



12

Antoni Gaudí
The Sisters of Mercy
Hauntology
Xmal Deutschland
Peter Murphy / Maxell

Group 12

EB



Make a Funeral of Everyday Life





Group 12 investigates phenomena that employ a gothic spirit. We consider goth and gothic style through a lens of architecture, visual art, philosophy and music.

Features: Antoni Gaudí / Joan Miró, The Sisters of Mercy, Hauntology, Xmal Deutschland / 23 Envelope, Peter Murphy / Maxell.

The importance of spectacular subcultures here is not that they represent the whole of 'youth' in some homogenous 'youth culture' but, in their practices of 'winning space'

within and against the hegemonic order, they constitute fragile, transient and minority forms, issuing symbolic challenges to the dominant culture and its definitions.



Nik Fiend, of the band Alien Sex Fiend, recalls

"The Batcave really was an alternative to whatever else

time, an alternative independent. It was the perfect outlet for doing something that made no sense.

I was always into Alice Cooper but I was also into Salvador Dali, so for me it was an opportunity to do something that was visually exciting, to an audience which was equally visually exciting."

To most present day Goths [the term Gothic] means a lifestyle, not just one night of dancing at a club. These people ... find beauty in the darker side of life, they believe that there is noth-

ing wrong in a little misery and drama. 'Depressed' has often been used to describe the Gothic people, but this is not quite right.

Because reveling in dismay is not the norm in society, does not mean that they are ultimately sad, just that they are fascinated by the feelings and action that it can bring.



HAUNTOLOGY

Derrida's concept of hauntology, coined in his 1993 book *Spectres of Marx*, is based on the French word *hantise*. As a verb *hantise* is used much the same way as the English 'haunting' but it also expresses the return of the revenants, their comings and goings with the caveat that the act of return is originary: it begins by coming back.

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instead of politics, to describe new compositions that make use of forgotten techniques or sound effects to create a 'spectral' sense of the past in the present.

In particular to recreate sounds that were, when first invented, an attempt to be 'futuristic.' At its simplest, then, hauntology is another form of nostalgia, a nostalgia for ideas of the future that have been rendered obsolete by the march of time and the quote-unquote "End of History".

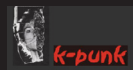
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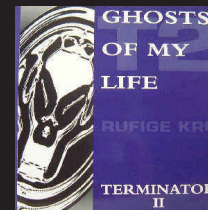
have been rendered obsolete by the march of time and the quote-unquote "End of History".

But hauntology is not simply about revisiting the past, it has a very specific tenor, a feeling of supernatural revenant, as if the sound or idea in question really has 'come back from the dead' or lingered on between heaven and earth, refusing to die. At the heart of the musical micro-genre of hauntology is the sense of atemporality that underpins our present culture.



Mark Fisher popularised the use of Jacques Derrida's concept of hauntology to describe a pervasive sense in which contemporary culture is haunted by the "lost futures" of modernity, which failed to occur or were cancelled by post-modernity and neoliberalism.

In contrast to the nostalgia and ironic pastiche of post-modern culture, Fisher defined hauntological art and culture as typified by a "refusal to give up on the desire for the future."



Fisher traces his grounding of hauntology to jungle, in particular to Rufige Kru's "Ghosts of My Life." Fisher titled his 2014 book on hauntology after Goldie's album, which he described as "about the implosion of linear chronology." His published collected writings took shape based on "how the tracks were auto-theorisations of the way in which sampling and time-stretching engineer a fatal time in which things repeat."



Xmal Deutschland, was a post-punk group from Hamburg, Germany. Founded in 1980 with a completely female line-up, they became successful outside their native country. The lead singer of the band was vocalist Anja Huwe. Xmal Deutschland's last album was released in 1989. While most German post-punks explored atavism and dadaism, Fetisch applied the dogma of German expressionism in dark-punk.

In 1982, the band released the goth classic "Incubus Succubus." While German audiences were less than receptive at first, a United Kingdom tour opening for the Cocteau Twins resulted in a deal with independent label 4AD.

