

Very little of our physical bodies lasts for more than a few years. Of course, that's at odds with how we perceive ourselves when we look into the mirror. But **we're not fixed at all (4)**. We're more like a **pattern (1, 5)** or a **process (2, 6)**. And it was the transience of the body and the flow of energy and matter needed to counter that impermanence that led us to explore our interconnectedness with the universe.

(...)

Everything we are and everything in the universe and on Earth originated from **stardust (3, 7)**, and it continually floats through us even today. It directly connects us to the universe, **rebuilding our bodies over and again (5)** over our lifetimes.

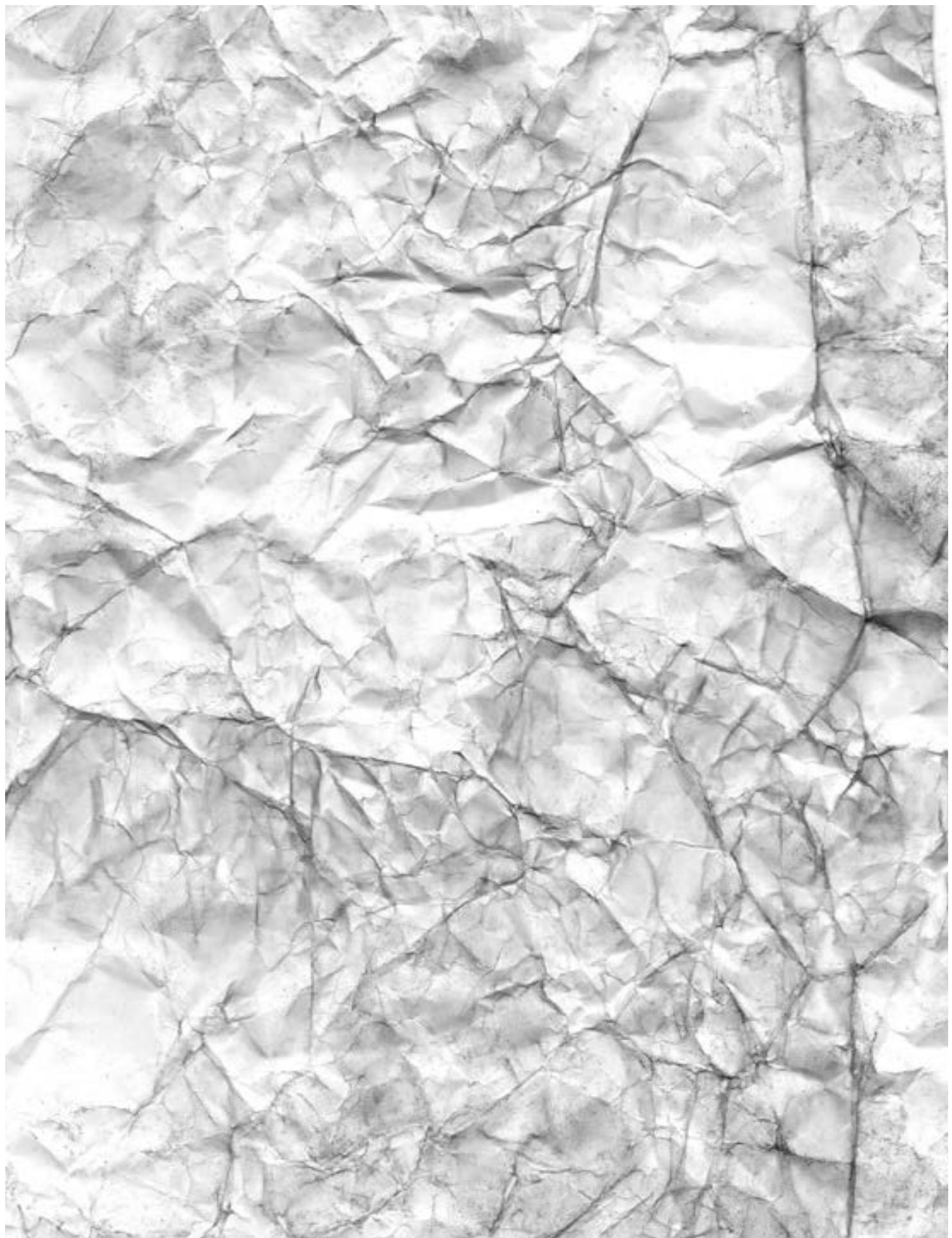
Iris Schrijver, National Geographic, 2015



bold syllables to be sung in chorus and in groups of four: gree/ne/ton/ling —be/men/thou/ould, etc.

