

BLAKE VIOLA

A Hole in The Stomach



Apocalyptic Aperiodic
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A Hole in the Stomach

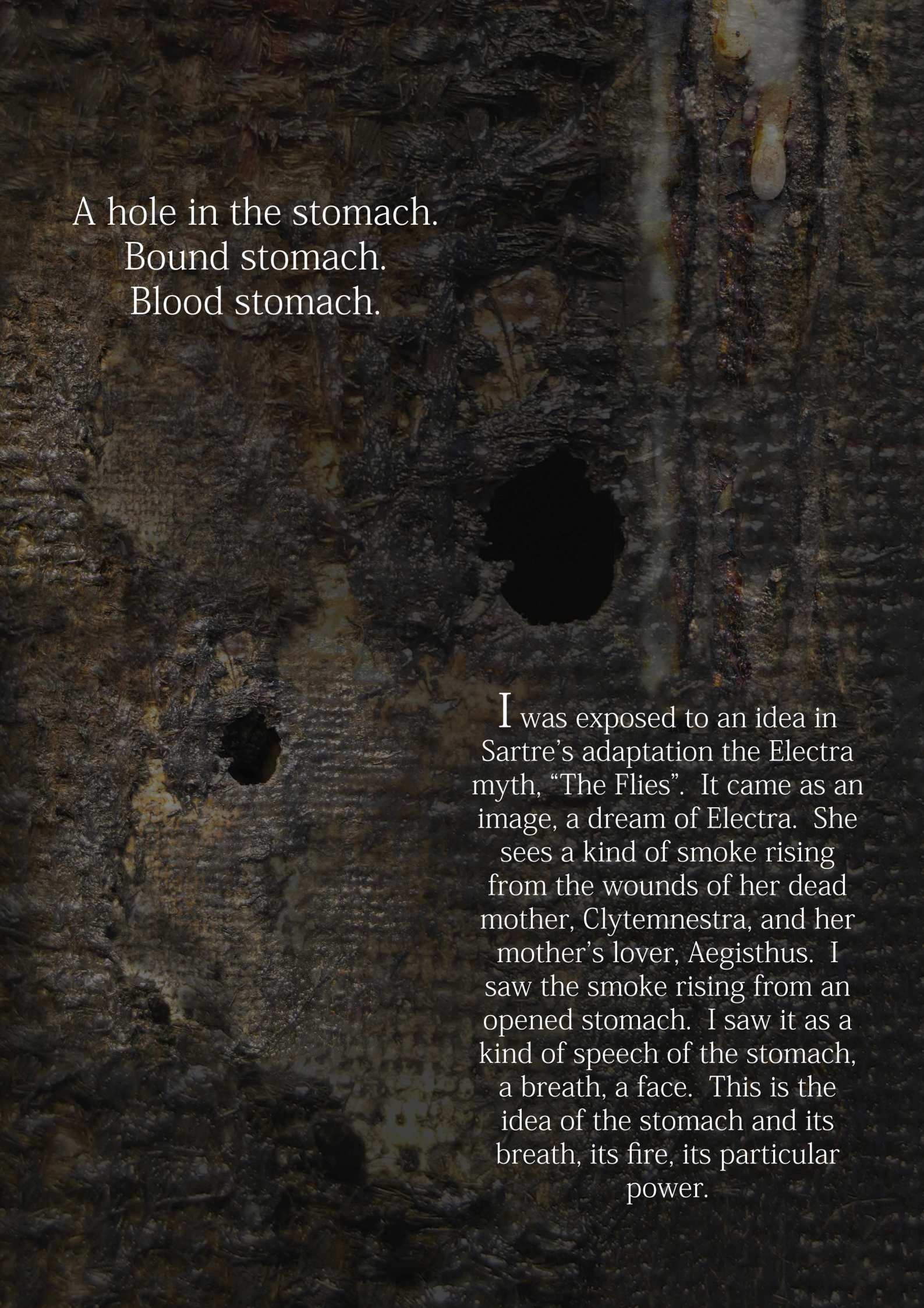
A Hole in the stomach. Bound stomach. Blood stomach.