Their debut album, Fetisch and the singles "Qual" and "Incubus Succubus II" were released in 1983, all three making the UK Independent Chart, even though the band wrote and performed in German.

XMAL DEUTSCHLAND

23 Envelope was the name given to the design partnership of graphic designer Vaughan Oliver and photographer/filmmaker Nigel Grierson from 1983-1988. During this time, they created a distinct visual identity for 4AD through their record sleeve designs for bands such as Cocteau Twins, Dead Can Dance, and This Mortal Coil.

23 Envelope wanted sleeves to have a strong 'tactile' presence, and lavish swathes of texture – 'We express ourselves

with textures,' Oliver declared – soon became a favourite device. Mainstream design's vision of reality was clean, brightly lit, direct and efficient. 23 Envelope's under-world of texture was dirty, murky, ambiguous and uncertain.

Inspired by the music, 23 Envelope would 'project their own personal world of imagery in collusion with the artists they represent.' Sharing 4AD founder Ivo's musical values and independent label ethic, they rejected the hard

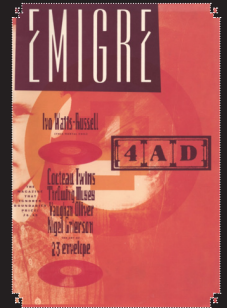
sell, the well trodden path, the merely fashionable, tedious pastiche and the banal overuse of the band photograph (many of 4AD musicians were equally keen to avoid anything as obvious as cover portraits). On no account, Oliver and Grierson felt, should the taste and discernment of the audience be underestimated. Record buyers should be seduced or challenged by visual landscapes as resonant as the soundscapes they expressed.

The influences that helped to shape their shared sensibility mostly came from outside design. The atmospheres they admired in literature, music, and film were dark, brooding, bizarre, enigmatic and it translated to their designs. On the tenebrous cover of Xmal Deutschland's Fetisch (1983), pieced together from fragments of Japanese rag paper held together by masking tape, Oliver dispensed with the expected cover image and succeeded in

imbuing ordinary bits of paper with dark portents of existential menace.

Emigre (ISSN 1045-3717) was a graphic design magazine published by Emigre Graphics between 1984 and 2005; it was first published in 1984 in San Francisco, California. Art-directed by Rudy VanderLans using fonts designed by his wife, Zuzana Licko, Emigre was one of the first publications to use Macintosh computers and had a large influence on graphic designers moving into desktop publishing (DTP). Its variety of layouts, use of guest designers, and opinionated articles also had an effect on other design publications.

Emigre #9 released in 1988 devoted the entire issue to 4AD record label including an 8 page spread devoted to 23 envelope. The magazine is filled with interviews, photos, design and information on "Everything 4AD."



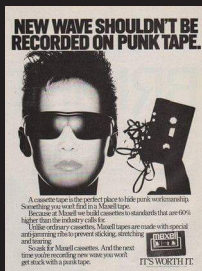
Peter John Joseph Murphy (b. July 11, 1957), was the vocalist of the Goth rock group Bauhaus. Murphy became an icon when he was the model for Maxell's UK "Break the Sound Barrier" ad campaign which ran in the 1980s, with its tagline of "Sentence your cassette to life."

The ads depict a man sitting low in a Le Corbusier Grand Confort LC2 chair in front of, and facing, a JBL L100 speaker. His hair and necktie, along with the lampshade are being blown back by the tremendous sound from speakers in front of him.

The initial name for the campaign was "500 plays," meaning that "even after 500 plays, (UDXL) still delivers high fidelity." The campaign communicated more than just high fidelity-- it catapulted Maxell to dominance in the blank audio tape industry and created a company image that has car-

