

Take a Deep Breath

A symposium at Tate Modern
Starr Auditorium, 15 – 17 November 2007

Abstracts + Biographies

Thursday November 15, 2007

Steven Connor
Whisper Music

bio

Steven Connor is the Academic Director of the London Consortium and Professor of Modern Literature and Theory at Birkbeck College. His books include *Postmodernist Culture* (1989), *Theory and Cultural Value* (1992), *The English Novel in History 1990-1995* (1995), *Dumbstruck - A Cultural History of Ventriloquism* (2000), *The Book of Skin* (2003) and *Fly* (2006). He is currently at work on an historical poetics of the air. He has many interests in 19th and 20th century literature as well as in cultural theory and history. Specific areas of interest include magic; medicine; auditory culture; the cultural life of objects and the material imagination; relations between culture and science; the philosophy of animals; and the history of the senses. A full list of publications, along with the texts of many unpublished essays, broadcasts and lectures can be found at www.stevenconnor.com

Lise Autogena

Lise Autogena will present her 'breathing productions' project - a series of explorations and investigations into the perceptions of breath and breathing that took place between 1995 and 1996, involving designers, artists and writers: Gustav Metzger, Julian Stallabrass, Scanner, Ella Gibbs, H2Design, Wolfgang Spanier and Job Koelewijn. Taking inspiration from the fifth century BC quote by Heraclitus: "We are estranged from that with which we are most familiar, the project explored the act of breathing as an unconscious and largely ignored act that defines our very existence as well as our interactions and interdependencies with the world. Lise Autogena will place this project in the context of her most recent project 'Most Blue Skies' – a project that explores our unconscious perception of air and the sky space above us in the context of climate change.

bio

Born in Denmark in 1964, **Lise Autogena** came to England in 1987 to pursue a career as a glassmaker for which she gained an international reputation. In 1989 she established a mobile hot glass studio in Puerto Rico. After studying Fine Art (Surrey Institute 1991), MA Art and Architecture (UEL Architecture School, 1993) and MA Fine Art Curating (Goldsmiths, 1996), she set up a venue for experimental cross-disciplinary events from her home in central London. Today Lise Autogena's large-scale projects involve year-long processes of development where the social, political and scientific networks, collaborations and communities created around the making of her projects, forms an important part of the work itself. Usually utopian in approach and scale, her projects build from a poetic or imaginative insight towards a complex actualization. Lise Autogena is currently a Three Year Fellow of the National Endowment of Science, Technology and the Arts.

Cornelia Parker *'Inhaled Cliffs: Exhaled Schoolhouse'*

One of my inspirations is *Fiato d'artista* (Artist's Breath), by Manzoni. It is a decaying fragment of a deflated balloon that sits on a wooden plaque. The artist's breath has long since evaporated, leaving a pathetic scrap of rubber. The fact that the content isn't there

any more seems both tragic and comic at the same time, but what it has left behind is a catalyst for thought. I realise most of the art I have made over the years can roughly be divided into two categories, 'inhaled' or 'exhaled' and I will explore this proposition in a presentation of my work.

bio

Cornelia Parker is an artist. Nominated for the Turner Prize in 1997, she has become known for her installations and interventions, including *Cold Dark Matter: An Exploded View* 1991 (Tate Modern) where she suspended the fragments of a garden shed, blown up for her by the British Army and *The Maybe*, a collaboration with actress Tilda Swinton, at the Serpentine Gallery in 1995. In 2003 she wrapped Rodin's *Kiss* with a mile of a string to make a new work *The Distance* (a kiss with string attached) for her contribution to the Tate Triennial. She currently has a solo exhibition at Birmingham's Ikon Gallery (till 18th Nov).

Marko Daniel has been Curator of Public Programmes at Tate Modern since May 2006. Before then, he was Director of the Graduate School at Winchester School of Art, University of Southampton, where he was responsible for the School's PhD students in art history and theory, fine art, design, museum studies and conservation. Between 2000 and 2003, he was a visiting lecturer at the Center for Art and Technology, Taipei National University of Arts, where he set up a critical theory programme for visual artists, musicians and computer programmers working across a wide range of electronic and multi-media arts. He curated a show by the Taiwanese artist Tsui Kuang-yu at City Crevice, Winchester Gallery in 2006. He is also faculty member of the London Consortium.

Friday November 16, 2007

Kanarinka

It takes 154,000 breaths to evacuate Boston

How do you measure fear in a society obsessed with security and preparedness? In "It takes 154,000 breaths to evacuate Boston", I run the entire evacuation route system in Boston and attempt to measure its distance in the individual breaths that it takes me to traverse it. The project consists of a series of running performances, a website and podcast of my breathing (www.evacuateboston.com), and a sculptural gallery component which is to be completed in 2008. By these methods, I propose to measure our collective fear via my own breath. The evacuation routes, installed in 2006, are not an isolated initiative. The threat of disaster looms large behind the readiness measures implemented in Boston since September 11th which include mass searches of passengers' bags on trains, large-scale terror simulation drills, a massive "See Something Say Something" campaign in the public transit system, and the distribution of emergency kits throughout the city. For this reason, it is essential to attempt to measure our collective fear – the tiny ways that we are being changed by the ritualized introduction of emergency, disaster and terrorism into the everyday landscape. Here I measure fear with my body and my breath.

bio

Kanarinka is a media artist and educator. She has a BA in International Relations from Tufts University and an MFA in Studio Art from Maine College of Art. Her research interests include the politics of digital information, locative media, feminist performance art, participatory culture and the emotional landscape of Homeland Insecurity. She is Co-Director of the experimental curatorial organization iKatun, a founding member of the Institute for Infinitely Small Things, and teaches at RISD's Digital+Media Graduate Program and School of the Museum of Fine Arts Boston. Her artwork has been exhibited at Eyebeam, ISEA, MASSMoCA, the Boston Center for the Arts, and the Western Front among other locations.

