME, WAS CAST INTO A PARTICULAR CONTEXT OF PSYCHOLOGICAL INTERPRETATION. DOODLES COMBINED WITH THE INFLUENCE OF GRAPHOLOGY AND A GENERALIZED VERSION OF FREUDIAN PSYCHOANALYSIS PROVIDED AND INTERPRETATIVE FRAMEWORK. CREATING THE CAPACITY FOR THE DOODLE TO REVEAL SOMETHING OF THE INDIVIDUAL THAT OTHERWISE MIGHT BE HIDDEN.**

**AT THE SAME TIME IN WHICH AN INTEREST IN DOODLES WAS INCREASING IN POPULARITY, THIS WAS REFLECTED IN**

THE FIELD OF MODERN ART; WITH THE LIKES OF KANDINSKI, KLEE AND MIRO, AND AMONG THE AVANT-GUARD ESPECIALLY WITHIN THE ARTISTIC MOVEMENTS OF DA DA AND SURREALISM. THE CENTRALITY OF AUTOMATISM WITHIN THE SURREALIST MOVEMENT IS WELL DOCUMENTED, BRETON'S APPLICATION OF THE TECHNIQUES OF AUTOMATISM WITHIN AN ARTISTIC CONTEXT AND THE REPLACEMENT OF SPIRITUAL AGENCY WITH FREUDIAN MODEL OF THE UNCONSCIOUS AND FURTHERMORE VIEWED THEIR ARTISTIC METHOD AS A TRUE EXPRESSION OF THE UNCONSCIOUS AND OUTSIDE OF CONSCIOUS CONTROL.....

ITALO CALVINO ASKED THAT THEY BE CONSIDERED IMAGINATIVE MUSINGS AS POINTS OF KNOWLEDGE AND THE SUBCONSCIOUS INSTRUMENT OF KNOWLEDGE. THE DOODLE WAS CONCEIVED AS A CREATIVE EXPRESSION OF THE UNCONSCIOUS MIND AND ENABLING IT TO BE RENDERED ITSELF IN A SYMBOLIC EXPRESSION. A FORM OF COMMUNICATING WITH IMAGES RATHER THAN WORDS. THE DOODLE MAY THEREFORE BE CONCEIVED AS THE BEGINNING OF SOMETHING BOTH TANGIBLE AND AMBIGUOUS. ALTHOUGH DOODLING BEGAN AS A REACTION AGAINST THE RULES OF WRITING, IT ALSO COLLUDES WITH IT. AN IDLE PREOCCUPATION THAT OCCUPIES THE MARGINS AND SPACES OF THE WRITTEN PAGE BECOMES AN ORNAMENT OF BOREDOM. AN EXPRESSION OF HIDDEN DISPOSITIONS OF A PRIVATE AND SECRET NATURE. THE DOODLE ALLOWS THE HAND TO WORK RATHER THAN THE MIND, BYPASSING THE CONSCIOUS BECOMING THE SELF-INDULGENT HAND OF THE ESCAPIST. PARADOXICALLY THE DAYDREAM DRAWING HAS BEEN SHOWN TO AID CONCENTRATION ON SOMETHING OTHER THAN ITSELF. THE DOODLE LIKE AUTOMATISM IN ALL OF ITS VARIETIES ARE ALMOST ALL ACCOMPANIED WITH ALTERED OR DISASSOCIATED STATES. MASON REPORTS A MEDIUMISTIC STATE AND A COMPULSION IN THE EXECUTION OF HIS AUTOMATIC DRAWING; THE SAME CAN BE SAID OF THE DOODLES, BEING DICTATED OR THE RESULT OF SOME OBSCURE COMPULSION. THE DOODLE SEEMS TO UNFOLD AUTONOMOUSLY INDEPENDENT OF THEIR CREATORS WILL.

PRINZHON SAYS OF THE DOODLE IS AT ITS RUDIMENTARY FORM OF THE 'CONFIGURATIVE URGE' .