A Hole in the Stomach

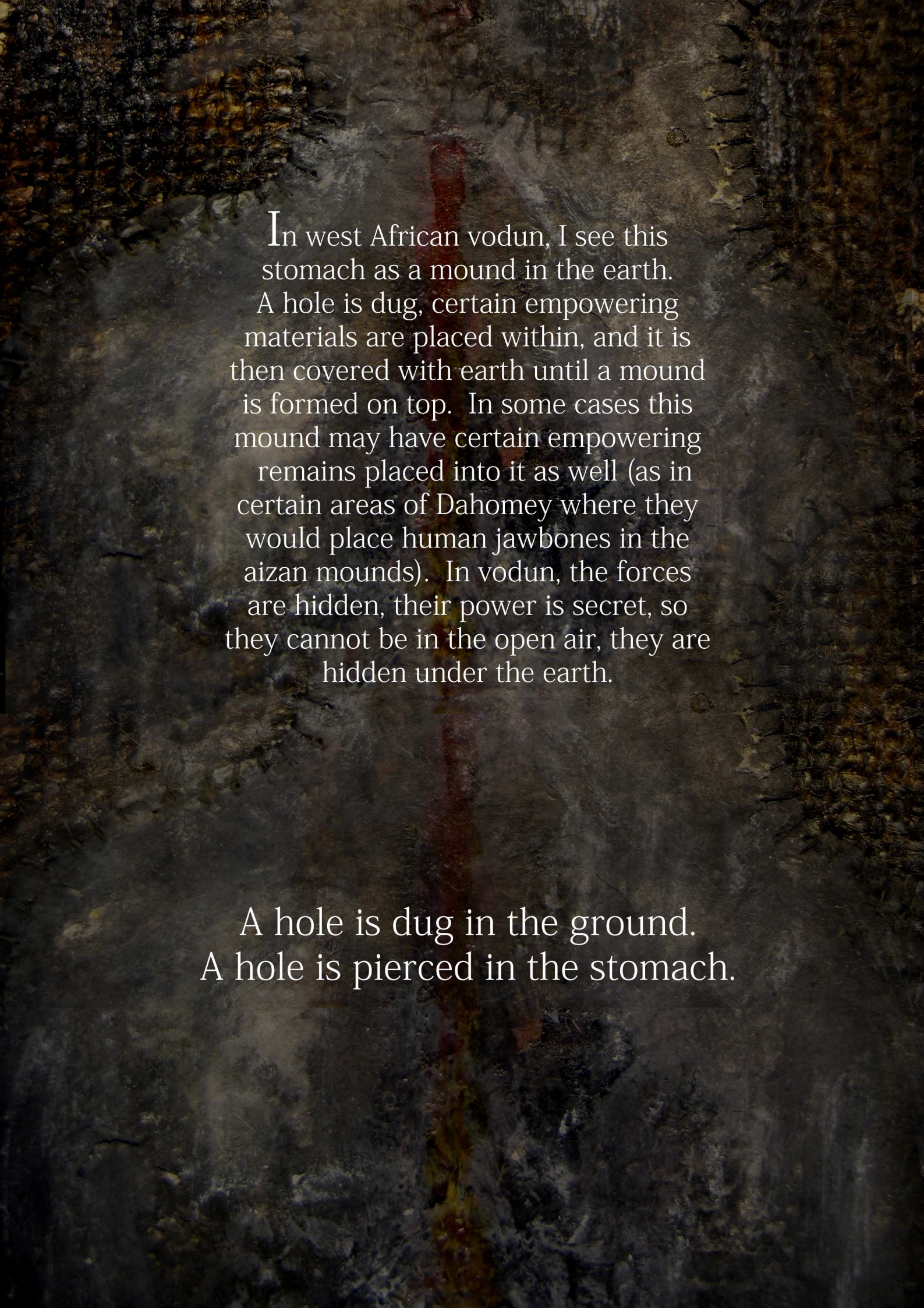


Blake Viola



A hole in the stomach.
Bound stomach.
Blood stomach.

I was exposed to an idea in Sartre's adaptation the Electra myth, "The Flies". It came as an image, a dream of Electra. She sees a kind of smoke rising from the wounds of her dead mother, Clytemnestra, and her mother's lover, Aegisthus. I saw the smoke rising from an opened stomach. I saw it as a kind of speech of the stomach, a breath, a face. This is the idea of the stomach and its breath, its fire, its particular power.