Jean Owen

Breathing through Daddy: Anne Sexton's "The Moss of His Skin"

The narrator in Anne's Sexton's poem "The Moss of His Skin" is being buried alive next to her dead 'daddy'. She 'held her breath,' thus conjuring up images both of the stifled

daughter whose premature burial means she speaks from somewhere between life and death and of bog bodies such as the Lindow man whose sheltered environment preserve their remains in the sense that they have in some way cheated death. The practice of burying daughters alive has a long history both in literature (Antigone, Danaë, Maria Woodencloak) and as an Old Arabic practice referred to in the Qur'an (a reference to which heads Sexton's poem). Drawing on Freud's concept of the uncanny, and with particular reference to "mossy forefathers" from 19th century gothic literature, whose fictional daughters breathe uncannily through their fathers or father substitutes, this paper offers a close reading of Sexton's poem to explore the role of the undead daughter as she lies beneath the mossy patriarchal carpet.

bio

Jean Owen is a research student at the London Consortium. Her thesis – 'Myrrha Images: Daughter-Father Incest in Literature and Life-writings' – negotiates the daughter-father model of incest through the Cyprian myth of Myrrha and Cinyras found in Book X of Ovid's *Metamorphoses* and through the autobiographical writings of Anaïs Nin and Kathryn Harrison. Broadly speaking, Jean's research areas include feminist theory, psychoanalysis and literary criticism. In recent years Jean's artistic work has investigated father-daughter relationships through poetry and film.

Gabriella Bisetto *Little Breaths*

When I breathe out on a cold winter's night the shape of my exhaled breath hovers for a fleeting moment in front of me - an ephemeral, nebulous three-dimensional cloud of condensation. For a moment I can see my permanent interaction with the environment, and in essence, see myself. As a glassblower the act of blowing glass intrinsically resonates and reflects the act of breathing. As an artist my work has been focussed on identifying and giving substance to the invisible processes of our body. My current work 'Little Breaths' endeavours to give individual breath permanence and an imbued memory through the process of glassblowing-translating the process of breathing into physical form - making the intangible tangible and the transitory permanent.

bio

Gabriella Bisetto is the Head of the Ceramic and Glass programme and Lecturer at the University of South Australia. Gabriella has contributed to the development of contemporary glass practice in Australia through her involvement as a board member of Ausglass (The Australian Glass Artist Association) and her former position as the glass workshop production manager at the JamFactory Craft and Design Centre in Adelaide, a post tertiary training institution for craft practice. She maintains an active practice as an artist and is founding member of the co-operative glass studio blue pony. In 2007 Gabriella undertook residencies at the Alberta School of Craft and Design (Canada) and Alfred University (USA) where she worked with hot glass teams to explore ways to measure breath through the process of glassblowing. She is a regular exhibitor nationally and internationally and her work is held in public collections in Australia.

Georgios Halkias *Inhalation, Exhalation and Realization: The Buddhist Path to Conscious Breathing*

Breathing is a manifest condition and quintessential expression of life. It has been literally and metaphorically entangled with spiritual principles inspiring sacred meanings and practices across religious contexts. We can surmise that the periodic operation of respiration, in its heart-felt indispensability and visceral relation to life, impressed upon devoted minds and attentive bodies the sanctification of breath. In its Buddhist unfolding, training in the discernment of inhalation and exhalation is a technique for quieting the 'discursive mind.' Conscious breathing also serves as an entry to the tantric subtle body experienced as a web of flows and intensities resonating from a place inside the skin's surface that is devoid of tissues, blood, bones, and organs. Essential to a number of esoteric Buddhist meditations in Tibet the mind is trained to follow the breath along three contiguous planes of experience: the surrounding environment, the physical body and the subtle body-Without-organs.

bio

Georgios T. Halkias was born in Athens, Greece. His graduate studies at the University of Hawaii were in comparative philosophy and religions. He spent many years conducting fieldwork research in India, Nepal and Tibet and in 2006 he submitted his DPhil thesis in Oriental Studies at the Faculty of Oriental Studies, University of Oxford. He is currently the primary researcher for the Tibet-Islam project at the Warburg Institute, University of London. His main research interests include Tibetan religions and history, Central Asian Buddhism and the exploration of Eastern and Western meditative traditions

Bernard Vere (PhD, London Consortium) is Lecturer in Fine Arts on the MA in Fine and Decorative Arts at Sotheby's Institute of Art, London. He took his doctorate at the London Consortium and also has Masters degrees from the London Consortium and University of Nottingham (Critical Theory). He works on visual modernism and has taught art history and architecture for Birkbeck College, London Metropolitan University and Tate. Recent work includes an essay on Edward Wadsworth and Giorgio de Chirico for *Visual Culture in Britain*, as well as reviews for *Contemporary*, *Textual Practice* and *New Formations*.

