CHROMATIC INTERLUDES



2

EPISODE

Partypeople, welcome to the second edition of

CHROMATIC INTERLUDES

Three years on, the first issue still feels young. Since then, plenty of space junk has circled the Earth. People have scrolled themselves dizzy. Some clouds have darkened, others disappeared. The sun keeps sending its hot messages — eight minutes late, as always. During this time, I was involved in the book project *Blumen vor der Hölle* by Ewald Mescher — 700 pages about one of Germany's earliest concentration camps, Lager Börgermoor.

The images and stories from that work have merged with the Ukraine invasion, the recent escalation in the Israel-Palestine conflict, and the return of the American property-juggling showman into a certain mood, which you can feel in the new issue 0, complete with the occasional wink, in strange digital collages and 3D typography experiments.

CHROMATIC INTERLUDES was started to give my visual experiments, created in the in-between moments, a break from the nonstop fire of stories, reels, and heart-shaped notifications. These works are allowed to sit, settle, and breathe here — without being published immediately or wondering mid-creation how well they'll perform.

I think detailed images are almost impossible to appreciate while scrolling or in tiny thumbnails. PDFs or printed editions are far better suited for that. Instagram now serves merely as a portal to the actual publications.

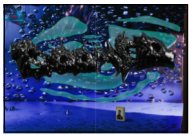
Friends, that's all there is this time. I hope you enjoy flipping, zooming in, and zooming out.

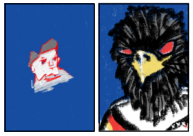
High five.

BJARN RAUSCH

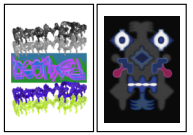
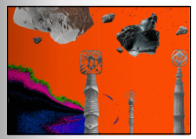
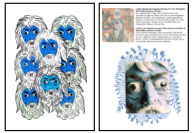
TABLE OF CONTENT

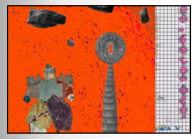
Digital Version:
Click gently on the miniatures to get to the full artworks.

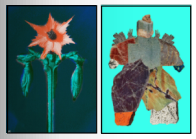
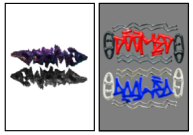
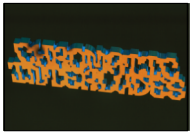









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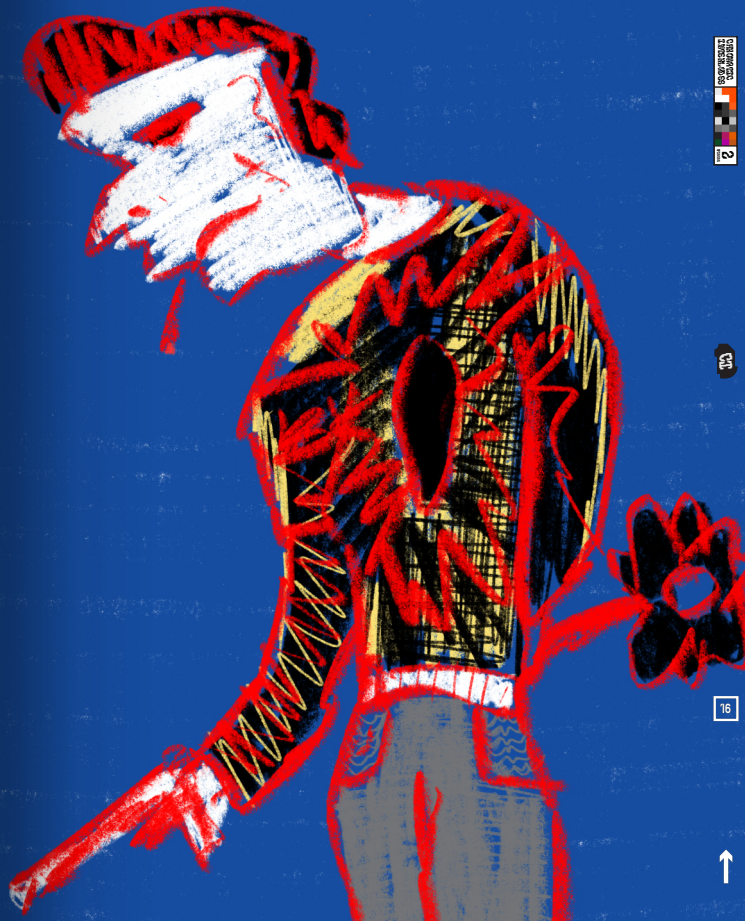
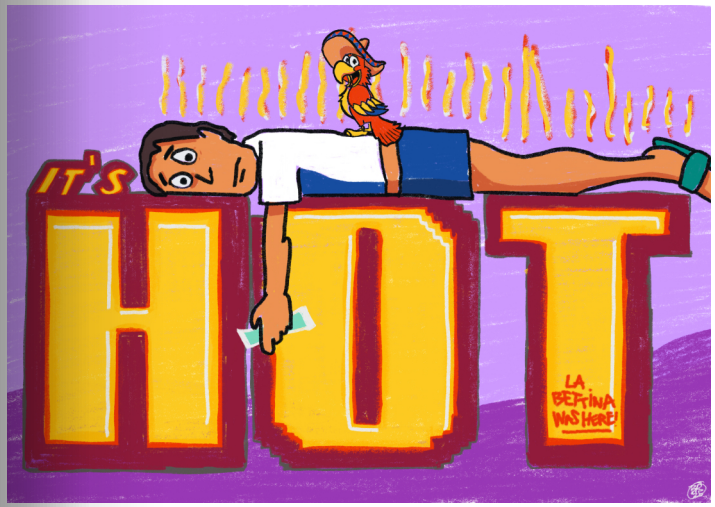



