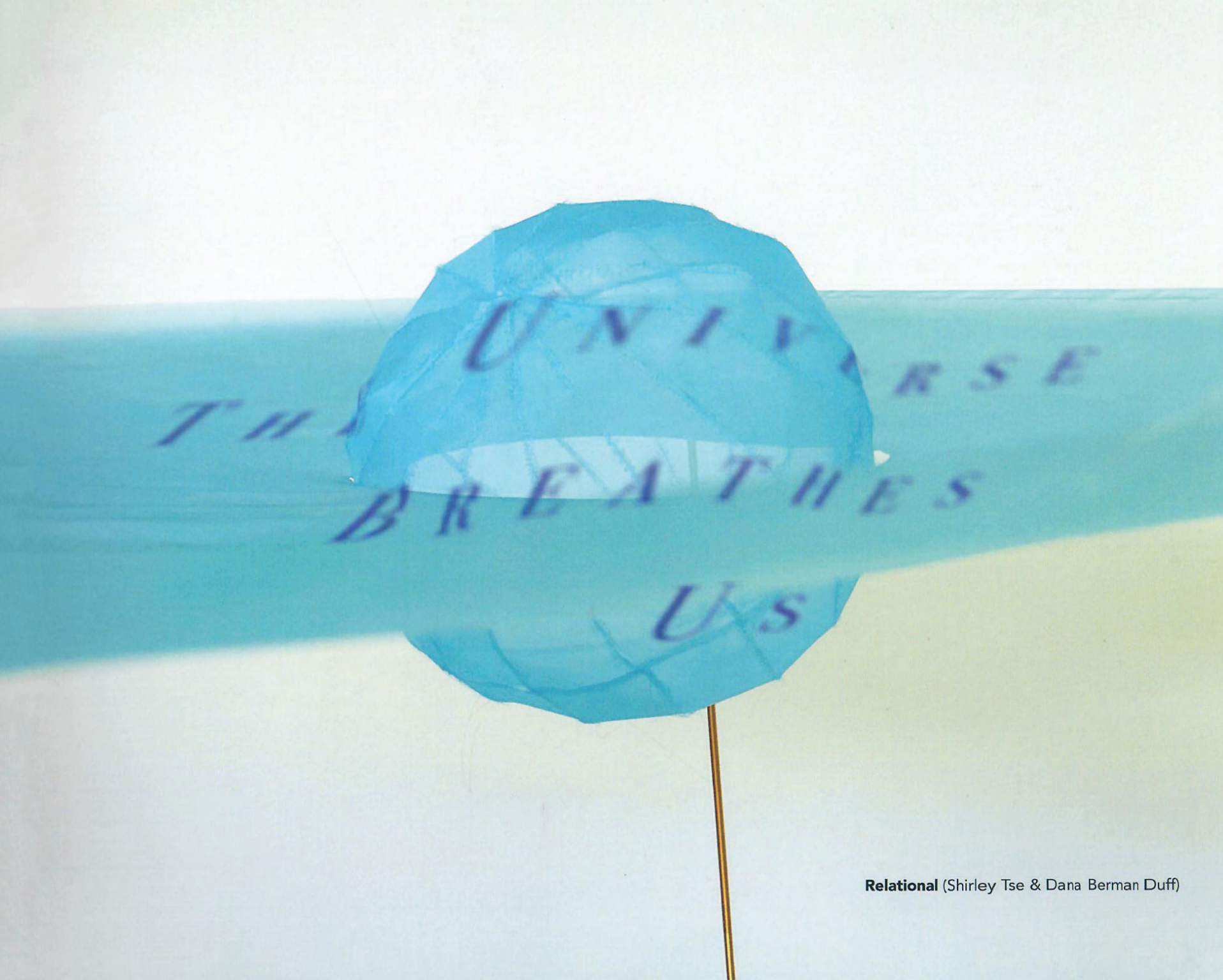




Relational (Shirley Tse & Dana Berman Duff)

The Universe Breathes Us

by Relational (Dana Berman Duff and Shirley Tse)

with sound work by Douglas Farrand, song by Alan Duff Berman and Dana Berman Duff, recorded by Contemporary Choral Collective Los Angeles (C3LA), live performance led by Thomas Stankiewicz.

Kling & Bang, Reykjavik, Iceland:
August 16 – September 28, 2025





Relational Force

It is important to note that in spite of how it feels when you inhale, you do not actually pull air into the body. On the contrary, air is pushed into the body by the atmospheric pressure (14.7 pounds per square inch, or 1.03 kg/cm²) that always surrounds you. This means that the actual force that gets air into the lungs is outside of the body. The energy expended in breathing produces a shape change that lowers the pressure in the chest cavity and permits the air to be pushed into the body by the weight of the planet's atmosphere. In other words, you create the space, and the universe fills it.

—From Yoga Anatomy, Leslie Kaminoff and Amy Matthews

➤ WINDOW FILM IS A WORK

Our work can have impact in the world, indirectly (

1. Realization of the relational
2. no-self → won't fixate on possession/private property
→ won't fixate on power + control → won't have conflict
→ won't have to fight enemy by cutting aids
→ children won't die :)

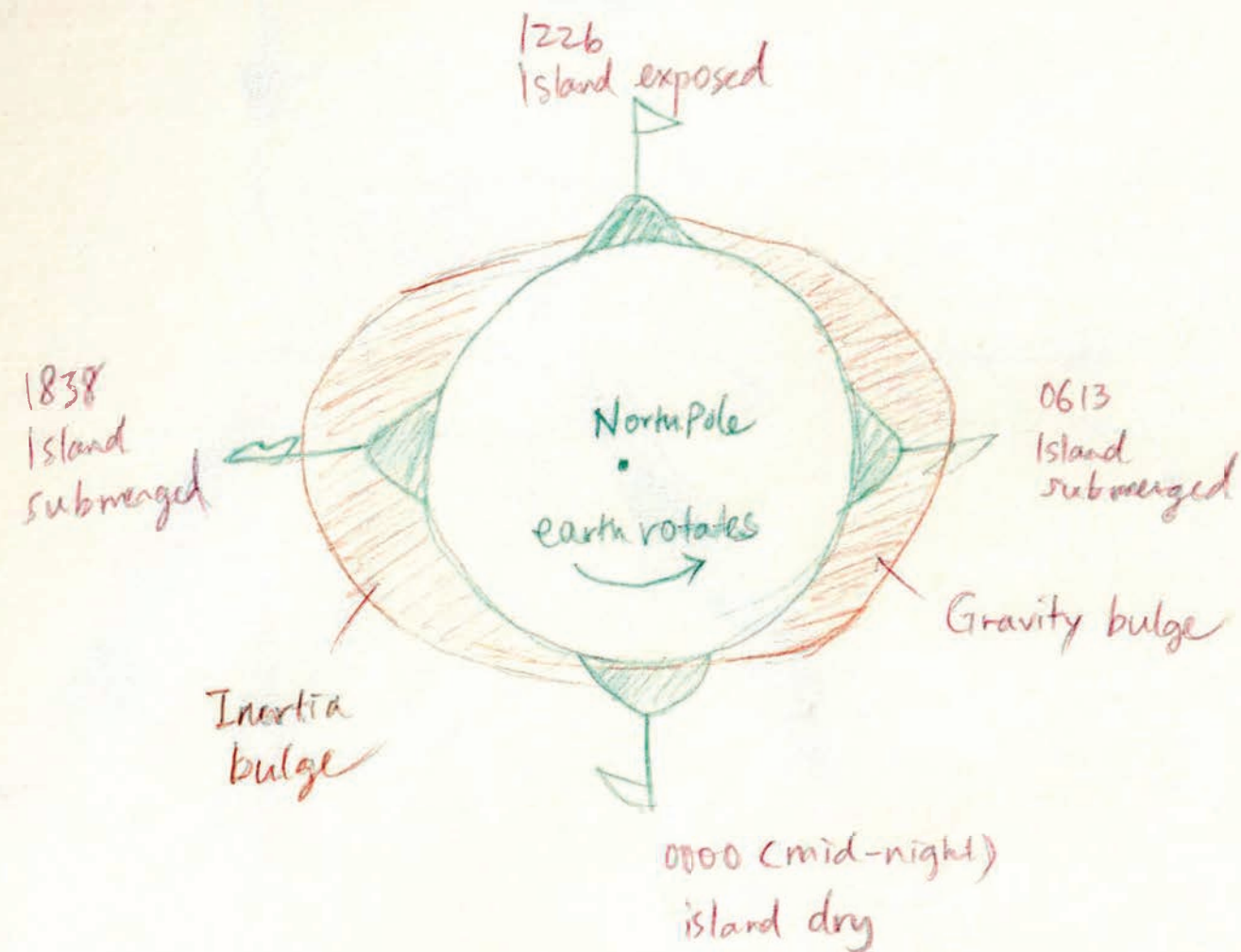
NAMES :

"TIDAL" ? ?

"RELATIONAL" ?

"RELATIONAL" ?

TIDES ARE IN PLACE
EARTH ROTATES BENEATH THEM



The Universe Breathes Us is an artists' collaboration that takes tidal turbine energy as a model that reveals a physical truth: forces originate from the relations of things, not from things themselves. The artists are drawn to the poetics of ocean tides as a manifestation of the gravitational forces between the Sun, Earth and Moon, forces which can be used as a source of collectable energy. The artists connect this energy model to human body breathing, where air moves by pressure differentials or its relative density:

It is important to note that in spite of how it feels when you inhale, you do not actually pull air into the body. On the contrary, air is pushed into the body by the atmospheric pressure (14.7 pounds per square inch, or 1.03 kg/cm²) that always surrounds you. This means that the actual force that gets air into the lungs is outside of the body. The energy expended in breathing produces a shape change that lowers the pressure in the chest cavity and permits the air to be pushed into the body by the weight of the planet's atmosphere. In other words, you create the space, and the universe fills it.

—From Yoga Anatomy, Leslie Kaminoff and Amy Matthews

The relation between tides and breathing is well established in physiology, as the term “tidal volume” refers to the amount of air that moves in or out of the lungs with each respiratory cycle.

The moon is an important motif in this exhibition, reflecting the relational tension of its colossal mass to the earth's tides, of light and dark, of day and night, of ocean waves rising and falling.

By highlighting the intangible connection between things, this exhibition counters the (mostly-Western) concept of isolated individuals who are discrete and separate from other living beings.

Included in the exhibits are collapsible sculptures, light, sound, film projection, videos, photographs, and a song performed live by a choir. Experimental music composer Douglas Farrand collaborates with Relational on a sonic piece that is structured by the tide tables of Reykjavik. Composer-musician Alan Duff Berman and Dana Berman Duff turned the quote to the left into a song that emphasizes the relational force that creates breathing. The song has been recorded in Los Angeles by the renowned collective C3LA and will be played on demand in the exhibition for viewers to sing along. Local Reykjavik singers led by Thomas Stankiewicz will perform live in the exhibition space. Through singing about the pressure differentials between the body and the earth's atmosphere, the relational force is experienced in action and practice. Participants will also experience the relational force in different voice frequencies in an ensemble.

Relational intends to maintain Tse's inquiry and commitment to a “zero impact” art practice by refraining as much as possible from consuming new materials and by employing repurposed supplies.

The exhibition is accompanied by an “exhibition notebook” that documents the collaborative process. Research notes and conversations, email exchanges, sketches, photographs, lyrics and music for the song and other reference materials are included.

Gallery A:

- 1. On video monitor: Lompoc Stories, 2022, looped digital video, 2 minutes 43 seconds
- 2. On video monitor: The Arctic Circle, 2023, looped digital video, 15 minutes 41 seconds. Produced on The Arctic Circle Residency ship.
- 3. On video monitor: Orkney Moon, 2024, looped digital video, 10 minutes 49 seconds. Produced at the Linkshouse Residency in Orkney, Scotland.
- 4. Orkney Moon, 2025, mounted digital photograph, 30 x 40 inches. Produced at the Linkshouse Residency in Orkney, Scotland.

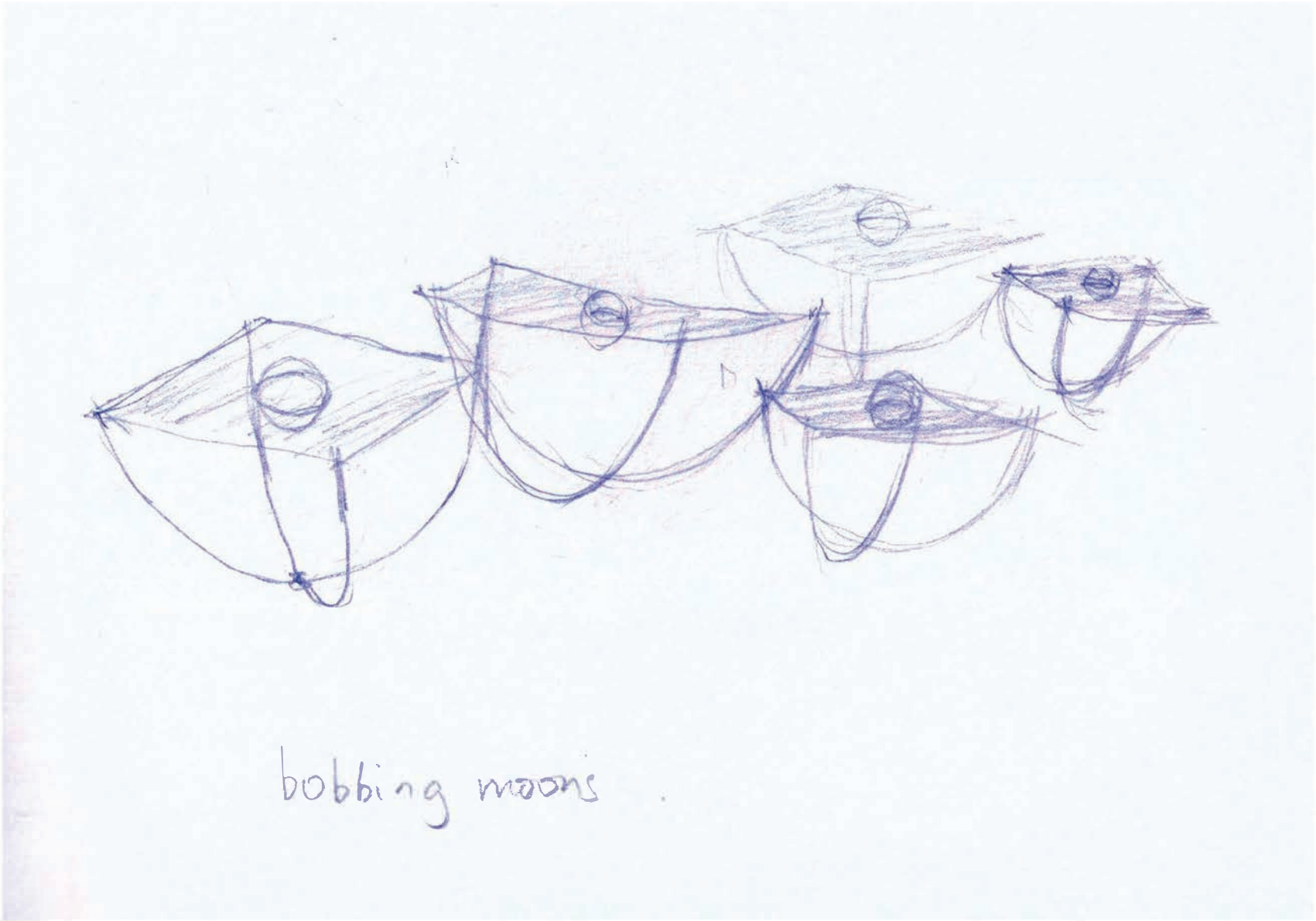
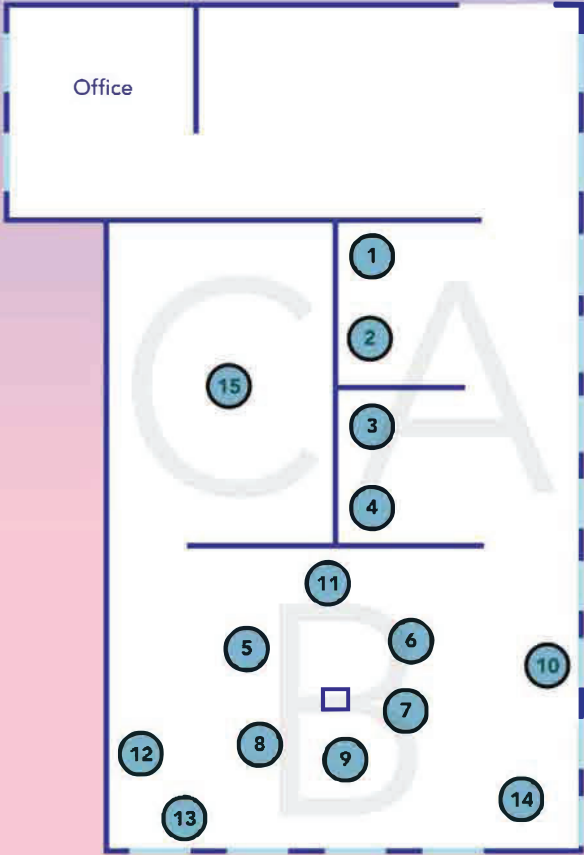
Gallery B:

- 5. Blue Bobbing Moon, 2025, plastic screen/aluminum rods/locally available stone, 56 x 52 x 53 inches
- 6. Yellow Bobbing Moon, 2025, plastic screen/fiberglass rods/locally available stone, 29 x 27 x 26 inches
- 7. Metal Bobbing Moon, 2025, metal screen/aluminum rods/locally available stone, 47 x 44 x 39 inches
- 8. Gold Bobbing Moon, 2025, plastic screen/aluminum rods/locally available stone, 47 x 42 x 45 inches
- 9. Silver Bobbing Moon, 2025, plastic screen/aluminum rods/ locally available stone, 61 x 54 x 58 inches
- 10. Moonlight/Moonbeam, 2025, blue window gels with hole, dimensions variable
- 11. Projection: Moon Monologue, 2025, digital video, 2.6 hours, the Moon has some questions
- 12. Breathers, 2025, set of 4 mounted digital photographs, 18 x 31" (45cm x 78cm)
- 13. hearing as distance, 2025, Douglas Farrand, composition for sine-tones and recordings structured on the tidal movements of Reykjavik, between 6 and 9 hours each day for 32 days.
- 14. The Universe Breathes Us, Alan Duff Berman and Dana Berman Duff, 2025, song for choir, both live and recorded.

Gallery C:

- 15. Sun and Moon, 2025, 16mm projector, 16mm film, rice paper, tape, found modeling paste, repurposed brown paper, Orkney grass and soil, boy's kicking. Looping endlessly.

The projector, representing the sun, is continually running with its light illuminating the paper "moon." But the film has run out, so besides the whirr of the motor, it produces the familiar and alarming flapping sound of the ending of an actual film.



**ROSCO**
COLOR FILTER TECHNICAL DATA SHEET

SWATCHBOOK: E-COLOUR+
COLOR FILTER: #711 Cold Blue
DESCRIPTION: Color Effects Lighting Filter.
TRANSMISSION = Y 13% or stop loss
MIRE D SHIFT = Not Applicable.
CC EQUIVALENT = Not Applicable.

COLORIMETRIC DATA
OBSERVER: CIE 1964 10°
SOURCE: 'A' (tungsten)
'D65' (daylight)

R: 0
G: 0
B: 0

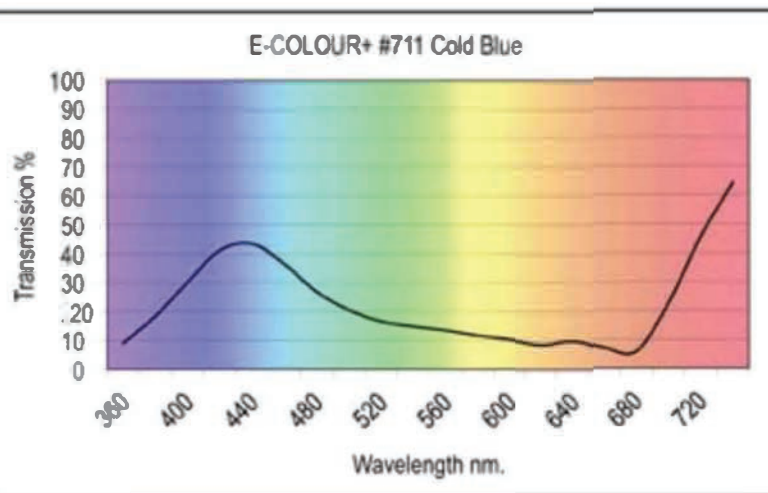
HUNTER LAB SOURCE A
L* 42.060
A* -8.330
B* -36.700

HUNTER LAB SOURCE D65
L* 44.88
A* 4.53
B* -33.69

CIE 1964 10° SOURCE A
Y 12.540
(x) 0.348
(y) 0.345

CIE 1964 10° SOURCE D65
Y 14.460
(x) 0.223
(y) 0.224

E-COLOUR+ #711 Cold Blue



nm.	360	380	400	420	440	460	480	500	520	540	560	580	600	620	640	660	680	700	720	740
trans %	0	19	30	41	43	36	27	21	17	15	13	12	10	8	10	7	6	23	46	64

MATERIAL SPECIFICATIONS:

General Description: Dye-Coated Polyester Film
Substrate: PET (Polyethylene Terephthalate)
Thickness: 3.0 mil (.003" or 75 micron)

Manufactured in: U.K.

AVAILABLE SIZES:

20 in. x 24 in. sheets (50cm x 60cm)
21 in. x 24 in. sheets (53 x 60cm)
24 in. x 25 ft. rolls (60cm x 7.62m)
48 in. x 25 ft. rolls (121cm x 7.62m)
60 in. x 20 ft. rolls (152.4cm x 6.10m)
13.5 in. Diameter Glass (34.3cm) - Cut to order
Consult Rosco

Copyright 2001, Rosco Laboratories Inc.
All Rights Reserved

Close Window

MOONLIGHT FILM

**ROSCO**
Let's create

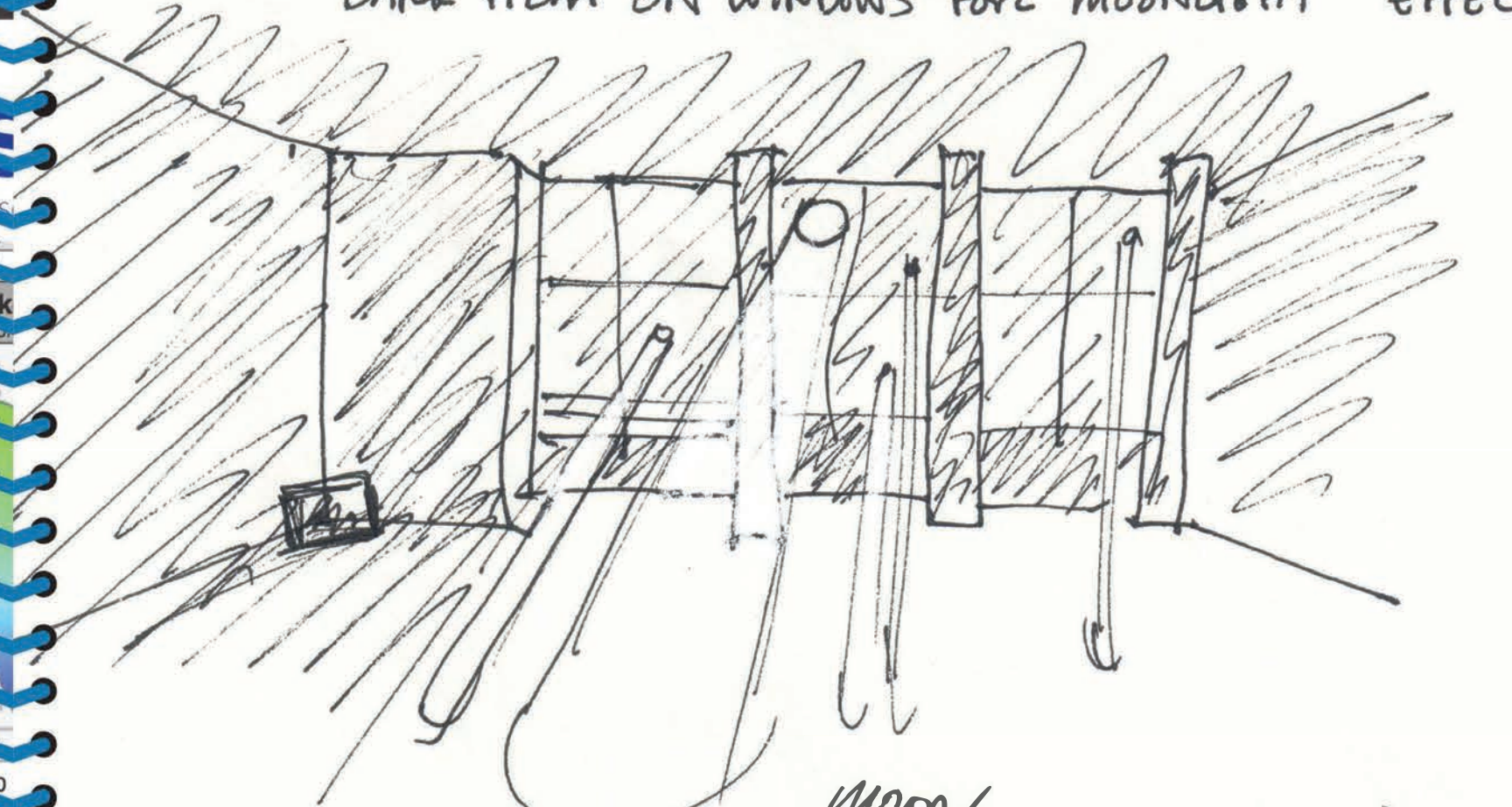
Color Pick
CIE 1931 Chromaticity Diagram



Brand / Gr

- ☐ Roscolux
- ☐ Supergel
- ☐ Cinegel
- ☐ e-colour+
- ☐ GamColor
- ☐ Permatone

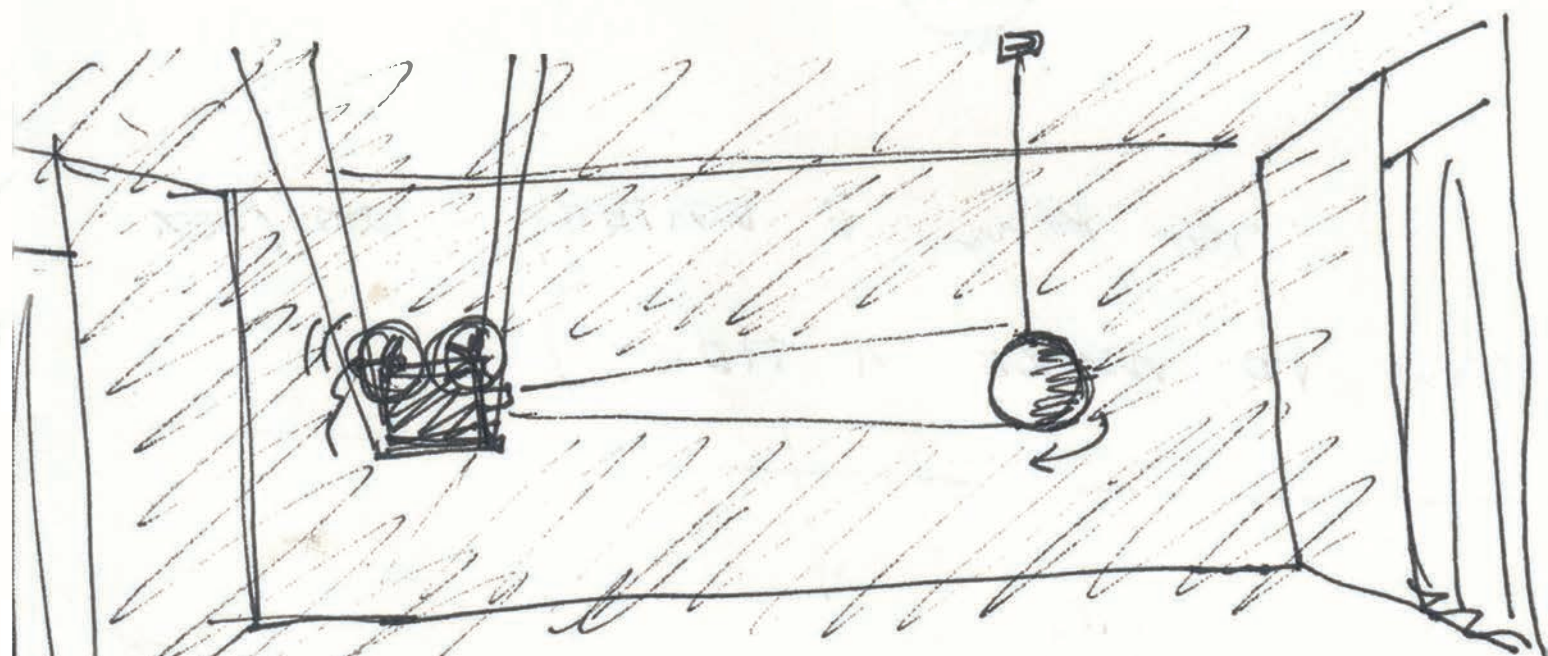
DARK FILM ON WINDOWS FOR "MOONLIGHT" EFFECT



MOON - SUN BEAMS
(HOLES IN WINDOW GELS)



Gallery C (dark)



"crack crack" 16mm Film Run out & FLAPPING
(TIME RUN OUT)

"WHRRR..."