**Extra screenings to *Hold it, Exercise it, Manipulate it & Visible/Invisible*
Respiration panels:**

Lisa Flynn

Drawing Breath, 2007 + Hello Stranger, 2006 (videos)

Lisa Flynn's practice is concerned with exploring the human body's potential for non-verbal communication. She has an instinctual method of working, derived from the language of bodily gesture. The basis of her work is the live event, followed by video and photography produced around the actions. Lisa often presents the fragmented or estranged body in order to disorientate the viewer's usual perception of body identity as seen through the media. Her practice sustains an interest in self/other relationships and the presence/trace of the body in time. She has investigated the theories of Jacques Lacan and Maurice Merleau-Ponty in relation to this. She also draws from Julia Kristeva's theories on abjection and Barbara Creed's text "The Monstrous Feminine" (Creed, B. (1993) "The Monstrous Feminine". London: Routledge) Lisa is currently concentrating on presenting her visual artwork through photography, film and video installation. Recent experiments have included 16mm film projections and the use of animation as a technique in creating time-lapse recordings.

bio

Lisa Flynn is an Irish artist, specialising in performance-based film, video and photography. She has recently graduated with an MA in Fine Art from Central St. Martin's College of Art and Design in London. In 2003 she graduated from the Limerick School of Art and Design, Ireland, with a BA (hons) in Fine Art Painting. Lisa works as a visual artist in London and abroad. Recent group exhibitions have included "Neither Here Nor There" at the Galway Arts Centre in Ireland, "Maximum 10kg" at Casaviva167 in Portugal, "4mation" at the Vegas gallery, London and "4mation2" at the Monstertruck gallery, Dublin

David Marchant

December

"December" is a contemporary art dance set to an original sound score of my own breathing. Pre-performance instructions encourage the viewer to participate in the experience by opening and closing their eyes to correspondent audible cues of "inhale" and "exhale." I have become intrigued that this active, perceptual viewer participation produces a more immediate, personal, and visceral involvement, and compels viewers to breathe sympathetically with the recorded score. This blending of sensation of sight and breath may elicit a sympathetic feeling with the performer and a unique collective experience when an audience is breathing together.

bio

David Marchant is a Senior Lecturer, on the faculty of Washington University in St. Louis since 1994. He was an "Iowa Arts Fellow" and received his Master of Fine Arts degree from University of Iowa in 1993. He teaches aesthetic theory, technique, composition and

improvisation in the concert art of contemporary dance. His research focuses on visual and kinaesthetic perception, and fundamentals of movement coordination as applied in the skill and art of human movement. He is a teacher of the Alexander Technique and a member of the American Society of Alexander Teachers.

Jane Boston

It's a gas

It's a Gas examines the felt experience of the breath in order to allow for a better understanding of the paradoxes of the breath –as visible and invisible, present and absent, controlled and not controlled. Breath as metaphor offers the notion of inspiration. Breath as physiological reality enables that inspiration and provides the means to externalise that inspiration as creative expression. Taking the starting point of the breath in the body, we will tune to its presence and note any physiological changes in relation to inspiration and expiration. In particular, the withholding of breath from the present tense will be explored in relation to its potential for impoverishing the communicative act.

bio

Jane Boston, currently a senior voice consultant and Head of Research and Development at the Royal Academy of Dramatic Art. Previously Head of Voice at the Central School of Speech and Drama, Visiting Lecturer in Voice and Directing at Roehampton University, Rose Bruford College MA programme, and the University of Oklahoma. A founder member of the all-women theatre company, Siren, in 1980. In a freelance capacity has worked for clients in both theatre and business, including the National Youth Theatre of Great Britain, The National Youth Theatre of Tel Aviv, and training schools in Tokyo, Buenos Aires, and Bucharest. Editor of sixth edition of Clifford Turner's *Voice and Speech in the Theatre* 2007 and co-editor of forthcoming book, *Performance Breath*, in 2008.

Max Streicher

Sleeping Giants

Inflatables have had an important place in my work since 1991. In most of these sculptures and installations I have used industrial fans and simple valve mechanisms to animate sewn forms with lifelike gestures. My use of light and papery materials, like Tyvek (and more recently nylon spinnaker), has been significant to the character of their development, specifically to my focus on movement. The weightlessness of this material allows it to respond with surprising subtlety to the action of air within it. I use air to animate my work because it provides an effortless naturalism. It not only looks right, it feels right, recollecting our sensation of breath.

Inflatables are the medium of enchantment, fantasy and optimism, but things do go wrong. Take the Hindenburg, for example. Macy's Parade balloon characters occasionally crash into the crowd. In my work the distress behind the whimsy takes different forms. Scale is one factor. My giants, for example, are intended to overwhelm. In contrast to similar commercial counterparts, they are out of control. They appear to struggle, but why and to what end? However that sense of disruption is read also depends on what the individual viewer brings to the work. For some, gasping for breath, endlessly straining to rise, portray an image of playfulness, and even resurrection, while for others it is distinctly an image of torture. Both cases however involve physical empathy, a bodily recognition of the elemental—powerful and tenuous—forces that animate us all.

bio

Max Streicher is a sculptor from Toronto. Since 1989 he has worked extensively with inflatable forms developing a body of work that includes various kinetic figurative sculptures as well as large scale site-related installations. He has exhibited his work in public galleries and museums across Canada and abroad. In the past year these included The Museum of Modern Art Taipei and The Ludwig Forum in Aachen, Germany. His work was included in Unesco's recent Universal Forum for Culture in Monterey, Mexico. His works have been acquired by numerous private collections including the ESSL Museum in Vienna and the Hara Museum in Tokyo. Max Streicher is represented by Artcore/Fabrice Marcolini in Toronto, by Galeria Leme in Sao Paulo and Felix Ringel Galerie in Düsseldorf.