ried forward to this very day

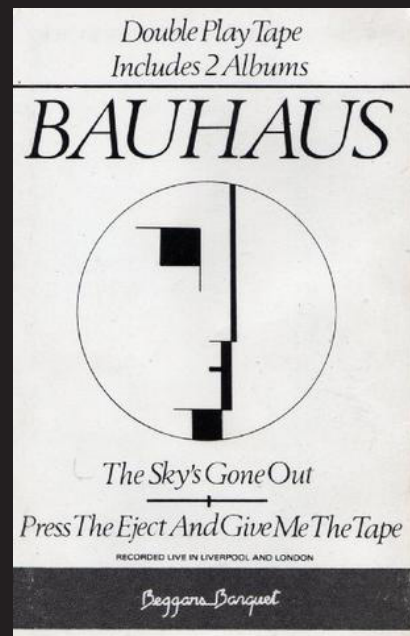
As the audio cassette market grew rapidly in the 70s with the advent of car stereos, boomboxes, and the 1979 introduction of the Sony Walkman, the tape buying demographic changed and Maxell needed to broaden its appeal to take in a younger, less affluent audience that was still interested in high fidelity audio. Though their intention with the ad to sell hi-fidelity as high-class to young consumers, the Maxell tapes became integral to home production and distribution with punk tapes and live gig bootleggers..



PETER MURPHY / MAXELL

After the success of the ad, Bauhaus was invited to work with David Bowie in Tony Scott's 1983 horror classic 'The Hunger' where they open the film with a mesmerizing performance of "Bela Lugosi's Dead." The cult vampire movie starring David Bowie and Catherine Deneuve from 1983 was directed by Tony Scott and became integral to what the Goth subculture has evolved into today.

The film begins inside a fog-filled dark nightclub in New York City with flashing, harsh strobe lights in shades of cold blue to set the tone. Miriam and John are sleek, stylish predators in black, stalking the club goers with sunglasses on as they wind through the crowd to find their prey.



maxell®

UL 90

Ultra Low Noise

Position: NORMAL, Bias: NORMAL, EQ: 120µs

90min (2x45min.)

135m / 440ft.

with Cleaning Leader Tape
mit Vorspannband
Avec amorce de bande

Made in Japan/Fertiggestellt in Japan/Fabriqué au Japon



maxell UD 90

ULTRA-DYNAMIC CASSETTE

maxell UD 90

POSITION: NORMAL

135m / 440ft.

except yours.

New UD, from Maxell Ultra-dynamic. Ultra-clear. Ultra-quiet. But ultra-inexpensive. A real breakthrough in cassette technology.

maxell Break the sound barrier.

MGM/UA

the Hunger

Metro-Goldwyn-Mayer Presents A Richard Doolittle Company Production
CATHERINE DENEUVE • DAVID BOWIE • SUSAN SARANDON
"THE HUNGER" - CUFFE B. WONG Music by MICHAEL HAYES and DENNY JAZZAR
Screenplay by JOHN DAIS and MICHAEL THOMAS
From the novel by ANNE R. STREETER
Directed by TONY SCOTT • Prod.

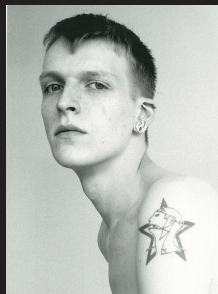
The Sisters Of Mercy were formed in Leeds by Gary Marx and Andrew Eldritch. With one guitar, a three-watt practice amp and no money, they recorded a single "to hear ourselves on the radio." Eldritch founded the record label Merciful Release to issue it and pressed one thousand copies. Described by the band as "unattainable and even more unlistenable."

Throughout the early 1980s the gothic rock band released several singles on Merciful Release. The label allowed them to control the format and image of the records, typically in a black sleeve with artwork centrally mounted and a head and star logo on the rear of sleeves. A notable example being Henri Matisse's Blue Nude in gold on black for the single "Alice."

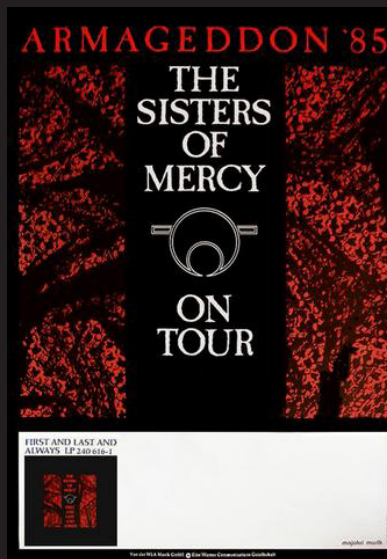
Each album was recorded by a different line-up; Eldritch and the drum machine called Doktor

Avalanche are the only points of continuity throughout.