PAPER MOON ON ROTATING MOTOR

USE MOON IMAGE ON FILM (BUT NOT PROJECTED)

"PROJECTOR" = MOON IS PROJECTION OF LIGHT

(DON'T NEED "GOOD" PROJECTOR - OLD ONE w/ MOTOR & LAMP)

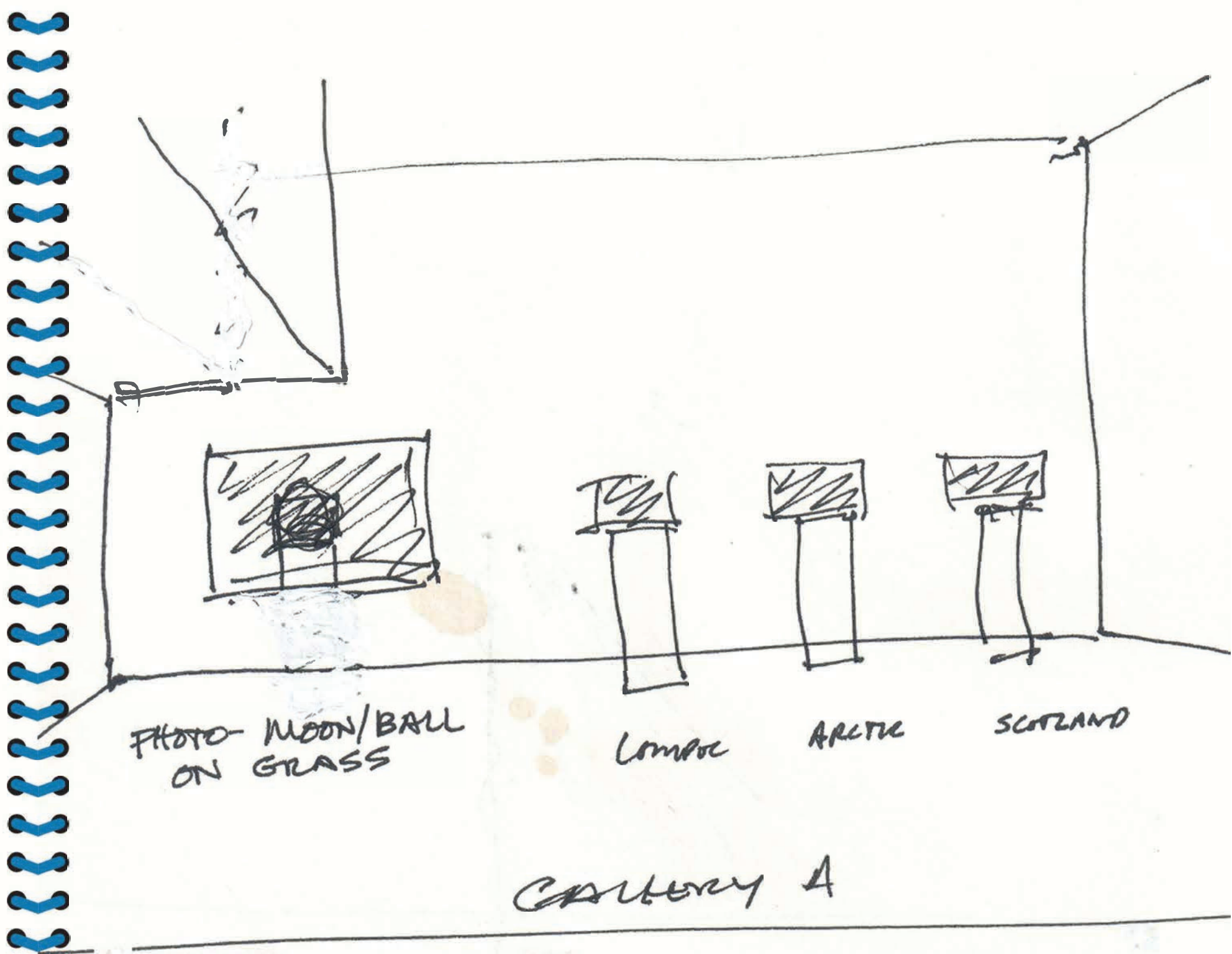


PHOTO MOON/BALL
ON GRASS

LOMBARD

ARCTIC

SCOTLAND

Gallery 4





PROJECTION: 2.6 HOURS SLOW ROTATION FULL 360° - SUN'S P.O.V. (★ NO DARK SIDE)
 ▷ PROJECT 1/2 INTO CEILING / 1/2 ON WALL
 ★ ADD SOUND OF BREATHING (HUMAN)
 OR ... ?

3/27/25, 5:42 PM

MOON FILM CALCULATIONS

Calculating the rotation time of the moon for the film of the moon rotating. Even though the film will not be projected it should have accuracy in its creation. Even if not actually seen on the screen/moon ball, this detail will remain as lost potential in the film roll. That's the poetry of it.

The hanging moon ball doesn't need to rotate from the ceiling — it's a model, like the projector is a model of the sun. But the film of the moon must be accurate to the physical reality of the moon's rotation, which takes almost a month to complete one rotation. Even though the slow rotation will not be seen in real time.

The moon rotates 360° in 29.5 days.

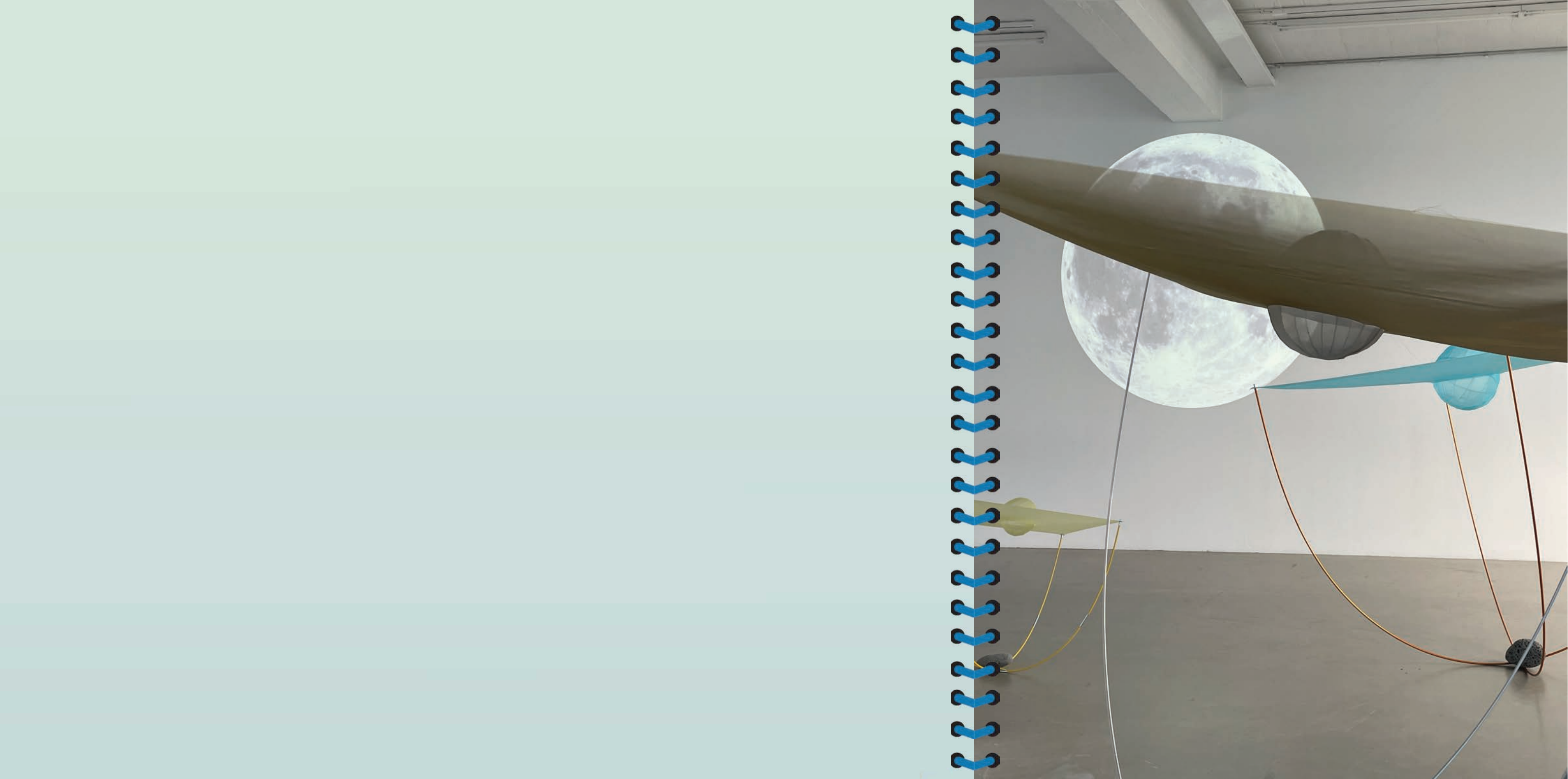
360 divided by 29.5 = 12.2° per day. I will have to take the animation and break it down graphically. What does 12.2° look like on a sphere?

Moon's diameter is 3,474km (2,159 mi), roughly one-quarter of Earth's (about as wide as the United States from coast to coast).

The projection could be 10' x 10' = gallery wall (gallery wall height is 11.4 feet). 10' = 304.8mm.

Moon = 3,474,000,000mm = screen is 0.000000087 the size of the moon. 29.5 days x 24 hours = 708 hours x 60mins = 42480 minutes in 29.5 days x .000000087 (moon scale) = 156.995 minutes divided by 60 = 2.616 hours! = 2hr 37min





From: Shirley Tse <shirley@shirleytse.com>
Subject: Re: Shirley Tse | "Lompoc Stories"
Date: July 16, 2022 at 4:51:30PM GMT
To: Anna <annahrund@gmail.com>

Anna,
I am looking into booking airline ticket to stop in Iceland on the way home after the Arctic. Are you free to hang out Nov 3 and/or 4 in Reykjavik? I love to see you, your little dictators and Rollin. And may be check out the artist space you co-run. I think the volcano has died down and I am considering book a 2 days tour to Skaftafell to see ice cave on Nov 5 and 6. Last time when I was in Iceland I did the Golden Circle and Blue Lagoon but not any ice caves...
Let me know! So excited!
Shirley

iPhone Messages

Nov 7, 2022 at 9:35am

Anna: It was so great seeing you Shirley. <3 Have fun at blue lagoon and safe travels home!
Shirley: Likewise, highlight of travel is always seeing old friends in faraway places. I am very excited to apply to Kling and Bang with my renewed practice.

From: Anna Hrund <annahrund@gmail.com>
Subject: future project?
Date: September 17, 2024 at 3:32:27PM GMT
To: Shirley Tse <shirley@shirleytse.com>

Hi Shirley,
It was so great seeing you in LA this summer, Rollin and I were both so happy that you made it to our show at Human Resources. And seeing Jessica and Maris. what a treat! Ever since I was your grad student at CalArts it's been my dream that you have a show at Kling & Bang. It's been pretty hectic moving back to Iceland but I feel like now I have the time and space to make something happen. Well, we had a k&b meeting earlier this week and I proposed you having a show and everyone was really excited! I finish teaching this week and would love to talk more about a future project...when is a good time for you to chat? Let me know!

From: Shirley Tse <shirley@shirleytse.com>
Subject: Re: floorplan
Date: September 23, 2024 at 10:14:18PM GMT
To: Anna <annahrund@gmail.com>

Hi Anna,
I am so excited about showing at Kling and Bang 2025! Thank you so much for your support!
More soon!
In the meantime, here are the 2 videos. With the upcoming Orkney one, it will be a trilogy!
There is sound in the Lompoc Story, just no image.
The Arctic Circle one is close to 15 mins long, very slow pace. It is best to watch it in dark space/at night.
Xo
Shirley

On Sep 22, 2024, at 9:21 AM, Anna Hrund <annahrund@gmail.com> wrote:

Hi Shirley!
Here is a pdf with the floor plan of Kling & Bang and photos of the three main gallery spaces. I look forward to talking tomorrow!

On Sep 22, 2024, at 5:06 PM, Shirley Tse <shirley@shirleytse.com> wrote:

Thank you Anna for the floor plan!
My friend and former teacher (also calarts alum) Dana Duff edited the Arctic Circle video for me, as I am talking to her about making a video of my Scotland project, we talk about collaborating on an installation that is beyond the video. One thing I will ask you tomorrow will be the option of a collaboration instead of solo show.

Talk soon!
Shirley

From: Shirley Tse <shirley@shirleytse.com>

Subject: Atmospheric Pressure

Date: Sep 29, 2024, at 5:01 PM PDT

To: Dana D <d.naduff@gmail.com>

Hi Dana, on my drive home I was thinking about my recent revelation about breathing as “relational”- not controlled by an isolationistic individual- that is very much related to tides, which are the manifestation of the relational between sun earth water and moon. I'd love to make poetry of this connection. I have put the following in google drive.

xo
S

“It is important to note that in spite of how it feels when you inhale, you do not actually pull air into the body. On the contrary, air is pushed into the body by the atmospheric pressure (14.7 pounds per square inch, or 1.03 kg/cm square) that always surrounds you. This means that the actual force that gets air into the lungs is outside of the body. The energy expended in breathing produces a shape change that lowers the pressure in the chest cavity and permits the air to be pushed into the body by the weight of the planet's atmosphere. In other words, you create the space, and the universe fills it.

--From Yoga Anatomy, Leslie Kaminoff and Amy Matthews

On Sep 29, 2024, at 6:21 PM, Dana Duff <d.naduff@gmail.com> wrote:

I think this energy model should be our guiding idea. The tides are almost a demonstration of this push-pull breath force. My breath is a series of tides!
“you create the space, and the universe fills it.”
We just have to create the conceptual/ethical space of the show. Fantastic!

Dana Berman Duff
d.naduff@gmail.com
www.danaduff.com

On Sep 29, 2024 at 10:15 PM, Shirley Tse <shirley@shirleytse.com> wrote:

Yes!!

From: Dana Duff d.naduff@gmail.com
Subject: Re: Tara Brach & Joan Halifax
Date: September 30, 2024 at 7:46AM
To: Shirley Tse shirley@shirleytse.com

Let the beauty we love be what we do. There are hundreds of ways to kneel and kiss the ground.
—Rumi

Dana Berman Duff
www.danaduff.com
+1-323-514-5921

On 9/29/24 5:31 PM, Shirley Tse wrote:

Hi Dana,
Thanks for the recommendation- though serendipitously, it was exactly what my iPhone suggested I listen to next!!! (Since I listened to Tara Brach recently)
Wonderful podcast.
Poverty of imagination- very true!

Getting back our imagination also reminds me of Fred Dewey's getting back our power.

For our collaboration, I pledge to imagine the best possible outcome for both of us, yet not attached to a certain outcome. I shall remain resilient when there are hurdles, or my own buttons being pushed.
:-) <3

To apply this imagination to the conundrum of recognition and validation:
I shall imagine I am already getting recognized and validated for the meaningful work I am doing.
The moment I use conventional measurement for success and tell myself that no "important" institution pays attention to what I am doing, I have entered into "poverty of imagination"
Another scholar Lisa Lowe I read recently has this amazing quote: "*The emergent may only be recognized with hindsight, in retrospect, since its potential power to contest, shift, or transform the dominant is not yet disclosed within its time of emergence.*" I believe what I am doing - make art using means possible to me, in ways that does least harm to myself, people around me, and all other living forms - is an emergent art-making-living. I will not know its power now, as it has not been disclosed. Stay with it, stay with the trouble. Don't let the "dominant" hijack it. Including the financial aspect: As long as I have a roof above me, daily food, health care expenses paid, and whatever amount of money (grants, commissions...etc) can offset material costs, transport, travel etc, I shall be making the kind of art I make, and *that* is powerful.

xo
S

On Oct 2, 2024, at 10:32AM, Shirley Tse <shirley@shirleytse.com> wrote:

Sorry to have multiple threads, but it will be easier to search...
You have mentioned something about not wanting ours to be "negotiation".
I just want to clarify there are 2 types of negotiations:
Distributive Negotiation: competitive, zero sum game, pie stays the same size, you win means I lose.
Both parties remain the same at the end essentially.
Integrative Negotiation: collaborative, re-examine assumptions and priorities, expanding the pie, win-win situations. Both parties transformed at the end.
I am striving for Integrative, not distributive.

From: Dana Duff d.naduff@gmail.com
Subject: Re: Clarifying negotiation
Date: October 2, 2024 at 1:09PM
To: Shirley Tse shirley@shirleytse.com

Great! You've done the research on this and have the expertise — and I totally agree!

Dana Berman Duff
d.naduff@gmail.com
www.danaduff.com

From: Dana Duff d.naduff@gmail.com
Subject: Re: Eliasson
Date: October 1, 2024 at 7:13 AM
To: Shirley Tse shirley@shirleytse.com

Oh thank you for sending this article—I thoroughly enjoyed reading it! They took us on a wild ride covering so many dimensions, and sometimes into far out territory (reminds us we are part of a vast cosmic whole...)! But they finally ask the crucial question for our work: ...

"how can art make a political intervention without simultaneously losing its aesthetic dimension, that is, that which makes it a work of art?"

Nevertheless, they still (somewhat) neglect, as it seems most critics of this work neglect, the critical importance of the title: The Climate Project. It's not "The Beach" or "The Sun"... "The Climate Project" places it instantly as a topical critical political work, not simply a sensational one. No?

I appreciated the fact that the writers are from Hong Kong!

More fun.

xo D

From: Shirley Tse <shirley@shirleytse.com>

Subject: Re: Eliasson

Date: October 1, 2024 at 7:26:01 PM PDT

To: Dana D <d.naduff@gmail.com>

Glad to hear the reading is worth your time! It is engaging but I have to say I disagree with some crucial premise they base on, and ultimately I think they put the "aesthetics vs political" in too simplistic terms. But it helps clarify my own thoughts.