Katerina Gregos

It's in the Air: Breath and Breathing in the Work of Nikos Navridis

Many of Nikos Navridis' video installations and projections centre on the act of breathing, as well as on air as a life giving substance. The presentation will thus focus on the central role that breath, breathing and air occupy in Navridis' oeuvre, examining the performative and spatial aspects of his work. The presentation aims to highlight the relationship between breath / body / space and on the ways in which the processes of human breathing are visualised and abstracted. It will explore Navridis' use of breath as physical act and corporeal signifier as well as an existential metaphor. The soul, for example, is believed by the classic natural philosophers as being breathed in by birth and breathed out with the last breath before death. The presentation will look at the multiple ways in which breath is manifested as performative artistic gesture, how it articulates corporeal presence and how it is articulated on a pre-linguistic, primordial level. The presentation will also outline the influence of Samuel Beckett on recent works by the artist, including the seminal 'Breath' (1969) which Navridis interpreted for the Venice Biennial in 2005.

bio

Katerina Gregos is a curator and writer based in Belgium. Currently she is artistic director of Argos - Centre for Art and Media in Brussels. Previously she was director of the Deste Foundation in Athens. Gregos has curated and organized numerous exhibitions internationally including more recently the group shows: ~Being, In Brussels , (Argos, 2006), E V+ A: the 30th Annual and 6th Biennial Exhibition of Visual Art in Ireland (2006) which was titled Give(a)way: On Generosity, Giving, Sharing and Social Exchange and Leaps of Faith: An International Arts Project for the Green Line and the City of Nicosia, Cyprus (co-curated with Erden Kosova), 2005; At Argos, recent solo exhibitions she organized have been of Clemens von Wedemeyer & Maya Schweizer, Lonnie van Brummelen and Sibren de Haan, the Otolith Group and a large exhibition of the Rotterdam-based architects MVRDV. Gregos has authored numerous artists' catalogues, and is a regular contributor to *Contemporary*, London and *Flash Art International* as well as other art periodicals. She is also co-curator of the 1st Brussels biennial, scheduled for fall 2008 and a visiting lecturer at HISK (the Higher Institute for Fine Arts), Antwerp.

Michael Clark

Drawing Breath

Drawing Breath commemorates the presence of Arthur Rimbaud and Paul Verlaine in Old Compton Street in November 1872. Until December 1st, a minimal symphony of inhalations, echoes, vowels and silence takes place on the threshold of Janus, purveyors of erotica, specialising in what was referred to by Steve Connor in his talk *Ears have walls on Hearing Art* at Tate Modern, 2003 as the 'arcana of spanking'. Deriving its structure from a 13th Century Italian mathematical sequence and early sonnet form, *Drawing Breath* follows the esoteric coding of Rimbaud's famous vowel poem, in which he attempted a synaesthesia of language. Beginning with A (black) and ending with O (Blue), Clark enlisted Director Nic Roeg to intone the vowels that feature in the work. The duration of the work is 29 minutes and incorporates 8 minutes of silence.

bio

Michael Clark is a conceptual artist based in London whose work spans a broad range of media including painting, drawing, sculpture, photography, video, performance, installation, film and sound. His 'conceptual crucifixion' *Five Wounds* was permanently installed in Chichester Cathedral in 1994. Other Examples of his work can be found in the collections of: British Museum, Royal Society of Arts, National Portrait Gallery, Pallant House Gallery Trust, Whitworth Art Gallery, Victoria and Albert Museum, Royal Collection Windsor, Museum of London, Tate Archive. His site-specific sound sculpture *Drawing Breath* is an annual event and will be installed for the sixth consecutive year this month. <http://www.michaelclark.info/>

Tom McCarthy is the author of two novels: *Remainder*, which revolves around trauma and repetition, and *Men in Space*, which is set in a Central Europe rapidly disintegrating after the collapse of communism. Both these and his non-fiction work *Tintin and the Secret*

of *Literature*, which examines the themes and patterns of Hergé's cartoon books, have been translated into several languages, and *Remainder* is currently being adapted for cinema by Film4/Cowboy Films. McCarthy is also General Secretary of the International Necronautical Society (INS), a semi-fictitious avant-garde network.

Nikos Navridis

First Love, a song and the yogi, 2007

Breathing is energy which is not being lost but transmitted, transferred, shared; it is energy which covers bodies, is projected on them and shapes their forms or transforms them for an instant. I have thought about what might happen if one could 'encounter' a breath, if one could find oneself within it but also about how one can visualise what is going on. East Room at Tate Modern is the ideal location with glass walls free, ready to receive these breaths which, while being diffused are also projected on them as well as the viewers. The work is about highlighting the perception of what a deep breath gives birth to a unique instant, a moment which carries you away with it and transforms whatever exists around it, endlessly repeated without measure or limits. For the work *First Love, a song and the yogi* I have captured the breaths from a reading of *First Love* 1946 by Samuel Beckett (published 1970) more specifically, I have caught the inhalation of the singer Eleftheria Arvanitaki while she performs one of her songs and the breathing of a yoga master (yogi) as he purifies his body by employing his breath. The work is an installation for three video projections with sound, in a loop.

bio

Nikos Navridis (b. 1958, Athens) is an artist who has become known for his video installations which often centre on the act of breathing. Navridis has participated in numerous exhibitions internationally, including – more recently – the 51st Venice Biennial (2005) where he presented a complex video installation entitled 'Breath', based on Samuel Beckett's play. Navridis' work has been included in numerous biennials and triennials such as the 2nd Echigo-Tsumari Art Triennial, Japan (2003), Site Santa Fe, New Mexico (1999), the 5th Istanbul Biennial (1997) as well as other major international exhibitions such as 18:Beckett at the Blackwood Gallery, University of Toronto, Venice –Istanbul, Istanbul Modern (both 2006), and Files, MUSAC, Léon (2004). In 2004 his work was also the subject of an extensive solo exhibition at Fundacio La Caixa, Madrid. The artist lives and works in Athens.

