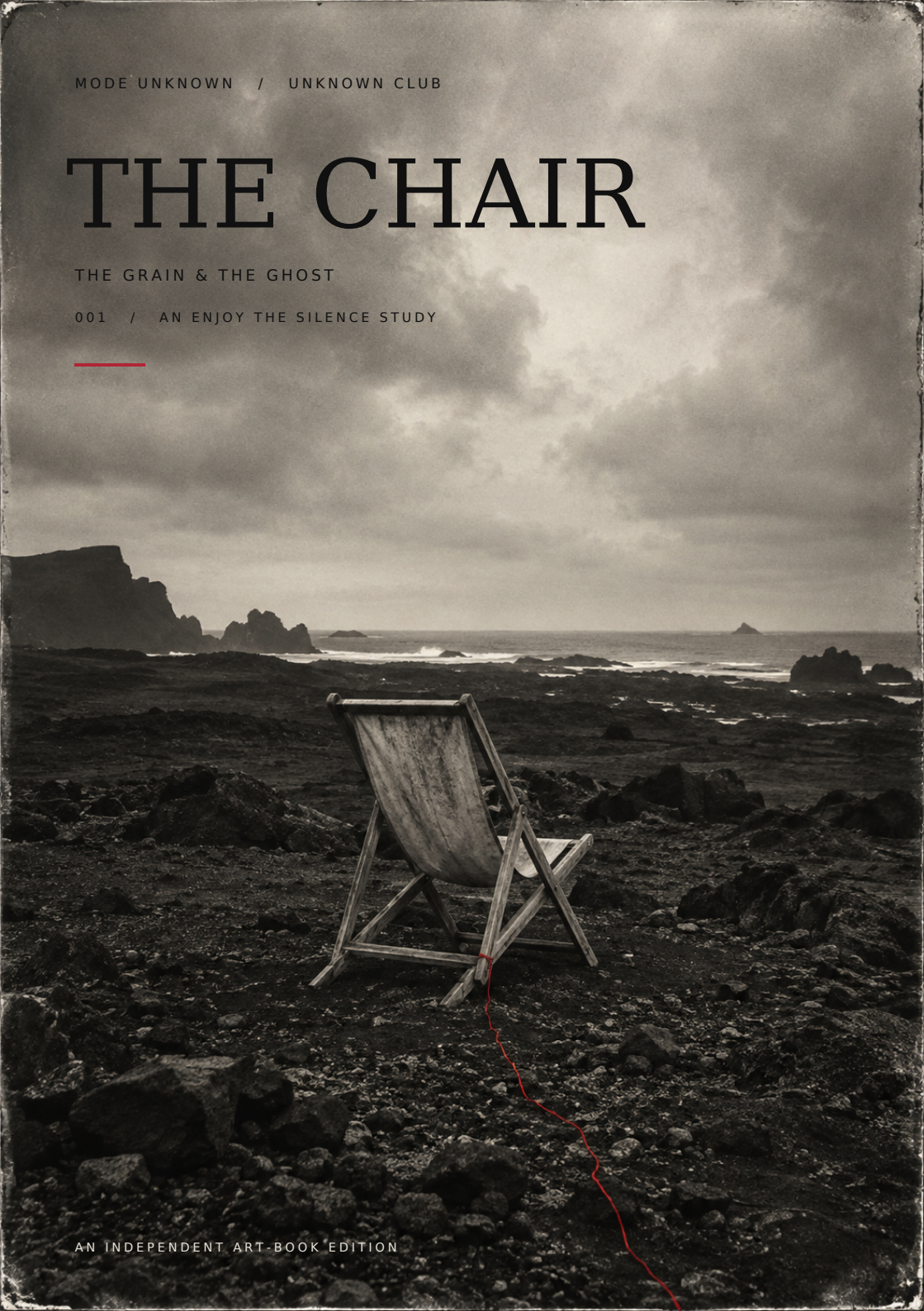


MODE UNKNOWN / UNKNOWN CLUB

THE CHAIR

THE GRAIN & THE GHOST

001 / AN ENJOY THE SILENCE STUDY



AN INDEPENDENT ART-BOOK EDITION

A PLACE TO REST.
SOMETHING TO CARRY.



What do you carry when you are looking for somewhere to stop?



A folding chair, a distant horizon, a body passing through.
This edition follows an ordinary object into the strange space
between having a place and feeling at home.

04 THE STORY 07 THREE SETTINGS
09 WATCH AGAIN 11 THE COLLECTOR'S PLATE

A portable throne.

ENJOY THE SILENCE / ANTON CORBIJN / 1990

In Leah Greenblatt's interview for Entertainment Weekly, Dave Gahan recalls initially struggling with Corbijn's proposal: a crowned king travelling with a deckchair. Seeing the footage made it click. He understood a figure with everything who nevertheless felt empty. He remembers remote filming in the Alps, Portugal's Algarve and Balmoral in Scotland. [1]

The chair makes that grand idea disarmingly ordinary. Think of a throne: a seat which fixes its occupant at the centre of a room. Other people approach it. A folding chair reverses the arrangement. Its owner must pick it up and take it somewhere. Authority has acquired a handle.

