

Research practice directions

Lauren Goode

Last updated: 23 October 2005

Contact: lauren@liveartgardeninitiative.org.uk

Fields

The research and practice directions of the live art garden initiative are guided by trans-interdisciplinary research:

- biophysics, acoustics, ecology and sound art practice;
- landscape, media art & architecture, and sustainability;
- live art practice and performance research;
- philosophy, critical practice and film studies.

Live art practice directions

- To carry out *in situ* experimentation in contrasting parks, gardens and other outdoor landscapes sensitively engaging with unique environments and contingent events.
- To consider the site as one's body in extension and in-separate – a connected live architecture unfolding – a multiplicity of actual and virtual dimensions.
- To work directly with the context and event of the 'live' situation attending to it as a moving phonic surface – of speeds and affects – and not as a representational 'setting'.
- To evolve the focus of the performance-research from concentrating explorations in the medium of movement: that of the performers in connection with the moving surfaces of spatial and temporal landscape - an energized 'live' canvas.
- To explore processes that involve establishing movement qualities that embody intensity and poetry. Examples: of movement include passages, stillness, leaning, rotation and meditation; and of techniques are oscillation, repetition, momentum, concentration, improvisation and the breath (to affect propulsion and physiology).
- To create durational work using intensity to embody connections that are interwoven with unfolding fields of movement in the specific vicinity.
- To create performance work that disrupts perception - the performers and the audiences - by a meditative and sensual poetry operating through non-verbal consciousness (although words are not necessarily excluded).
- To explore ideas that are concerned with dissolving the figural rather than depicting characters or subjective expressivity but remain open to incorporating coincidental narrative and absurdity.
- To develop the potential, observed in recent video documentation of practice, for new projects to comprise of performance events and film works.

Research proposal

Lauren Goode. 15 April 2005

Dynamics conditioning a *live* art of movement-fields

Focus

- What it means to undertake experimental trans-interdisciplinary performance-art research and what is involved.
- How *live* art can explore pervasive, non-mediated life and the un-capturable.
- What the potentials are of *in situ* live art engaging with durational fields of movement.
- What the ecological and environmental issues are that contemporary philosophy raises.

Context

My concern is with *live* duration that frames impersonal affects in contrast to representational narratives depicting subjects. I employ operative devices through movement arts for live affects. Practical work explores improvisation and meditative movement practices. Explanations, from contemporary physics, of life processes are relevant to problematising 'liveness' in a *live art of movement-fields* - of the energies of movement-affects rather than of objects. My questions relate to the idea of *becoming* environment and amplifying a resonance of energy affects.

I conduct research *in situ* to explore energetic conditions unfolding and encompass affects: from seasons and contingent vicinities atmospherics, temperature, light and acoustics. Garden landscape is live ecological architecture of immersive conditioning systems. An aim is to explore the figure as interwoven through speed and not sites as 'settings'. Interactive sonic events involve weather and the pervasive affects of sound energy entrain movement-field entities. An aim is to explore *in situ* interacting sound vicinities coinciding with movement art.

Environment is an architecture of generative and decaying systems acting on our machinic consciousness. Plant zones provide sensual and erotic habitats and receptivity to these interactions is an issue. Historically gardens have conveyed ideology about loss of innocence, temptation, good and evil. An aim is to problematise gardens as technologies of contemplation and to explore concepts of ontology, non-linearity and open systems. An aim is to pose art as a sensual and uncapturing medium: disrupting knowledge systems from foreclosure to dynamical processes conditioning consciousness.

Objectives

To problematise a *live* art of movement-fields through:-

- exploring affects altered via intensive energy conditioning;
- engaging with the work of scientists, such as Mae-Wan Ho, on quantum coherence, electrodynamics, liquid crystalline nature, acoustics (sound and vibration), complexity and neurobiology; and contemporary continental philosophy relating to the uncapturable, guided from Deleuze, Lyotard, DeLanda and Golding; and by
- addressing the garden as non-mediated and actual architecture - informed by architects, such as Shigeru Ban.

