

Atlas of Fantasmical Anatomies

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JUREN, ANNE [I]
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LA MIOTTE - Dr ARHAN / VUILLARD BELFORT

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Studies on Fantasmical Anatomies

A Doctoral Thesis in Artistic Research

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RADIOLOGIE LA MOTTE - DR ARHAN / VUILLARD BELFORT

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1. Introduction

Studies on Fantasmical Anatomies is the title of my ongoing and transdisciplinary artistic research, which encompasses the spectrum of experiences and practices that I have developed as a choreographer, dancer and Feldenkrais practitioner.¹ Based on my artistic and therapeutic body-oriented work, the research addresses the relationship between the body, language, and the symptomatic within the choreographic realm and beyond it. By drawing on a wider array of fields of knowledge – medicine, psychoanalysis, the clinic, poetry and literature, and somatic practices – the research has expanded choreography towards disparate discourses, practices, and perceptions of the body. I have explored the various ways in which these discourses have not only mapped, fantasised, and (re-)invented the body, but also envisioned ways of treating it. At the core of my practice is an expansion of the Feldenkrais Method® from its initial somato-therapeutic goals into a “po(i)etic” address of the body. In my research, the “po(e)tic” is both a written form and an activity, poetry and *poiesis*. Referring to the Ancient Greek *poiesis* (ποίησις), it denotes the bringing into being of something that did not exist before. By means of language, I produce displacements, collisions and associations in an attempt to generate movements, somatic responses and felt realities. Notions of Feldenkrais have shaped my choreographic work and, simultaneously and inversely, choreographic tools have come to inform my therapeutic treatments.² Unfolding an uncanny space of experimentation in the commonplace, I have formulated a set of methods and concepts that I use within my different body-related practices that – depending on the occasion – take the shape of sessions, lessons, seminars, performances, conferences, and workshops.³

As research that foremostly takes place within, between, and across bodies, *Studies on Fantasmical Anatomies* is always dialogical. It involves my voice, the sound of objects, haptic touch, and the touch of language entering bodies; the body of others and my own. At best, it takes place in a trans-interiority⁴ where the idiosyncratic poetics of singular bodies open up in the encounter. This requires care and time. It experiments with how verbal, sonic and kinaesthetic languages affect the body and how this can be used in choreographic and therapeutic contexts.

Studies of Fantasmical Anatomies are simultaneously a set of practices, a method and a place where the *corps fantasmé* is tangible. The bodies that are brought forth in lessons and sessions are what I call *Fantasmical Anatomies*. Equally fantasmical and bodily, these experiential entities call into question some of the dichotomies that undergird Western culture, such as representation and materiality, body and mind, idea and thing, fantasy and reality.⁵ I'm not interested in (re)defining what the body *is* or reaffirming the functional construction of the anatomical system. Following Rosi Braidotti, I rather want to emphasize that the body is an “assemblage of forces or flows, intensities, and passions

il est urgent d'inventer de nouveaux fantasmes.

Pouelle sont les conditions possibles pour
Où? Quand? Comment? L'élaboration de nouveaux fantasmes

Les paradoxes ordinaires et les paradoxes extraordinaires

that solidify in space and consolidate in time".⁶ It is always paradoxical, a combination of transgressions, transferences, and movements. Bodies are porous surfaces with holes, cuts, marks; perforated and penetrated with openings everywhere. This is the reason I'm turning to the notion of anatomy – as an operation on the body – rather than the body. It is the treatment and clinical notion that matter here, not the definition of the body itself.

At the intersection of the therapeutic, the choreographic, the somatic, and the poe(i)tic, I have developed a number of body-orientated practices based on Feldenkrais' use of language, imagination, and touch. Revisiting and subverting the formats of the Feldenkrais Method®'s private session *Functional Integration*® and group classes *Awareness Through Movement*®, I developed both one-on-one performances as well as performances for larger public settings: *Fantasmical Anatomies* sessions and lessons.⁷ In terms of theoretical input, my artistic research has been nurtured by a speculative-pragmatic interlocution with Lacanian psychoanalysis, posthuman, feminist, and queer philosophies, and *écriture féminine*.⁸ Ultimately, it is these transdisciplinary displacements and expansions that have allowed me to develop *Fantasmical Anatomies*.

2. From the Feldenkrais Method® to *Studies on Fantasmical Anatomies*

From the outset of the doctoral research, my interest in the Feldenkrais Method® lay beyond its therapeutic function. I approached it as a poetic machine that creates unexpected ways to relate to the body, creating the surprise of relationality within the individual, but also proposing new forms of agency and responsibility. When I first embarked upon my artistic research, I had just completed four years of training at the Feldenkrais Institute in Vienna and two years of intensive training with Jeremy Krauss in Tegernsee, Germany, focused on the work with children in need of additional support.

The Feldenkrais Method® focuses on awareness and bodily coordination to improve one's movement patterns. Using very simple but unusual actions, it explores qualitative aspects of motion, bringing forth the singularity of each individual's sensorimotor and perceptual experience. The method builds on the assumption that deeper differentiation, integration, and articulation of movement and expression may enable a dynamic and transformative process, which can affect one's body image and functional abilities. Moshé Feldenkrais, the founder of the method, used to say that movement is the vehicle of our relationship to the physical and social environment. Without doubt, my training as a Feldenkrais practitioner was a major turning point in my choreographic practice and research. My interest for the Feldenkrais Method® originated in the need to gain another form of attention for my body, which until that day had been trained in the context of dance and choreography. After four years training, I remember the intensity of lying

Would it be good to list the workshops & seminars I attempted to do in these years

this is where I started to be interested in the co-regulation phenomenon during my session especially when working with a family.

"Not everything inside of you is yours..."

The person is shaped around the world's intrusions, that our interiority is not really specific to any one of us or our various psychologies, but that the world appears to be doing and does."

down on the mat for hours and the level of exhaustion I felt sometimes when I entered the room full of mats on the floor. I realised how much effort it is to keep oneself functional, upright, or standing up and to experience the room, my body, and other present bodies lying down next to me. I am not sure if I followed all the lessons; sometimes I would float away, not completely sure whether my body was still responding to the instructions or not. I experimented with this effortlessness as a place of dispossession of my body, resisting the desire to be in control and fully functional. Encountering collective zones of *dérive* (drift), uncanniness, and unpredictability, on the one hand, and remaining aware and active, on the other hand, are the premises for the *Fantasmical Anatomies* lessons. Lying down – going from verticality to horizontality and withdrawing from uprightness – is the first choreographic movement.

The Feldenkrais Method® has two different practices and methodologies: a one-on-one session called *Functional Integration*® and the group lessons called *Awareness Through Movement*®. During a traditional class the patients are usually lying on the floor with closed eyes and attention turned towards their own sensations and perceptions. A specificity of teaching the *Awareness Through Movement*® lesson is that it doesn't involve any demonstration of movement; the teacher guides students through movement mostly by describing situations and directions. To me, this non-visual demonstration and use of language opened up many ways of addressing movement and the body. I practised one-on-one sessions in my studio in Vienna and transformed the *Awareness Through Movement*® lessons into choreographic lessons, which I later named *Fantasmical Anatomies* lessons. I performed a sort of displacement and distortion of the Feldenkrais Method®, implanting some of its principles, insights and methods in order to choreograph different experiences within and across bodies. The traditional Feldenkrais lesson usually contains concrete descriptions of bodily functions such as grasping, bending, or crawling. In my lessons, however, I rather address impossible or dysfunctional bodily behaviours. The textual support of my lessons is a collision of medical terminology, my own fantasies, and the voices of authors such as Anne Boyer, Hélène Cixous, and Monique Wittig that eminently address the female body.⁹ Movement patterns are fragmented.¹⁰ They lose or forget their functionality and direction.