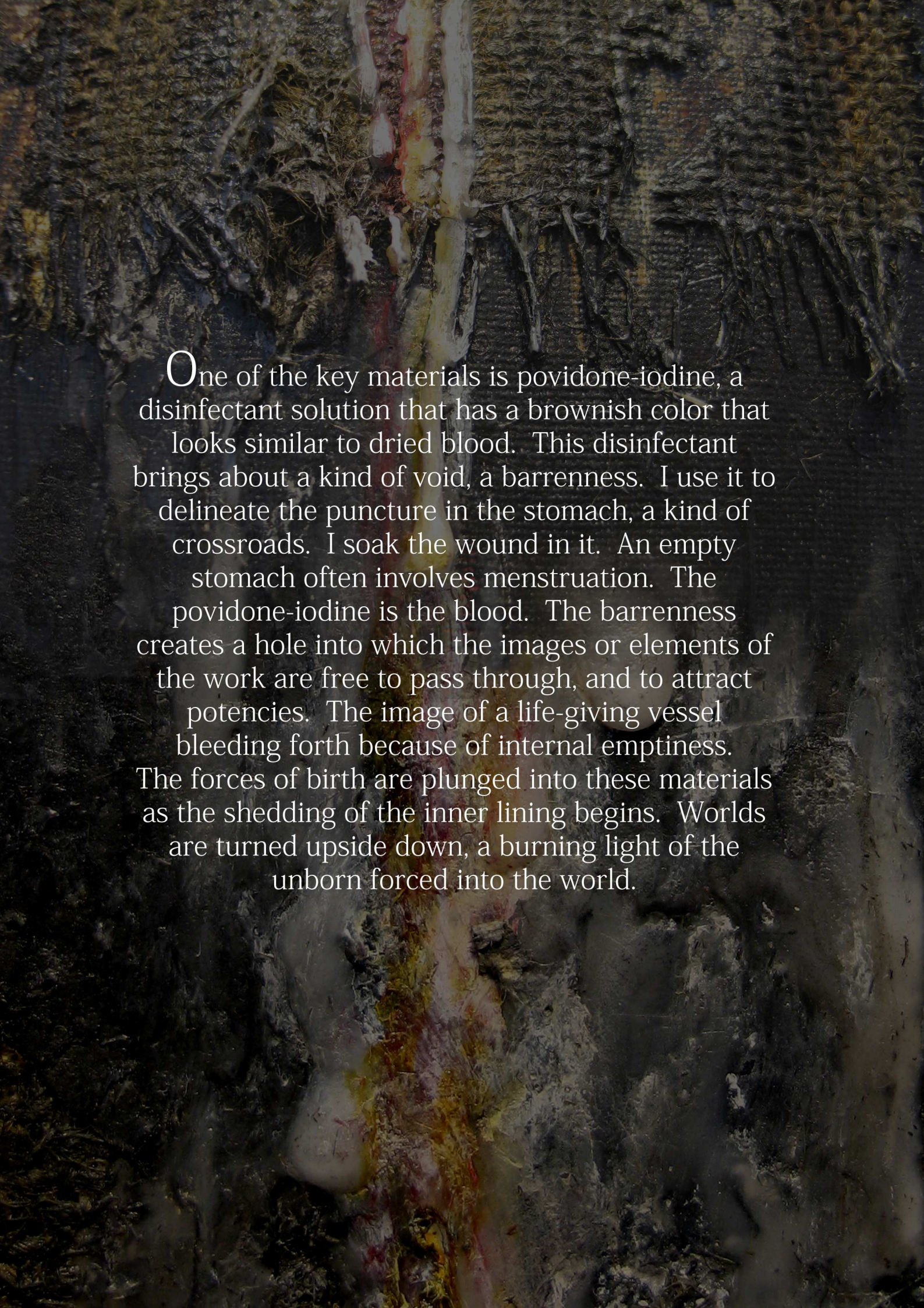


In west African vodun, I see this
stomach as a mound in the earth.
A hole is dug, certain empowering
materials are placed within, and it is
then covered with earth until a mound
is formed on top. In some cases this
mound may have certain empowering
remains placed into it as well (as in
certain areas of Dahomey where they
would place human jawbones in the
aizan mounds). In vodun, the forces
are hidden, their power is secret, so
they cannot be in the open air, they are
hidden under the earth.