Descriptions and terms I use in relation to the performative work

Lauren Goode

Last updated: 15 October 2005

Live art

Our live art practice involves creating time-based artworks using the performing body and explores dimensions of consciousness *in situ*. Through generating the occurrence of real-time events that are uncapturable I am interested in presenting intangible content.

Site specific

Our site-specific work operates through performance in connection to its situation. The site is therefore recognised as a crucial element influencing and limiting the content of the work. The site is addressed as an ecological location: context, architecture, physical environment and a sense of place are all considered. Sites are chosen for new works because of particular potentials and specific features. Ideas for interactions or interventions within the environment correspond to an awareness of these aspects.

Durational

Our work involves performance movement that alters perception of a sense of everyday time and potentially sustains consciousness within a time at once both in proximity and remote to sense. Meditative live affects unfold in time and transpire from this durational movement for us and the audience.

Fields of movement

Environments provide diverse fields of movement. Space is acoustic and atmospheric, traversed by sound waves and temperature changes as well as more obvious movement, that of people, creatures or plants. Even the mountains are not still but moving comparatively slowly. Our movement practice involves bringing our attention to the different fields of movement at a site as potential extensions or contrasts to movements we articulate. For instance, in a park, can one become, in order to create a particular poetry, as slow as the tree; so still that the passing crow stops to stare quizzically at you; or as fast as the cloud or aeroplane shadow passing over? These various fields and scales of movement can be viewed together as creating a complex unfolding field of movement - a symphony event from micro and macro scale movement.

Non-verbal

The content of our performance work resides with non-verbal zones of intensity. It is possible through art to bring to awareness and consciousness meaning through affects whilst comprehension remains denied within a non-verbal zone, and as such, not understood nor represented but potentially offering a more direct affect and resonance of meaning although still refusing a translation into language.

Non-verbal intensity relates to a body/brain consciousness feedback systems. Affects of perception and imperception, and body/brain consciousness alter intensities and thought processes in feedback loops.

Human and abstract movement

The movement in our work may stem from abstraction or recognisable so-called 'human' gestures or actions however the work is not representational and does not proceed to depict characters or identities. This is an important philosophical aspect of our work which is not directed towards 'expressing ourselves', which would be to affirm subjective expressivity. In contrast the reading of a figure in space can be significantly diminished and subverted through actions which effectively dissolve the figures movement into the surrounding movement fields.

Affects: physiological and neural

The physiological movement of a relaxed breathing body whilst at stillness forms a sea of movement through the muscular and skeletal body. This awareness is an important starting point for developing control of movement quality or propulsion where movement is being driven from sustaining or controlling changing rhythms of breathing. A pace of breathing reflected in a pace of movement also affects a state of consciousness: perception, as a production of consciousness, changes.

Improvisation, coincidental narrative and contingent events

Our performance work does not involve the representation of a prescribed event but actualises a live unfolding event. Improvisation techniques, some of which involve devised systems of movement, are used to bring about random and chance events. In addition, through site-specific work,

we respond to particular chance happenings occurring in vicinities in proximity or surroundings extending beyond distances visible but, for instance, audible. A performance duration coincides with a density of other contingent environmental events that began before, continue after or interrupt the performance duration. The effects of these on the work are considered integral to the potential becoming or unfolding of the durational work: and are considered part of the medium of the work.

Interconnectedness

Interconnection is a helpful term for visualising the state of environmental connection with body/brain biophysical consciousness. Dr Mae-Wan Ho explains in 'The Rainbow and the Worm - The Physics of Organisms' that 'our consciousness is delocalised throughout the liquid crystalline continuum of the body (including the brain) [...] and that 'Brain consciousness associated with the nervous system is embedded in body consciousness and is coupled to it'. (A liquid crystalline state 'is a state or phase of matter in between the solid and the liquid'). The liquid crystalline organism, or living systems of liquid crystals, provide rapid sensitive responsive and intercommunicative processes at the cellular level. I create work involving the performing body affected by environmental conditions and understand biophysical processes reveal the body/brain consciousness at a cellular level as a much more permeable, in-separate and unbounded phenomenon than is still commonly conceived.