WTFAIDH


Clenched Angry Fist




IT'S
HOT
LA BETTINA WAS HERE!



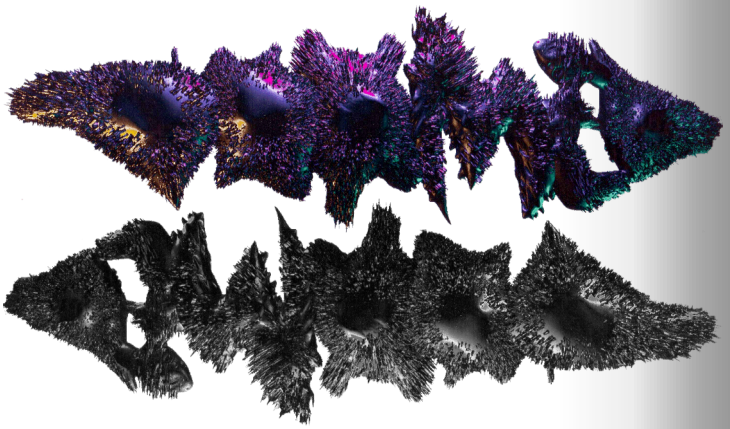


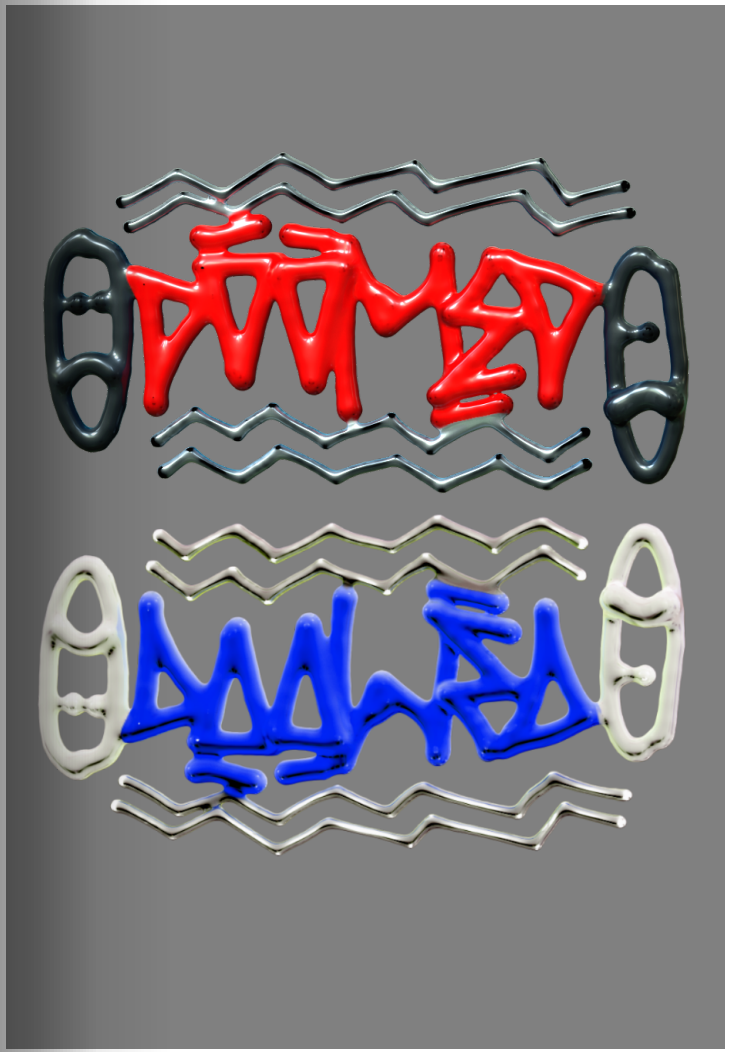
Luzifer, Mosaik des Jüngsten Gerichts (12. Jh.), Kathedrale Santa Maria Assunta, Torcello:
Die ungewöhnlich träge, fast grotesk-humorvolle Darstellung zeigt das Böse nicht als furcht-erregendes Monster, sondern als entwürdigte, schwer gewordene Gestalt. Im Kontrast zu Christus wird Luzifer hier nicht durch Schrecken, sondern durch Lächerlichkeit und moralischen Absturz entmachtet.