For Simondon, the mode of existence of human beings that is in **agreement** with [a] **networked** structure of the world is the magical mode of being, “defining a universe at once subjective and objective, prior to any distinction between object and subject”. The separation of object and subject leads in his **ontogenetic** model to the **falling** out of steps (**le déphasage**) *as refrain 1* of this primitive magical unity according to a division of figure and ground, into the technical and religious modes of being in the world. The aesthetic mode of **being**, then, is an attempt to retrieve the magical unity; it is “the **ecumenism** of **thought**”, an attempt to “reconstitute inside each mode of thought a reticulation which **would coincide** with the reticulation of other **modes of thought**”, or in other words, an attempt to “establish anew the transductivity of the **various** modes of thought that respect each other.” In this perspective, “art is a profound reaction against the loss of signification and of reconnection to the whole being in its **becoming** (**sa destinée**) *as refrain 2* … art announces, prefigures, introduces, **completes**, but does not realize : it is the profound inspiration which initiates and concentrates.” With a searing philosophical intensity that will eventually help make sense of my epigraph, Simondon adds, “the true **romantic** aesthetic impression is not the **work** of art: it is in the **attitudes** of life.”

*Thierry Bardini, about the work of Gilbert Simondon,
2010*



During inhalation ***hhh- hhh- hhh-hh-hhhh*** the body expands and during exhalation ***hhhhhh- hhh -hhhhh*** the body contracts. While sitting or standing, during exhalation the abdominal wall contracts and during inhalation ***hhh-hhh-hhhh-hh-h-hh-hhhh*** the abdominal wall relaxes. This whole body breathing pattern is often absent in clients who tend to lift their chest and do not expand or sometimes even constrict their abdomen when they inhale ***hhhhh-hh-hhh-h-hhhh***. Even if their breathing includes some abdominal movement, often only the upper abdomen above the belly button moves while ***hh-hhh-hhh-h-hhhhhh-hh*** the lower abdomen shows limited or no movement. This may be associated with physical and emotional discomfort such as breathing difficulty ***hhhh-hhh-hhh***, digestive problems, abdominal and pelvic floor pains, back pain, hyper vigilance, and anxiety ***hhhhh-hhh-hhh-hh***.

Eric Peper, Biofeedback, 2015



the highlighted to be pronounced preceded by ‘wa-ter-’: water-seeing, water-photographs, water-growing, water-strength, water-water, etc.

We have been **seeing** some **photographs**. Among them was one of grasses **growing** beside **water**. There was such appeal in the **strength** and vivacity of the **grass**, and such wonderful fusion of **water, stone, earth, sunlight** and **shade** with the **plants**, that I thought there could not be **anything** better to make us **conscious** – from the **beginning** – that **nothing** in **nature** is **isolated**, that we also, by nature, are not **isolated** from the world around us, and that the **process of breathing** is **connected** with **everything** which happens in us and around us, just as the plants are connected to everything around them.

(...)