Soundscape

As much as I am aware of the visual aspects of a particular site, the acoustic landscape is considered an important part of the medium of the work. It is planned that future work will involve collaborations with sound artists interested in creating acoustic interactions with specific site soundscapes.

Multiplicity: the actual and virtual

Our durational work explores concepts relating to non-linear time and space such as multiplicity; and the unfolding of events from the virtual to actualizations. Manuel Delanda explaining the work of Deleuze reminds us of the importance of understanding the actual and virtual as part of the real. The works and philosophy of Gilles Deleuze are an important influence on ideas Lauren initiates for exploration. For further explanation on the terms multiplicity, actual and virtual an extract from Manuel Delanda's *Intensive Science and Virtual Philosophy* which also quotes Deleuze follows:

'Using the technical terms just introduced I can give now a final definitions of a multiplicity. A multiplicity *is a set of vector fields related to each other by symmetry-breaking bifurcations, together with the distributions of attractors which define each of its embedded levels*. This definition separates out the part of the model which carries information about the actual world (trajectories as series of possible states) from that part which is, in principle, *never actualized*. This definition presupposes only the two concepts of 'differential relation' and 'singularity'. I will return in the next chapter to a discussion of what further *philosophical transformation* these two concepts need to undergo in order to be truly detached from their mathematical realization. At this point, granting that the definition I just gave could specify a concrete entity, we may ask what ontological status such an entity would have? To speak as I did of patterns of hydrodynamic flow and of patterns of embryological development as divergent *realizations* of a universal multiplicity is misleading since it suggests that these patterns are real, while the multiplicity itself is not. So Deleuze speaks not of 'realization' but of *actualization*, and introduces a novel ontological category to refer to the status of multiplicities themselves: *virtuality*. This term does not refer, of course, to the virtual reality which digital simulations have made so familiar, but to a *real virtuality* forming a vital component of the objective world. As he writes:

"The virtual is not opposed to the real but to the actual. The virtual is fully real in so far as it is virtual...Indeed, the virtual must be defined as strictly a part of the real object - as though the object had one part of itself in the virtual into which it plunged as though into an objective dimension...The reality of the virtual consists of the differential elements and relations along with the singular points which correspond to them. The reality of the virtual is structure. We must avoid giving the elements and relations that form a structure an actuality which they do not have, and withdrawing from them a reality which they have".[]*

DeLanda, Manuel. *Intensive Science and Virtual Philosophy*, pg32 Chpt. *The Mathematics of the Virtual*.