That is our reading of the object, rather than an explanation supplied by the director. Its attraction lies in the mismatch. A crown announces importance. A deckchair suggests a day off, a temporary arrangement, a modest wish to sit down. Put them together and the figure becomes harder to dismiss as either majestic or ridiculous.

The work of resting.

AN UNKNOWN CLUB READING

A chair is an invitation made physical. Its proportions anticipate a body: the back, the seat, the space for legs. Even when it is empty, a person is implied. In a room that implication is easy to overlook. Outside, against a scale it cannot possibly answer, it becomes the whole point.

Carrying a seat also makes a small contradiction visible. Rest has become luggage. The thing that promises relief first asks for effort. We recognise the feeling without needing to have crossed a mountain in a crown: taking our habits somewhere new, packing the object that makes an unfamiliar place briefly ours.

The landscape need not be hostile for the image to feel lonely. It is enough that it continues beyond the reach of the chair. The furniture marks out a little human interval inside it. Here is where a body might pause. Everything beyond that remains indifferent.

Yet the same arrangement can feel like freedom. With no room built around it, the seat can face anywhere. Solitude and release occupy the same patch of ground. Which one arrives first may depend on what the viewer brings.

Leave the edge rough.

THE IMAGE AND ITS AFTERLIFE

Corbijn told The Talks in 2012: "A photo doesn't need to be perfect to fascinate." In that interview, he describes no longer waiting for ideal portrait conditions. [2] It is a useful thought to bring to this study, without treating it as a technical account of the 1990 shoot.

A weathered edge gives the eye somewhere to linger. A crease interrupts a smooth surface; a shadow makes an ordinary joint difficult to read. These things can create interest without providing a secret code. We do not need a camera setting to explain every feeling an image produces.

Our illustrations take that invitation into imagined places. The chair is empty. The landscapes are invented. The red thread belongs to MODE UNKNOWN: a visible connection which continues beyond the frame. It might suggest attachment, a way back, or something we have not quite let go.

The actual prop's maker and present whereabouts remain unverified in the sources used here. That gap should stay a gap. What we can explore is the object's visual life: how a practical seat becomes a place for the viewer to put a memory.



The space changes it.

THREE READINGS OF THE PRECEDING PLATE

I

Solitude

On the open plain the chair is small enough to miss. The empty ground makes finding it feel like an encounter. Distance does the emotional work; the object barely needs to speak.

II

Refuge

A wall changes the bargain. The chair now has a back beyond its own back, a place protected from at least one direction. Concrete can look severe and still offer shelter.

III

Absence

Bring the seat closer and its emptiness becomes specific. The canvas seems ready to receive someone. The sea remains beyond it, but now we notice the space a body would occupy.

Watch the space.

Return to the original film with the chair in mind. Let the song play through once before pausing anything.

01 Follow the burden.

During the walking passages, attend to the furniture: its angle, its weight, the way it shares the figure's outline.

02 Let the figure become small.

At a wide landscape view, look towards the edges. Notice how much of the image belongs to neither person nor prop.

03 Stay for the pause.

When the movement gives way to rest, consider whether the place feels found, borrowed or merely passed through.

A place of your own.

The next time you sit somewhere alone, notice what made you choose that spot. A view? A wall behind you? Enough distance to feel private, but not so much that you feel lost?

You could make a photograph of an empty chair in that place. Leave the person out. Let the position, light and surrounding space carry the feeling. It need not resemble a music video. The point is to discover what the ordinary furniture already knows about you.

Then return to the film. An object you have looked at closely in your own world may behave differently on screen.



Enjoy the Silence

[Open the official video](#)

Depeche Mode / directed by Anton Corbijn
Scan in print, or click the title in this PDF. [3]



The thread continues.

THE CHAIR

The Grain & The Ghost / Volume One / 001

An independent MODE UNKNOWN art-book sample.

1 / Dave Gahan in conversation

Leah Greenblatt, Entertainment Weekly, 2017; page updated 3 December 2023. The Enjoy the Silence passage supplies the recollection on page 4. Open interview.

2 / Anton Corbijn on fascination

The Talks, 19 December 2012. Source of the short quotation and comments on portrait conditions on page 6. This is not a production record for Enjoy the Silence. Open interview.

3 / The film

Depeche Mode, Enjoy the Silence (1990), directed by Anton Corbijn. Official YouTube upload linked on page 10. Open film.

The historical account is attributed above. The essays, visual readings and viewing invitations are MODE UNKNOWN interpretations. No private archive access or new interview is claimed.

New artwork was generated with AI for this edition and selected and composed for MODE UNKNOWN. It depicts imagined chairs and places, not Corbijn photographs, film stills or the authenticated prop. Independent; not an official band or artist publication.

A5 digital sample, 12 pages. A separate A5 collector's plate accompanies it. Physical stock, binding and colour require a printer's proof; this file has no production bleed.