THE MODERN PHENOMENON OF THE DOODLE HAS MUCH EARLIER ANTECEDENTS WITH THE DROLLERIES FOUND INHABITING THE MARGINS OF THE ILLUMINATED MEDIEVAL MANUSCRIPTS . THESE DECORATIVE THUMBNAIL IMAGES PRIMARILY CONSISTING OF A MENAGERIE OF FANTASTICAL CREATURES, HYBRID MIXTURES OF DIFFERENT ANIMALS, ANIMAL AND HUMAN BEINGS, ANIMALS, PLANTS AND/OR INORGANIC THINGS. OFTEN THESE ORNAMENTS OF THE PAGE BORE A THEMATIC CONNECTION WITH THE SUBJECT OF THE TEXT OF THE PAGE. ALTHOUGH SOME ARE EFFECTIVELY DOODLES ADDED LATER. DROLLERIES ARE OFTEN CALLED GROTESQUES. THE WORD 'GROTESQUE' COMES FROM THE LATIN ROOT 'GROTTO' MEANING A SMALL CAVE. A STRONG INFLUENCE UPON THESE FANTASTICAL DROLLERIES WAS THE DISCOVERY OF THE CAVES OF DOMUS AUREA IN 15THC. THESE CAVE WERE RICHLY ADORNED WITH STRANGE CREATURES, UNUSUAL COMPOSITIONS AND AN UNFAMILIAR FORM OF ROMAN DECORATIVE ARTS. AN UNFINISHED PALACE COMPLEX FULL OF FRESCOS AND WALL DECORATION, AND FLOOR MOSAIC FASCINATED THE PUBLIC OF THE TIME. VITRUVIUS IN 300 BCE DISMISSED THE ARTISTIC CONTENT OF THESE CAVES AS MEANINGLESS AND ILLOGICAL. THE DISCOVERY OF THESE CHAMBERS INSPIRED A PROLIFERATION OF ORNAMENTATION WITH A STRONG EMPHASIS ON THE GROTESQUE. TYPIFIED BY CHIMERIC MONSTROSITIES, DECORATIVE PATTERNS USING CURVING FOLIAGE AND OTHER ELEMENTS.





**APOMAGDALIE DEMONOMARCHIA: MARKER ON NAPKIN.**

**THE NAME GIVEN TO SERIES PRODUCED UPON NAPKINS OR SERVIETTES WITH MARKER. THE TWO MIRRORED SIDES ARE UNFOLDED INTO A SINGULAR UNEXPECTED COMPOSITION.**

**ORNAMENTS OF BOREDOM PRODUCED BY THE PREOCCUPATIONS OF THE PEN. CREATIVE EXPRESSIONS BORN OF THE UNCONSCIOUS MIND, A RUDIMENTARY FORM OF THE WHAT PRINZHON CALLS THE 'CON FIGURATIVE URGE'. THE DOODLE ALLOWS THE HAND TO WORK RATHER THAN THE MIND, BYPASSING THE CONSCIOUS BECOMING THE SELF-INDULGENT HAND OF THE ESCAPIST. THERE ARE NO PRECONCEPTIONS JUST THE ACT OF DRAWING ITSELF - OR**



**DRAWING FOR DRAWINGS SAKE.**

### **APOMAGDALIE**

**THE EARLIEST FORM OF THE WORD SERVIETTE WAS APOMAGDALIE. WHICH IS VERY CLOSE TO THE ARAMAIC COGNOM -MAGDALENE. THE IDEA THAT THE GREEK WORD 'APOMAGDALIE' THE BREAD THAT WAS ROLLED TO MOP UP THE HANDS OF THE SPARTANS AFTER DINNER WHICH WAS DISCARDED AS SCRAPS FOR THE DOGS BE EQUATED WITH THE ARAMAIC 'MAGD'LYA' WAS USED IN THE GOSPEL OF JOHN IN ASSOCIATION WITH MARY MAGDALENE WHO PRAYED FOR THE STONE ENTOMBING JESUS AFTER THE CRUCIFIXION TO BE ROLLED AWAY - AND IT WAS. BEING WITNESS TO HIS CRUCIFIXION,**

**ENTOMBMENT AND THE MIRACULOUS RESURRECTION OF THE MESSIAH.**

**FROM THE FOOD DISCARDED FOR THE DOGS ROLLED IN SOILED HANDS AS SHARDS OF THE QILPOTH TO NOURISH THE HOUNDS OF HELL TO THE 'GIFT OF THE GODDESS' – THE QUEEN OF HEAVEN, FROM THE WOMAN AFFLICTED WITH SEVEN DEMONS WHO BECOMES 'THE APOSTLE TO THE APOSTLES'**