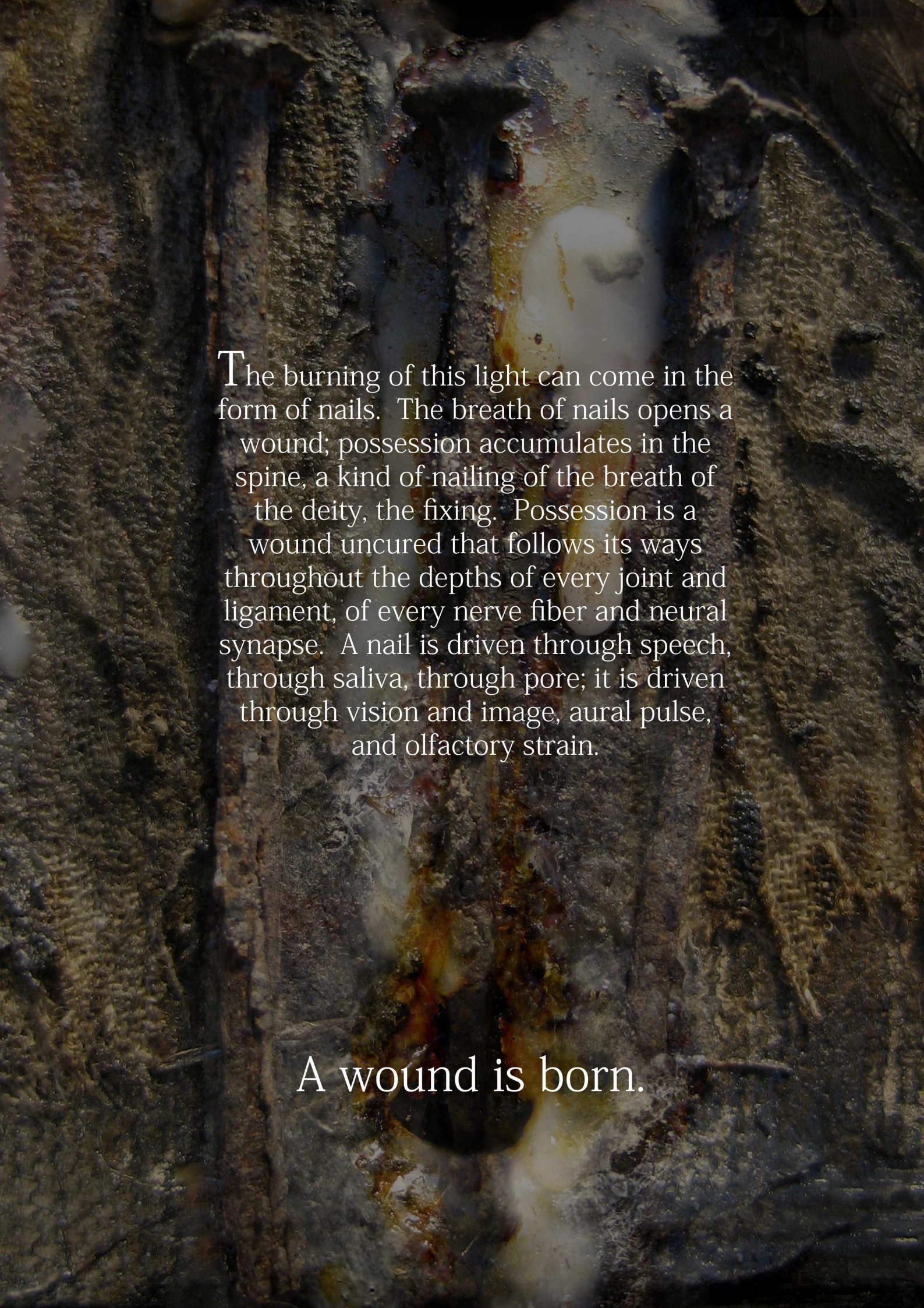
A hole is dug in the ground.
A hole is pierced in the stomach.

The serpent forms around this stomach, it pierces the soul, as a pierced light from within the earth. This brings the idea of the serpent as an animal that crawls into these holes in the earth, in the stomach, to find the hidden light.