Saturday 17, November 2007

Mary Ellen Leuver

Breathing Room: Breath, Death, and the Consumptive "Utopias" of America's West in the Late Nineteenth Century

By the summer of 1871 newspapers in London, New York City, and America's Midwest teemed with advertisements of 'pure air' and the revitalization of 'sick breath' found only in the healthy mountains of America's West. With 'good air' came the recovery of invalids suffering from tuberculosis, asthma, and a host of other respiratory or 'breathing' diseases that killed nearly one in four Londoners in the nineteenth century. Rather than a merely European respite, these locations promised an American cure. This paper will examine how Americans and Europeans alike sought 'healthy' air and designed 'healthy' cities in which they could breathe and live based on the environmental and medical promises of the American West. Focusing on the men and women that ventured to Colorado to create their upper and middle class utopias, we will examine the ways in which these people came to believe breath could be cured and how breath itself ultimately became a threat to the public at large.

bio

Mary Ellen Leuver is a second-year doctoral student in the History of Science and Medicine program within the Department of History at Yale University. Ms. Leuver's work focuses on the interplay between disease and the American city in the nineteenth and

twentieth centuries. In particular her work specializes in the relationship between tuberculosis and the physical and cultural development of Eastern and Western American cities created to engender "health," both before and after the acceptance of modern germ theory. Ms. Leuver is also an alumna of Yale College, graduating in the Class of 2006 with a degree in History and minors in English and the Humanities. She is a McDougal Fellow at the Yale Graduate School of Arts & Sciences, an affiliate of Jonathan Edwards College at Yale, and the Arts & Humanities Editor of the *Yale Journal of Biology & Medicine*.

Jeremy Bendik-Keymer, Isak Berbic & Zlatan Filipović
Off-Cycle, 2007 (video, 9 mins)

Rather than fly to the conference, we decided to send a video from Dubai. Our video is meant as a conversation starter on the ecological dimensions of breath. Sent from one of the global economy's most rapidly developing cities, it examines breath understood literally and breath understood figuratively. What does the most literal meaning of breath teach us about ecology? How does breath's figurative use cohere with the literal ecology of breath? Can cities "breathe with life" when the global economy has not internalized the most basic ecological lessons of breath?

bios

Jeremy Bendik-Keymer studied philosophy at Yale and at University of Chicago. He taught at University of Chicago and Colorado College, before taking up a position at American University of Sharjah in an interdisciplinary department focused on global issues. He holds a joint appointment with Le Moyne College, close to where he grew up. In 2006, he published *The Ecological Life: Discovering Citizenship and a Sense of Humanity*. Currently, he is working on a study of empathy, Conscience and Humanity, and on an edited collection of self-portraits by residents of the UAE. This last is a collaborative effort with Theodore Zeldin.

Isak Berbic studied photography, film and electronic media at the School of Art and Design, University of Illinois at Chicago. His mentors included Inigo Manglano-Ovalle and Jennifer Montgomery. He has exhibited in Sarajevo, Chicago and London, among other places. Currently, he teaches photography and multimedia at the College of Fine Arts, University of Sharjah. His works investigate memory, the limits of representation, and tragedy, beginning with early work concerning the war in Bosnia, surviving the war, media reportage, distance and exile.

Zlatan Filipović, teaches multimedia at American University of Sharjah after having taught for a number of years at the Sarajevo Academy of Arts, where he created the academy's first video lab. After training as a painter at the academy, he studied electronic media at Alfred University. He has exhibited widely in Sarajevo and in Paris and has supported such groups as the Eastern Europe Youth Orchestra. Recently, he began lecturing during the summer at Pocitelj's artist colony, fostering video art in Bosnia.

Anna Roos

Johann Heinrich Cohausen (1665-1750), Salt Iatrochemistry, and Theories of Longevity in his Satire, Hermippus Redivivus (1742)

Johann Heinrich Cohausen (1665-1750) was a well known medical satirist in the Germanies, France, and England. The subject of this paper is his most famous work, the *Hermippus Redivivus* (1742), a treatise on the prolongation of life. Cohausen's *Hermippus* and its comedic presentation of longevity had a profound reliance on earlier scholarly works he composed which analyzed the theories of the seventeenth-century chemist and physician Johann Baptista van Helmont (1577-1634). Cohausen utilized van Helmont's belief that volatile salts (salts that had an odor or that decomposed readily on heating) composed the vital spirit or the breath of both animals and plants. It was these volatile salts in the breath, more prevalent in the young, which Cohausen argued would extend life's duration. Cohausen also was influenced by Sanctorius' (1561-1636) studies of ambient air and bodily secretions. Because of Cohausen's skillfulness in presenting medical concepts in the *Hermippus*, analyzing his work is an aid to our understanding of early modern theories of breathing and immortality.

bio

Dr. Anna Marie Roos is a research associate at the Wellcome Unit for the History of Medicine, University of Oxford. A former McKnight Fellow, Dr. Roos has previously held academic appointments at the University of Minnesota, the University of Birmingham (UK), and Salisbury University (USA). She has published several articles and two books in the history of science and medicine including the recently published monograph, *The Salt of the Earth: Natural Philosophy, Medicine, and Chymistry in England, 1650-1750* (Brill, 2007).