During the *Fantasmical Anatomies* lessons, I use language not only to orient and direct the movement as in an *Awareness Through Movement*® lesson, but more specifically to evoke poetic and speculative ideas of the body. I am not only interested in the Feldenkrais Method® as a form of learning and therapeutic method, but more as a machine that generates collisions and aggregates. There is a clear intention to propose disturbances of vision and make hallucinations, the erotic, and the phantasmagoric an integral part of a choreographic experience.

Pay attention to the inside of your left hip joint

Almost everything is yet to be written by women about their sexuality, that is, its infinite and mobile complexity; about their eroticization sudden turn-
over of a certain minuscule-immense area of their bodies;

not about destiny, but about adventure of such and such device, about trips, crossings, abrupt, of a zone at once

Arduous, and gradual awakenings, discoveries, Amorous and soon to be forthright Hélène Cixous // by extension their desire through phantasmal writings.

The laugh of the Medusa, is a call to arms, urging women, urging people to reclaim their bodies and their identities.

but that the world appears to be doing and does."

Pay attention to the air that goes in through your right nostril
Pay attention to her big toe, his vulva, its arms
And pay attention to the right upper corner of the room
Now bring these things together
Closer
Relate them inside your navel¹¹

We do not perceive our own body or that of others without the ability to imagine, fantasise, or distort it. We are all anatomists. We cut our bodies. Our languages constantly create their own poetics. The poetic act of fragmenting and reconfiguring was already present in my understanding of the Feldenkrais Method®. I suspended it by resisting the desire for functional integration and letting previously unrelated things collide into new fantasmical anatomies.

3. The Dislocated Shoulder, Crisis and Encounters

3.1. The Dislocated Shoulder

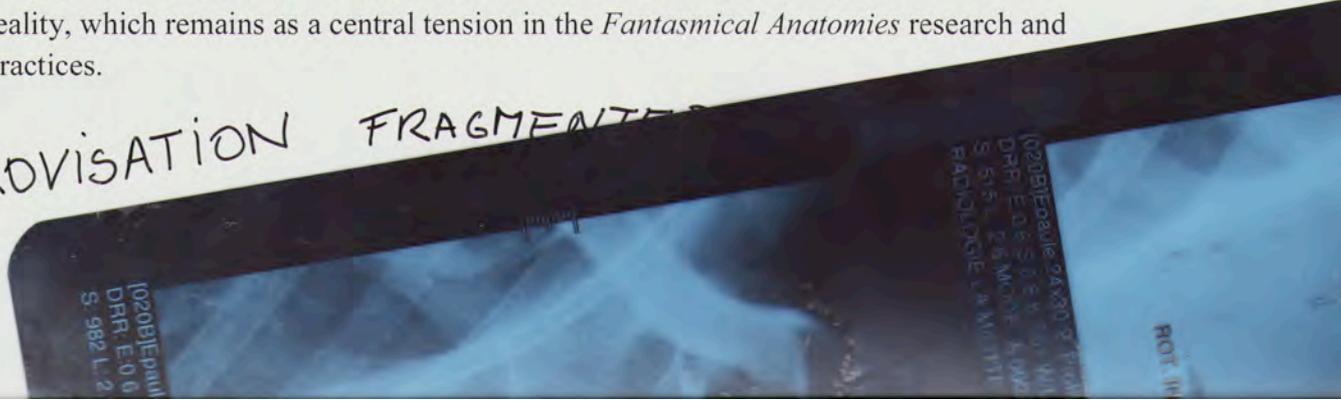
The first time I dislocated my left shoulder was in an accident in 2001. To grasp the complexity of this event and overcome the fear that it would happen again, I became obsessed with anatomy. Nevertheless, I kept dislocating it several times after that first accident. The last time was in 2014, as I had just started my PhD at UNIARTS. At the time, my arm was already living an independent life, detached from the rest of my body, and I couldn't fully understand its behaviour. I was intrigued by the phenomenon of dislocation. The incapacity to connect with my arm and the desire to retake possession of it led me to the study of anatomy.¹² I had to understand how I used my limbs, or rather how my limbs used and created me. I looked at shoulder joints, different bones, and muscles, and explored various anatomical drawings, terminologies and functions in an attempt to understand the embryological development of joints. After a while, I also investigated the multiple medical pathologies of shoulder joints as well as the current surgical possibilities and treatments. It was not only the start of a still-ongoing research into the anatomical, the medical, and the therapeutic, but also one of the reasons I became a Feldenkrais practitioner.

Withdrawing
our
desire
to
own

Withdraw my desire to own

In retrospect, the shoulder dislocation functioned as a catalyst for this PhD. First, it seemed easy to locate the shoulder in the body. Anatomically, it is a complex joint, but the shoulder itself is a space, a no-thing. The shoulder is not a discrete thing, but it exists as a place of articulation. There is a dynamic movement here between the existence of a thing (i.e., the relations, meanings, representations that constitute it) and its material reality, which remains as a central tension in the *Fantasmical Anatomies* research and practices.

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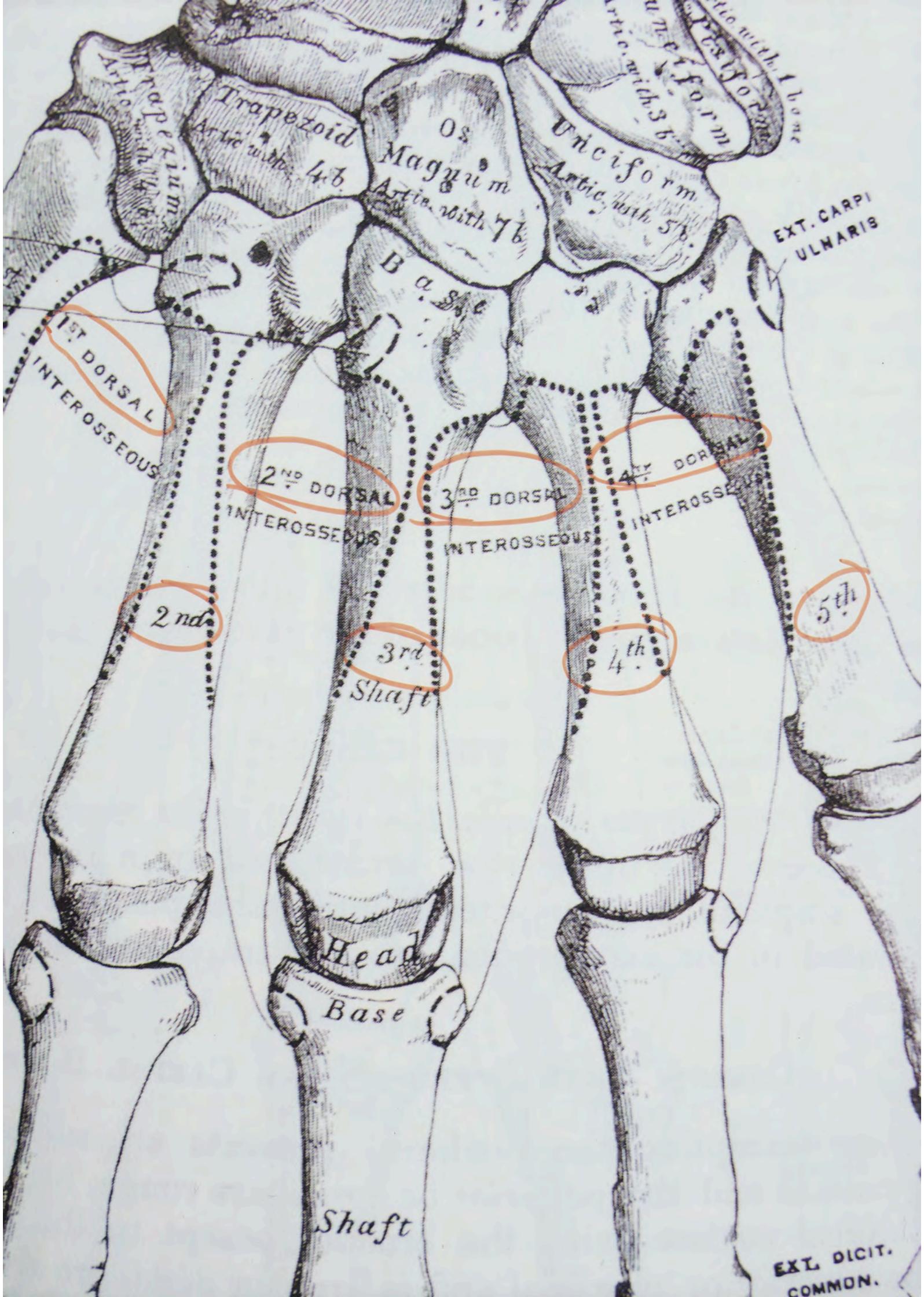