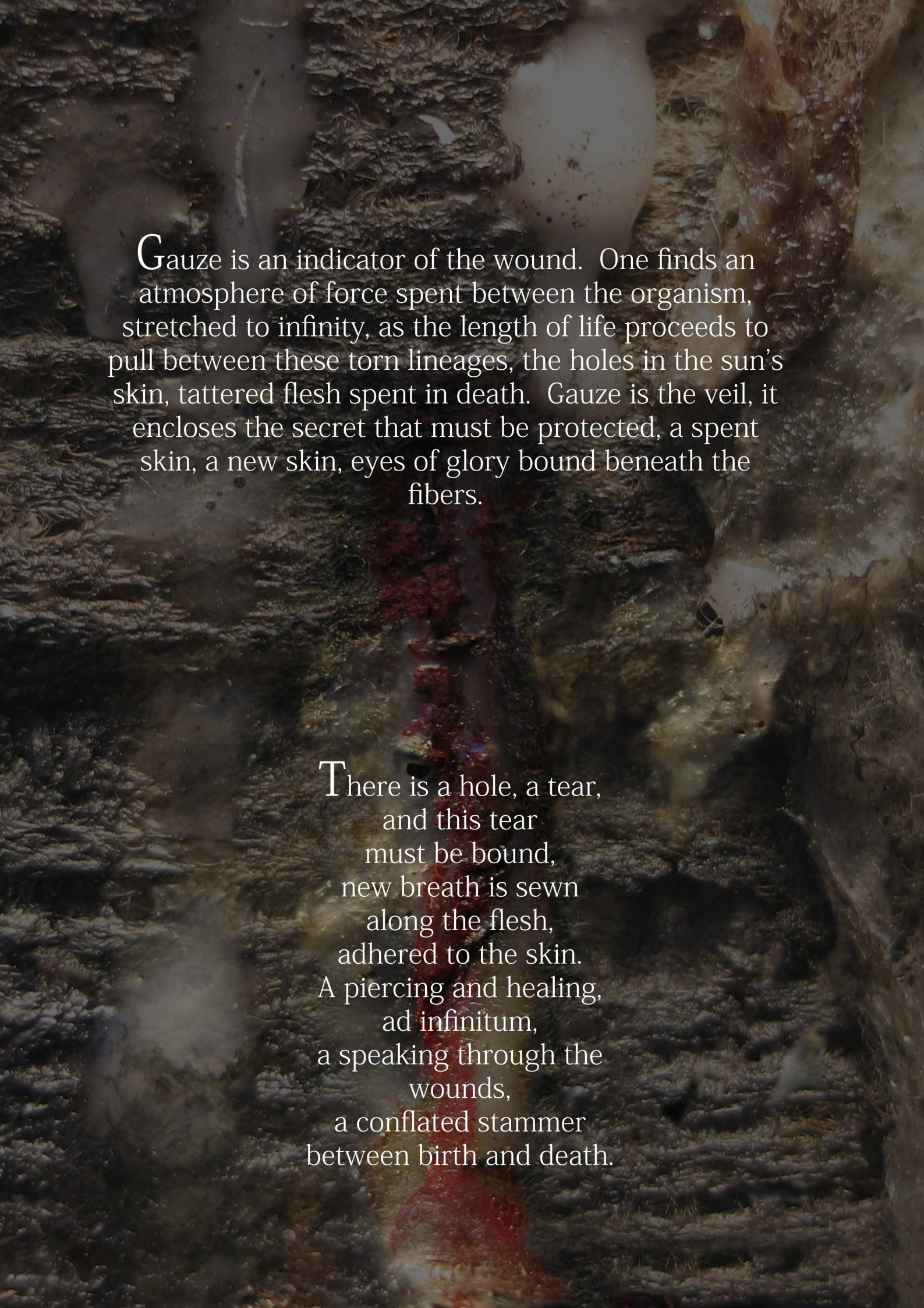


One of the key materials is povidone-iodine, a disinfectant solution that has a brownish color that looks similar to dried blood. This disinfectant brings about a kind of void, a barrenness. I use it to delineate the puncture in the stomach, a kind of crossroads. I soak the wound in it. An empty stomach often involves menstruation. The povidone-iodine is the blood. The barrenness creates a hole into which the images or elements of the work are free to pass through, and to attract potencies. The image of a life-giving vessel bleeding forth because of internal emptiness. The forces of birth are plunged into these materials as the shedding of the inner lining begins. Worlds are turned upside down, a burning light of the unborn forced into the world.