Havi Hannah Carel

Take my breath away: A phenomenology of breathlessness

This paper describes the lived experience of degenerative respiratory illness. The first-person experience of breathlessness will be explored phenomenologically, using Merleau-Ponty's focus on the body and his distinction between the biological and the lived body. Through this use of phenomenology I criticise the concept of illness as used within the mainstream medical establishment. This conception rests on the objective (and objectifying) language of naturalism. On this view, the only relevant phenomena to an account of illness are the physical aspects of the disease. Naturalistic descriptions of illness exclude the first-person experience and the changes to one's life occurring as a result of illness. I argue that phenomenology should be used to augment the naturalistic approach. Instead of turning to physiological descriptions of dysfunction and viewing that dysfunction as a local disruption, phenomenology turns to the lived experience of this dysfunction. It enables us to see the global disruption of the habits, experiences, capacities and actions of the ill person. I will look specifically at the disruption caused by breathlessness and its effect on physical, psychological, social and temporal dimensions.

bio

Dr Havi Carel is a Senior Lecturer in Philosophy at the University of the West of England. She has previously taught at the University of York and at the Australian National University. Her research interests include phenomenology, philosophy of medicine and psychoanalysis (especially Freud). She is currently working on developing a phenomenology of illness. Her monograph, *Life and Death in Freud and Heidegger* (New York: Rodopi) was published in 2006 and she is the co-editor of *What Philosophy Is* (London: Continuum, 2004) and the co-translator of *The Order of Evils*, by Adi Ophir (Zone Books: New York, 2005). Dr Carel is currently completing a monograph on the phenomenology of illness entitled *Illness* (acumen, 2008).

Vanda Playford

Coca-Cola and Cigarettes, healing the soul of Sarah Katherine, 2007
(A Film by Vanda Playford, 6 mins)

The healers performing the rituals in this video are practitioners of Mexhica Pactili (pre-Hispanic Mexican medicine). In Mexhica philosophy breath is a key element because it initiates life. In the treatment filmed, different ways of using air and breath is an essential part of the ritual. This is seen when the main healer gently blows tobacco smoke over key areas of the patients' body. It is heard as the assistant blows air through a clay flute, when the healer chants and again when the healers belch after drinking coca-cola. Throughout the treatment the patient lies naked under a white sheet and is in direct contact with the grass. Her state of being is changed through sensing the ground, the sounds and the smoke, which are key to creating an altered state of mind necessary for any transformative effects. The walled garden where the treatment takes place and the fact that the patient is white and the healers are both Nahautl Mexicans and white leaves a sense of uncertainty about the location, and whether the healing is choreographed/staged or real. This uncertainty is important with regard to the ethnic and political context of the film.

bio

Vanda Playford has been working in East London as a General Practitioner for the past twenty years. During this time she has developed an art practice in Photography and Video focusing on portraiture and the psychological dynamics of the contemporary western family. Her artworks employ first hand reflections of the symptom and the knowledge

gained within medicine to explore the complexities of human relations. In 2005 she completed a PhD at the Royal College of Art in London, which approached western medicine through practices of art that critically reflect upon the doctor/patient relationship, whilst engaging theoretical perspectives which lie outside the biomedical model. Playford has previously exhibited extensively in London, New York, Amsterdam and Berlin. In February 2008 Rise Berlin Gallery will present her new work *Flower of Corn*, a video installation concerning ancient practices of Mexican medicine.

Barry Curtis is Emeritus Professor [Middlesex University], a Fellow of the London Consortium and a Visiting Tutor at the Royal College of Art where he is teaching a seminar on 'The City and Everyday Disaster'. He has recently completed a book 'Dark Places: The Haunted House in Film' and is working on a book on 'Imaginary Architecture', both for Reaktion where he is an editor of the 'Locations' series. He is contributing to the cat. of the 'Cold War Modern' Exhibition, V&A in 2008.

Jones Irwin

Breathing Philosophy or Just Breathing – An Artaud/Derrida Encounter

Antonin Artaud's Theatre of Cruelty called for a re-inspiration of BREATH against the degenerative affects of classical metaphysics and its lingering influence on modern philosophy and art. The dualisms between body and mind, text and performance, instituted a breathless death of what Artaud affirmed as the 'life-force' or Existence. Jacques Derrida's early essays on Artaud initially portray his work as instigating an original and powerful critique of philosophy. Derrida credits Artaud both with overcoming a certain 'naïve' metaphysics and with being irreducible to the 'essentialist' interpretations of avant-garde readers such as Maurice Blanchot. Characteristically, however, Derrida's deconstructive reading also presents some of Artaud's key concepts (such as 'breath') as falling victim to the very metaphysical system which The Theatre of Cruelty is meant to overcome. That is, Derrida posits a certain revenge of Philosophy against Artaud's Breath of Existence. This paper seeks to reinterrogate the boundaries of this encounter, asking whether Derrida is correct in interpreting Artaud's writings as irreducibly metaphysical. Or rather, might the implicit assumptions of Derrida's own philosophy be said to here constitute the problem? Might the philosophical necessity of deconstruction finally be overcome by The Theatre of Cruelty?

bio

Jones Irwin is a Lecturer in Philosophy and Education at St Patrick's College, Dublin City University. He has previously taught at the University of Warwick and the University of Limerick and his PhD work was on 'Derrida and Platonism' (under the hermeneutics scholar Martin Warner). His current main research interests are in the philosophy of art and film, existential philosophy and cultural pedagogy. He is the editor of *War and Virtual War* (Rodopi) and is currently editing books on Interculturalism and The Erotic respectively. He is also currently Co-Director of the MA in Human Development and Ed.D postgraduate programmes at St Patrick's College.