*Deleuze, Gilles. *Difference and Repetition*, pp. 208-9

Research reading list

Lauren Goode. Last updated 15 Oct 2005

- Acconci, V. Courtyard in the Wind
Allain, Paul. The Art of Stillness. The Theatre Practice of Tadashi Suzuki.
Arendt, Hannah. Eichmann in Jerusalem: A report in the banality of evil.
Arida, Ayssar. Quantum City
Aronson, Arnold. The history and theory of environmental scenography.
Artaud, Antonin. Theatre of Cruelty.
Auslander, Liveness: Performance in Mediatized Culture
Barber, Stephen. Antonin Artaud. blows and bombs.
Balmond, Cecil et al. Informal.
Balmond, Cecil. Number Nine: The search for the Sigma Code.
Bergson, Henri. The Creative Mind.
Bergson, Henri. The two sources of Morality and Religion.
Bergson, Henri. Duration and Simultaneity.
Bachelard, Gaston. The Poetics of Space.
Blanchot, Maurice. Faux Pas.
Blanchot, Maurice. The Space of Literature.
Blanchot, Maurice. The Writings of Disaster.
Blanchot, Maurice. Infinite Conversation.
Boenisch, Peter M. and Allsopp, Ric (Ed). Bodiescapes. issue editors. Performance research. 1352-8165. v. 8, no. 2
Braudel, Fernand. The structures of everyday life.
Braudel, Fernand. The wheels of commerce.
Braudel, Fernand. The perspective of the world.
Brook, Peter. The Empty Space.
Brooks, R. A. [The Future of] Flesh and Machines.
Burroughs, William S. Ah Pook is Here, and Other Texts.
Burroughs, William S. The Western Lands.
Butler, Judith. The Force of Fantasy.
Campbell, P & Kear, A. (ed). Psychoanalysis and performance.
Carlson, Marvin. Places of performance. The semiotics of theatre architecture. Carrol, Lewis: Sylvie and Bruno
Carrol, Lewis: Through the Looking-Glass
Chaudhuri, Una. Staging place. The geography of modern drama.
Cameron, Deborah. Verbal Hygiene.
Canetti, Elias. Crowds and Power.
Celine, Louis Ferdinand. Journey to the End of the Night.
Chion, Michel. The Thin Red Line.
Chion, Michel. The Voice in Cinema.
Cioran, E.M. History and Utopia
Cox, Christopher & Warner, Daniel (Ed). Audio Culture. Readings in Modern Music. Continuum. 2004
Cooper M, Goffey, A and Munster, A [Ed]. Culture Machine 7: Biopolitics. e-journal.
www.culturemachine.net/
Crary, Jonathan. Suspensions of Perception: Attention, Spectacle and Modern Culture.
Cronenberg, David. 'Body Talk: The Cinopix Years' in Chris Rodley (ed.) Cronenberg on Cronenberg.
Davis, Erik. TechGnosis.
Debord, Guy. The Society of the Spectacle
Delanda, Manuel. A Thousand Years of Non-linear History
Delanda, Manuel. Intensive Science Virtual Philosophy.
Deleuze, Gilles. Difference and Repetition.
Deleuze, Gilles. The Logic of Sense.
Deleuze, Gilles. The Fold. Leibniz and the Baroque
Deleuze, Gilles. Bergsonism.
Deleuze, Gilles & Guattari, Felix. A Thousand Plateaus. Capitalism and Sckizophrenia
Demastes, William W. Staging consciousness. Theater and the materialization of mind.
Egan, Greg. Diaspora.
Eshun, Kodow. More Brilliant than the Sun: Adventures in Sonic Fiction.
Esslin, Martin. The Theatre of the Absurd
Fassbinder, Rainer Werner. The Anarchy of the Imagination
Fisher, Mark. Flatline constructs: Gothic Materialism and Cybernetic Theory-fiction
Flaxman, Gregory. The brain is the screen. Deleuze and the philosophy of cinema.
Ford, Sara J. Gertrude Stein and Wallace Stevens. the performance of modern consciousness.
Fuchs, Elinor & Chaudhuri, Una. (Ed) Land/scape/theater.
Genet, Jean. L'Ennemi Declare. Editor Albert Dichy.
Gibson, J. J. The Ecological Approach to Visual Perception.
Golding, Johnny. Games of Truth: A Blood Poetics in Seven Part Harmony.
Golding, Johnny. The Eight Technologies of Otherness.
Gray, C. Hables. Cyborg Citizen.
Guattari, Felix. The Three Ecologies
Hayles, Katherine. Writing Machines.
Hayles, K. How we became post-human.
Hays, Michael K. (Editor). Architecture Theory since 1968.

Hodges, A. Alan Turing: The Enigma of Intelligence.

Ho, Mae-Wan. The Rainbow and the Worm: The Physics of Organisms. (World Scientific Singapore).

Ho, Mae-Wan. Living with the Fluid Genome.

