



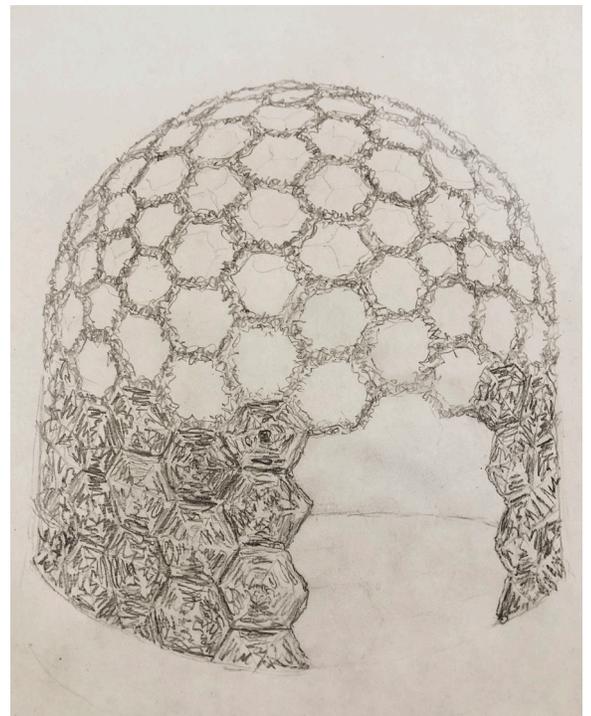
DOME



A view of the Pleroma Dome in an early stage of assembly.

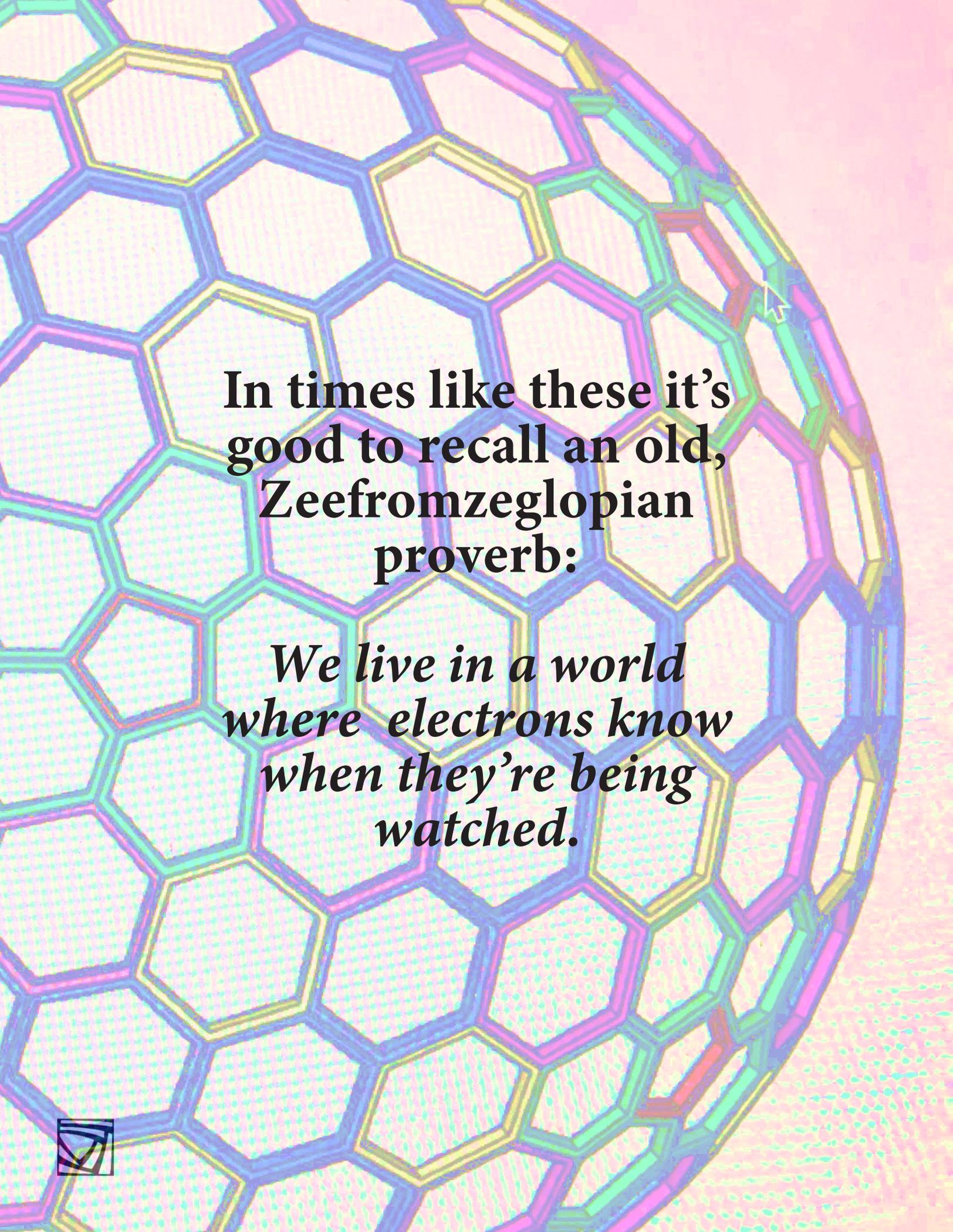
The Zeefromzeglopian ritual space on view is a 1:1 reconstruction of one recently excavated in the dense, low-land rainforests that dot the northern hemisphere of the planet, visualized and realized by our friend and fellow artist, Rem Denizen. Called a Pleroma Dome, the structure is a hybrid of tree and crystal, stone that breathes, made up of an external upper-lattice covered in moss, and a lower trunk covered in hexagonal rhytidomes, of plates of bark. Internally, the Dome's precisely geometric walls are made of a grained, blond wood.

Numerous reports state that in the midst of ceremonies the Pleroma Dome will, occasionally, transform itself into a multi-dimensional hyper-object— a truly phantasmagorical feat, but one which should come as no surprise. After all, hallucination is all around us and it's what allows us to touch upon reality. Our ability to interpret symbols, for instance, is innately hallucinatory: reading the word 'dog' conjures one into the mind's eye. This suggests that all creativity and production of meaning, all acts of communication and understanding, and even the phenomenon of thought itself is really all about hallucinating. It suggests that we don't sleep in order to keep living, but keep living in order to sleep and, perchance, to dream of a new future.



An early sketch of a vision of the Pleroma Dome, by Rem Denizen.





**In times like these it's
good to recall an old,
Zeefromzeglopian
proverb:**

*We live in a world
where electrons know
when they're being
watched.*



REM DENIZEN

B. 1980, Detroit, Michigan

Lives and works in Portland, Oregon



Rem Denizen is a thinker, artist, and maker currently based in Portland, Oregon, USA. Rem co-founded the Bruce High Quality Foundation, amongst other successful art based collectives, and is currently focused on the psychology of user/maker relationships in art processes through OSAP (Open Source Art Process) projects. His artworks deal both with political and personal themes, and often works, using a complex visual language, to tug at subtle trains of thought within viewers that guide them towards developing their own meanings and relationships with the objects he creates.

Rem's Inkblot and 30-60-90 paintings appropriate pages from art books as their ground, images that are often immediately recognizable even from the corners of works as they peek through blotted ink drawings entangled with the webs of spiders or plants. Rem intends these pictures to "innocently elicit associations" in the minds of his audience, hopefully "bypassing the rational mind and inspiring active imagination" with subtle, subconscious evocation. The results are insanely beautiful and complex works.