I think Eliasson did want to have a critical aspect for the Weather Project—the fact that he did a questionnaire of the staff and found out those with lowest paying grades have the least exposure to sun makes me like this project better.

But I agree with the writers that the aesthetics of this installation eclipses its criticality.

And how Eliasson is not hiding how he makes the illusion is indeed interesting. (Just like how I can go behind the mirror to see all the tricks at MOCA)

The writers are giving Eliasson the credit of making an artwork that captures the moment of divide between "freedom and unfreedom, peace and war, power and powerless, individuality and community, naturalness and artificiality." But I don't buy this divide, this binary. We are truly free when we are all free. Or, our freedom is found in the unfreedom, We are truly free when we acknowledge we are all bound together. The answer of the pain is in the pain itself...

Perhaps as babies before mirror stage we have the experience of undifferentiation, oneness.

But It is a fantasy that we can return to this pre-political state of oneness/harmony/peace/nature because we can't stay being babies.

Donna Haraway: "staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings."

Isn't Eliasson's immersion in the "oceanic" or "primal" a form of edenic pasts?

If the pre-political is the "oceanic" or something "primal", what are we to gain from temporarily experiencing that?

Do we emerge from his installation and become more empathetic to each other? I don't think so

Do we emerge from his installation and become more attuned to our sensations? May be

If the point is to be immersed in bliss only to be reminded the precipice is inevitable, the political is coming, war is coming, then it is a big production with a lot of our resources used just to have this reminder of reality...

It does not provide a model for us *to be together knowing all our differences*, which I would argue we need.

It provides a temporary suspension of differences (actually I am not sure if it actually does that) - would that be a distraction? or escapism at worst?

Big Money is supporting Eliasson making this kind of work to lure us in mass trance, in the name of awe, sublime,

sensation, experience

We are so seduced by these kind of experience and somehow the result is Big Money keeps getting bigger.

We trust Big Money will produce "quality" experience and we let them dictate the terms of what is good.

The writers say the installation provides a sense of inclusion, everyone included. But I don't feel I am included. May be I see it from the perspective of an art maker, I feel excluded by this kind of work.

I cannot not see the dollar signs. I cannot "pretend" I am a "general audience member".

Some people are seduced by it and feel happy seeing it.

I am seduced by it and feel frustrated seeing it...

The writers make the separation between the pre-political/aesthetics and political.

But isn't aesthetics always and already political? Didn't we learn from feminist the personal is political? These are men writing it...

I am very invested in aesthetics and forms, from the beginning of my journey as an artist to now, it hasn't changed.

When Beuys said shaping opinions and beliefs instead of physical matter, of course it is commonly interpreted as the "political turn", but I see that as pushing aesthetics and forms further to other realms. I found that *beautiful* you can mold *both* physical and nonphysical things.

Aesthetic is the philosophical study of beauty.

In the final analysis, it comes down to **relation and value**

This and that forms a certain relation (formal relation) and we value it as beautiful or not beautiful, for example.

We may have a certain preference for a certain form, say a circle or a square, that reflects our world view, or cosmic view.

Some may try to convince others a square is more beautiful than a circle. Who will be the arbiter? God?

Those who have more influence or power will populate the earth with aesthetics and forms that reflect their world views, and in due course we may be led to believe we like them too.

Is it possible to elevate both square and circle at the same time? This has been my central inquiry of the aesthetics of differences throughout my journey. That blue foam that runs around the room was an attempt to put different aesthetics under one roof.

In recent years, I see the formal relation of things/substance/matters as being inseparable from their human perception.

This human perception cannot be singular, because we are not god.

Human experience, human perception is always already in a relation with each other, a power relation, a dynamic.

I prefer the term "power relation" to "political".

As a visual thinker, I think "power relation" is clear. The "political" is muddy.

Doreen Massey calls it "Power Geometry".

Power Geometry is an aesthetics.

I am interested in all sorts of relations, all sorts of dynamics

My art is to shape the form of these relations towards a value that feels beautiful. A more "equitable", more "just" value feels more beautiful to me.

From: Dana Duff <d.naduff@gmail.com>

Subject: Re: Eliasson

Date: October 2, 2024 at 5:06:05 PM PDT

To: Shirley Tse <shirley@shirleytse.com>

Thank you, Shirley,

I really appreciate and agree with you in the deepest way. I always strain at the false opposition of the "aesthetic" and the "critical"—drives me nuts. The binary, either/or of these dynamic—but not sole—aspects of a work of art. Yes, I was brought up to suspect *beauty* as seduction, as an easy and cheap thrill that deludes and fools us, developing from Marxist and then feminist critique. But my actual experience of beautiful art is different.

Yes, these binaries reduce experience too much! I find *thinking* a sensual pleasure—I think you do too. I find *looking*, the optical, stimulating intellectually. I don't experience the value of an artwork as solely a linguistic experience—my **body** is inextricably bound up in it. And that's not just a "oceanic" or an infantile or a somehow stupid state. When I see that "sun" in the huge industrial turbine hall, I feel the weight and history of the hall (*BTW housing rotary mechanical devices that extract energy from a fluid flow and converts it into electric power*) and the heat and noise of the engines as well as the overwhelming scale. I see a blinding light but I don't see the beach, or feel the oneness—yet—first I see apocalypse. I find that quite critical as well as poetic. I think it's much closer to what speculative fiction writers like Octavia Butler and Ursula Le Guin attempt with stories. And as with Butler and Le Guin and Cormac McCarthy is it worth looking at/feeling a scary future?

But I don't experience a work like this as just *one thing in one time*—we forget to include the experience of TIME in an artwork, or even in talking about emotional states. In Eliasson, there's an unfolding experience traveling through states of sensation, discovery, and analysis—both sensational AND linguistic—as we measure and compare it to other things in the world (differentiation). I think that's more complex than simply being reminded of the inevitable. It's poetry. Expensive, yes. And I do get your question of "is it worth it?" I think that depends on who's paying for it...

I'm so critical of what I call the "art direction" that's rampant in these days of social practice, but I still love this piece of Eliasson's because his poetry holds up. And I don't mean its *words*.

If the sensational supersedes the critical, so what? If we reject the binary opposition of the two, where's the competition?

Why is one the winner? I think the aesthetic still hasn't recovered from the post-modern rejection of beauty so we still disdain it (while paying fortunes for big paintings). But if the beauty is hollow, it's a no-go. I'll hold on to the idea that a work's *poetry* is the true measure of artistic value. I used to teach my students that art's only job was to "create a disturbance"—I still think that's true. It's what I still want from an artwork: *to have my mind changed*. But I suspect that we should be cautious about using "outcomes" as any kind of measurement of value for art. That doesn't work in college education either (where getting a job proves your education was worth something).

I love your lines here:

"But I don't buy this divide, this binary. We are truly free when we are all free. Or, our freedom is found in the unfreedom,

We are truly free when we acknowledge we are all bind together. The answer of the pain is in the pain itself... (*"The cure for the pain is in the pain."*—Rumi)

And totally with you on this: "When Beuys said shaping opinions and beliefs instead of physical matter, of course it is commonly interpreted as the "political turn", but I see that as pushing aesthetics and forms further to other realms. I found that beautiful, you can mold both physical and nonphysical things." !

Yes, I like that challenge.

I'm looking up Doreen Massey, you've mentioned her before. I love reading your thinking on these issues!

Thank you!

xo D

Dana Berman Duff

www.danaduff.com

+1-323-514-5921

From: Dana Duff <d.naduff@gmail.com>

Subject: Sounds in space

Date: October 9, 2024 at 9:09:30 PM PDT

To: Shirley Tse <shirley@shirleytse.com>

Hi Shirley,

For my regular volunteer work for LA Filmforum, I just edited a conversation between Adam Hyman and a couple of folks whom I made friends with at the Alchemy Film Festival in Scotland a few years ago: Ruth Jarman and Joe Gerhardt, AKA *Semiconductor*. They are video artists who embed themselves in science labs and develop artworks with scientists.

LA Filmforum screened a video they made from images of the sun, the sound for which was, they said, generated by the sun: *Brilliant Noise*. <https://semiconductorfilms.com/art/brilliant-noise/>

Joe says in the discussion that there is no "acoustic" sound, per se, in space—"but you can tune into the radio waves..."

Here's the discussion I just put up on YouTube: https://youtu.be/N0mJvY9BKwo?si=l7bdJzTeVpx6_4jy

They have a piece up in the show at Art Center until February.

<https://www.artcenter.edu/about/exhibitions/seeing-the-unseeable-data-design-art.html>

I'm going to contact them to ask how to hear the sound of the moon!

Anything else you'd like to know?

xoDana

From: Shirley Tse <shirley@shirleytse.com>

Subject: Re: Sounds in space

Date: October 9, 2024 at 10:05:20 PM PDT

To: Dana D <d.naduff@gmail.com>

Interesting, of course there is no sound per se in vacuum. When they say it's the sound (radio waves) generated by the sun, do they mean that it is the radio frequency of its burning?

Indeed if nothing burns on the moon, what kind of radio waves would that be?

I guess I will need to watch your links to find out...

From: Dana Duff <d.naduff@gmail.com>

Subject: Re: Sounds in space

Date: October 10, 2024 at 8:21:42 AM PDT

To: Shirley Tse <shirley@shirleytse.com>

Right, there is no "acoustic" sound in space, as he says—and I don't know what the radio waves would be created by. I emailed them to ask.

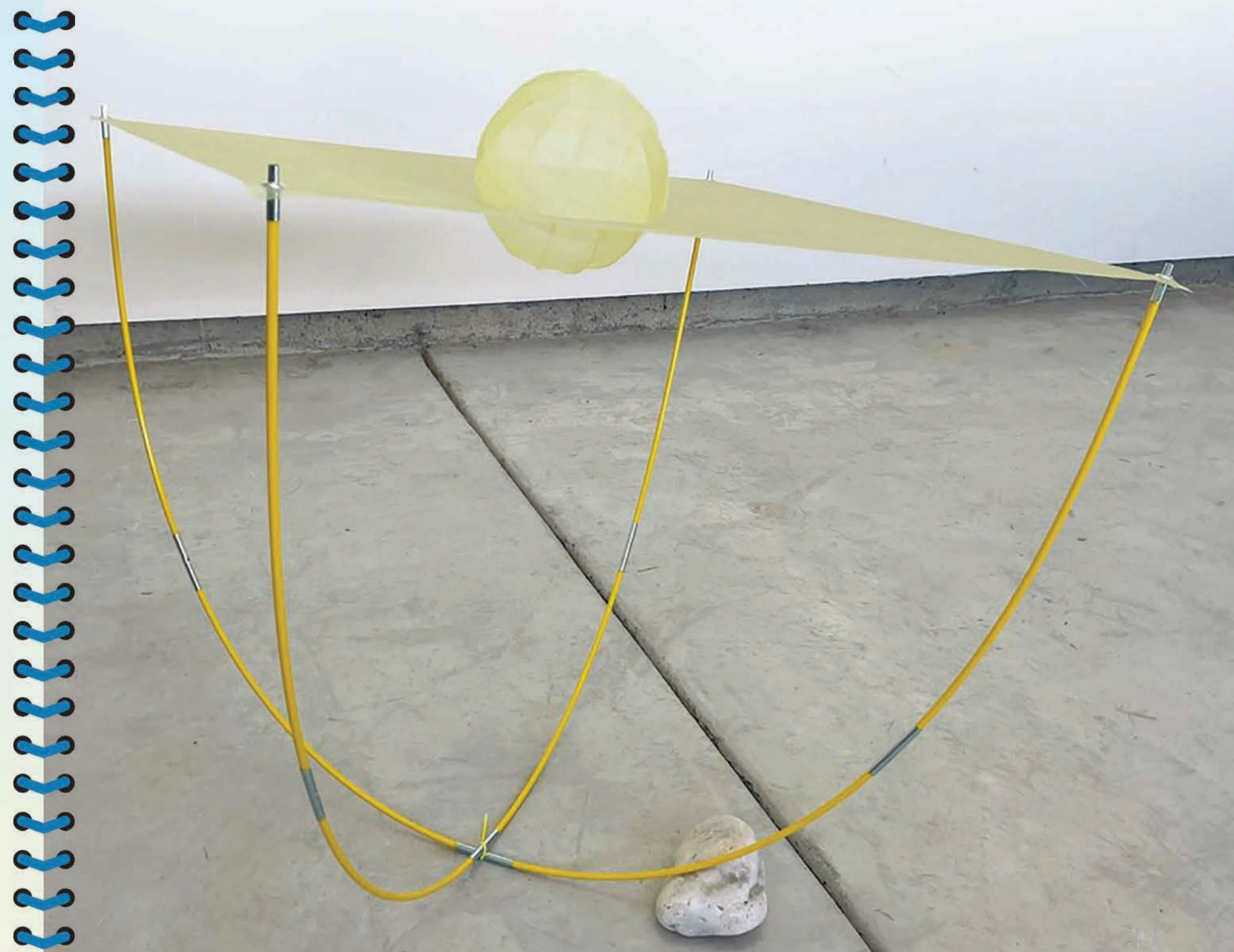
I just remembered Alan's concert of a year ago [<https://youtu.be/3e1LBkzQLMI?si=POIFO5oKXTv4sGAh>] in which his ensemble performed a wonderful piece by George Crumb from 1969, inspired by the first moon walk and using a poem by Federico García Lorca from 1929, that started with the line: "La luna está muerta" [the moon is dead"] It was a beautiful performance that got a standing ovation from a completely full house!

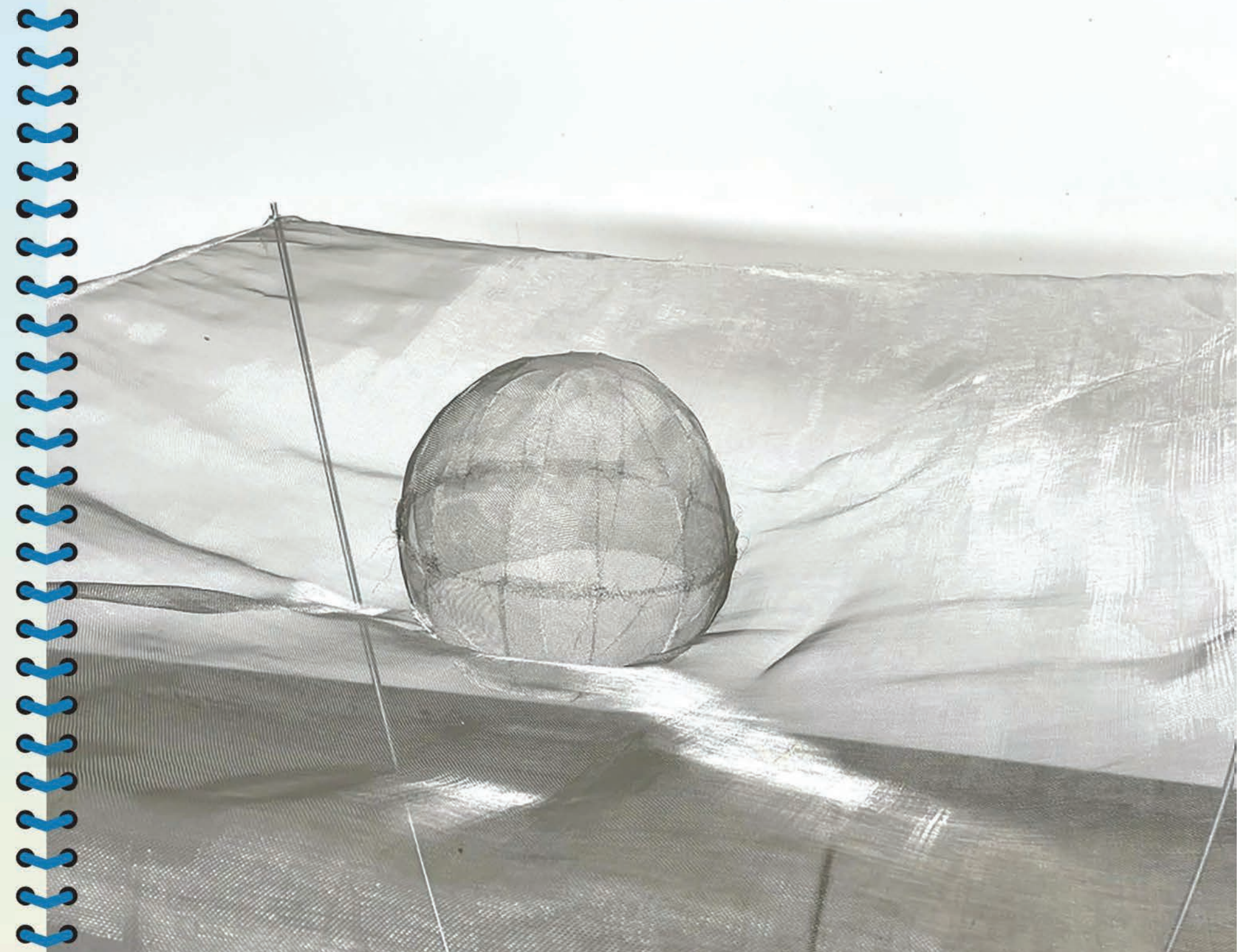
It's worth reading the notes on/from Crumb about the Lorca poem on the YouTube video.