Patrick Baur

Breathless Beings: Antiquity, Modernity, and the Ethics of Breathing

Quite frequently, modernity is described as an age of breathlessness. And quite frequently, this comes with a critical undertone, implying that this epoch is changing more rapidly than human beings seem able to cope with. Judgments like this imply some kind of ethically charged idea about the proper way or speed in which human beings ought to breathe, prescribing the pace in which a life has to be lived. In my paper, I will argue that the tendency to see modernity's breathlessness as something essentially negative is rooted in an ethics of breathing that originated in Greek antiquity and can be seen most clearly in Pindar and Aristotle. In our times, Emmanuel Lévinas developed an approach to the topic so drastically different that he shall be my second point of reference. In interpreting the contrast dividing these views on breath, my paper tries to establish and perhaps even to answer the question: "Are we even well advised to 'take a deep breath' today?"

bio

Dr. des. Patrick Baur, M.A. studied philosophy, German literature, linguistics, and biology, and graduated 1999 from Albert-Ludwigs-University, Freiburg/Germany, with a master's thesis entitled *Thinking Movement. Inquiries in Heidegger's Style of Thought*. After graduation, he worked as freelance editor, journalist, and university lecturer. In 2007, he received his PhD from Albert-Ludwigs-University with his doctoral dissertation *Gestures. Corporeality and Language in Heidegger*. Patrick will soon be teaching philosophy courses at Albert-Ludwigs-University in the framework of the university's special Ethical-Philosophical Program (EPG)

Mark Cousins

Breath, Writing and Commandment

bio

Mark Cousins is Director of General Studies and Head of the Graduate Programme in Histories and Theories, at the Architectural Association and faculty member of The London Consortium. He is Visiting Professor of Architecture at Columbia University and also Visiting Professor at the Architecture School of the University of Navarre at Pamplona. He has been a member of the Arts Council and consultant to the practice of Zaha Hadid. He has written on the relation of the human sciences and psychoanalysis. He has published Michel Foucault (with Athar Hussain). His series of articles on 'The Ugly' in *AA Files* has been translated into several languages. He has contributed to many journals including *Harvard Design Magazine*, *m/f*, *October*, *Economy and Society*, and *Art History*. His most recent publication is the Introduction to a new translation of a selection of Freud's papers on The Unconscious in a series edited by Adam Phillips for Penguin (2005). Recent work is on Odysseus and the history of homecoming; and the concept of 'scape' which is embedded in landscape

Extra Screening to *Beyond Breath* panel

Holly Crawford

Emily Dashing, 2005 (video, 45 sec.)

Punctuation Performance asks viewers to play along. In *Emily Dashing, 2005*, one of four tracks, the viewer is encouraged to take a breath, led by the video, to blow a black paper party blower to express Emily Dickinson's dashes. Dickinson used dashes extensively and idiosyncratically throughout her poetry. Early editors tried to "normalize" her punctuation. Earliest punctuation was originated by Roman orators, who made their personal marks in the margins to cue when to pause and take a breath before proceeding. Punctuation in written language originated with Irish monks 900 C.E. Forms of printed punctuation varied widely until in the early 1800s. It was then standardized, so that everyone would pause for literal or figurative, long or short breath at the same time. In the early 1900, punctuation was simplified and now with the net it begins to disappear. Is there no time left to take a deep breath?

bio

Holly Crawford, Ph.D. is an artist, poet and art historian. She is the Director of AC Institute, a nonprofit organization for research in contemporary art. Her doctorate was conferred by the University of Essex in Art History and Theory. Numerous books and articles include: *Attached to the Mouse, Disney and Contemporary Art, 2006*. Other projects include *Critical Conversations in a Limo, New York, 2006 (DVD)* and *Sound Art Limo, New York, 2006*. She recently recreated and curated and *Critical Conversations in a Limo and Sound Art Limo* for the Melbourne International Arts Festival, 2007. www.art-poetry.info & www.artcircles.org

Richard Craig

The Unity of the breath

(Performance supported by British Music Information Centre www.bmic.co.uk)

If there is one instrument in which respiration and the breath are as interconnected as they are to the human voice it would surely be the flute. Innate to its design, the flute is open to a multitude of sonorities and techniques which harness the multifarious phenomena that are intrinsically linked to the breath and breathing.

Brian Ferneyhough- *Unity Capsule 1975-76 for solo flute.*

By adjusting the parameters of breathing (the where, how and when) the physical action becomes woven into the work and a myriad of alternate uses for the breath become apparent: voiced plosives, sounded inhalation, rapid/delayed exhalation and diaphragm articulation.

John Croft...ne l'aura che trema 2007 for alto flute and live electronics (the air that trembles) explores the area between silence and breath with fleeting glimpses of sound embedded with the breath. ...ne l'aura che trema uses live electronics (MaxMSP) to capture the nuances of the breath, delineating and accentuating infinitesimal inflections from which the live part emerges and dissolves. Work was commissioned by funds from the Scottish Arts Council.