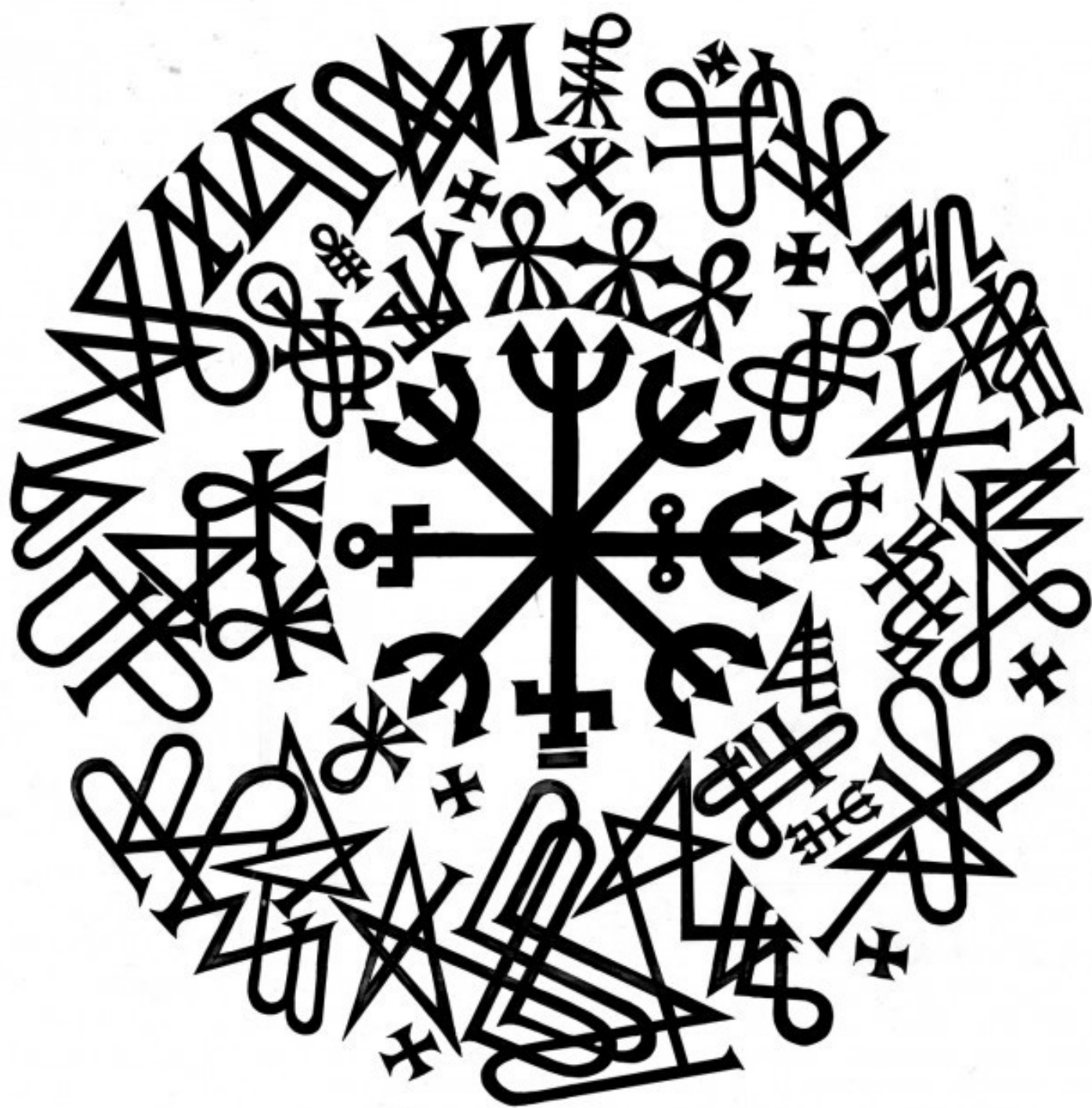
**DEMONOMARCHIA**

**HYBRID CREATURES IN A STATE OF FLUX AND METAMORPHOUS, CHIMERIC ADMIXTURES SPRING OUT OF UNNATURAL UNIONS DISSOLVING INTO DIFFERENT ORDERS OF BEING. DISSOLVING INTO AND EMERGING FROM THEIR BACKGROUNDS, BLENDING INTO THEIR SURROUNDS, COLLAPSING INTO THEIR OWN SCAFFOLDING AND MERGING INTO THE FRAMES. AN UNENDING MARCH, A CONTINUOUS MOVEMENT, LIKE A VIRUS OR CONTAGION, THERE IS WARLIKE IMPLICATION IN THE CONTENTIOUS LIMINAL ZONE, INHABITING THE BORDERLAND BETWEEN THE CONSCIOUS AND THE UNCONSCIOUS. AR-ABESQUES INTERLACED WITH GARLANDS AND FANTASTICAL CREATURE PEERING THROUGH THE FOLIAGE OF UNKNOWN GARDENS IN A TERATOLOGICAL MASQUERADE. A SUBTERRANEAN DWELLING PLACE FOR THE INHABITANTS OF THE RECESSES OF THE UNCONSCIOUS TO EMERGE AND POPULATE THE PERIPHERIES IN A FANTASTICAL FOREST WHICH IS FULL OF STRANGE ABOMINATIONS.**





**"APOMAGDALIE DEMONOMARCHIA" INSTALLED IN THE EXHIBITION "OPUS HYPNAGOGIA" CURATED BY STEPHEN ROMANO AT THE MORBID ANATOMY MUSEUM 2015, BROOKLYN NY. LEFT: WITH BIZANGO VODOO ALTAR.**



**POMBA-GIRA DA CALUNGA CIRCULAR DE PONTOS RISCADO: VINYL CUT, 2017 PERMANENT COLLECTION THE BUCKLAND MUSEUM OF WITCHCRAFT AND MAGICK, CLEVELAND OHIO.**

**"I HAD BEEN TAKEN BY THE POMBA - GIRA IN NEW ORLEANS, SPYING LITTLE RED STATUES IN A VOUDON BOTANICA. I INSTANTLY FELL IN LOVE" BWH WARATAH II, OCEANIC CURRENTS, 2004, HOUSE 418**

**A LITTLE RED STATUE IN A VOUDOUN BOTANICA IN NEW ORLEANS DEMANDED MY ATTENTION. UPON PURCHASING THE ICON I SHOWED IT TO VOUDOUN MAMBO SALLY ANNE WHO DIRECTED ME TO A SMALL PUBLICATION<sup>1</sup> BY THE TECHNI- CIANS OF THE SACRED WHICH WAS MY INTRODUCTION INTO THE POMBA-GIRA.