Huang, Alfred. The Complete I Ching: The Definitive Translation by the Taoist Master.

Kahn, Douglas. Noise, Water, Meat

Kierkegaard, Soren. Fear and Trembling.

Kittler, F. Gramophones, Film, Typewriter

Klossowski, Pierre. The Baphomet

Koolhaas, Rem. Content.

Koolhaas, Rem. S,M,L,X,L

Koren, Leonard: 'Wabi-sabi for Artists, Designers, Poets & Philosophers' Stone Bridge 1994

Krims, Adam (Ed.). Music ideology. resisting the aesthetic. essays. (includes essay by Jean-Francois Lyotard)

Kwinter, Sandford, et al. Phylogenesis: Foa's Ark

Kwinter, Sandford. Architecture of time: Towards a theory of event in modernist culture.

Kwinter, Sandford. Sobel, Dean. Acconci, Vito - Acconci Studio, Acts of Architecture.

Kwon, M, One Place After Another: Site Specific Art and Locational Identity.

Labelle, Brandon. Background Noise. Perspectives on Sound Art.

Lao-tzu. Tao-Te-Ching

Lingis, Alphonso. Abuses.

Lingis, Alphonso. The Community of those who have nothing in common Lotringer, S. Hatred of Capitalism.

Lotringer, S. Soft Subversions.

Lotringer, Sylvère. Fous d'Artaud.

Lyotard, J.F. Just Gaming

Lyotard, JF. Duchamp's TRANS/formers.

Lyotard, JF. Postmodern Fables

Lyotard, J.F. Libidinal Economy.

Lyotard, J.F. Peregrinations: Law, Form, Event: Clouds, Touches, Gaps.

Lyotard, J.F. The Lyotard Reader – A collection of Lyotards papers, Benjamin, Andrew (Editor);

Massey, D. Space Place and Gender. 1994

Massumi, B. Parables of the Virtual.

McAuley, Gay. Space in performance. Making meaning in the theatre. Theater--theory/text/performance.

Mckenzie, Adrian. Transductions: Bodies and Machines at Speed (Technology Series)

Mori, Toshiko. Immaterial Ultramaterial: Architecture, Design and Material (Millennium Matters).

Mundy, J. Landscape Matter Environment in I. Blazwick eds 'Tate Modern: The Handbook'

Murakami, Haruki. The Elephant Vanishes

Murakami, Haruki. The Wind-up Bird Chronicle

Murray, Timothy, ed., Mimesis, Masochism, & Mime: The Politics of Theatricality in Contemporary French Thought. Theater--Theory/Text/Performance. Ann Arbor: University of Michigan Press, 1997.

Murray, T & Smith, Alan K. (Ed.) Repossessions. psychoanalysis and the phantasms of early modern culture.

Nagarjuna. Stanzas of the Middle Way.

Nagatomo, Shigenori. A Philosophical Foundation of Miki Kiyoshi's Concept of Humanism.

Nagatomo, Shigenori. Attunement through the Body.

Narada, M. T. A Manual of Abhidhamma.

Neidich, Warren. Blow-Up: Cinema, Photography and the Brain

Nhat Hanh, T. The Long Road Turns to Joy: Guide to Walking Meditation.

Nhat Hanh, T. The Miracle of Mindfulness: A Manual on Meditation.

Nietzsche, F. Thus Spoke Zarathustra.

Nishida Kitaro. An Inquiry into Good

Nishitani, Keiji. Religion and Nothingness

Oyama, S. Evolution's eye: A Systems View of the Biology-Culture Divide

Oyama, S. The Ontogeny of Information.

Pendleton-Julian, A.M. The Road that is Not a Road and the Open City, Ritoque, Chile

Popper, K. Of Clouds and clocks

Proust. A la recherche du temps perdu

Rajchman, John. Constructions (Writing Architecture)

Read, Alan. Architecturally Speaking: practices of art and architecture and the everyday.