The burning of this light can come in the form of nails. The breath of nails opens a wound; possession accumulates in the spine, a kind of nailing of the breath of the deity, the fixing. Possession is a wound uncured that follows its ways throughout the depths of every joint and ligament, of every nerve fiber and neural synapse. A nail is driven through speech, through saliva, through pore; it is driven through vision and image, aural pulse, and olfactory strain.

A wound is born.

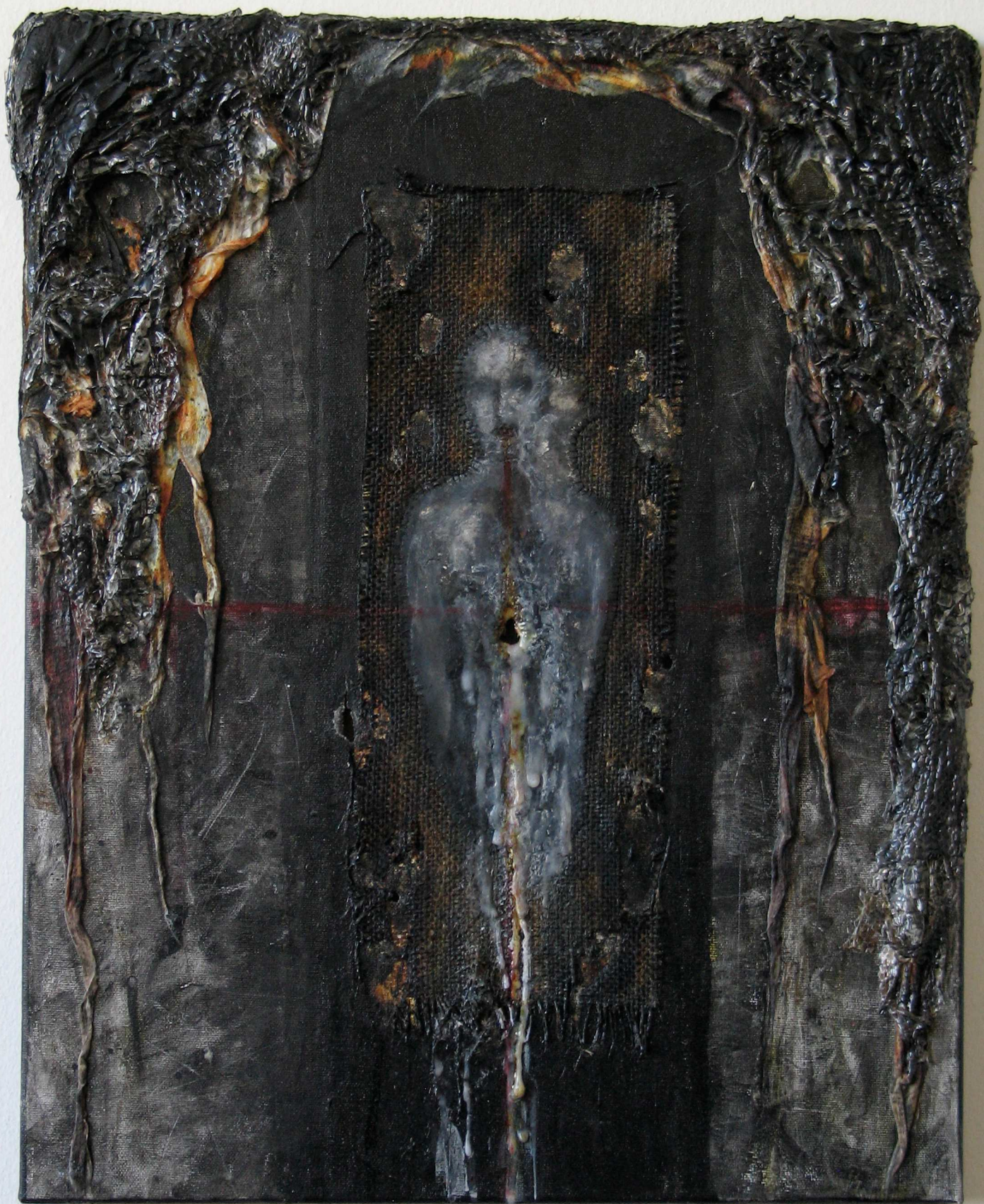


Gauze is an indicator of the wound. One finds an atmosphere of force spent between the organism, stretched to infinity, as the length of life proceeds to pull between these torn lineages, the holes in the sun's skin, tattered flesh spent in death. Gauze is the veil, it encloses the secret that must be protected, a spent skin, a new skin, eyes of glory bound beneath the fibers.

There is a hole, a tear,
and this tear
must be bound,
new breath is sewn
along the flesh,
adhered to the skin.
A piercing and healing,
ad infinitum,
a speaking through the
wounds,
a conflated stammer
between birth and death.

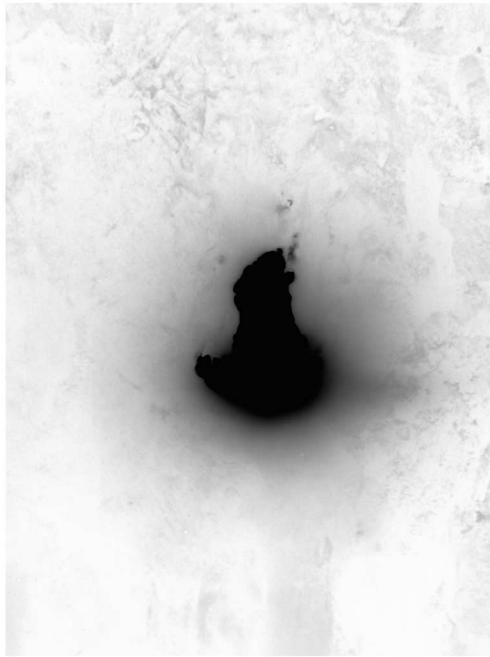
Corpus



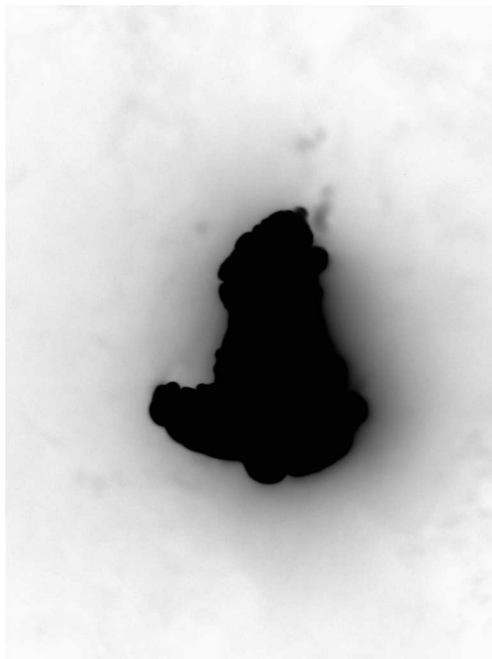








A Hole in the Stomach



Blake Viola

About the Author

Blake Viola

Writer, Multimedia artist, Performer.

Based in Long Beach, California, where he grew up; attended The Evergreen State College in Washington graduating in 2010 with a Bachelors of Arts Degree, in visual art, mythology and religion, and creative writing.

“...My work and my writings are a direct interaction with concepts and images from an ongoing study into the occult, shamanism, Vodou, and various ancient cultures, especially the Greeks. I have been extremely inspired by the physicality and raw nature of "Primitive" Art, from over modeled skulls of New Guinea, to Nkisi objects of the Congo. The goal of my work has always been to create powerful objects and images that come from the space outside of the ego and conscious realms in order to realize deeper inner essences greater than the self, to actuate them and to allow others to feel the place from whence they came, and hopefully, to awaken a similar space within their own bodies. In a sense my work is attempting to follow the ancient practice of embodying principles, or spirits into matter, to create a domain, a flesh for them to peer out and hopefully interact with the world. At the same time, this is an attempt to bring the viewers closer to their world”.

- *Blake Viola* -

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