Lucifer, Last Judgment mosaic (12th century), Cathedral of Santa Maria Assunta, Torcello:
The unusually lethargic, almost grotesque and faintly humorous figure presents evil not as a terrifying monster but as a debased, heavy-bodied being. In contrast to Christ, Lucifer is disempowered here not through horror, but through ridicule and moral collapse.



25
26

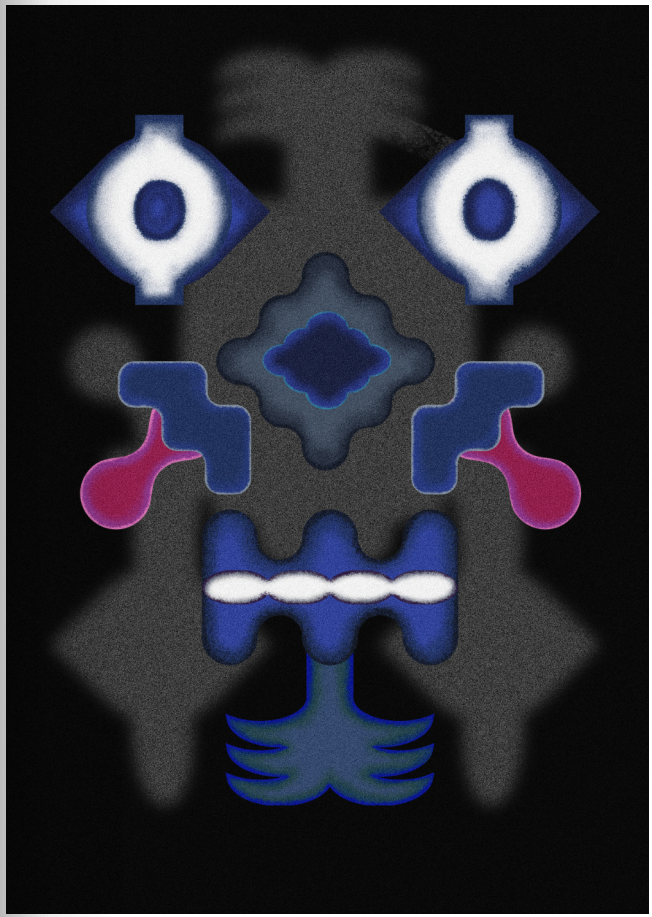




WEIRD
OF THE
WEEK

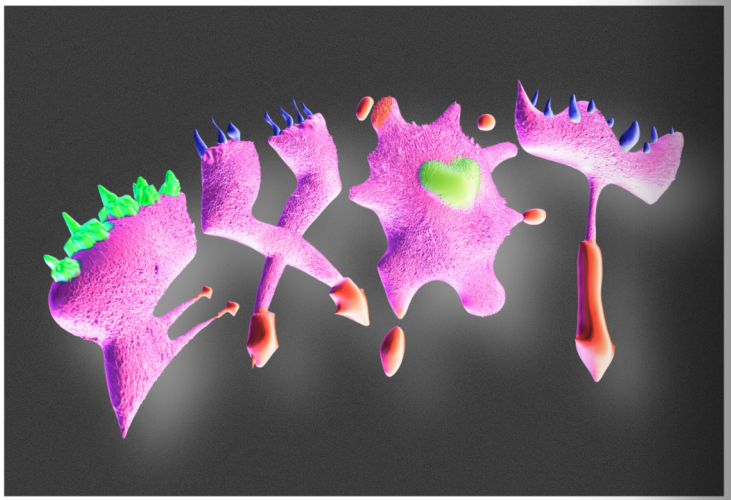



beard



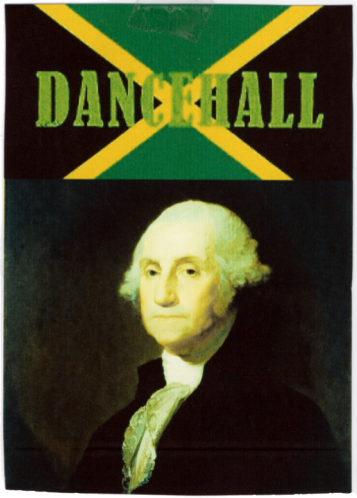

SMOKE

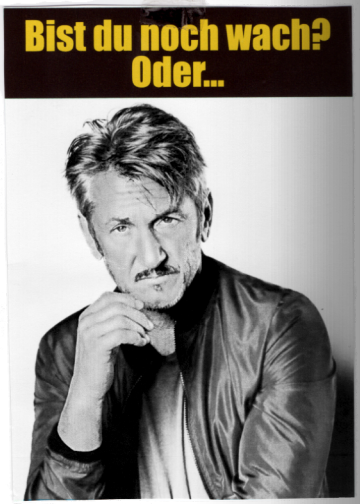





STORE
STORE
STORE









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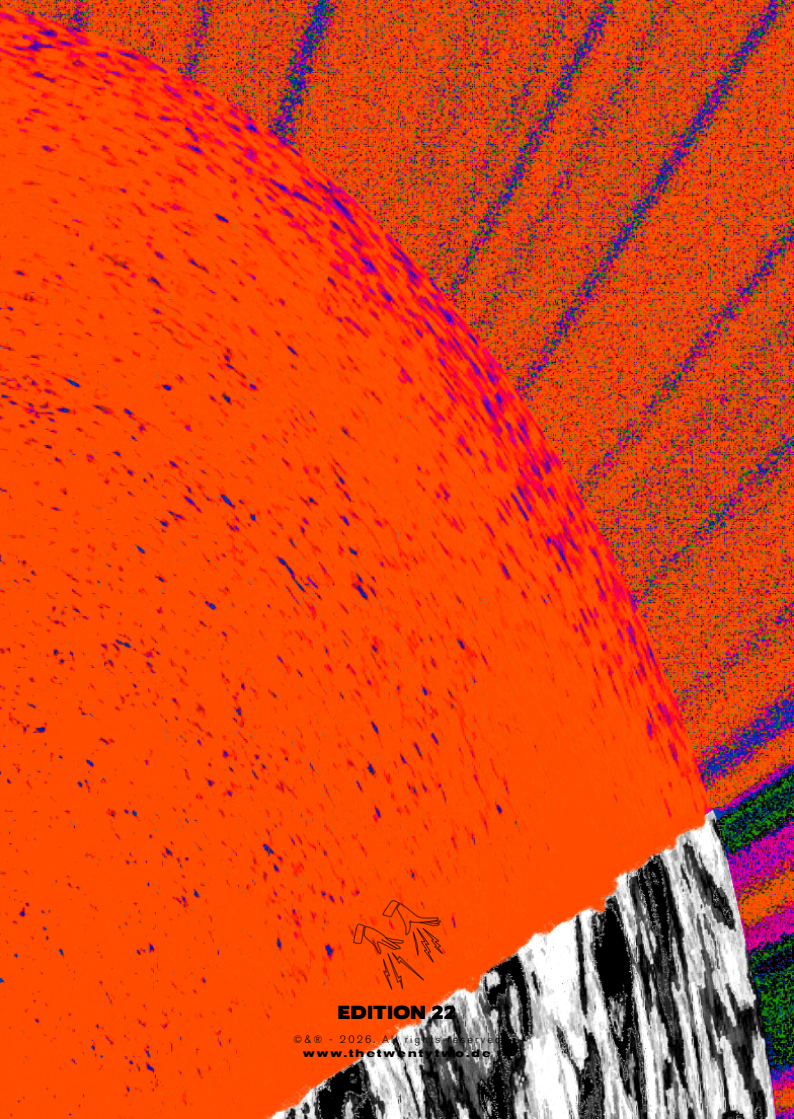

EDITION 22

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