I entertained a fantasy for a minute of hiring musicians to perform this piece in the gallery in Iceland!

Of course, there may be no work less environmentally impactful, but that can still fill a space, than sound—so we're both in favor of doing that. But how about music? Commission a composer?

xoD







Shirley and Dana talk Oct 29

Rejection of the gallery? Dana: I moved from sculpture to filmmaking in part because I lost my reasons for putting static objects in an empty space for weeks at a time.

How about recovering the value in making a show of objects in an empty space for a month instead of simply rejecting the idea?

Shirley: If we don't know what to do, we won't just make a bunch of stuff to fill the space or to "people-please"—she'd rather cancel the show.

Dana wants to work outside of her own box, she knows she could make something beautiful or striking and big but doesn't want to resort to old tricks. (Another form of the dreaded "art directing.")

Or... we show the process instead, we start recording everything, expose that in the publication. Be absolutely transparent and present. We seriously want to grow into a new sustainable practice.

How to invite collaboration with the locals/others? Mel Chin: Collaboration as a revolutionary act. Yes, but with clear intention. Dana doesn't want to simply invite the local community to busy work and pretend that it makes a difference to them or to us.

Sound, smell, temperature, air movement, light ... which corresponds to tidal motion. To do this without becoming illustrational

Music? Big video? Ask Alan (and Todd) about programming 6-weeks worth of tidal measurements into sound or light.

Shirley: Some days I feel confident that we will nail this one, but there are other days when I fall into a panic that we don't know what we are doing, and the improvised collection of materials will be a bunch of crap...this emotion is just like rising and falling of tides.

Oct 30 Moon Tide Project ideas—Dana

MUSIC: Use instrumental recording of Ebb Tide by Frank Chacksfield & his Orchestra from 1954 [https://www.youtube.com/watch?v=VATF93NMujk] playing in gallery repeated looping with some programmed correspondence to the tide chart. Imagine looking out of the big windows across the bay with the sweeping strings intimating the unheard lyrics: “First the tide rushes in...”

Doug Aitkin's use of an old pop ballad (I Only Have Eyes for You) in his installation at MoCA convinced me that this kind of music triggers a cascade of responses that isn't direct or illustrational but creates a complex of emotional and historical (nostalgic) images/feelings, invoking a past time (pulling another time into the present) and an irrational personal mood (romance) into the public space. People sat on the floor for an hour transfixed in this state.

Programming:
Rehearsal = repetition | Tidal = repeatedly comes and goes
Invite a choir(s) to practice inside the show. Program their music and pay them?
Invite a dance group to rehearse inside the show.
Invite musicians to rehearse inside the show.
Tidal: ebb and flow – regular – constant – eternal & change (paradox) —vast time and space: oceanic. Endless energy.

Moon: lunar — loony, insane, lunatic —regular phases that measure time (months) — create tides with gravity — romance (When the moon hits your eye like a big pizza pie, that's amoré) — Werewolf trigger — literary figure of romance. Projection of light—dead cold rock

Ebb <> Flood
Spring <> Nee
Crescent <> Gibbous

Physiology: Tidal Volume
Tidal volume is the amount of air that moves in or out of the lungs with each respiratory cycle. It measures around 500 ml in an average healthy adult male and approximately 400 ml. in a healthy female.
Tide is already used to describe breathing !!

November 16-17 Conferring at Dana's studio and seeing art shows in the PST science
Bunch: Pasadena, Chinatown, Irvine

PROJECTION
Testing the 16mm projector with the paper ball: excellent results! 6' distance seems perfect with an image of the moon filling the frame. It illuminates the paper moon magically!
Look into disco ball mechanisms for rotating the ball. Research shows that all of the moon's"sides" are illuminated in rotation. How long does that take?
Dana is certain we can figure out the engineering of the bobbing mesh moons the Shirley constructed with lead weights so they don't have to be tied together. (Dana has a roll of 6" wide 1/8" thick lead in her supplies).

SOUND
We like the "tide" sound work by Doug Farrand. Can he make a 6-hour version? What are the sounds? Dana emailed him.
Enlist a local choir to sing "Ebb Tide" and rehearse their own repertoire in the space.

Both of us have listened to Rebecca Solnit's The Faraway Nearby—uncannily apropos for our project. I want to include/have more evident political-spiritual aspect of non-separation. How?

From: Shirley Tse <shirley@shirleytse.com>

Subject: Relational Force

Date: Dec 19, 2024, at 11:22 AM PDT

To: Dana D <d.naduff@gmail.com>

Hi Dana,

After I wrote Doug last, I am starting to think the yoga anatomy quote needs to be foreground more in our show, particularly the concept of relational force. The force does not come from a subject, that is received by an object, it is not even the atmosphere, it is the pressure differential, it is not the moon, nor the earth, nor the sun, it is the relative gravitational pull....in other words, relational force...

I am thinking of ways to incorporate this quote in the show:

"It is important to note that in spite of how it feels when you inhale, you do not actually pull air into the body. On the contrary, air is pushed into the body by the atmospheric pressure (14.7 pounds per square inch, or 1.03 kg/cm square) that always surrounds you. This means that the actual force that gets air into the lungs is outside of the body. The energy expended in breathing produces a shape change that lowers the pressure in the chest cavity and permits the air to be pushed into the body by the weight of the planet's atmosphere. In other words, you create the space, and the universe fills it.

--From Yoga Anatomy, Leslie Kaminoff and Amy Matthews

Or something more abbreviated, like

We don't pull air into the body when we inhale

We lower the air pressure in the chest cavity by expanding space

The weight of the planet's atmosphere fills it

Possible ways to incorporate it:

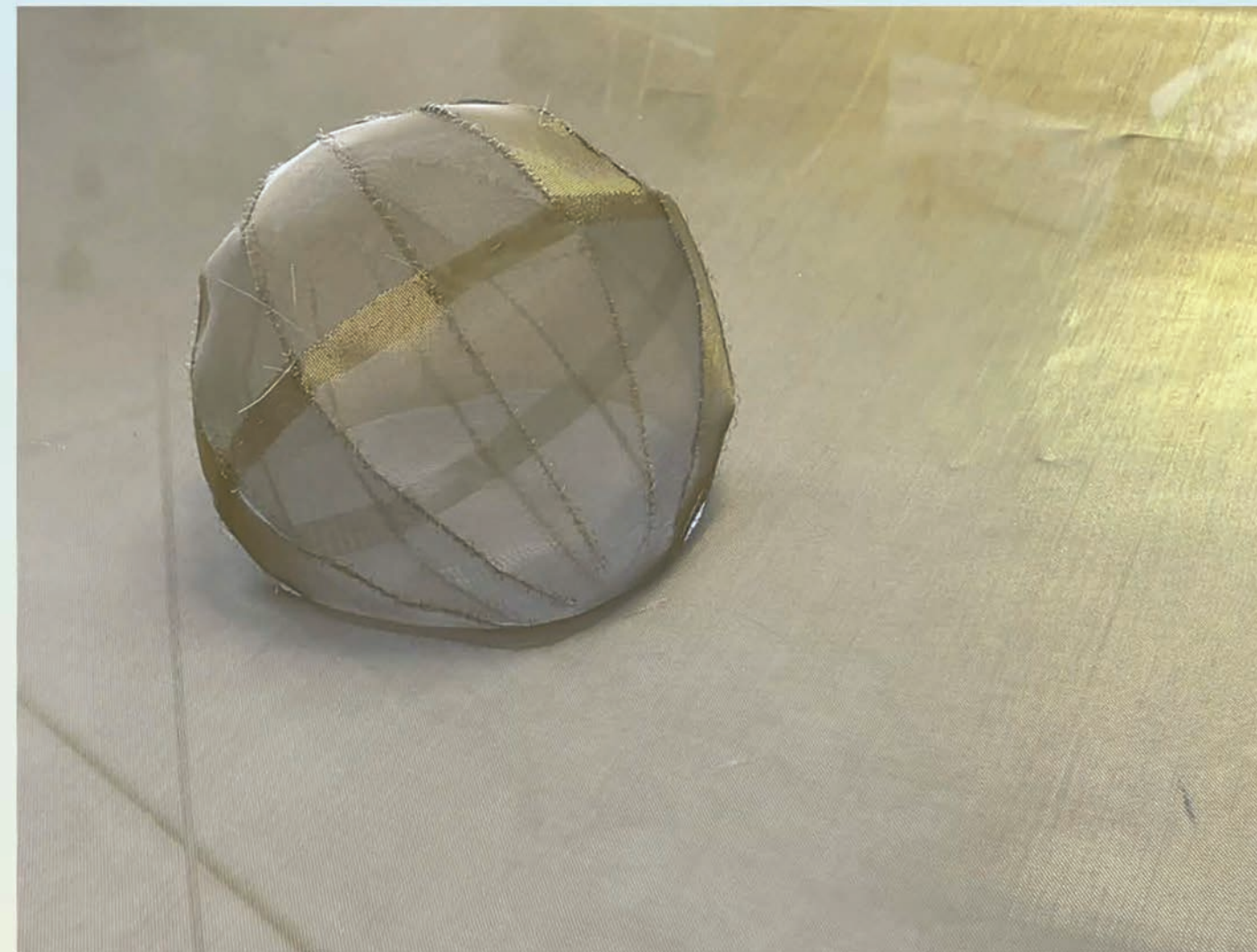
1) word drawings /poster (too direct and too boring?)

2) a scrolling LED text display (too Jenny Holzer or taco truck?)

3) May be use stones to spell out "atmospheric pressure"on the roof top outside the window? (Need to know if we can have access to rooftop)

4) Fabric version of number 3? (Its windy, weighting or tying fabric down always looks crappy....)

5) Do a scrolling text video? Animated text video? I love Sky Hopinka's Fainting Spells rainbow effects starting at 09:41, may be the words will become rainbow as it scrolls?



- 6) Write the words on a crosswords puzzle?
7) Cut out words from rice paper and scatter them on floor? (May become illegible)
8) turn the quote into lyrics for a song (need someone to compose a melody in ways that lyrics are easy to hear...or have a melody for spoken words...)

???

With these thoughts I can't rule out the fact that we might need time to scout for materials and install (eg. If we chose to spell the words with stones for example) so I can't quite answer definitely we only need one week to install.
Let's talk
Shirley

From: Dana Duff <d.naduff@gmail.com>
Subject: Re: Relational Force
Date: December 19, 2024 at 8:58:52 PM PST
To: Shirley Tse <shirley@shirleytse.com>

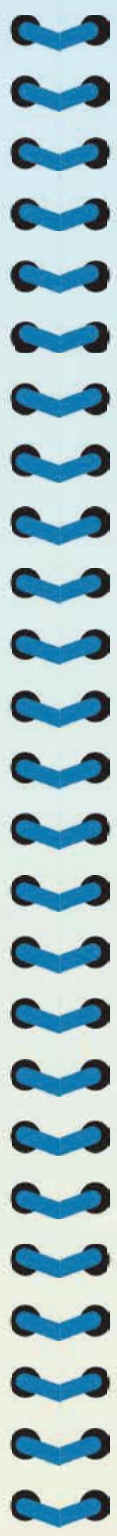
- 8) I LOVE the idea of creating a song!!!
It could be used in so many ways...
Could circular breathing be considered "relational force"?

From: Dana Duff <d.naduff@gmail.com>
Subject: Re: Relational Force
Date: December 21, 2024 at 7:39:19 AM PST
To: Shirley Tse <shirley@shirleytse.com>

First off, "The Universe Breathes Us" may not be grammatically correct but it functions a *pathetic fallacy*, a literary trope—for example: "the forest has eyes" or a field of daffodils "tossing their heads in a sprightly dance"—which gives human attributes to non-human things. The fact that it can't be factually true is in large part the tension that drives the poetry. The *relational force*, if you will. It's catchy and memorable.

These are great texts for the publication (we need print stuff!) that's designed for reading. While I love the information in these texts, it would be too hard for me to take in by standing and reading on the wall, and a blown-up photo of the text makes it even harder. It doesn't add anything to the information other than that it came from a book. They really are dry and didactic, no matter how you art direct it... And point isn't to simply make information less dry by dressing it up. That's what I call "art directing." The form needs to be essential to understanding.
HOWEVER... !!!

I'm really taken with your idea of turning the text into a song! We could teach it to the choir and the viewers. It needs to be a catchy tune and lyrics that they can walk away with. So Todd's rock/pop inflected composition would be best. Alan could help with making it into a singable lyric (he taught English Literature for 25 years, has taken many poetry writing classes, and writes music). Produce a lyric sheet, say, and find a way to get them to sing it. Alan says that songs are taught one verse at a time and we could have an audio lesson playing intermittently. Or we could produce a video lesson, I guess. Both for the choir and the viewers. And the lyrics could also be written on the wall... many ways to accomplish this. I do believe in song as a form for art—hence the three song installation proposals I created during Covid times. But I've been frustrated that I can't get any supported (so far)!



From: Shirley Tse <shirley@shirleytse.com>
Subject: Re: Relational Force
Date: December 21, 2024 at 10:00:18 AM PST
To: Dana Duff <d.naduff@gmail.com>

Yes i understand the poetic device of pathetic fallacy and I agree it's poetic.
Still, anthropomorphism and focusing on a subject runs counter to our central idea

Ok may be the quote will live in the booklet.
I still wonder what can we make to drive home the idea of force that feels like coming from the inside actually comes from the outside (in breathing and in tides), or more precisely, the difference between inside and outside- or the relation between inside and outside- the relative something (force, pressure, mass..) between one thing and another.
Sent from my iPhone

From: Dana Duff <d.naduff@gmail.com>
Subject: Re: Relational Force
Date: December 21, 2024 at 8:19:53 PM PST
To: Shirley Tse <shirley@shirleytse.com>

Well, I think I'm finally getting your objection to referring to "the universe" or "the atmosphere" or "air" as a subject. The *relational force* is the product of the convergence of vacuum (empty lungs) and air (atmosphere outside of lungs) and doesn't occur separate from this encounter—doesn't *exist* except for this relation.
I was hoping to relate this to the Buddhist non-dual, not-separate idea—where the image of the wave as not separate from the sea is an operational metaphor for *being/non-being*, but it's not really that... is it?

MORE NOTES FOR MOON FILM AND VIDEO FROM DANA (Nov/22/2024)

I found the most beautiful video of the entire moon illuminated and rotating with all sides in the light. There is no “dark side.” One bright (happy) side is the intense detail that NASA provides. This video is what I will shoot on 16mm film for the installed film projector—though it will never be projected but will remain flapping in the projector as a film that has “finished.” I like that the film will exist as potential and only a few frames seen by the viewer on the end that’s flapping... maybe seen.