Toshio Hosokawa *Atem Lied for solo bass flute.*

"Music," says Toshio Hosokawa, "is the place where notes and silence meet." This identifies his aesthetic concept as a genuinely Japanese one. It is found both in Japanese landscape painting and in the music, such as the courtly gagaku, in which audible sound always stands in relation to nonsound, i.e. to silence. In their rhythmic proportions Hosokawa's compositions are oriented around the breathing methods of Zen meditation, with their very slow breathing in and very slow breathing out: "Each breath contains life and death, death and life."

bio

Richard Craig was born in Glasgow and studied flute at the Royal Scottish Academy of Music and Drama with Richard Blake and Sheena Gordon. Graduating in 2003 with a degree and solo diploma *cum laude*, he continued his studies (supported by the Scottish International Educational Trust and a Dewar Arts Award) at the Conservatoire National de Région Strasbourg with Mario Caroli and Claire Gentilhomme. In 2006 he received a *diplôme de spécialisation* from the CNR de Strasbourg, achieving the highest award possible: 'unanimité du jury'. During this time Richard also received guidance from Pierre-Yves Artaud. He has been identified as a new generation of instrumentalist at the vanguard of the interpretation of new music; challenging our pre-conceptions of the flute and its 'limitations', setting a new precedence in programming of concerts by realising performances of works that had previously been deemed as musically and technically unexecutable. As a result, Richard Craig has quietly risen to be one of the most important interpreters in his generation, singularised by his unflinching approach to programming and performance.

Composers' bios:

John Croft (b. 1971) music draws on the spectral properties of sounds as the basis for harmonic and temporal structures, and sometimes as a means of forming continuities between live sounds and electronic treatments. Recent work includes *murmures secrez...Avernales eaux* for large ensemble and electronics, and a Sonata for cello and live electronics for the cellist Matthew Barley, in which he develops principles of live interaction which were later theorised in his paper "Theses on Liveness" (Organised Sound 12:1). He is currently Head of Music at Brunel University, West London.

Brian Ferneyhough was born in Coventry, England on 16 January 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London, and then continued his studies in Amsterdam and Freiburg. Ferneyhough has taught composition at the Musikhochschule in Freiburg, the Civica Scuola di Musica, Milan, the Royal Conservatoire of The Hague and the University of California, San Diego. In January 2000 Ferneyhough joined the faculty at Stanford University and was named

William H. Bonsall Professor in Music there shortly afterwards. Recent work has included a Fifth String Quartet, written for the Arditti String Quartet and premiered in Witten in 2005. A new orchestral piece, *Plötzlichkeit*, will be premiered at the Donaueschingen music festival in October 2006. He is also the recipient of the 2007 Siemens Prize for music.

Toshio Hosokawa was born on October 23, 1955 in Hiroshima. He went to West Berlin to study composition with Isang Yun at the Hochschule der Künste in 1976. From 1983 to 1986, he studied with Klaus Huber at the Staatlichen Hochschule für Musik in Freiburg. In 1980, he participated for the first time in the Internationale Ferienkurse für Neue Musik in Darmstadt, where his work was performed. Since then, Hosokawa has presented his works in Europe and Japan, gaining an international reputation and winning numerous awards and prizes, including First Prize in the Composition Competition on the occasion of the 100th Anniversary of the Berliner Philharmonisches Orchester (1982), Rheingau Musikpreis (1998), Duisburger Musikpreis (1998) and *musica viva*-Preises der ARD und BMW AG (2001). In 2001, Hosokawa became a member of Akademie der Künste, Berlin. He is also invited as one of the fellows 2006/2007 by Wissenschaftskolleg zu Berlin.

Mikhail Karikis *Orphica*

Having received international critical acclaim for its 'radical strangeness', 'unique mix of sighs, coughs and strangulations' (*Le Monde*) and for 'exploding hearing habits' (*Orkus* magazine), *Orphica* (2007) is the latest music project by Mikhail Karikis. In this extraordinary debut solo album, Karikis creates a sound-alchemy melding environmental sounds, electronica, and orchestral forces, and develops a distinctive vocal style mixing Greek-folk and avant-garde vocal techniques. In his performance at Starr Auditorium, Karikis presents compositions from *Orphica* alongside new voice improvisations, which explore disarticulation and vocal transgression, pushing language to its limits, where voice transforms into raw sound-material and a medium for extremes of expression.

bio

Mikhail Karikis is a Greek-born artist based in London. Trained in music and architecture, and holding a doctorate from the Slade School of Fine Art (UCL), Karikis's interdisciplinary practice encompasses sound-art, music and drawing. His work has been shown at BAFTA cinema, the British Film Institute, Whitechapel Gallery and De La Warr Pavilion. Recent collaborators include pop-experimentalist Björk, visual artist Sonia Boyce, and celebrated choirs Cantamus and Alamire. Karikis's music operates in the fields of avant-garde, electronica and experimental pop; it has been released internationally on record labels including Sub Rosa and One Little Indian. For his recent critically acclaimed solo album *Orphica* (2007), Karikis explores notions of displacement and disarticulation, and develops a distinctive vocal style melding Greek-folk and avant-garde vocal techniques.

Take a Deep Breath is organised by Irini Marinaki, Martine Rouleau and Konstantinos Stefanis in collaboration with the London Consortium and Tate Modern.

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