Raf Simons's Longtime Muse, Robbie Snelders, photographed by Willy Vanderperre. Antwerp, 1999.



In 1985 the Sisters played Armageddon, a farewell tour, and after their final show "Wake" at Royal Albert Hall guitarist Wayne Hussey and bassist Craig Adams left to form a new group. They announced their debut concert for January 20 1986, which they were going to play under the new name the Sisterhood.



Since 1985, and the departure of the other original members, the Sisters of Mercy has become uniquely Andrew Eldritch's artistic vehicle. Former members of the group established the bands Ghost Dance and the Mission.

SISTERS OF MERCY

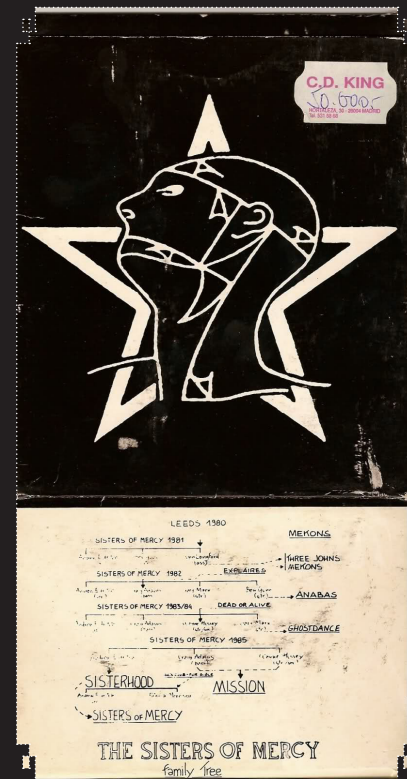
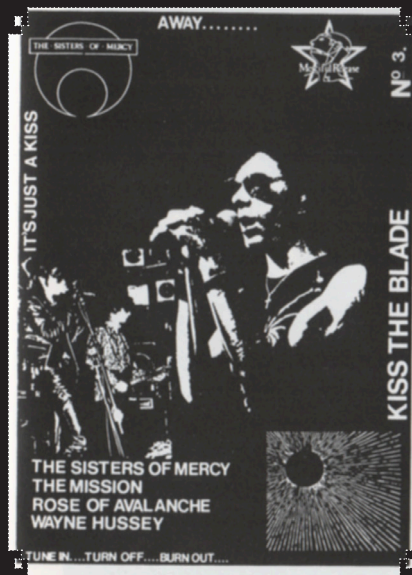
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cord to be released on his own label. The single was released on January 20 1986, the same day that Hussey and Adams played their debut concert in London as the Sisterhood. The press hype about the two conflicting parties made the single enter the UK Indie Chart on February 8, 1986. The reviews in the music press were unanimously negative.





ON THE SISTERS OF MERCY
THEY ARE NOT DEPARTED OR GONE.



GAUDI / MIRO

Antoni Gaudí i Cornet (June 25, 1852 – June 10, 1926) was an architect from Reus, Catalonia. He is the best known practitioner of Modernisme, Catalan Modernism and is a central figure of Catalanian art and architecture, alongside Pablo Picasso, Joan Miró, Salvador Dalí, and Josep Lluís Sert. Gaudí's work was influenced by his passions in life: architecture, nature, and religion. Under the influence of neo-Gothic art and non-Western techniques, Gaudí became part of the Modernista movement which was reaching its peak in the late 19th and early 20th centuries.

His work transcended mainstream Modernisme, culminating in an organic style inspired by natural forms. Gaudí rarely drew detailed plans of his works, instead preferring to create them as three-dimensional scale models and moulding the details

as he conceived them. Gaudí's works have a highly individualized and distinctive style. Most are located in Barcelona, including his largest work, The *Basilica i Temple Expiatori de la Sagrada Família*, the largest unfinished Roman Catholic church in the world.