Even though it won’t be projected, it's important to me that the moon be represented in as real a time reference as I can make it, and I learned that the moon rotates all 360° in 29.5 of earth days. In working out the rate of rotation I could represent on a 100’ roll of 16mm (3 minutes), I’ve calculated that would be so slow to be almost undiscernible. Of course I love this! In 24 hours it rotates 12.2°, in 1 hour .5°, in 1 minute .008°! The film would represent .024° of moon rotation. ☺

Now I’m thinking of making a separate longer video of the slow moon rotation (remember it is all illuminated) at the speed of one rotation per month—the “actual speed” in our reference field. A month-long film... of the moon rotating so slowly one can barely tell it’s moving. Real. Would this be what I propose for the main room, a big video projection on the one big wall that faces the windows? I don’t know how to accomplish it technically, but love a challenge.

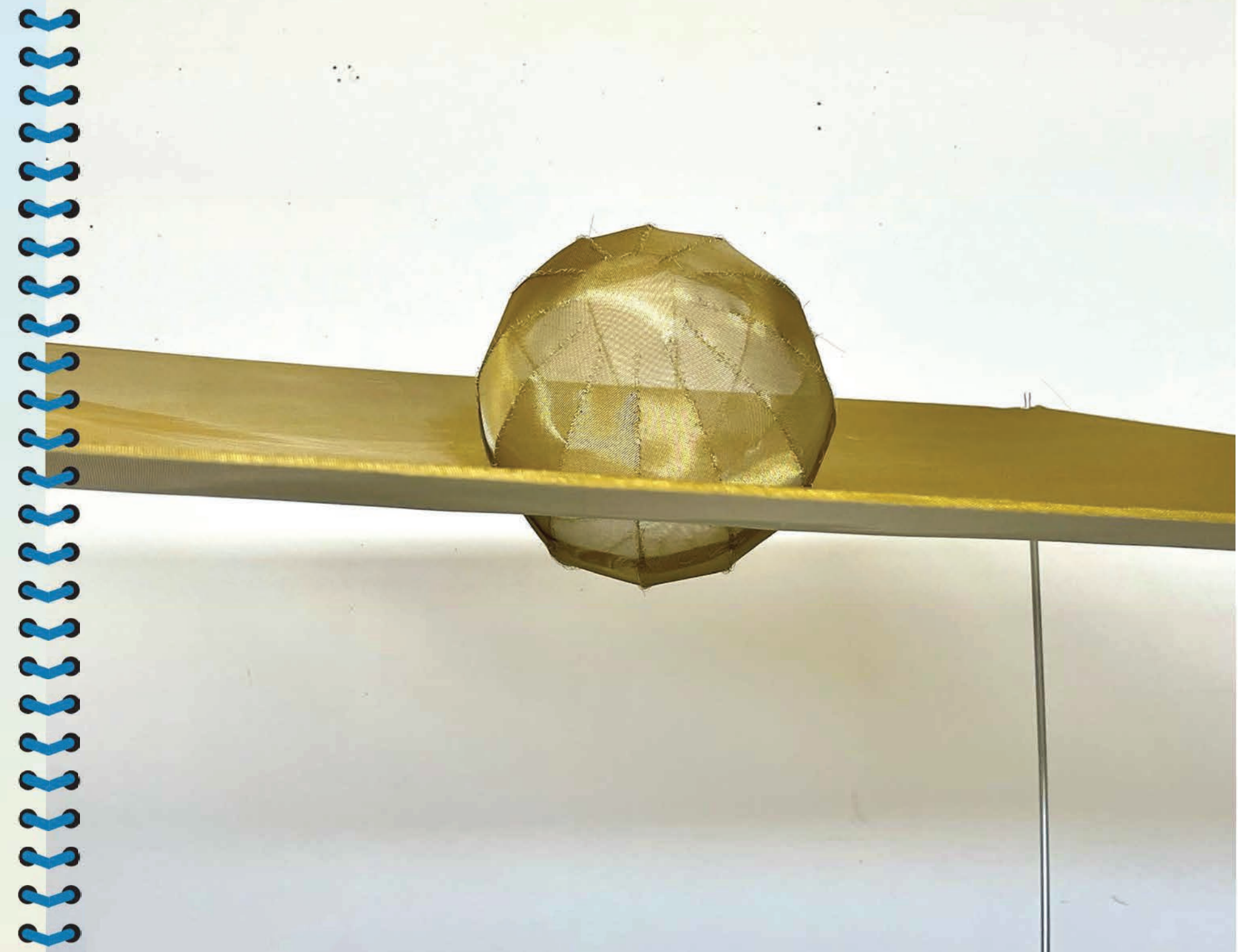
The reason I moved from sculpture to film was because I needed to work with time.

Dana visit to Shirley's studio January 24-25 notes

Listening to Eno on the drive up. "Singing may be the key to world peace. If we all joined singing groups it could change the world."

Working on weighting the bobbing moons: big sandbags (too ugly), small plastic bag of black sand (looks pretty good—buy aquarium sand if black beach sand is protected) Doesn't hold: wrapping the base with lead strips, building up the uneven bottom with lead rolls, embedding the bottom in cast paraffin (looks like white hockey puck), Museum wax or Quake hold (looks good, but slowly gives way), maybe use white resin clay?...

What works! One big white rock. Can we just find rocks in Iceland?



Dana drew up a floorplan to scale and we determined that 5 bobbing moon sculptures would work very well in the big gallery.

Can we darken the room with tinted film? That would take a chunk of money and labor, but it may be worth it to keep the video on the wall bright and **create a "moonlight" ambiance**. We could cut holes in it to make "moonbeams" from the sun through the windows. Then the bobbing moons could be spotlighted like celestial bodies.

We determined that we can install in 9 days and have time to work with the "unknown" choir we need to find. Then stick around for 5 days to groom and greet. Time to buy flight tickets.

Could we find a 16mm projector that would put up with 6 weeks of constant running? I could find replacement bulbs and bring them. I've already bought 2 projectors here, both of which need repair to be running well, and they're huge and heavy! 40lbs, 14" x 14" x 14" (in a box = 16"x16"x16").

Should art have a message? I hate that idea as is. Of course it does, but art's neither illustration or propaganda. Poetry has a tender relationship with "message." I believe it reaches us obliquely and more through emotion, through the body—perhaps wholistically, both body and brain = mind, or body/ mind. Eno says it's all *feeling*, ultimately. I'm not inclined to disagree, though I wasn't brought up that way. We were suspicious of feeling and of subjectivity as delusion to trick the masses. Hmmm, that position has its merits, but has become so limited.

From: Shirley Tse <shirley@shirleytse.com>
Subject: Re: Relational Force
Date: December 21, 2024 at 9:55:02 PM PST
To: Dana Duff <d.naduff@gmail.com>

Yes it is! This "no subject" is at the heart of Buddhism's emptiness, or non separation. A water body shows the shape of a wave: this is called a shape only because it is relative to the no-shape of the ocean. It is relational force that forms the wave- different energies are present in the water body Most of this energy comes from wind—different air pressure—another relational force.
Sent from my iPhone

From: Dana Duff <d.naduff@gmail.com>
Subject: 16mm Projector discussion for catalog?
Date: 6/5/25, 10:47 AM
To: Shirley Tse <shirley@shirleytse.com>

I’ve been defeated at the final stretch by this projector. I went 90% of the way in replacing the Worm Drive, guided by YouTube videos from fellow obsolete film equipment users. But my Bell & Howell 1594 wasn’t the model in the video—mine had extra layers of mysterious technology. I hacked through thickets of mechanics down to the final core... and now the worm drive refuses to budge from its socket.



So I emailed Larry Urbanski in Illinois, 16mm collector and dealer, who sold me the worm drive and tools two months ago. I told him I’d buy his only refurbished machine, already repaired with a new drive, for \$600, and asked him to ship it immediately. But he’s on vacation until June 17. No answer yet.

In the meantime, I’m considering a Plan B: what if I shoot a video of a studio setup with my other 16mm projector casting its light onto the paper ball, capturing image and sound, and screen that in the small dark gallery in Iceland? It would meet your no-impact sculpture vision, be easier to install, and might even be beautiful. Do we have to have the actual 40-pound beast?

You mentioned a prop projector—just a light and housing—but that lacks the essential sonic truth: the whir, the *flap-flap-flap* of real film. That loss feels like a betrayal. Yet I know the viewer might not notice. Screens have become "reality." Still, I long to defend sculpture as an embodied experience. Any representation would be a loss to the body: the relation of body to body (and sound to ear) of metal, film, and flesh and real movement in real space. Would the viewer have the same reaction to the sound of film having run out—*flap-flap-flap*—from a video as they would in the real space with real material?

Probably. But I'd hate to be complicit in this replacement by representation when I want to continue to exist and serve in real space-time. I want to defend sculpture as an irreplaceable experience. But it's so much easier (and cheaper) to manage a representation!

Sadly, I don't think it would matter that much to the viewer. Culturally we've been converted to the screen as "real" experience—and it is, in fact, *real*. Just not the original experience or experience of the original. I'll have to think more about the difference, since I traffic in both modalities.

Please send me your thoughts...
xoD

--
Dana Berman Duff
www.danaduff.com

From: Shirley Tse <shirley@shirleytse.com>
Subject: 16mm Projector discussion for catalog?
Date: June 5, 2025 at 4:38:17 PM PDT
To: Dana D <d.naduff@gmail.com>

Hi Dana,
Thank you for heeding the "towards zero impact sculpture" principle! I saw what happened in your studio when I dropped off the photo: you went in great lengths!

Yeah, the dummy projector sculpture idea won't work because I too think the ending of the film part with the flap, flap, flap is very important. I was just brainstorming.

Initially I was excited about our installation plan for Gallery C because Orkney Moon (aka paper ball) would be part of a phenomenon, not just an exhibit of a static object. Rodney Graham is a great reference—though I was thinking about 75 Polaroids (1976) not Rheinmetall/Victoria 8 (2003): just like how his camera's flashlight was rendered as an illuminating source in the dark forest, our 16mm projector is rendered as the sun.

I do place a lot of value on being present/experiencing bodies in space and will continue to ask what is at stake with representation, though whether it is "real" is an entirely separate question to me. To me, if a perceiver perceives anything as real, then it is real according to them!

If we are to project a video of a 16mm projector casting light on a globe shape object, I would think the concern is not whether it is not real, or it doesn't exist and serve in "real" space-time. The concern is that it would be a very different experience.

How do you envision how the casting light and flap flap flap will be filmed? Establishing shot with close-ups? What are the POVs? This video will be giving a particular POV of the phenomenon. The viewers will be guided by the camera eye. Perhaps that is what we need to discuss. If you are excited about making this into a film with a particular subjectivity, I am all for it.

I saw the two drawings you sent. Projection that aligns with the ball is a nice idea but I don't want that to be read as a kind of "simulation". May be we won't show the ball if we opt for video projection.

Let's talk more,
Shirley

June 19, 2025

A refurbished 16mm projector was purchased and is shipping from Illinois. The following recaps a conversation in Dana's studio about the potential breakdown of any 16mm projector and Plan B to shoot a video of the projector and ball and project a video in place of the 16mm projector if necessary.

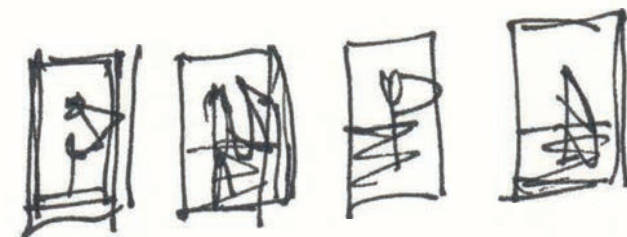
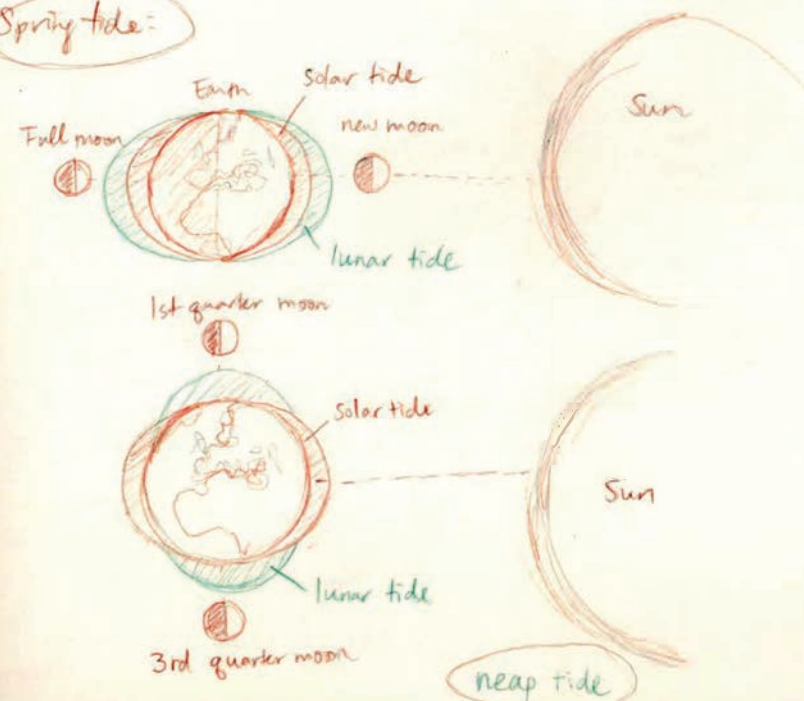
In considering the antique projector from the metaphorical frame of *environmental breakdown*—i.e. the "film running out" —it would ultimately be in keeping with this theme that the machine does break down!

The old projectors Dana has have either lost their motor and can't turn the film reel or made a lot of noise when the worm drive cracked... but the lamp has continued to beam across the room. That's all that's needed. And she has five replacement lamps. The sun keeps burning!

