

The moiré effect

Mixed media. 13 x 13 in

La absoluta falta de certeza y claridad

Mixed media.

51.2 x 38.2 in

Untitled (This is not the title of the work)¹

The moiré effect² on the magic carpet³ has an absolute uncertainty and clarity⁴ for the deer (Hinnulus Salina)⁵ in the forest of the paradox⁶. That territory is composed of materials that possess the property of curving a space, so that the whole region is enclosed within a shell⁷. The enchanting movement of euphoria⁸ Hiding in the land on innuendo⁹, an oblique and heated atmosphere¹⁰, as an ornament or the triumph of beauty¹¹ or the night foam¹². Embracing in the name of the Lord, set on fire in the name of the Lord, murder and deliver to the Devil, always in the name of the Lord¹³, and make the journey to the realm of illusion¹⁴ inasmuch as a postcard is not enough¹⁵. What remains in the filter when filtering a ghost¹⁶ is the clear light of eternity¹⁷ and once achieved the goal of gold he has discovered it was a simple hole¹⁸.

Hipphehrtelhia is an exhibition with works by Nora Barón and Julián Cruz and an event within one of the two pillar's holes. On Thursday February 20 at 19 pm, Marijke Appelman, Julián Cruz, Nora Barón and Carlos Fernández-Pello gambled different degrees of authoring in a game of cards that took place at the negative space of the two pillars presented in the exhibition. The width of both columns, next to a table, a tablecloth and some chairs, served as the scenario for a secret event around the second part of KWARTET, a project by Marijke Appelman and Koen Taselaar.

KWARTET II, 2013 by Marijke Appelman & Koen Taselaar it is the sequel to KWARTET, 2010. KWARTET is the name of a Dutch card game with the simple premise to gather complete families of four cards (what is called KWARTET or quartet) for each given category. In this version of the game it presents four families of artworks grouped by formal qualities or thematic affinity. KWARTET II contains the following families of artworks: ASHTRAYS, PYRAMIDS OF BEERS, DOORS WITHIN DOORS, DOUBLE SCREEN, DRAWING MACHINE, GRADIENT, THE EDGE, PLANTS, SLEEPING, ARTIST'S SHOES, TRIANGLE CORNER, USED TO SKATE, WATERMELONS and WORD CABINET. Both projects KWARTET and KWARTET II celebrate the circulation of images as a gesture of appreciation towards contemporary art in variable contexts –and is grateful to internet for making art more accessible.

KWARTET II is designed by Team Thursday (Loes van Esch and Simone Trum) and is printed in Holland by Drukkerij de Maasstad. To buy a deck of KWARTET visit the authors website: www.marijkeappelman.nl and www.koentaselaar.nl.

Carlos Fernández-Pello, editor of the exhibition.

"[...] a theory proposed by jewish-american Michael Rood suggests that the Temple was a real trap based in hydraulic levers and sand, with the purpose of guard the Ark of the Covenant, since it should be a safe haven, and the key to its operation would have been in its columns.

The Bible says that Solomon did build two pillars in the porch of the Temple, of eighteen cubits high, and so they were hollow empty (1 Reyes 7:15). An interesting detail appears later, when we say that he built them and gave them names:

"And he set up the pillars in the porch of the temple: and he set up the right pillar, and called the name thereof Jachin: and he set up the left pillar, and he called the name thereof Boaz". 1 Kings 7:21

Scholars suggest that Jachin and Boaz are two names that the fundamental parts of a lever system are known as. In Hebrew "Jachin" means "Base-Wedge" and "Boaz" means "Strength". It is said that the Masonic temples also have two columns on the porch and the one on the right is named "J" and the left one is named "B" (as in this case), and it would also have secret traps that only a few people know. Since some suggest that Hiram Abif, who built the Temple according to an order by Salomon (1 Kings 7:13-14), was the founder of the Masons, would have made the Temple as a complex system of levers to protect the Ark. Another interesting detail is also found on the capital on the columns:

"He made two capital of molten brass, to set upon the tops of the pillars: the height of the one capital was five cubits, and the height of the other capital was five cubits." 1 Kings 7:16

Five hundred years later, in 586 A.C., the Babylonians invaded Jerusalem, destroyed the Temple and took absolutely all utensils, pots, pallets, snuffers, ladles, bronze columns and everything they found. But why don't they say that they stole the Ark of the Covenant, if it was also in the Temple? Simply because it had been taken through a secret passage that worked with a lever from its columns.

When the Babylonians measured the columns at the porch, they measured eighteen cubits high, but the capitals did not measure their original five cubits:

"The height of the one pillar was eighteen cubits, and a bronze capital was on it; the height of the capital was three cubits". 2 Kings 25:17

Why were the capitals on the columns shorter? How could two cubits disappear from a capital of eighteen cubits high? The explanation lies in the operation of the levers in the Temple. When you look at the temple from one side, one can understand the

secret of Solomon's Temple. When the sand in the column was released, the weight of the capital performed weight down to an outside end of the lever and the other end on the other hand rose. It would also raise an elevator system with a secret camera where the priests hid the Ark of the Covenant before the Babylonians destroyed the Temple.

When the capitals descended by force, they didn't measure five cubits on the columns any more, as they had fallen. Both elbows coming down in weight were hidden columns. The Babylonians measured the columns at the entrance and they measured three cubits (2 Kings 25:17). But when they removed them and took them, the Bible tells us:

"Concerning the pillars, the height of one pillar was eighteen cubits (...) And a capital of brass was upon it; and the height of one capital was five cubits." Jeremiah 52:21-22

The Babylonians measured the capitals after they had broken the columns and when they brought them together again they measured five cubits. The columns, as they were hollow, would have been filled with sand to descend easily before the pressure from above. So the capitals would have fallen to some extent [...]"

MARCO, Antonio (2010) "El gran secreto de Salomón y el Arca del Pacto", in *El Tiempo de Gracia – eltiempodegracia.blogspot.com* : (This extract is reproduced without permission of the author)

¹ Nora Barón - *Untitled (This is not the title of the work)*, 2012

² Julián Cruz - *The moiré effect*, 2013

³ Nora Barón - *The magic carpet*, 2014

⁴ Julián Cruz - *The complete lack of certainty and clarity* 2013

⁵ Nora Barón - *Het Hertje (Hinnulus Salina)*, 2013

⁶ Nora Barón - *The forrest of paradox*, 2013

⁷ Julián Cruz - *Ése territorio está formado por materiales que poseen la propiedad de curvar el espacio, de manera que toda esa región se encierra dentro de un cascarón - A René Daumal*, 2014

⁸ Nora Barón - *The enchanting movement of euphoria*, 2014

⁹ Nora Barón - *Hiding in the land on innuendo*, 2014

¹⁰ Julián Cruz - *An oblique and heated atmosphere*, 2013

¹¹ Nora Barón - *Ornamenti o il trionfo della bellezza*, 2014

¹² Julián Cruz - *Espuma nocturna*, 2013

¹³ Julián Cruz - *Abrazar en nombre del Señor, incendiar en nombre del Señor, asesinar y entregar al Diablo, siempre en nombre del Señor - A Lichtenberg*, 2013

¹⁴ Nora Barón - *Journey to the realm of elusion*, 2014

¹⁵ Marijke Appelman - *A postcard is not enough*, 2014

¹⁶ Julián Cruz - *Lo que queda en el filtro cuando se filtra un fantasma*, 2013

¹⁷ Nora Barón - *La luce diafana dell'eternità*, 2013

¹⁸ Julián Cruz - *Y al alcanzar la meta de oro, ha descubierto que era un simple agujero*, 2013