Secondly, my initial observation was that dislocation – supposedly pathological, accidental, and traumatic – divides the body and thereby takes it out of its “normal” state, in a way that creates a new body with a different agency. My experience of shoulder dislocation was symptomatic of a state of fragmentation, of fear, of loss of control, and of alienation vis-à-vis others and myself. As artistic research, my PhD process did not consist in moving from a passive state of suffering towards a reintegrated, functional body. Rather than coming to terms with the symptom as a form of resilience or recovery, I emphasised the point of rupture that questions, relocates, and reorients. This research has allowed me to artistically experiment with the potentials of dislocation, fragmentation, and falling apart as the starting point for a choreographic movement of disfiguration and reconfiguration of the body.

Etymologically, the word symptom comes from the Latin *sinthoma*, “symptom of a disease”, an alteration of the Greek *symptoma*, “a happening, accident, disease”, with the stem *sympiptein*, “to befall, happen, coincide”. I became interested in the movement of falling that is inherent in the symptomatic, what I call a “falling together”. This “falling together” does not only occur in individual bodies; the symptom is a collective accident. In my research, the body itself is already always collective. Not only by the way in which a body is already always a constellation of many parts, but also with regards to how other bodies participate in it. This is also the reason why the notion of anatomy – and not of the body – is at the centre of my interests. The notion of the “body” often lends itself to misunderstandings and misrepresentations of a closed-off and singular unit. Instead, I acknowledge that the body is open to its environment and plural. Moreover, the “falling together” is the choreographic gesture by which I invite the audience to lay down on the floor at the beginning of a *Fantasmical Anatomies* lesson or session. This collective, accidental movement has no fixed form. However, it does **create an echo** in the audience-body, a body-event, just as the one I experienced with the dislocated shoulder.

During the course of the PhD research, a question that arose was how I could deal with the discomfort of my dislocated shoulder and let it remain a motor for my artistic practices. In *Staying with the Trouble*, Donna Haraway suggests that instead of trying to escape the troubles that we might encounter due to our messy, earthly entanglements (a form of escape that would be a mere techno fantasy), we rather need to cultivate ethical response-abilities.¹³ In a similar way, by staying with my symptom, I’ve been interested in exploring therapeutic and artistic responses to symptoms that not merely try to erase or fix them, but rather reveal them in a way that allows for creative and poetic processes.

A symptom is not a fixed pathology with a stable diagnosis or healing procedure, it is rather something that trans-forms, dis-locates, and rearticulates itself permanently.¹⁴ This essentially dynamic and shape-shifting quality of a symptom is also reflected in the



Scaphoid
Artic. with 1 bone

Trapezoid
Artic. with 4 b.

Os
Magnum
Artic. with 7 b.

Unciform
Artic. with 5 b.

EXT. CARPI
ULNARIS

1ST DORSAL
INTEROSSEOUS

2ND DORSAL
INTEROSSEOUS

3RD DORSAL
INTEROSSEOUS

4TH DORSAL
INTEROSSEOUS

5TH

2nd

3rd
Shaft

4th

Head

Base

Shaft

EXT. DICIT.
COMMON.

process of my artistic research. Like a symptom, the set of practices¹⁵ that I have developed functions much like an autopoietic system which creates and articulates itself constantly. This leads to the question: how can one possibly finish a research project that builds on an ongoing practice that constantly transforms itself? Where to start and where to stop a research that, just like the body, manifests itself incomplete with holes, gaps, mistakes, and inconsistency?

*Where to start, where to stop, how to be in touch, to stay in touch with a research that, just like my body, is constantly changing and moving, and is therefore constantly traversed by holes and cuts (no longer direct lines or points). The cuts become the commas.*¹⁶

3.2. Crises

During this process, I went through several crises at physical, psychological, and socio-political movements, ecological disasters, and the still ongoing pandemic. Processing the complexity of these changes and attempting to situate myself within it, I worked with shifting perspectives and scales, between the bodily and the planetary, the personal and the socio-political, the *very too close* and the *very too far*. The last pair of notions plays with *proximal* and *distal*, two anatomical terms of location that address the different focuses and contacts during a treatment.¹⁸ While the proximal refers to body parts being near the centre, the distal indicates body parts being further away. With *very too*, I address the limit zone where a phenomenon – be it a gesture or a sensation – goes from being *very*, e.g. being emphasised or occurring in a high degree, to becoming *too* much, excessive, or overwhelming.

All the crises and troubling events shuffled, but also profoundly informed my research in unpredictable ways. Troubled by these different encounters, throughout the years I became the researcher, the object of research, the student, and the patient; the performing body in my work and research.

In January 2015, after having met three different surgeons – a French-speaking one in Grenoble, an English-speaking one in Stockholm, and a German-speaking one in Vienna – each proposing a different operation, I ended up having an arthroscopic surgery in Vienna. The arthroscopic surgery tightened the torn, overstretched tendons and ligaments of my shoulder. The different poetics of the three medical languages affected my body. Furthermore, the experience emphasised that even within European medicine there is no univocal response to a specific symptom. Tightening, compressing, and pulling the skin are dynamics present in the surgery I underwent, as well in my choreographic work. It makes me wonder how the research would have developed if I had undergone a different surgery, in another country, with another surgeon.