Iceland
Scotland
Japan

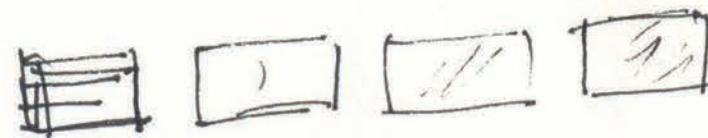
tidal power is the only technology that draws power from the moon!
gravitational force from both interactions between Earth, Sun & Moon

Spring tide:



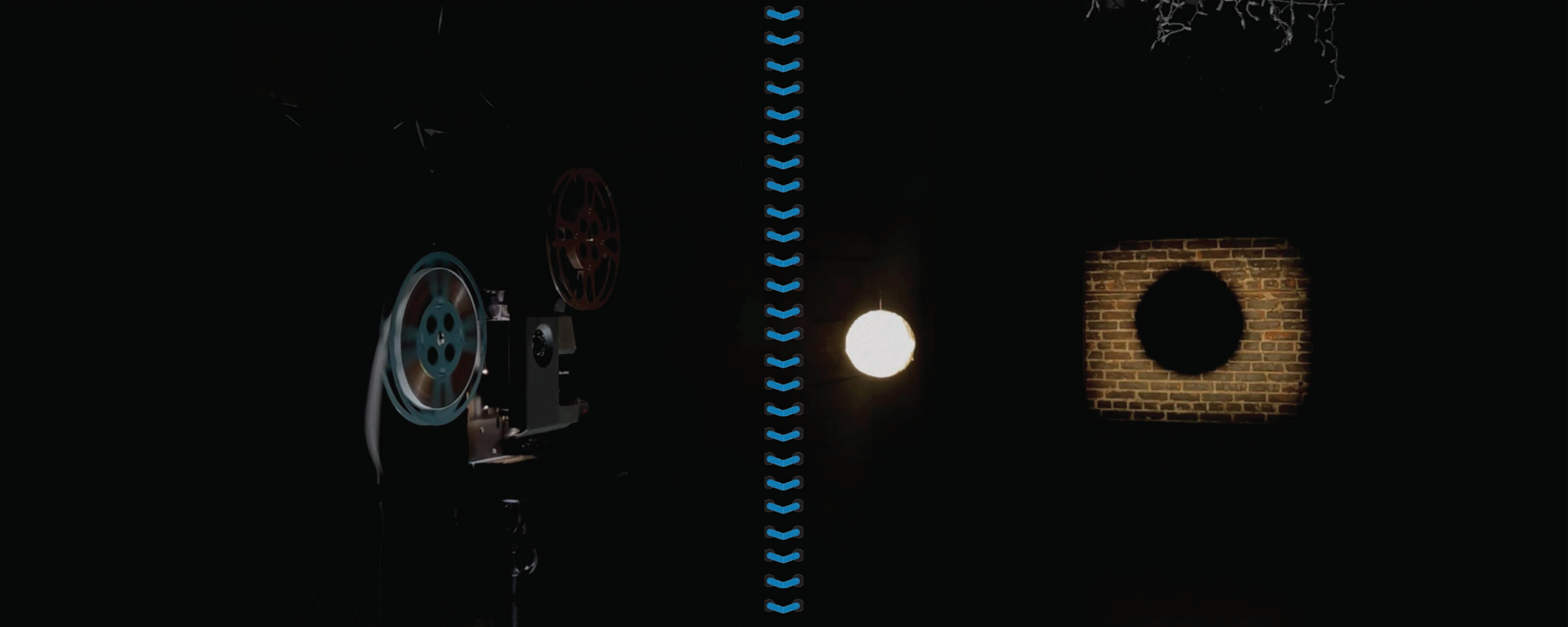
W
Q
M
I
I
U
U
U
U

Breathing apparatus photos



T
-
U
U
U
U

Videos of Breathing apparatus

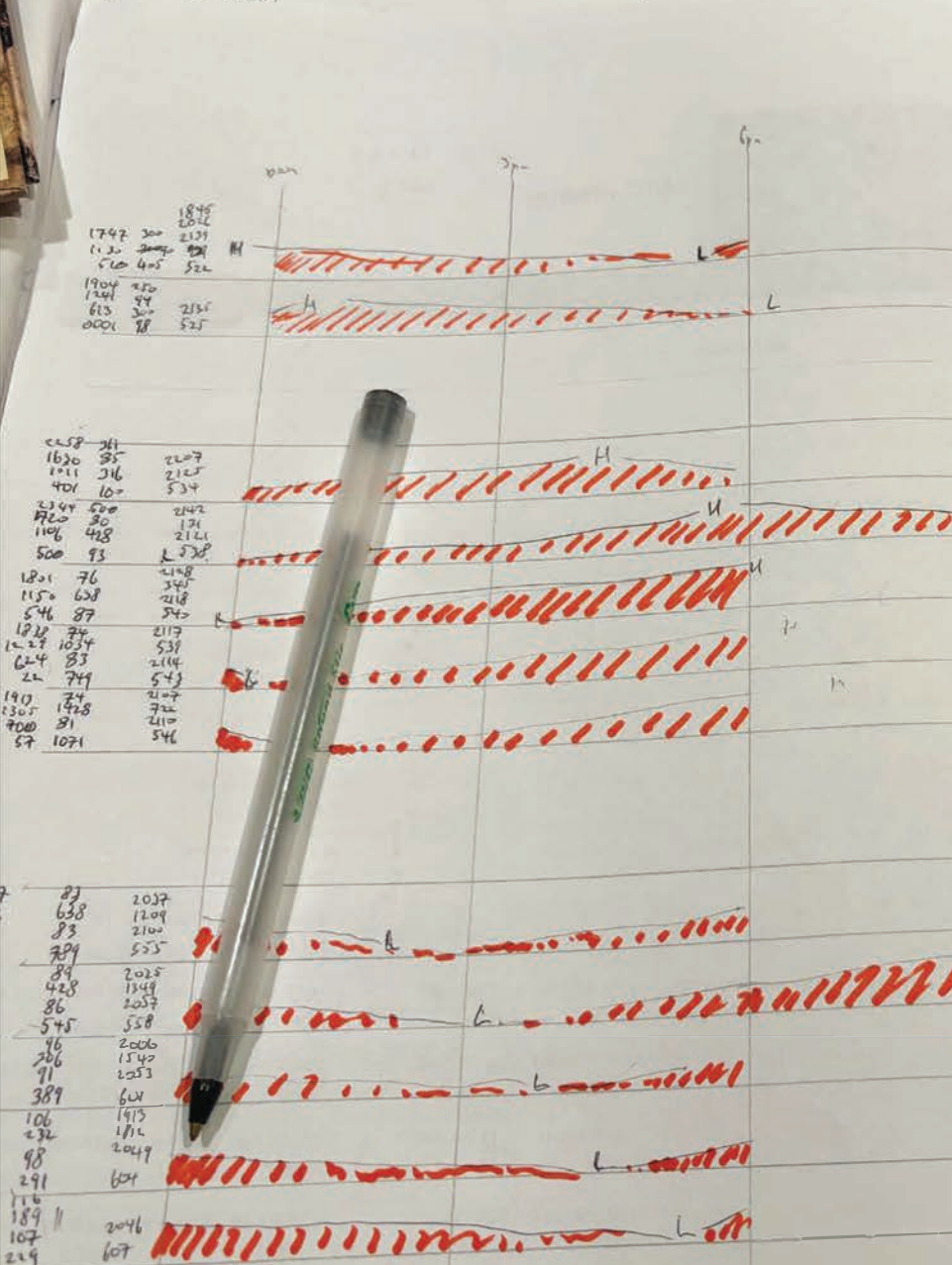




12. (16x43)

19. (Always) {1.2} {1.2}

20. (34)



Day	Time	Height	Time	Height	Time	Height	Time	Height
Tue 12	2:15 AM GMT	0.09 m	8:16 AM GMT	3.85 m	2:23 PM GMT	0.15 m	8:33 PM GMT	4.04 m
Wed 13	2:52 AM GMT	0.11 m	8:55 AM GMT	3.82 m	3:04 PM GMT	0.25 m	9:14 PM GMT	3.88 m
Thu 14	3:32 AM GMT	0.25 m	9:40 AM GMT	3.71 m	3:49 PM GMT	0.44 m	10:01 PM GMT	3.63 m
Fri 15	4:17 AM GMT	0.47 m	10:31 AM GMT	3.54 m	4:42 PM GMT	0.71 m	10:56 PM GMT	3.35 m
Sat 16	5:10 AM GMT	0.74 m	11:30 AM GMT	3.34 m	5:47 PM GMT	1.00 m		
Sun 17	12:01 AM GMT	3.07 m	6:13 AM GMT	1.00 m	12:41 PM GMT	3.19 m	7:04 PM GMT	1.20 m
Mon 18	1:16 AM GMT	2.88 m	7:30 AM GMT	1.16 m	2:01 PM GMT	3.16 m	8:34 PM GMT	1.24 m
Tue 19	2:41 AM GMT	2.86 m	8:56 AM GMT	1.14 m	3:24 PM GMT	3.29 m	9:58 PM GMT	1.08 m
Wed 20	4:01 AM GMT	3.00 m	10:11 AM GMT	0.95 m	4:30 PM GMT	3.53 m	10:58 PM GMT	0.83 m
Thu 21	5:00 AM GMT	3.22 m	11:06 AM GMT	0.70 m	5:20 PM GMT	3.77 m	11:44 PM GMT	0.60 m
Fri 22	5:46 AM GMT	3.44 m	11:50 AM GMT	0.47 m	6:01 PM GMT	3.95 m		
Sat 23			12:22 AM GMT	0.40 m	6:24 AM GMT	3.61 m	12:29 PM GMT	0.29 m
Sun 24			12:57 AM GMT	0.28 m	7:00 AM GMT	3.72 m	1:05 PM GMT	0.21 m
Mon 25			1:30 AM GMT	0.24 m	7:33 AM GMT	3.75 m	1:39 PM GMT	0.21 m
Tue 26			2:01 AM GMT	0.27 m	8:05 AM GMT	3.72 m	2:12 PM GMT	0.30 m
Wed 27			2:30 AM GMT	0.38 m	8:36 AM GMT	3.62 m	2:43 PM GMT	0.47 m
Thu 28			2:58 AM GMT	0.55 m	9:06 AM GMT	3.47 m	3:15 PM GMT	0.70 m
Fri 29			3:27 AM GMT	0.77 m	9:37 AM GMT	3.28 m	3:48 PM GMT	0.98 m
Sat 30			3:57 AM GMT	1.03 m	10:14 AM GMT	3.05 m	4:29 PM GMT	1.29 m
Sun 31			4:36 AM GMT	1.31 m	11:09 AM GMT	2.81 m	5:30 PM GMT	1.59 m

Douglas Farrand

Notes on possible materials for booklet:

Images of water, scores, and performance (or post performance) for previous pieces based on transcriptions of tides images from Robert Grenier's "Phantom Anthems" (referenced below - can leave out if yields copyright issues... over the years i've tried contacting RG and publisher many times to no avail)

and an image of page from sketchbook for current set of audio pieces.

the working title for current audio piece:

V. 'hearing 'as 'distance'

to hear sound and water coming from the same comes from Robert Grenier's book "Phantom Anthems" and situates this piece in a long series of 10 installation/ performance pieces

situating this work in the series offered some structural starting points - 24 sets of instructions, a list of 9 colours, three channels of audio - that enter into a productive combination with the structure of the exhibition - 32 days over six weeks - and the offerings of the tide - frequencies derived from tidal timings and depths, sunrises and sunsets, moonrises and moonsets, the ebb and/or flow of the tide in a given moment, the ebb and/or flow of the tidal range of a given day, between neap tide and spring tide.

grenier's poetry is full of serendipitous and expansive coincidences - within itself and also when one reads it in the world. shifting constellations that suggest a structure that doesn't follow through, voices that refuses cohesion, and an open valence with the world that has always struck me as an articulation of the universe breathes us'

On 7/30/25 9:04 PM, Doug Farrand wrote:

Hi Dana and Shirley!

greetings from sweltering nj.

have been working away at it. most recently learning some coding so i can work with such an extensive amount of audio more efficiently than my usual hand-made approach. thats been necessary for the noise layer. i'm making good progress - narrowed down the noise layer to a group of 2,160 audio files split across three 'channels' that loop at staggered durations so that no audio will repeat over the course of the show.

i'm attaching a tiny sample - a five minute excerpt of the noise/field recording layer and the sine-tone layer using data from day 1, august 16th. keep in mind that i'm still working through questions of balance and macro form with regards to which layers fade in and out directly with the tide, and how that might function across the three layers... so some issues of balance/dynamic/etc. in the excerpt are not representative of how the piece unfolds over time....

there's also a potential layer of material played on the pump organ that i'm still recording - exploring a few possibilities there including another layer articulating tidal ebb and flow and working some of the harmonic material of the choir song liminally into the fixed audio piece... i should know if i'm moving forward with this layer by the end of this week and can send another sample then....

once i've found solutions to some of these questions i'll be able to generate all the files quite quickly. my goal is to have most if not all of the files to you in the form of a dropbox folder containing audio files by the time you land in Iceland.

in terms of the equipment - it will be ideal if the gallery can download the files direct to the laptop they will play the files from. once everything is complete i can provide a dropbox link that will have all the files in it (likely one file per day)

we had discussed two versus three speaker set up. two speakers likely simpler for the gallery to manage — i'll do my best to create a mix that i think will be representative in the space, although might be able to figure out a simple way to provide some flexibility for you all in this regard. i'll work on this and also of course happy to talk directly with someone at the gallery about what would be easiest but also most flexible for them.

more soon,

doug

On 7/31/25 9:47 AM, Doug Farrand wrote:

thanks Shirley - and yes the sine tone frequencies generally climb higher throughout each day. i'll make sure they have some ebb and flow so they are not omnipresent , and in my experience the room will have a mellowing effect on them also.

i'll also try and structure how i send the files such that - once you're in the space - you'll be able to set the level of the tones independent from the noise layer... we'll see.. .

i loved seeing the moon pictures on dana's instagram. holding them in mind as i record the organ layer.

Doug

On 7/31/25 7:27 PM, Doug Farrand wrote:

hi dana,
thanks for your thoughts. i understand where you're coming from.

i've attached a second five minute sample - the first sample i sent was perhaps quite heavy on the presence of people/activity. there's a lot less of it in this second sample.

i've also adjusted the eq a little to mute some of the mid-frequency range - part of what i was working towards - on a micro/minute-to-minute level was an active and dense assemblage of sound that pointed towards an almost-imitation of the lapping of waves (and the way they can cause sudden shifts in filtering how we hear where we are). that quality of 'sounds like water but isn't the sound of water' — except ironically this second sample includes a brief recording of actual waves, i think only one or two brief moments in the current 6 hour arrangement where that happens.

i also shaped this excerpt differently - it fades into the middle, where only the sine-tones are just barely audible for a short while, before everything fades back in... maybe a fast-forward version of what i'm thinking of on a macro level in terms of the whole track fading in and out with the tide....

i also think its worth mentioning two things re: balance - 1. that i imagine the levels are set such that the sound of my piece sits at or below the sound of the room... so the range of my piece moves from inaudible to just about audible, and 2. that some of the directness and density of the piece as heard through headphones/computer speakers/ even studio monitors i think will be diffused quite significantly in a more resonant gallery space with speakers placed further apart.

all of that said - let me know if this second sample is getting closer to what you had imagined, dana, or if you are seeking something more static still.

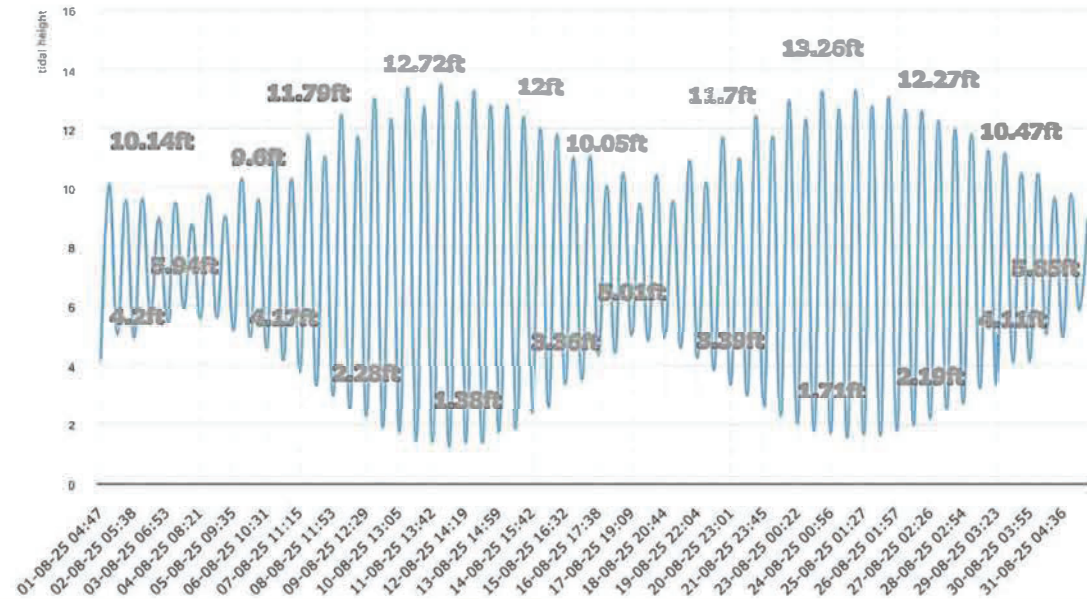
› Tide times in Reykjavík in 2025 and 2026