Rimer, JT; Yamazaki, M; On the Art of Noh Drama: The Major Treatises of Zeami

Roads, Curtis. Microsound. MIT 2004

Rogoff, Irit. Terra Infirma: Geography's Visual Culture.

Russell, John. Frozen Tears. The word is flesh. (Vol 1,2)

Sahn, S. Bone of Space.

Sahn, Seung. The compass of zen.

Sahn, Seung. The whole world is a single flower: 365 kong-ans for everyday life

Santner, Eric L. My Own Private Germany: Daniel Paul Schreber's Secret History of Modernity.

Saotome, Mitsugi. Kido and the Harmony of Nature.

Schechner, R. Environmental Theatre.

Schechner, R. Six Axioms for Environmental Theatre

Sheng-Yan, M. Getting the Buddha Mind.

Sinclair, Iain. Dark Lanthomes - Rodinsky's A-Z Goldhawk

Sim, Stuart. Lyotard and the inhuman.

Spuybroek, Lars. Deep Surface. Rotterdam.

Spuybroek, Lars. Nox: Machining Architecture. (includes essays by Delanda and Massumi)

Suzuki, S. Branching Streams Flow in the Darkness: Zen talks on the Sandokai
Suzuki, S. Zen Mind, Beginner's Mind
Stein, G. Geography and Plays
Tarde, Gabriel. Crowds, Power, Psychology
Toop, David. Haunted Weather: Resonant Spaces, Silence and Memory.
Toop, David. Ocean of Sound: Ether talk, Ambient Sound and Imaginary.
Toufic, Jalal. Over-Sensitivity.
Tournier, Michel. Friday
Tournier, Michel. the Mirror of ideas
Tournier, Michel. The Ogre
Tournier, Michel. The Wind Spirit
Trungpa, C. The Myth of Freedom.
Ueshiba, Morihei et al. Budo: Teachings of the Founder of Aikido
Varela, Francisco. On Becoming Aware: A pragmatics of experiencing.
Varela, Francisco. The Embodied Mind. Cognitive science and human experience.
Varela, Depraz. Vermersch. On Becoming Aware: A Pragmatics of Experiencing. Virilio, P. A Landscape of Events (Writing Architecture)
Virilio, P. Ground Zero
Wilde, Oscar. The Importance of being Earnest.
Williams, James. Lyotard and the political.
Williams, James. Gilles Deleuze's 'Difference and repetition'. a critical introduction and guide.
Yuasa, Y. Body, Self-Cultivation and Ki-Energy
Yuasa, Y. The Body: Toward and Eastern Mind-Body Theory.
Zeami, Motokiyo On the Art of Noh Drama
Zizek, Slavoj. Welcome to the Desert of the Real
Zizek, Slavoj Organs without Bodies
Zizek, Slavoj Parallax View

Subject searches

Neuroscience; AI; Biometeorology: Electromagnetism

Brooks, Rodney Home Page: www.ai.mit.edu/people/brooks/index.shtml

Brooks, R. A., "Intelligence Without Representation", *Artificial Intelligence Journal* (47), 1991, pp. 139–159

"The Relationship Between Matter and Life", *Nature*, Vol. 409, January 18, 2001, pp. 409–411.

Brooks, R. A., *Flesh and Machines*, Pantheon Books, New York, NY, 2002.

Brooks, R.A. *Cambrian Intelligence*, MIT Press, Cambridge, MA, 1999.

Steels, L. and R.A. Brooks, editors. *The Artificial Life Route to Artificial Intelligence: Building Embodied Situated Agents*, Lawrence Erlbaum Associates, Inc., Hillsdale, NJ, 1995.

Brooks, R.A. and P. Maes, editors. *Artificial Life IV: Proceedings of the Fourth International Workshop on the Synthesis and Simulation of Living Systems*, MIT Press, Cambridge, MA, 1994.