In 1882, construction of *Sagrada Família* as a Gothic Revival cathedral started under architect Francisco Paula de Villar. In 1883, when Villar resigned, Gaudí took over as chief architect, transforming the project with his architectural and engineering style, combining Gothic and curvilinear Art Nouveau forms. Gaudí devoted the remainder of his life to the project, and at the time of his death at age 73 in 1926, less than a quarter of the project was complete.



Describing *Sagrada Família*, art critic Rainer Zerbst said "it is probably impossible to find a church building anything like it in the entire history of art," and Paul Goldberger describes it as "the most extraordinary personal interpretation of Gothic architecture since the Middle Ages."

In his own words: "Gothic art is imperfect, only half resolved; it is a style created by the compasses, a formulaic industrial repetition. Its stability depends on constant propping up by the buttresses: it is a defective body held up on crutches. The proof that Gothic works are of deficient plasticity is that they produce their greatest emotional effect when they are mutilated, covered in ivy and lit by the moon."

Paul Laffoley (August 14, 1935 – November 16, 2015) was an American visionary artist and architect from Boston. Laffoley painted on large canvases, the majority of Paul Laffoley's paintings combine words and imagery to depict a spiritual architecture of explanation, tackling concepts like dimensionality, time travel through hacking relativity, connecting conceptual threads shared by philosophers through the millennia, and theories about the cosmic origins of mankind.

After the destruction of the World Trade Center towers on September 11, 2001, Laffoley was one of a number of architects who, in 2002, submitted designs for the competition to plan the Freedom Tower. Laffoley took his inspiration from the work of Catalan architect Antoni Gaudí. His conception was to plan a gigantic

hotel in the style of Gaudí's *Sagrada Família* church in Barcelona.

Laffoley coined the term *Bauhauroque*. Described as the 3rd phase of modernism:

"...Baroque theory. They went back and started dealing with the High Gothic, with the engineering to do the types of buildings that they did--Bernini, you know, really crazy stuff. So when Modernism came along, the architects just eschewed anything to do with the 19th century, which was known very much for its engineering. I mean, I studied personally, in earnest with one of these guys, who just thought that anything to do with the 19th century was nothing. And so, what I thought was that if you went back and took the 19th century, there were mega engineering ideas that you could get to work with the Baroque-- so it's a combination of the Bauhaus and the Baroque, it comes out a new word and therefore gives people the idea that there's some new sensibility going on."

Gaudí's impact on Barcelona was not just on the built fabric of the city, but also through his influence on Catalan culture and artists-- Joan Miró and Josep Lluís Sert in particular. Miró pioneered a wandering linear style of Automatism--a method of "random" drawing that attempted to express the inner workings of the human psyche. Miró dedicated many works to Gaudí, whom he met during adolescence while attending drawing classes at the *Cercle de Sant Lluc*. Miró greatly admired this Catalan Modernist architect, considering Gaudí's work among his sources of inspiration. Josep Lluís Sert

also grew up in Barcelona with Gaudí's influence as a constant presence. In 1960, they brought a new awareness to Gaudí's work with James Johnson Sweeney, the director of the Guggenheim. Together, their monograph played a significant part in the re-evaluation of Gaudí as an architectural master. Miró's cover enabled the book to be, itself, a masterpiece of modern design.

The cranes at *Sagrada Família* are quintessential to the site and accurately describe its historical spirit of a 'work in progress'. Photographs of *Sagrada Família* often appear with the cranes digitally removed.

The Liebherr Group is a large equipment manufacturer based in Switzerland established in 1949. By 2007, it was the world's largest crane company. It consists of over 130 companies organized into ten Divisions: Earthmoving, Mining, Mobile Cranes, Tower Cranes, Concrete Technology.

In 2017 Spanish crane contractor Grúas Rigat tackled a difficult crane job at the *Sagrada Família* in Barcelona, where one of its largest telescopic cranes, a Liebherr LTM 1500-8.1 has to be used to relocate one of three tower massive tower cranes on the project.

The plan is to finish construction in 2026 to mark the 100th anniversary of Gaudí's death. At that point the *Sagrada Família* will be 172.5m high - more than eleven metres higher than the current highest church tower in the world, Ulm Minster.