May 2025

June 2025

July 2025

August 2025



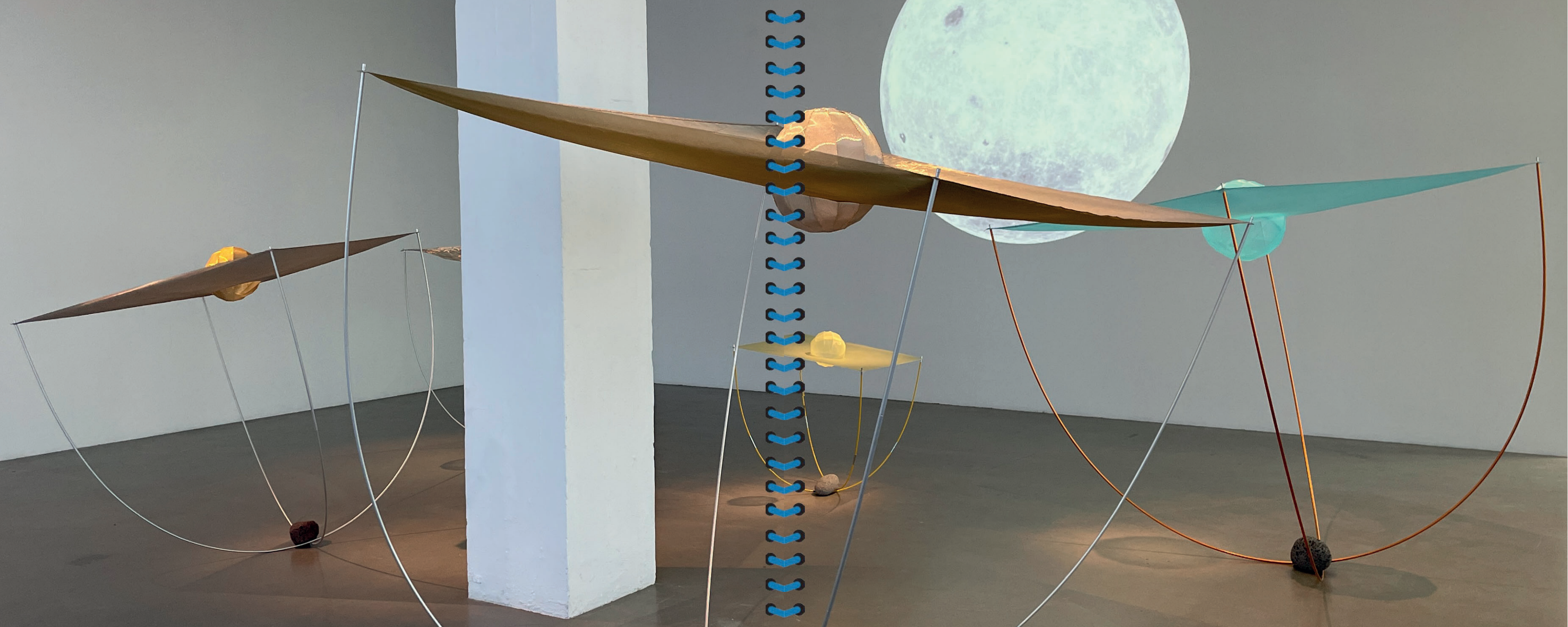
The Universe Breathes Us

Relational (Dana Berman Duff & Shirley Tse)

with sound work by Douglas Farrand
song by Alan Duff Berman and Dana Berman Duff
recorded by Contemporary Choral Collective Los Angeles (C3LA)
sung live by Reykjavik singers led by Thomas Stankiewicz

August 16 — September 28, 2025







The Universe Breathes Us

by Alan Berman and Dana Berman Duff, 2025

1.

When the space is open,
When the pressure drops low,
The atmosphere enters,
And the air pushes through.
The force that transports it
From the world to the lungs
is outside the body,
Not within.

[Chorus]

When the space is open,
The universe fills it.
When the body's ready,
The universe fills it.
When the self is empty,
The universe fills it.

2.

Surrounding your body,
the atmosphere sings.
When pressure is true,
the air will flow through.
It's the breath that breathes me--
it's the tension that's life.
Inside and out: I'm part
of it all, all along.

[Chorus]

[Audible breathing for 30 seconds]

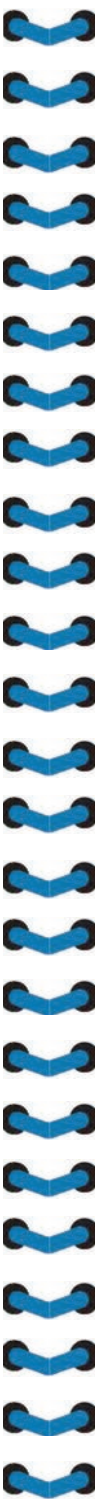
Notes in Icelandic and English:

Það er mikilvægt að hafa í huga að þótt okkur líði eins og við drögum að okkur andann, þá drögum við í rauninni alls ekki loft inn í líkamann. Þvert á móti er það lofþrýstingurinn sem umlykur okkur sem að ýtir loftinu inn í líkamann (14,7 pund á fertommu eða 1.03 kg á fersentimetra). Þetta þýðir að aflið sem þrýstir lofti inn í lungun liggur raunverulega utan líkamans. Við innöndun notum við orku til að breyta lögun brjóstholsins svo lofþrýstingurinn þar tækkar. Það gerir loftinu kleyft að þrýstast inn í líkamann fyrir þunga andrúmslofts jarðar. Með öðrum orðum, við búum til rýmið og alheimurinn fyllir það.

—Úr *Yoga Anatomy* eftir Leslie Kaminoff og Amy Matthews

It is important to note that in spite of how it feels when you inhale, you do not actually pull air into the body. On the contrary, air is pushed into the body by the atmospheric pressure (14.7 pounds per square inch, or 1.03 kilograms per square centimeter) that always surrounds you. This means that the actual force that gets air into the lungs is outside of the body. The energy expended in breathing produces a shape change that lowers the pressure in the chest cavity and permits the air to be pushed into the body by the weight of the planet's atmosphere. In other words, you create the space, and the universe fills it.

—From *Yoga Anatomy*, Leslie Kaminoff and Amy Matthews



The Universe Breathes Us

Lyrics: Dana Berman Duff

Music: Alan Duff Berman

$\text{♩} = 150$

Soprano *mf* When the space is o - pen

Alto *mf* When the space is o - pen

Tenor *mp* When _____ the space _____ is *mf* *mp*

Bass *mp* When _____ the space _____ is *mf* *mp*

5

S. When the pres - sure_ drops low, the_ at - mos-phere_

A. When the pres - sure_ drops low, the_ at - mos - phere

T. o - pen pres - sure low at - mos -

B. o - pen pres - sure low _____ at - mos -

2
9

S. *mp* ent-ers air_____ *mf* push-es in. The

A. ent-ers and the air push-es in. The

T. *p* *mf* phere en - ters the air push - es in._____ The

B. phere en - ters push - es in

13

S. force that trans ports it from the world to___ the lungs is___

A. force that trans - ports it from the world to___ the lungs is___

T. *mf* force trans - ports___ it from world to lungs

B. *mf* force_____ trans - ports it. ah_____

17 3

S. out - side_ the bod - y not with - - in.

A. out - side_ the bod - y not with - in.

T. *mf* *mp* ah_____ not with - in

B. _____ ah_____ not with - -

21

S. *mp* (space is o - pen)

A. When the space is o - pen, the u - ni - verse

T. *mf* o - pen space_____ o - pens u - ni -

B. *mf* -in when space is o - pen u - ni -

4
25

S. *mp*
(bod - y's read - y)

A. fills it. When the bod - y's read - y, the u - ni - verse

T. *f*
verse fills it. when the u - ni -

B. *f*
verse fills it. when u - ni -

29

S. *f*
When the self is empt - y, the u - ni - verse

A. *f*
fills it. When the self is empt - y, the u - ni - verse

T. *ff* *f* div.
verse fills it the u - ni -

B. *f*
verse fills it the u - ni -

33

S. *p*
fills it.

A. *p*
fills it.

T. *p* *mp*
verse fills it. Ah

B. *p* *mp*
verse fills it. Ah

37

S. *mf*
Sur - round - ing your bod - y the at - mos - phere

A. *mf*
Sur - round - ing your bod - y the at - mos - phere

T. *f*
Sur - round - ing bod - y at - mos -

B. *f*
Sur - round - ing bod - y at - mos -

6
41

S. *mp*
sings.- When pres - sures are true, air_____

A.
sings. When pres - sures are true, the air will flow

T. *mf*
phere pres - sures true, the air flows

B.
phere_____ pres - sures true, the air flows

45

S. *mf*
will flow through. It's the breath that breathes me.____

A.
through. It's the breath that breathes me.____

T. *mp* *mf*
through._____ The breath breathes me. In -

B. *mf*
through_____ The breath breathes me. In -

7

49

S.
In - side_ and out: I'm_ part of_ it all, all

A.
In - side_ and out: I'm_ part of_ it all, all

T. *mp*
side and out. Ah_____

B.
side_____ and_ out. Ah_____

53

S.
a - - long.

A. *mf*
all a - long. When the space is o - pen,

T. *mf* *mp*
_ all a - long_ o - pen space_____

B. *mp*
all all a - long. when space is

8
57

S. *mp*
(space is o - pen)

A. *f*
the u - ni - verse fills it. When the bod - y's read - y,

T. *mf*
o - pens u - ni - verse fills it._____

B. *mf*
o - pen u - ni - verse fills it.

61

S. *mp* *ff*
(bod - y's read - y) When the self is empt - y,

A. *ff*
the u - ni - verse fills it. When the self is empt - y,

T. *f*
when_ the u - ni - verse fills it_____

B. *f*
when u - ni - verse fills

65

S. *fff* *div.*
the u - ni - verse fills it._____

A. *fff*
the u - ni - verse fills it._____

T. *ff* *div.* *fff*
_ the_ u - ni - verse fills it._____

B. *ff* *fff*
it the_ u - ni - verse fills it._____

Performers: breathe audibly and naturally, overlapping unpredictably. Duration of breathing: approx. 15 sec.
Audible inhale/exhale, asynchronous

70

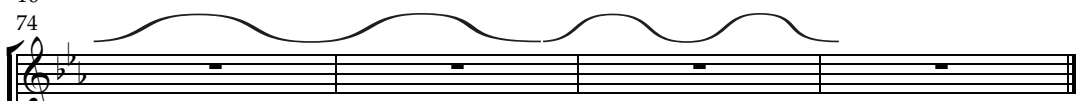
S. Audible inhale/exhale, asynchronous

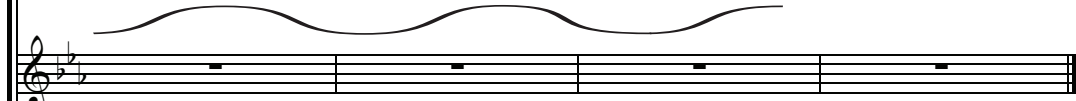
A. Audible inhale/exhale, asynchronous

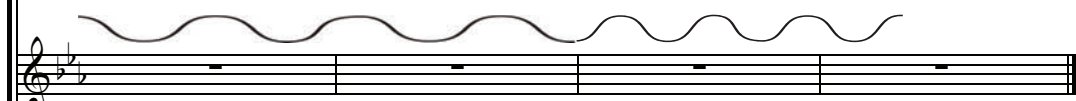
T. *s* Audible inhale/exhale, asynchronous

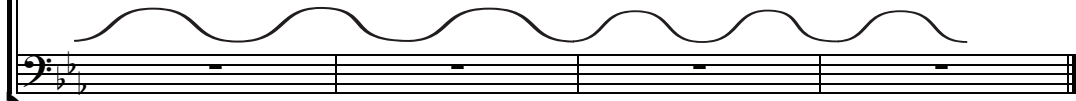
B. Audible inhale/exhale, asynchronous

10
74

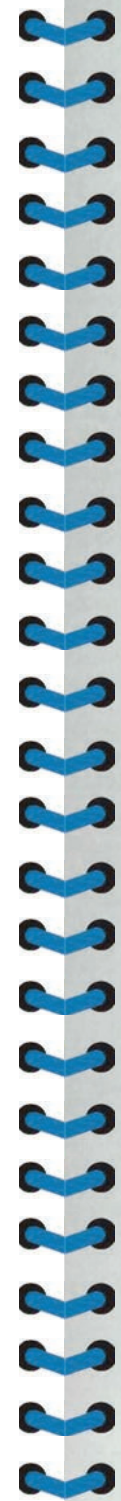
S. 

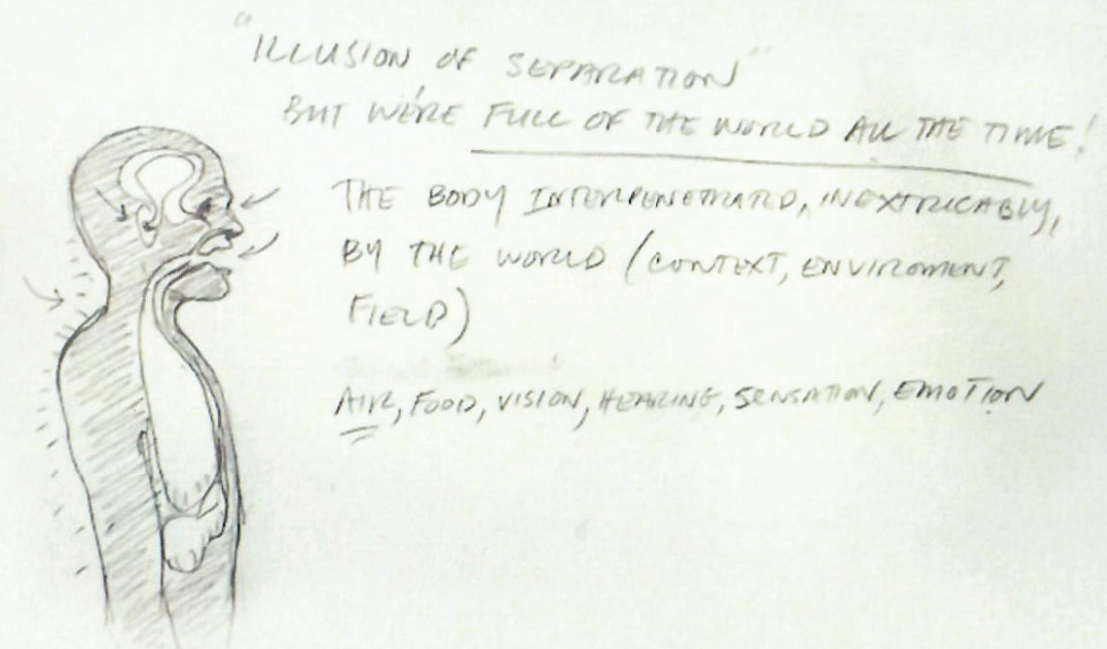
A. 

T. 

B. 







Photography:
 Ljósmyndir:
 Shirley Tse
 Dana Duff Berman

Design and Layout:
 Hönnun og umbrot:
 Rollin Hunt
 Anna Hrund Másdóttir

Typefaces:
 Leturgerðir:
 Avenir
 Arial
 Times New Roman

Paper:
 Pappír:
 UPM Finesse gloss 170 gr.
 Munken Pure 170 gr.
 G-Print 300 gr.
 White 50 gr.

Printing:
 Prentun:
 Litlaprent

Acknowledgments:
 Þakkir:

Anna Hrund Másdóttir and everyone at Kling & Bang, Rollin Hunt, Marjorie Duff, Alan Duff Berman, Doug Farrand, C3LA (Contemporary Choral Collective LA), CalArts, NASA Images

Reykjavík Choir Performers: Thomas Stankiewicz, Arna Mjöll, Arvid Ísleifur, Breki Sigurðarson, Dagný Guðmundsdóttir, Dagur Bjarnason, Helga Guðný Hallsdóttir, Júlíus Máni Sigurðsson, Sigríður Þorsteinsdóttir

Published on the occasion of the exhibition
 Gefið út í tilefni sýningarinnar

The Universe Breathes Us, August 16 – September 28, 2025, at Kling & Bang

MYND
 ISLANDS
 FUND
 SÍÐUR

Myndlistarsjóður
 Icelandic
 Visual
 Arts Fund