In June 2016, I underwent a crisis in my private life, another so-called *incident*¹⁹ – a radical cut that forced me to abandon some of my deeply held beliefs and preconceptions about how life is to be lived. Despite the radicality, the new paradigms which emerged remained invisible, not expressed in any social realm. At that time, I started to follow the work and teachings of François Combeau, a Feldenkrais practitioner and teacher who in his courses elaborates on the notion of “non-expression of movement”. The “non-expression of movement” describes invisible radical neurological changes that act without expressing any movement. From that movement of transformation that disfigured, but also powerfully reconfigured the conditions of my life, I started to approach *Fantasmical Anatomies* as non-expressed and non-visual forms of actions and agencies; as underworlds of untranslated languages.²⁰

In September 2017, I started psychotherapy with a neo-Freudian analyst, but stopped a few months later. In September 2019, I began a psychoanalysis, which I am still continuing.²¹ Being in analysis put me in touch with psychoanalytic theory, something which was already extraordinarily present in my childhood, as both of my parents are Lacanian analysts. Without doubt, being in psychoanalysis and reading Lacan with my mother equally influenced the research and the practices that I have developed. Even if I have started to study Lacan and psychoanalytic theory more thoroughly, I nevertheless want to emphasise that I encountered psychoanalytic discourse from the position of an analysand and as a child growing up with parents speaking Lacanian. This means that I encountered psychoanalysis both as an embodied analytical practice and as a maternal element, or even a mother tongue. In my research, I call this the *L'Effet-Mère*, *L'Éphémère*, *The Ephemeral*.²²

3.3. Encounters

My research was not done from an outsider's perspective or in isolation. It met audiences, peers, and patients who all informed it deeply. I regularly opened it up to the public through performative actions, seminars, and workshops.²³ I met with people from various fields – fellow artistic researchers, choreographers, therapists (osteopaths, psychoanalysts, somatic practitioners), anthropologists, neuroscientists, as well as healers from non-European contexts.²⁴ I invited into the research languages and procedures which address different concepts of the body and of health, each conditioned by their surrounding cultures and ethics. I observed therapists at work and conducted interviews. At other times, I collaborated and exchanged views on therapy, ethics, and methodologies. Many of these people remain collaborators or friends. Some encounters were ephemeral or personal, often not spectacular, but always rich, insightful, and intense. It kept my research vulnerable, intimate, and always dislocated.

~~Wishing for the other person to consult you obliterates and
speculate on being in love~~

Polyphonic sessions, Polyphonic
choreographic sessions, Polyphonic somatic sessions
The messy cacophony



What does it mean to be in movement, together, on earth; to be a living organism, an agent in a world with or without pain? How to operate, move, think and sense across bodies in the continuum and community of the living?²⁵

The work with my Feldenkrais patients is also crucial to the research. In the therapeutic set-up, my responsibilities demand a different relationship than those I have with peers or audiences. Together with my patients, I encountered various troubles, illnesses, and symptoms which we had to face and treat. Working with them generated many questions regarding the status of somatic therapies in relation to both poetry, creation, and the body. First, to me, there is something fundamentally poetic about the work. Poets and therapists alike speak about the body in a way that is not only important, but also, addressing bodies and symptoms through language produces certain effects and cuts. Therefore, not only the act of touching, but also the question of when to speak and what to say during a treatment raises utterly ethical questions. Secondly, I tend to emphasise the poetic moments in conversations with patients, but while acknowledging the power of language, I have to navigate how long, far, and intensively we can go in this poetic drift. Thirdly, given that my therapeutic experience intertwines with my artistic research, I have to negotiate how and to what extent I can incorporate the role of my patients as collaborators.

I am part of a network, interconnected with many people, their issues, and their struggles. I am placing myself in the lineage of artists, choreographers, and practitioners, people who have come before me, who have thought, written, taught, and performed in ways that have created a basis for what I do today.²⁶ At the same time, I do these practices from my own position with the knowledge and experiments I have gathered and encountered.

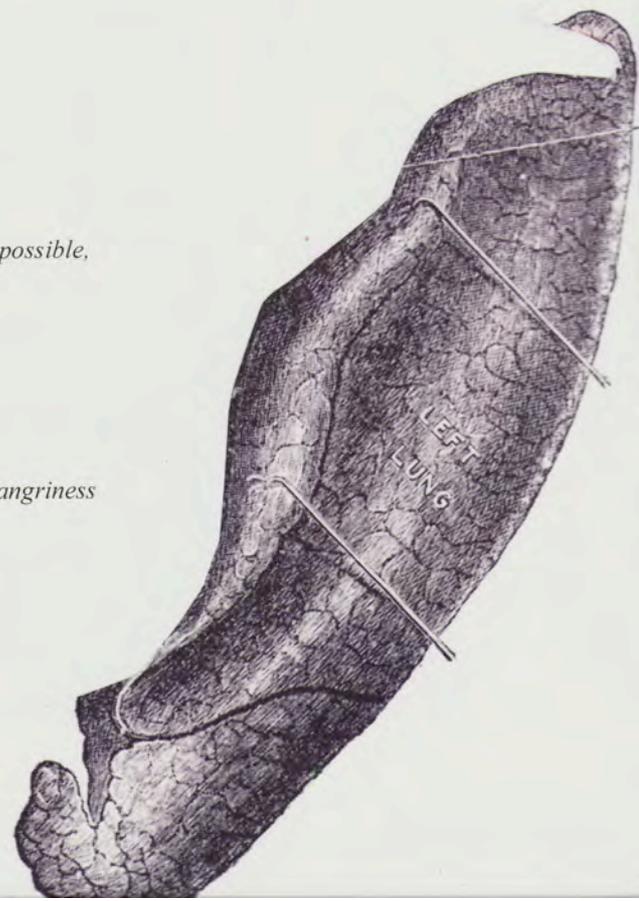
What helped me to continue?

*Disconnection, stress, time,
dilemma, discontinuity, alterity
misunderstandings and
many mistakes*

*Appetite for more, no clear answers, dissolution as often as possible,
uncanniness, no truth, sadness
but no melancholy, absolute
trust on the crown, shyness of trees,
follow the water*

*Be on the alert like an animal, embrace paradoxes
not always following my emotional state but cultivating my angeriness
and disagreement*

Nothingness and no consistency²⁷



Dis - Location
Dire la location
Say the location
Des Locations délocalisées

4. On Studies, Anatomy and the Fantasmical

4.1. On Studies

The use of the word “study” underlines a wide range of realities, from a topically and temporally limited research to an unfinished drawing. It can name both a finished research project and an experimental, preliminary outline. To study something is to investigate it in detail, to look at it both closely and with distance, to devote time, attention, and care. It is not foremostly about finding solutions to a problem or answers to a question, but rather about countering the desire to control and direct it; discovering knowledge without possessing it. Study is a practice.

From the outset of this PhD in artistic research, I took the word practice seriously. I studied anatomy books and literature, but the process happened essentially through body-oriented practices and encounters. I was drawn to the research of other artists who also work at the intersection of art and therapy, notably Brazilian artist Lygia Clark. In Rio de Janeiro, I met two practitioners that both had worked with Clark: Lula Wanderley, an artist who studied medicine, and Gina Ferreirais, a psychologist and specialist in social psychiatry. They invited me to spend a day with them at the *Museo de Imagem do Inconsciente* at the Psychiatric Centre of Rio de Janeiro, in which Clark used to work. On this day, Lula was teaching some of his psychology students and he asked me if I could present my work as well. It was an exchange of our different practices in which he and I could explain and compare how we work with patients. We focused on the difference between a person with schizophrenia and a person with autism. At the centre of this conversation was the place of the imagination and different imaginative systems that we, as artists and therapists, develop to get in touch with people with other mental abilities and realities. Study is a journey.

At this point, I also realized that my writings, as well as my practices, oscillate between three languages: German, French and English. Three languages that I live and work in, but do not fully master, as I rarely use French in the work. Since my studio is located in Vienna, I have mostly German-speaking Feldenkrais patients. *Poèmes patients (Patient Poems)* are texts – often written in German – before, during or after sessions. I transform my notes into poems, short verses in which grammatical mistakes, misspellings or unusual word choices can be integrated. At times, these appear like serendipitous moments expressing something that I might not have intended to write in the first place. This semantic detour often comes closer to an adequate account of the case than a straightforward, explicatory patient journal.²⁸

Being a transdisciplinary researcher means to accept always being in translation. A whole world of ethics, hospitality, and tolerance is inscribed in the act of translating. Translating is trying to inhabit the language of the other in order to understand, before seeking a functional analogue in the system of one's own language. This implies "experiencing" otherness, accepting to be foreign. Being in translation, being never in one's own language, but always in many, is a fundamental aspect – if not the central practice – of *Studies on Fantasmical Anatomies*.