**

**THE POMBA-GIRA IS FOUND IN A VARIETY OF THE AFRO-BRAZILIAN SPIRITUAL TRADITIONS SUCH AS MACUMBA, UM- BANDA AND QUIMBANDA. THE SYNCRETIC NATURE OF THESE TRADITIONS BLENDS AFRICAN TRADITIONS WITH ROMAN CATHOLICISM, SPIRITISM AND INDIGENIOUS AMERICAN BELIEFS. WITHIN THIS MIX WE ALSO FIND THE FOLK MAGIC OF THE IBERIAN PENINSULA, THE SPELLBOOKS OF SAINT CYPRIAN AND EUROPEAN GRIMOIRES LIKE THE GRIMORIUM VERUM.**

**THE LITTLE BOOK PROVIDED ME WITH A FORMULA WHICH WAS ALREADY SOMEWHAT FAMILIAR WORKING WITH REGIS- TRAS OF SPIRITS COMBINED WITH MY FIRST HAND EXPERIENCE OF SPIRIT POSSESSION WITHIN VOUDOUN CEREMONIES INSPIRED ME. HAVING A NAME, SPIRIT SIGNATURE AND A SONG I SET ABOUT FORMULATING A MAGICAL WORKING MY LODGE<sup>1</sup>. THE FORM IT TOOK WAS A 49 DAY MAGICAL OPERATION WORKING WITH EXU AND SEVEN POMBA-GIRA.**

**EACH OF THE PARTICIPANTS WERE TO WORK WITH THEIR RESPECTIVE POMBA-GIRA ON A DAILY BASIS AND KEEP A DAIRY, A RITUAL WAS PERFORMED FOR EACH SUCCESSIVE POMBA-GIRA ON FRIDAYS, FOLLOWED BY A GROUP SUNDAY RITUAL TO THE POMBA-GIRA AND EXU EACH WEEK ON SUNDAY FOR SEVEN WEEKS BEGINNING ON FRIDAY THE 11TH OF SEPTEMBER 1998 AND CONCLUDED THE SUNDAY AFTER THE LAST FRIDAY ON THE 1ST OF NOVEMBER 1998. THIS 49 DAY OPERATION WAS CONCLUDED WITH THE PERFORMANCE OF A PUBLIC RITE DEDICATED TO EXU AND THE 7 POMBA-GIRA WHICH WAS CELEBRATED IN NEWTOWN, SYDNEY, AUSTRALIA.**