Brooks, R. A. *Programming in Common Lisp*, John Wiley and Sons, New York, August, 1985. (Japanese language edition November 1986 Maruzen Co., Ltd., Tokyo, Japan. German language edition August 1987, R. Oldenbourg Verlag, GmbH of Rosenheimerstr, West Germany.)

Brooks, R. A. *Model-Based Computer Vision*, UMI Research Press, Spring 1984.

<http://hyperstition.abstract-dynamics.org>

www.artbrain.org/journal.html

Neidich, Warren. www.artbrain.org/journal2/neidich.html

Edelman, Gerald. The Remembered Present

Buddhist tradition:

Mahayana Buddhism: <http://philtar.ucsm.ac.uk/trans-cultural/buddhism/mahayana.html>

Chi Kung an Tai Chi: Tai chi site: <http://www.soton.ac.uk/~maa1/chi/home.htm>

chi kung: <http://www.soton.ac.uk/~maa1/chi/taichi/what.htm>

Global buddhist resources and gateways: <http://jbe.gold.ac.uk/global.html>

http://www.buddhistinformation.com/suggested_readings.htm

I Ching site: <http://www.electicenergies.com>

Sound:

Southampton Institute of Sound and Vibration: <http://www.isvr.soton.ac.uk/>

Virtual Acoustics Project: <http://www.isvr.soton.ac.uk/Fdag/VAP/index.htm>

Roads, Curtis. Microsound. MIT 2004

Cox, Christopher & Warner, Daniel (Ed). Audio Culture. Readings in Modern Music. Continuum. 2004

Cook, Perry. Music Cognition and Computerised Sound: An introduction to Psychoacoustics. MIT 2001

<http://acoustic.space.re-lab.net/>

<http://re-lab.net>

<http://ozone.re-lab.net>

<http://www.sonicartsnetwork.org/>

<http://www.ubu.com/>

<http://www.resonancefm.com>

Architecture/architects:

Shigeru Ban (use of cardboard/temporary shelters)

Najle, Ciro et al. Landscape Urbanism. A Manual for the Machinic Landscape.

Careri, Francesco. Walkscapes, Walking as an aesthetic practice.

Nox Architekten: http://www.noxarch.com/flash_content/flash_content.html

A-matter: www.a-matter.com

Arakawa + Madeline Gins

Asymptote

Artists/Architects projects (art & science) funded by the Daniel Langlois Foundation eg. Philip Beesley/Diane Willow geotextile project and Plette Haque [www.p-h.org.uk]: <http://www.fondation-langlois.org/e/index.html>

British Council, Space Invaders: <http://www.britishcouncil.org/arts/design/spaceinvaders.htm>

Big Ideas Xsmall Buildings. Thames & Hudson. 2002: Oskar Kaufmann, Su-Si and Fred portable buildings - www.olk.cc ; Shigeru Uchida – Tea Houses; Hans Peter Wornl, Guckhulp Mobile Lookout; Softroom, Shining Star; Martin Ruiz de Azua, Out of pocket basic house; Dominik Baumuller, Spin doctor rotation pneu shelter; Allied Works Architects, Desert flowering, Maryhill Nature Overlook; Mario Botta & Ralph Erskines work at Copenhagen Architecture Park (Kirsten Kiser); Dan Hoffman, Postmodern community mailboxes.