The texts that I have been writing as part of the studies are transformed into *Fantasmical Anatomies* lessons.²⁹ For instance, my essay "Gravity" became a lesson on the desire for symmetry and *Plastering the Skin* became a lesson on the skin. My notebooks contain anatomical drawings with legends similar to those found in an atlas, as well as fragments of texts, small quotations, sudden thoughts in the form of aphorisms, unfinished poems, lists, and excerpts of letters from my mother.

The word study also describes a room, a place devoted to studying. A lot of my research took place in my studio in Vienna, where I experimented, received Feldenkrais patients, and met with different collaborators. The studio itself became an integral part of my studies, transferred into public venues (theatre, museum, galleries, etc). It became a performative installation, a *décor* with various performers, materials, and objects. The books of my *Fantasmical Anatomies* library and the content of the *Fantasmical Anatomies Boxes* are part of the treatments.³⁰ To a certain degree, everything and everyone who entered the studio became a collaborator, a participant, a specific voice. My *Studies* address the fact that studying is an endless process that never happens alone.

4.2. On Anatomy

4.2.1. Anatomy as Dissection

Derived from the Greek *anatomē* (*aná*, "up", and *témnō*, "I cut")³¹, anatomy developed as a practice of dissection; the fragmentation, amputation, and dismantlement of the body. As a field of biology, anatomy is the scientific study of the structure of organisms, including their systems, organs, and tissues. Cultivating an art of cutting bodies, anatomy gives rise to problematic encounters between the living and the dead, humans and non-humans, the organic and the inorganic, the inner and the outer.

Anatomy is also a "public thing", captured in representations, ideologies, intrigues, religions, and rituals.³¹ As a practice, it involves cutting into bodies, studying their interiors, and making visualisations of what is inside. When the body was opened, it was as new territories in which the scientist defined rules and categories.³² The "culture of

dissection” marks the beginnings of what Michel Foucault has analysed in terms of a surveillance of the body within regimes of judgment and punishment, as well as an early crystallisation of the modern Western sense of interiority.³³ Western societies perfected a conception of the body as an impenetrable “protective shield”,³⁴ preserving the body from any possibility of fragmentation, dislocation, and disorientation.

The sense of interiority and enclosure of the body as described above has been challenged by the field of bodywork,³⁵ somatic practices, and Experiential Anatomy.³⁶ Here, “somatic” is the field of study of the body through the first-person experiential perspective. Thomas Hanna – a philosopher and somatic educator – uses “soma” to designate the “experienced” body in contrast to the objectified body or the Cartesian body as a *res extensa*. Within somatic practices, the body and mind are not separated substances but experienced as a whole.³⁷ The somatic does not pretend to restore a so-called natural or original body, but rather contributes to the reorganisation of the diversity and heterogeneity of what we call the body; a body that is intrinsically in relation to the environments it inhabits.³⁸

4.2.2. Anatomy as a Disfiguring and Reconfiguring Practice

Anatomy is practically and epistemologically often represented as something fixed and objective. However, the body can never be thought of in a bound, essentialist way; it is plural and always in contact with other entities that affect it. Anatomy remains a science full of holes, misinterpretation, blind spots, omissions, false affirmations, imperatives for the body, and desires for governance. While studying anatomical representations from different atlases,³⁹ I have been confronted with notions of hierarchy, privilege and inequality, for instance in the way that anatomy often reflects stereotypical representations of the sovereign, national and ethnic body. Well aware of the problematic ideologies inscribed in such anatomies and their claim to represent *the* body, I have essentially been researching anatomy as a disconfiguring practice and a dismantling process.

Anatomy is a platform of discoveries. For instance, the clitoris was discovered only in the 16th century.⁴⁰ More recently, doctors and researchers have found new secretive organs in the centre of our head.⁴¹ Other recent studies show that the endocrine glands are not only present in certain organs but in fact everywhere, in our cells, skin, and fat.

Anatomy is a reconfiguring practice. It arranges elements in patterns or forms that compose hierarchical, sensorial, or fluid orders. Anatomy offers a platform for reconfiguration which allows for an understanding and questioning of commonplaces about bodies. A practice and a concept in equal measure, *Fantasmical Anatomies* propose

a platform for expanded anatomies and different ways of operating in the world. They trouble conventional categorisation, which usually proceeds through systems,⁴² anatomical body planes,⁴³ and delimitations of the inner/outer body.

4.3. On Fantasmical

“Fantasmical” is an invented word combining fantasy, the *fantasme*,⁴⁴ and phantasmagoria. The word “fantasy” comes from the Greek *phantasma*, which means apparition, ghost, or visual hallucination. It is derived from *phainein*, “to make visible, to make shine”, which also means “the ability to imagine”. As mentioned above, the potential of the imagination is central to the Feldenkrais Method®. Moshe Feldenkrais often asked his participants to imagine the movement instead of doing it.

“Phantasmagoria” is a sequence of seen or imagined images, like those seen in a dream.

In *Fantasmical Anatomies*, I intentionally propose phantasmagoric misrepresentations, disturbances of vision, and erotic sensorialities as an integral part of a choreographic experience and expansion of the body. The concept of fantasy is central to psychoanalysis.⁴⁵ Freud’s recognition that traumatic memories are sometimes the product of fantasy rather than traces of real events does not imply that fantasy is opposed to reality. Rather than seeing fantasy as a purely illusory production of imagination which stands in the way of a correct and objective perception of reality, it acknowledges that reality itself is not a given, but always discursively and imaginatively constructed.⁴⁶ Stemming from the same etymology, the phantom limb – the sensation that a missing, amputated, or denervated limb is still present – is a striking example of body misperception in a clinical environment.⁴⁷ This phenomena shows the ambivalence between tangible presence and absence, between bodily sensations and the visual, opening up a wide field of experimentation in medical, neuroscientific, and artistic contexts. Phantom limbs show that the material lack of a body part cannot be understood in terms of pure lack or absence. Through imagination and the nervous memory, the phantom limb is sensorially present and responsive.

In a similar way, *Fantasmical Anatomies* are not an idealized version of a deficient, vulnerable, and perishable body. Addressing fantasmical body parts creates phantom limbs that are felt as concrete as pieces of bone. Language is used as a phantom limb. As a somatic practitioner I know that by focusing on one body part – fictional or real – it comes into existence and starts to expand.⁴⁸ By paying attention to the back of your head, it expands, and one starts to sense and locate it.

Fantasmical Anatomies is a collective place. Beyond individual fantasy, there are collective types of fantasies. To borrow a term from Félix Guattari, these are transitional

fantasms (*fantasmes transitionnels*),⁴⁹ collective formations of the imagination, specific to moments in which social and collective foundations are altered. From here, another question arises: what are the possible oscillations between fictions and realities, between imagination and materialities? What are the expansions and actions associated with these fantasmical realities? What actions and agencies are possible within this entanglement of events that affect perception and alter our collective structures?

The person's body became partially present.
We were not asked to be a whole-body,
a whole entity, a whole self.
We can be partially here, aware of our
individual structures alienated from the idea
of the whole.

The body is a leg, a liver, a uterus, a sponge,
a stone, a word, a blast
Always fragmented,
Systems that make it possible for
us to remain alive by creating
the conditions for possible relationalities.