**THE SERIES OF POMBA-GIRA 'CIRCULAR DE PONTOS RISCADOS' WAS CONCEIVED FROM A GRAND POMBA-GIRA PON- TOS WHICH WAS CONSTRUCTED TOWARDS THE END OF THE WORKING WHICH CONTAINED THE INDIVIDUAL PONTOS OR SPIRIT SIGNATURE WITHIN. TO EVOLVE INTO A SERIES OF ELABORATE COMPOSITIONS WHICH COMPRISED OF THE SONG SIGILLIZED WOUND AROUND THE PONTOS OR SEAL SPECIFIC TO THE PARTICULAR POMBA-GIRA FUNCTING AS A GRAND SIGILLIC LOCUS. COMBINING THE TRADITIONS SIGNATURE OF THE SPIRIT AND INCORPORATING THE APPLICATION OF SIGILLIC TECHNIQUE POPULARIZED BY AUSTIN OSMAN SPARE. BEING MYSELF AN OCCULTIST WITH STRONG ARTISTIC SENSIBILITIES I HAVE OVER THE YEARS CULTIVATED A RICH AND PERSONALIZED SIGILLIC TECHNIQUE.**





**'PHANTASMA PHANTASIA: MILITES DIABOLI – [THE SOLDIERS OF THE DEVIL] TRIPTYCH" 2016 PAINT AND MARKER ON PAPER MOUNTED ON ILLUSTRATION BOARD. COLLECTION OF STEPHEN ROMANO**

**THE TITLE OF THE TRIPTYCH TIPS ITS HAT TO THE GREAT RUSSIAN ICON PAINTING "ECCLESIA MILITANS" WHICH COMMEMORATES THE CONQUEST OF KAZAN BY IVAN THE TERRIBLE 1552.**

**A STYLISTIC OUTGROWTH OF MY AUTOMATIC DRAWING PROCESS WITH THE INTRODUCTION OF THE VIBRANT TRANSLUCENT COLOURS OF HI-LITER PENS. AS IF TO RE-ENFORCE THE LINK BETWEEN TEXT AND IMAGE, AUTOMATIC WRITING AND DRAWING OF SPIRITUALISM AND THE SURREALISTS. SERVING VERY MUCH THE SAME FUNCTION OF THE PENS, TO MAKE THE TEXT STAND OUT WITHOUT OBSCURING IT.**

**EMERGENT FIGURATIONS AND FILIGRAIC FLOURISHES HAVE CONGEALED TO BECOME A VARIETY OF DIFFERENT REPETITIVE MOTIFS THAT MAKE UP COMPOSITIONAL PALETTE OF THIS NEO-ROCOCO WORK. A FIELD OF FLEETING FANCIFUL FIGURES THAT FROLIC FRIVOLOUSLY IN ENDLESS EXUBERANT ORNAMENTAL ELABORATIONS GLEEFULLY EXTOL THE BODY GROTESQUE. EXECUTED WITH COMMON PLACE MATERIALS AND MEDIOCRE MEDIUM, THAT SERVE TO ILLUMINATE THE MARVELOUS MIASMIC MIRAGE OF MIND MANIFESTING.**













## **EXHIBITIONS AND PERFORMANCES**

**2019 "NO STARS" A TWIN PEAKS TRIBUTE EXHIBITION CURATED BY STEPHEN ROMANO IN COLLABORATION WITH REBEKAH DEL RIO. NY**

**2018 OPENING THE THIRD EYE 4 PERSON EXHIBITION CURATED BY STEPHEN ROMANO WITH THE WORKS OF BURT SHONBERG, WILLIAM MORTENSEN, CHARLES DELLSCHAU, WOLFGANG GRASSE, AND OTHERS. THE LIVING GALLERY NY**

**2018 NOCTEM DIABOLI THE LIVING GALLERY OUTPOST NY**

**2018 – DARK MOFO – INVISIBLE HOUSE – SALAMANCA ART CENTRE, TAS, AUS**

**2018 – SCOPE ART FAIR 2018 – STEPHEN ROMANO GALLERY, NY**

**2017 – WILLIAM MORTENSEN AND THE COVEN OF THE SIBYLLINE THE LIVING GALLERY OUTPOST, NYC**

**2017 – DE DOMO DIABOLI – CURATED BY STEPHEN ROMANO NY THE LIVING GALLERY OUTPOST**

**2016 MATERIA PRIMA – CURATED BY STEPHEN ROMANO, BLAM BROOKLYN**

**2016 GALLERY III – STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2016 STAMIS FINIS – STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2016 THE CREEPY ROOM – STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2016 SAINT BOWIE – STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2016 CABINET OF THE SOLAR PLEXUS, GALLERY X, DUBLIN, IRELAND, UK**