Green Museum: <http://www.greenmuseum.org/>

Landscape Institute: <http://www.li.org.uk/link.htm>

Land Art Net links page: <http://www.landartnet.org/links.htm>

Lucy Orta

MUF

Proboscis: <http://www.proboscis.org.uk>

Vitto Acconci (Acconci Studio)

Winter & Horbelt

Ayssar Arida. www.q-dar.com

Electromagnetism

Effects of Static Magnetic Fields:

<http://www.energetic-medicine.net/research/QUANTUM%20%20BIOLOGY%203.htm>

Pasted from the endnotes and for use for related reading:-

- Erwin Schrodinger. *What is Life?* Cambridge University Press, Cambridge 1944.
- Arthur Koestler and JR Smythies (Eds). *Beyond Reductionism*. Hutchinson, London, 1968.
- **Mae-Wan Ho. *The Rainbow and the Worm*. World Scientific, Singapore, 1994. (See Second Edition)**
- Yakir Aharonov and David Bohm. *Phys.Rev.Lett.* 115,485. 1959.
- Emilio Del Giudice, Giuliano Preparata and Giuseppe Vitiello. *Water as a free electric dipole laser*. *Phys.Rev.Lett.* 61, 1085-1088. 1988.
- Jacques Benveniste et al. *Human basophil degranulation triggered by very dilute antiserum against IgE*. *Nature* 333, 616-818. 1988.
- Cyril Smith. *Radiesthesion une technique scientifique*. Presented at 1er Congr. De la Radiesthesie. Paris. Nov. 1993
- Cyril Smith. *Electromagnetic Bioinformation and water*. *In Ultra-High Dilutions – Physiology and Physics*. Endler and Schulte eds. Kluwer. Dordrecht, 1994.
- S Rowlands, LS Sewchand and EG Enns. *A quantum mechanical interaction of human erythrocytes*. *Canadian J.Physiol.Pharmacol.* 60, 52-59. 1982.
- J Weaver and RD Astumian. *The response of living cells to very weak electric fields: The thermal noise limit*. *Science* 247, 459-461. 1990.
- W Grundler and F Keilman. *Sharp resonances in yeast growth prove nonthermal sensitivity to microwaves*. *Phys.Rev.Lett.* 51, 1214-1216. 1983.
- TY Tsong and Carol J Gross. *The language of cells – Molecular processing of electric signals by cell membranes*. *In Bioelectrodynamics and Biocommunication*. Ed Mae-Wan Ho, Fritz-Albert Popp and Ulrich Warnke. World Scientific, Singapore, 1994.
- Mae-Wan Ho, Adrian French, Julian Haffegge and Peter T Saunders. *Can weak magnetic fields (or potentials) affect pattern formation?* *In Bioelectrodynamics and Biocommunication* (as above).
- FA Popp, KH Li, WP Mei, M Galle and R Neurohr. *Physical aspects of biophotons*. *Experientia* 44, 576-586. 1988.

More texts, links or resources online:

Fisher, Mark. *Flatline constructs; Gothic Materialism and Cybernetic Theory-fiction*

The Wellek Library Lecturer Bibliographies: <http://sun3.lib.uci.edu/indiv/scctr/Wellek/index.html>

Liotard, Jean-Francois. <http://sun3.lib.uci.edu/indiv/scctr/Wellek/lyotard/index.html>

Liotard, Jean-Francois. *The Postmodern Condition*. www.marxists.org

Latour, Bruno. <http://www.ensmp.fr/~latour/biography.html>

LiveArt Development Agency www.thisisliveart.co.uk

Jiscmail resources (archives): www.jiscmail.ac.uk

The Institute of Science in Society: www.i-sis.org.uk

Electronetwork: Investigating and interrogating electromagnetic reality. www.electronetwork.org

Film or film/video resources:-

Arts Archive Resources: *Body Weather Laboratory*

Granular-Synthesis. Immersive Works DVD. (Kurt Hentschlagler and Ulf Langheinrich).

Gus Van Sant. *Elephant*.

Haneke, Michael. *Time of the Wolves*. *Funny Games*. *Code unknown*. *The Piano teacher*.

Toufic, Jalal. *This Blood Spilled in my Veins*

LADA video/dvd library resources

Sauper, Hubert. 'Darwin's Nightmare': <http://www.darwinsnightmare.com/>

Journals

Journal of Sound and Vibration

Journal of Consciousness Studies

Studies of nonlinear phenomena in life sciences

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