VII. Endnotes

Studies on Fantasmical Anatomies. A Doctoral Thesis in Artistic Research

- 1 “Moshe Feldenkrais (1904-1984) founded the Feldenkrais Method, a technique that is practiced in collective sessions (“awareness through movement”), or in individual sessions (“functional integration”). In the former, the instructor guides the participants’ movement primarily by vocal cues, whereas in the latter, s/he mostly guides by touching. It is a more educational than therapeutic method and aims to improve coordination based on a varied repertory of combinations, often on the floor, and through space at many levels.” See Ginot, I. (2010) ‘From Shusterman’s Somaesthetics to a Radical Epistemology of Somatics’, *Dance Research Journal*, 42(1), 26.
- 2 These notions and tools are further developed in what follows. To name only a few: reversibility, emphasising patterns, variations of the same, distal and proximal, speculative movement, difference and repetition, compression, pulling, falling, spiralling, symmetry, moving with/through, and synchronicity.
- 3 These are further developed in the “Index of Practices”.
- 4 See “Glossary”.
- 5 Wünsch, M. (2021) ‘Phantasmatische Körper’, in *Körperglossar*. Wien: Turia + Kant. 112.
- 6 Braidotti, R. (2006) ‘Affirmation versus Vulnerability: On Contemporary Ethical Debates’, *Symposium: Canadian Journal of Continental Philosophy*, 10(1), 238.
- 7 I return to this expansion of Feldenkrais in the following section “From the Feldenkrais Method® to *Studies on Fantasmical Anatomies*” and in the “Index of Practices”.
- 8 Besides the philosophical works of Sara Ahmed, Rosi Braidotti, Paul B. Preciado, Donna Haraway, Catherine Malabou, Suely Rolnik, and Isabelle Stengers, the writings of Anne Boyer, Hélène Cixous, Julia Kristeva, and Monique Wittig have been constant companions throughout the PhD project. See Bibliography.
- 9 See Boyer, A. (2019) *Garments Against Women*. London: Penguin Books; Boyer, A. (2019) *The Undying*. New York: Picador; Cixous, H. (1986) *Dedans*. Paris: Des Femmes; Cixous, H. (2010) *Le rire de la Méduse*. Paris: Éditions Galilée; Cixous, H. (2017) *Correspondance avec le mur*. Paris: Éditions Galilée; Wittig, M. (1973) *Le corps lesbien*. Paris: Les Éditions de Minuit.
- 10 I also use fragmentation as an operation on words that I dissociate and reconfigure. For more insights into fragmentation as a poetic device, see Guignery, V. and Drag, W. (eds) (2019) *The Poetics of Fragmentation in Contemporary British and American Fiction*. Malaga: Vernon Press.
- 11 Personal notes. Anne Juren, July 2020.
- 12 Bourgerly, J.-B.M. and Jacob, N.H. (2005) *Atlas of Human Anatomy and Surgery*. Edited by J.-M. Le Minor and H. Sick. Köln: Taschen; Gray, H. (2010) *Gray’s Anatomy. Descriptive and Surgical*. New York: Cosimo Classics; Rifkin, B.Ackerman, M.J. and Folkenberg, J. (2006) *Human Anatomy. Depicting the Body from the Renaissance to Today*. London: Thames & Hudson.
- 13 See Haraway, D. (2016) *Staying with the Trouble. Making Kin in the Chthulucene*. Durham: Duke University Press.
- 14 My psychoanalyst once talked about symptoms in an almost sculptural manner, as if one could turn symptoms into malleable forms, thereby constructing, destroying, and reshaping them or putting them away.
- 15 See “Index of Practices”.
- 16 Personal notes. Anne Juren, Oct 2018.
- 17 The global Me Too movement, ongoing Black Lives Matter demonstrations, protests against far-right leaders coming to power in different places in the world, protests and actions for asylum seekers in the migration crises, the Fridays for Future movement and global climate strikes, to mention only a few. Situated in Western Europe, working and living between Stockholm and Vienna, these had a direct impact on my life and research.
- 18 For a more detailed account of the notions of “distal” and “proximal”, see Olsen, A. and McHose, C. (1991) *Bodystories: A Guide to Experiential Anatomy*. Barrytown, N.Y: Station Hill Press. 33.
- 19 From an etymological perspective, this was yet another moment of falling, as “incident” derives from *in-*, “upon” and *cadere*, “to fall”.
- 20 In my recent research, I have been interested in geolinguistics and therolinguistics. Geolinguistics is a late branch of linguistics. It emerged when linguists realised that humans were not the only ones to have forged languages with original structures that evolve over time and allow speakers of different kingdoms to communicate. Therolinguistics is a branch of linguistics that studies and translates the written output of animals and plants. Other forms of expression that go beyond human literary categories will gradually appear. See Despret, V. (2021) *Autobiographie d’un poulpe et autres récits d’anticipation*. Arles: Actes Sud.
- 21 For my artistic practice, psychoanalysis provides a particularly interesting framework for bringing conflicts and desires into the conscious by techniques such as dream interpretation and free association.
- 22 L’Effet-Mère can be translated as ‘The Mother Effect’. The French adjectif éphémère already contains the word mother, *mère*.
- 23 See “Index of Practices”.
- 24 To mention only a few of these encounters: Isabelle Ginot (Feldenkrais practitioner, dance writer, theorist, and critic in Paris), Daniel Rosenfeld (osteopath in Vienna), Sotheara Thach (osteopath in Cambodia), Mia Lindskog (neuroscientist at Karolinska Institutet in Stockholm), Mildred (Healer from the Philippines), Fouad Asfour (linguist and artistic

matter / IT moves towards you, from one room

researcher in Johannesburg), Lula Wanderley and Gina Ferreira (psychotherapists in Rio de Janeiro), Odile Seitz (practitioner and teacher in Body-Mind Centering®, choreographer, dance teacher and craniosacral therapy practitioner in Berlin), Linda Rabin (Continuum trainer, Body-Mind Centering® practitioner in Montreal), François Combeau (Feldenkrais practitioner and teacher in Paris), and Heinrich Wallnöfer (doctor, psychotherapist, hypnotherapist and Autogenic trainer in Vienna).

25 Personal notes. Anne Juren, Oct 2020.

26 To mention only a few artists whose practices in one way or another paved the way for my artistic research: Janet Adler, Catherine Contour, Lygia Clark, Yael David, Valentina Desideri, Mette Edvardsen, Simone Forti, Frédéric Gies, Isabelle Ginot, Anna Halprin, Lisa Nelson, Julie Nioche, Pauline Oliveros, Steve Paxton, Maria F. Scaroni, Joan Skinner, and Nancy Stark Smith.

27 Personal notes. Anne Juren, May 2021.

28 In the three languages, or in between them, I often play with homophones, inventing speculative connections between words, for instance *décor – des corps* or *operation – o(père)ation*.

29 For excerpts, see “*Fantasmical Anatomies Lessons*”.

30 See “*Inventory of Fantasmical Anatomies Boxes*”.

31 For instance, the dissection lessons that took place in anatomical theatres during the 16th century.

32 “Like property, the body’s bounds needed to be fixed, its dimensions properly measured, its resources charted. Its ‘new’ owner – which would eventually become the thinking process of the Cartesian *cogito* – had to know what it was that was owned before use could be made of it.”. See Sawday, J. (1995) *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*. London and New York: Routledge, 26.

33 Bleeker, M. (ed.) (2008) *Anatomy Live: Performance and the Operating Theatre*. Amsterdam: Amsterdam University Press, 14.

34 Silverman, K. (1990) ‘Historical Trauma and Male Subjectivity’, in Kaplan, E.A. (ed.) *Psychoanalysis and Cinema*. New York: Routledge, 14.