**2016 THE LANGUAGE OF BIRDS – CURATED BY PAMELA GROSSMAN, 80W GALLERY NEW YORK UNIVERSITY**

**2015 – HYROGLYPHICA – STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2015 – MAGICA SEXUALIS – CURATED BY BARRY WILLIAM HALE AND STEPHEN ROMANO, STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2015 – LEXICON INFERNALI – STEPHEN ROMANO GALLERY, BROOKLYN NY**

**2015 – OPUS HYPNAGOGIA – CURATED BY STEPHEN ROMANO MORBID ANATOMY MUSEUM BROOKLYN NY**

**2014 – I:MAGE 2, FULGUR ESOTERICA, COB GALLERY, LONDON**

**2014 – CODEX 231 : ART FOLIO, FUGLUR LIMITED**

**2014 – WINDOWS TO THE SACRED : AUSTRALIAN TOURING GROUP SHOW, MORNINGTON PENINSULA, VIC, REGIONAL GALLERY, SYDNEY, AUSTRALIA. PAINTING, SCULPTURE, AUDIO-VISUAL, INSTALLATION, NOKO210 RITUAL PERFORMANCE.**

**2013 –WINDOWS TO THE SACRED : AUSTRALIAN TOURING GROUP SHOW, DEVONPORT TASMANIA, REGIONAL GALLERY, SYDNEY, AUSTRALIA. PAINTING, SCULPTURE, AUDIO-VISUAL, INSTALLATION.**

**2013 –THE LANGUE VERTE : ART EXHIBITION GROUP SHOW C777, BURATTI FINE ARTS PERTH AUSTRALIA. PRINTS .**

**2013 – THE NIGHTMARE PAINTING : PAINTINGS OF ALEISTER CROWLEY FEAT C777 GROUP SHOW, QUEEN STREET GALLERY IN ASSOC WITH BURATTI FINE ART, SYDNEY AUSTRALIA. PAINTINGS**

**2013 WINDOWS TO THE SACRED : AUSTRALIAN TOURING GROUP SHOW, S.H.ERVIN REGIONAL GALLERY, SYDNEY, AUSTRALIA. PAINTING, SCULPTURE, AUDIO-VISUAL, INSTALLATION, NOKO210 RITUAL PERFORMANCE**

**2013 CIRKOS : SOLO SHOW PAINTINGS, BURATTI FINE ARTS, PERTH, AUSTRALIA. PAINTINGS & INK ON PAPER**

**2013 – I:IMAGE FULGUR ESOTERICA, STORE STREET GALLERY, LONDON, U.K. PAINTING & PRINTS, NOKO210: CONJURATION OF BEELZEBUB AV PREMIERE**

**2012 – WINDOWS TO THE SACRED, GROUP SHOW, BURATTI FINE ART, PERTH, MIX MEDIA, PRINTS, SCULPTURES**

**2012 – WINDOW TO THE SACRED, GROUP SHOW, BURATTI FINE ART, PERTH, MIX MEDIA, PRINTS, SCULPTURES**

**2012 –REVELATION FILM FESTIVAL, PERTH, NOKO210 RITUAL PERFORMANCE**

**2011 – FRINGE FESTIVAL, ADELAIDE, FOUR RITUAL PERFORMANCES, NOKO210**

**2010 – REVELATION FILM FESTIVAL, PERTH, ANIMATIONS**

**2010 – 17TH AUSTRALIAN ART BIENNALE, SYDNEY, NOKO210 RITUAL PERFORMANCE**

**2010 – ESOTERIC BOOK CONFERENCE, SEATTLE, NOKO210 RITUAL PERFORMANCE**

**2010 – ESOTERIC BOOK CONFERENCE, SEATTLE, ARTIST PANEL**

**2009 – EQUINOX FESTIVAL, CONWAY HALL, LONDON, NOKO210 RITUAL PERFORMANCE**

**2008 – NOKO210 : PA GSQ, AUDIO-VISUAL PROJECT WITH SCOTT BARNES**

**2005 – OVII EXHIBITION, HYPER-CONTEMPORARY LODGE, SYDNEY, MIXED MEDIA AND COLLABORATIVE ANIMATION INSTALLATION WITH DANIEL WINTER**