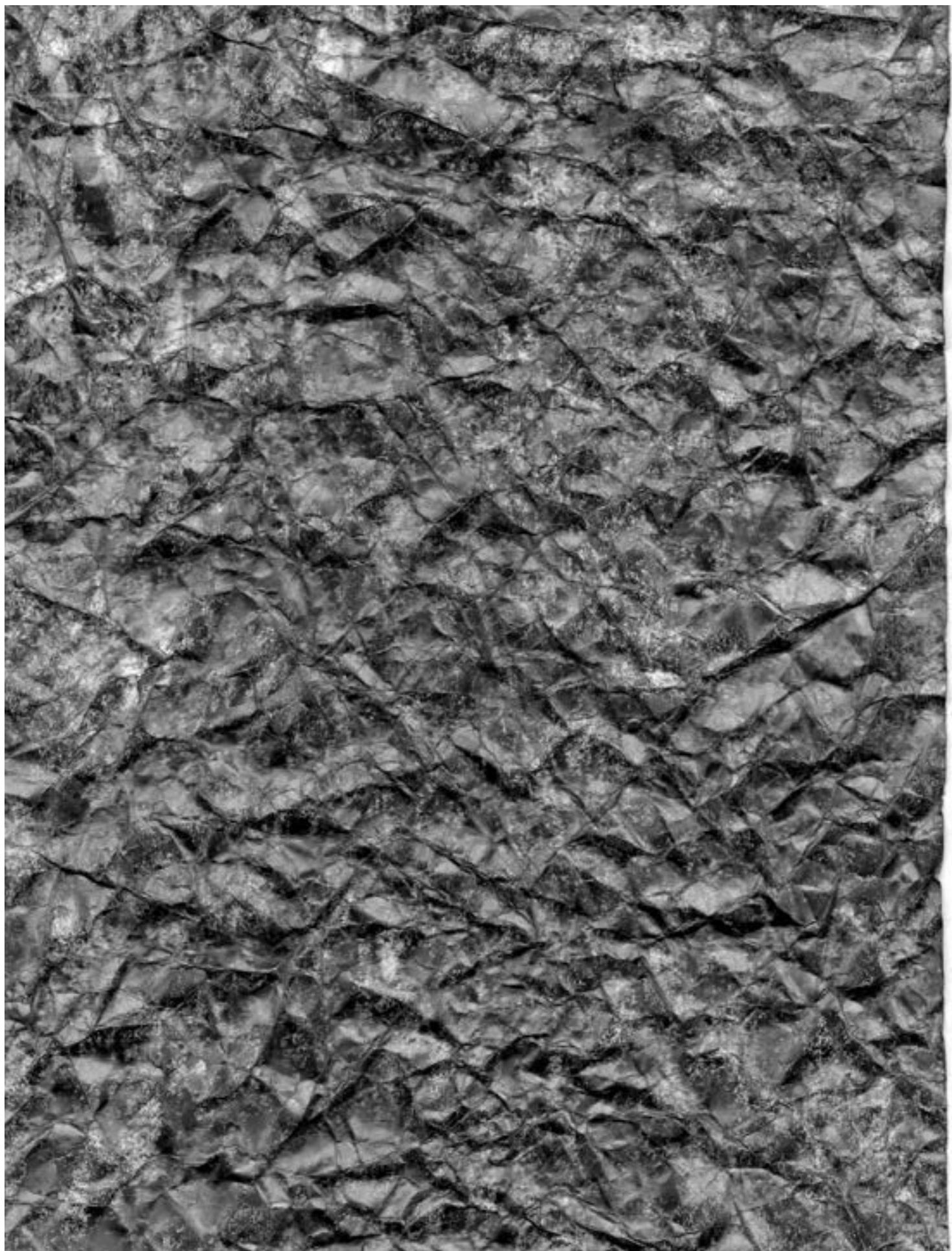
Actually, every event, every **presence** – even our sitting here, our all **being** together – **already** has, in the **moment** it occurs, an **influence** on us: on our breathing, our **blood** circulation, our **stomach** activities, the functioning of our **glands**, and so on. In other **words**, all the mysterious **interwovenness** which is happening in the living **organism** is coming to expression in every **moment** in which we are living in our **environment**.

Charlotte Selver, On Breathing, 1999



It is absolutely impossible *only once, in chorus, very slow* to transcend the laws of nature. What can change in historically different circumstances is only the form in which these laws expose themselves.

Karl Marx, Lettrer to Dr. Kugelman July 11, 1868



There are, in fact, different ways of existing, and even different degrees or intensities of existence: from pure phenomena to objectified things, passing through the virtual and the '**over-existing**' *rising intonation, repeated* to which works of the mind or of art bear witness, as does the very fact of morality.

Etienne Souriau, Les différents modes d'existence, 2009