35 Bodywork is an umbrella term referring to therapeutic techniques which involve touching, manipulating, or moving the body.

36 Experiential Anatomy has developed in parallel to bodywork. It encourages the individual to integrate information through bodily experiences rather than purely cognitive processes or abstract science. See Olsen, A. and McHose, C. (1991) *Bodystories: A Guide to Experiential Anatomy*. Barrytown, N.Y: Station Hill Press.

37 “Somatic practices subscribe to mind-body unity and accept both objective and subjective standards of knowledge in the interpretation of experience, be it that of the practitioner, the client, or the patient.” See Ginot, I. (2010) ‘From Shusterman’s Somaesthetics to a Radical Epistemology of Somatics’, *Dance Research Journal*, 42(1), 26.

38 See Ginot, I. (2010) ‘From Shusterman’s Somaesthetics to a Radical Epistemology of Somatics’, *Dance Research Journal*, 42(1), pp. 12–29.

39 See Bourgerly, J.-B.M. and Jacob, N.H. (2005) *Atlas of Human Anatomy and Surgery*. Edited by J.-M. Le Minor and H. Sick. Köln: Taschen; Gray, H. (2010) *Gray’s Anatomy. Descriptive and Surgical*. New York: Cosimo Classics; Rifkin, B. Ackerman, M.J. and Folkenberg, J. (2006) *Human Anatomy. Depicting the Body from the Renaissance to Today*. London: Thames & Hudson.

40 Malabou, C. (2020) *Le Plaisir Effacé. Clitoris et Pensée*. Paris: Rivages.

41 Wu, K.J. (2020) ‘Doctors May Have Found Secretive New Organs in the Center of Your Head’, *The New York Times*, 19 October. Available at: <https://www.nytimes.com/2020/10/19/health/saliva-glands-new-organs.html> (Accessed: 12 September 2021).

42 The circulatory, digestive, endocrine, integumentary, immune, lymphatic, muscular, nervous, urinary, reproductive, respiratory, or skeletal system.

43 The sagittal, coronal, and transverse body plane.

44 A *fantasme* is a manifestation of conscious or unconscious desire.

45 Most translators of Sigmund Freud chose to render the German word *Phantasia* with either “phantasm” (hallucination) or “fantasy” (unbridled imagination).

46 Evans, D. (1996) *An Introductory Dictionary of Lacanian Psychoanalysis*. New York: Routledge, 59-61.

47 In neuroscientific research, it is well established that cerebral cortex reorganization occurs following amputation, which enables the amputee to still sense and sometimes control the deafferented body part. See Case, L. K. et. al. (2020) ‘Disorders of Body Representation’, in Sathian, K. et. al. (ed.) *Multisensory Perception. From Laboratory to Clinic*. Cambridge, MA: Academic Press, pp. 401–422. Furthermore, neurologist Oliver Sacks’ *The Man Who Mistook His Wife for a Hat* provides important insights in the different needs and uses of phantom limbs for amputees. See Sacks, O. (1985) *The Man Who Mistook His Wife for a Hat and Other Clinical Tales*. New York: Summit.

48 In his psychotherapeutic approach called Focusing, Eugene T. Gendlin elaborates on this with the concept of a “bodily felt sense”. See Gendlin, E.T. (1978) *Focusing*. New York: Everest House.

49 Guattari, F. (2003) *Psychanalyse et transversalité : essais d’analyse institutionnelle*. Paris: La Découverte, 169.

- 50 Developed by Bonnie Bainbridge Cohen, Body-Mind-Centering® (BMC) is an integrated and embodied approach to movement, the body and consciousness.
- 51 Founded by Emilie Conrad, Continuum Movement® uses sound and movement to increase communication within the entire system. It is beneficial for increased awareness, mobility and vitality.
- 52 A form of relaxation therapy involving auto-suggestion in the form of auto-hypnosis.
- 53 *dépend – dé-pend*; depends on – hangs from.
- 54 *Fantasmical Anatomies* lessons have been performed in galleries, museums, theatres, and dance and art academies in Europe, Asia and South America.
- 55 Personal notes. Protocol instructions from various lessons. Anne Juren.
- 56 For instance, I invited the philosopher Stefanie Wenner to do the lecture performance *Leavening Agents* as part of my *Fantasmical Anatomy Lessons* at Tanzquartier, Vienna.
- 57 Freud, S. (2006) *Dora : fragment d'une analyse d'hystérie*. Paris: Puf.
- 58 *Proximal* and *distal* are two anatomical terms of location that address the different focuses and contacts during a treatment. See Olsen, A. and McHose, C. (1991) *Bodystories: A Guide to Experiential Anatomy*. Barrytown, N.Y: Station Hill Press, 33.
- 59 The event took place at Galerie, an art space run by Adriano Wilfert Jensen and Simon Asencio that deals exclusively with immaterial artworks. This far away version of *Fantasmical Anatomy* was relayed as a somatic podcast fiction.
- 60 Personal notes. Anne Juren, 2017.
- 61 Piet Devos is a writer and literary theorist working in Brussels. Piet became blind at the age of five. I met him while working on the project *Blind Gazes* in the frame of the European project *The Humane Body* in 2016. See <https://pietdevos.be/en>.
- 62 For instance, at kunstencentrum BUDA in Kortrijk in 2015 and as part of the Literarisches Colloquium Berlin at the FU Berlin in 2015.
- 63 For instance, in the framework of the exhibition *What does it take to cross a border?* at the ifa Gallery, Berlin in February 2018 and as part of *Converging Matters of Anatomy Workshop* with Philipp Gehmacher at Impulstanz Vienna in July 2019.
- 64 The workshop was realised with a group of BA students at the HZT in Berlin in February 2019 and online for a pass in Brussels in July 2020.

le monde est de l'envers

la langue maternelle

Glossary (in process)

With this *Glossary* (in process), I propose another navigation through the texts, concepts, and gestures at work in *Studies on Fantasmical Anatomies*. The *Glossary* does not aim at delivering objective clarity or fixed definitions of the terms. It weaves delicate threads between the words I appropriate, use, and manipulate. It dissects my body of work in other ways, allowing for transversal connections to emerge. The terms are those I have researched and feel close to. They are those I invent, write, and speak during the lessons.

Alterity

[in process]

Anatomy

Phantasms, parable, poetry, dream, spirituality, religion, metaphor, weights, articulations, desire for systems, unclosed systems, circuits, vibrant matter, pale green, pink, yellow, violet, fiction, repetition, fragmentation, polyphony, infinitude, creation, endless abductions.

Anthropophagy

Cannibal desire. The desire to make the body disappear yet maintain its presence. Letting the body transform through digestion.

Appendix

Located at the beginning of the colon on the lower right side of the abdominal cavity, the appendix is medically said to have no function. The appendix is also a central but subsidiary part of the research.

Artificial floor

During the Feldenkrais session *Artificial Floor*, the participant is lying on his or her back, with their legs comfortably supported by rollers, while the practitioner touches one foot with a flat board. The artificial floor reverses the usual relation between body and support surface; rather than the foot seeking support from the floor, the flat board approaches the foot sole, thereby eliciting a learning process that may influence subsequent use of the foot in standing and walking. In *Fantasmical Anatomies*, artificial floors are conveyed using books, words, images, and different objects.

Atlas

The superior cervical vertebra of the spine. It is located in the neck. Just like the Titan Atlas who was deemed to carry the heavens on his shoulder, the anatomical atlas supports the head.