**2005 – PRIVATELY COMMISSIONED INSTALLATION, LOS ANGELES**

**2005 – 7×3=21 SQ. HYPER-CONTEMPORARY LODGE, SYDNEY PERFORMANCE WITH DANIEL WINTER**

**2005 – OVIII CANDID ARTS CENTRE, MIXED MEDIA, INCLUDING SOUND AND ANIMATION COLLABORATIONS WITH SCOTT BARNES AND DANIEL WINTER**

**2004 – HEAVEN & HELL II, THE ARTERY, MELBOURNE, PAINTING AND ANIMATION**

**2004 – HERALDING THE APOCALYPSE, HORSE HOSPITAL, LONDON, DRAWINGS AND ANIMATION COLLABORATION INSTALLATION WITH DANIEL WINTER**

**2004 – GROUP SHOW, KNOT GALLERY, SYDNEY**

**2004 – EKTOPLASTIK, ANIMATION WITH DANIEL WINTER, SCREENED AT THE HORSE HOSPITAL, LONDON**

**2004 – OV3, KNOT GALLERY, SYDNEY, MIXED MEDIA AND NOKO210 RITUAL PERFORMANCE WITH SCOTT BARNES, KNOT GALLERY, SYDNEY**

**2004 – WARATAH NO.2 LAUNCH, SYDNEY, NOKO210 RITUAL PERFORMANCE WITH SCOTT BARNES**

**2003 – HEAVEN & HELL, CHRISSE CHOTTER GALLERY, SYDNEY, PAINTINGS**

**2003 – PERIPHERAL SPECTRES EXHIBITION, FRONT ROOM, SYDNEY, DRAWINGS**

**2003 – GROUP SHOW, FRONT ROOM, SYDNEY**

**1999 – CHINATOWN LIGHTING PROJECT, CONCEPTUAL CONSULTANT AND ARTISTIC DESIGNER**

**1997 – NOKO MADA EXHIBITION, POLYMORPH, 4 YEAR COLLABORATIVE PROJECT-MIX MEDIA COLLABORATIVE WITH SCOTT BARNES, MICHAEL STRUM AND MICHELLE MOO, POLYMORPH, SYDNEY**

**1995 – ASH, POLYMORPH, SYDNEY, PRINTS & DRAWINGS**

**1990-1994 – SUBTERRIAN SERIES, WAREHOUSE REDFERN, VICTORIA PARK, SYDNEY, PERFORMANCES**

**– PERFORMANCE COLLABORATION, JAN TAYLOR GALLERY, SYDNEY**

**– PERFORMANCE COLLABORATION, GUNNERY, SYDNEY**

**– PERFORMANCE COLLABORATION, AIRSPACE, SYDNEY**

**– GOLEM 1 & 2, WAREHOUSE REDFERN, SYDNEY**



**- PERFORMANCE, DOMAIN, SYDNEY**

**PUBLICATIONS AND PRESENTATIONS**

**2019 MUSIC, MAGICK & THE MUSE, LECTURE NATIONAL UNIVERSITY OF AUSTRALIA**

**2014 - CODEX231, FULGUR LIMITED, LIMITED EDITION FOLIO**

**2011 - MEON 3, AUDIO-VISUAL COLLABORATION WITH ADI NEWTON FROM TAGC**

**2011 - ABRAXAS JOURNAL NO.2, FULGUR LIMITED, INTERVIEW AND SIGNED SILKSCREEN PRINT FOR SPECIAL ISSUE**

**2010 - A GATHERING OF MASKS BY ROBERT FITZGERALD, THREE HANDS PRESS, ARTISTIC CONTRIBUTOR (LIMITED EDITION BOOK)**

**2009 - LEGION 49, FULGUR LIMITED, INCLUDING NOKO210: ORDER 41 CD IN THE DELUXE ISSUE (LIMITED EDITION BOOK)**

**2006 - WARATAH NO.3, ART EDITOR (LIMITED EDITION JOURNAL)**

**2005 - NOKO210 7×3=21SQ, WITH SCOTT BARNES AND DANIEL WINTER (LIMITED EDITION DUAL CD)**



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