Attention flottante (gleichschwebende Aufmerksamkeit; evenly-suspended attention)

Evenly-suspended attention, also known as open attention. To be present, to take care of, to abandon oneself to a state of associative floating attention without fixing perceptions and memories.

Blind gaze

The gaze of blindness, a gaze that does not need vision.

Body

The notion of the body is a fiction created by the effects of language.

Choreotherapy

Choreographic approaches and attitudes intertwine with my Feldenkrais treatments. Besides choreographic gestures (repetition, contraction, release, spiraling, reverse, etc.), the therapeutic sessions include speculative movements and fictional anatomies. The sessions are choreographic and therapeutic experiments in the field of treatment. They address singular and collective bodies, the suspension of medical diagnosis, and the possibilities of listening to non-expressive movements.

Cicatrice (scar)

The scar can be the point of departure for a session. From a physiological point of view, a scar is an adhesion. Scars have no physiological axes of movement. They can be present between fascia layers, organ and fascia, or tendon fibres within a tendon sheath.

Compression

Compression is a choreographic gesture and one mode of generating a fantasmical anatomy. In my notebook *La rage de dents (Toothache)*, I connected the body parts that are traversed by pain and pulled them together tightly into one small entity.

Corps parasite (parasitic body)

The parasite is a microbe, a guest, a noise, the static in the system or the interference in a channel (such as tinnitus), the mother's voice. Para-site is another site, a counter-site that opens up a new space of interactions.

Dérive (drift)

A state in which uncanny thoughts, stances, actions come about. Research that is drifting, groping, exciting, full of detours, an exploration of a somatic universe at the intersection of dream-like experiences. The right to inconsistency and incoherency.

Desire for symmetry

A desire which is embedded in the body and reinforced by education and therapeutic practices. A struggle that I encounter in myself and with patients. A binary desire which is deeply embedded in our ways of being. The Fantasmical Anatomies lesson on the symmetrical body disturbs the desire for symmetry by displacing the body in a space in which everything appears to be weightless.

Devisualisation

Non-expression of movement.

Dis-section

Contrary to the dissection that one usually associates with anatomy, I work with dissection as a form of re-orientation through fragmentation. I associate it with *dis-section* as a *dire section*. It is the capacity to name a section. It is not a cut.

Dis-sociation

An echo, but nothing comes back.

Distortion

A movement of torsion which provokes transformation. I use it as a therapeutic gesture and as a methodology, distorting the Feldenkrais Method into *Fantasmical Anatomies*.

Fantasmical

A term I invented to name the intersection of the fantastic and the *fantasme*.

Fantasmical Anatomies

Surplus, excessive energy beyond life, whispered expansions, invisible prostheses and supports, sensorial thoughts which act, achronological sensations that avoid an immediacy of meaning, of logic, of sensation; connected inner voices, polyphonic somas.

Glossary

Glossa (γλωσσα); tongue and language. *Fantasmical Anatomies* draws on etymological detours and dictionary entries. It contains the tongue, tongues, unknown voices and obsolete languages.

“Glossary: for readers *from elsewhere*, who don’t deal very well with unknown words or who want to understand everything. But, perhaps to establish for ourselves, ourselves as well, the long list of words within us whose sense escapes or, taking this farther, to fix the syntax of this language we are babbling. The readers *of here* are future.”

- Édouard Glissant, *Malemort*, 231. Quoted in Glissant, É. (1990) *Poetics of Relation*. Michigan: The University of Michigan Press, xxii.

Gravity

During my research I gave a lesson in which gravity does not exist anymore, but remains a vague memory in the body. In this environment, the notion of reversibility needs to change, as the point of departure no longer consists in being pulled towards earth. The lesson proposed to re-sense weight, direction, and body masses, opening up new possibilities for orientation.

Inhibition

A state of bind; a situation where the body is restricted in the direction of movement.

Insect

A figure that introduces a non-human perspective in the research.

Inside bones

Sediments, ancient constructions. Many voices inside the bones, many movements. It is moving, it is not fixed.

Listening

Study method of the practitioner within a *Fantasmical Anatomies* session.

Lying down

The way many of the lessons start; a choreographic movement.

Mères porteuses

[in process]

Midline

Midline in the sense of the milieu of the body, which do not necessarily define right and left, but just a middle environment.

(M)other

[in process]

Mother tongue

[in process]

Objet de traitement

Both the object that I use for the treatment and the object that is being treated. Body-objects and object-bodies.

Operation

Everything by means of which one leaves a familiar territory, creates other anatomies and generates worlds. Language is an operation. Images are operations.

Patient

When I use the term *patient*, it is not so much about the patient suffering, but more about the notion of patience. The patients are the ones who are patient with me. Patient with me, but also patient with the world. Together, we listen with patience. It is a shared

practice. We patiently suspend time, while being in the same space. In this sense it is an act and not a passive state.

Plaster/Plastering

Plaster is the material that shows how artificial skin is. It dries in 3-10 minutes depending on its components and the humidity of the plastered body and the room.

Plasticité anatomique (anatomical plasticity)

The ability of anatomy to become a dynamic organism that takes form but also gives form.

Poe(i)tic

The poe(i)tic is both a written form and an activity, poetry and *poiesis*. In Ancient Greek, *poiesis* (ποίησις) denotes the bringing into being of something that did not exist before. By means of language, I produce displacements, collisions and associations in an attempt to generate movements, somatic responses and felt realities. Throughout the research, all discourses on anatomy were taken as poe(i)tic.

Prosthetic body (*corps prothèse*)

[in process]

Proximity and distance

Getting closer and getting far away. Proximity and distance are not two polar entities, as something far away can feel close and something close can be estranged. They determine the sense of rhythm and quality in a private session, always facing the question: “How far away can one go, and how close can one be?” The “very too close” and “the very too far” address our ambivalent relationship to proximity and distance in the light of the social distancing we face during the pandemic, as well as the different ethics of touch in a therapeutic session.

Reference

Iterations of the wandering. *Re-faire l'errance*.

Seismographic body

The body is an instrument that measures and records details of earthquakes, such as force and duration, though not only geological. A body impacted by upheavals, sudden changes or disruptions, reflecting the planetary movements – quakes that take place beneath the surface. The seismographic bodies are condensations of these processes of social upheaval.

Sensorial countertransference

Holding, being held by, inter-holding. A non-dual relationship. The sensation of gravity.

Somatic

From Ancient Greek *soma*, "body". In somatic practices, *soma* refers to the living body beyond the body-mind dualism. I use the term "somatic" to describe how the materiality and characteristics of things or individuals is achieved by bodily changes, environmental impact or practices.

Sponge

The sponge is a sedentary aquatic invertebrate organism with a soft, porous body. Sponges absorb water to extract nutrients and oxygen. They clean and absorb information. In *The Lesson on the Tongue*, the sponge is a tongue that licks the floor. It scrubs and erases traces. A sponge is a subject of a personal body-event. Sponges have history.

Still point (the right to non-expression)

In osteopathy, the still point is the point of lowest tension of a tissue. This stillness can be very potent. When the body stops expressing what it expressed before (the rotation of a bone, an expansion, a contraction, etc.), it pursues internal work that it will not let you see. However, at the end of that stillness everything is improved.

Support

The support is different from the surface. The support is not only a premise of movement, but might also be a movement in itself.

Tinnitus

I asked one of my patients to sing their tinnitus, to try to understand its voice. I thought that tinnitus could be the ability to understand the song of other languages. Something that needs urgently to be communicated to us humans with an unbearable and annoying tone, like oracles that scream in our ears. A form of paralinguistics.

Touched apart, together

"Touched apart, together" plays with a verse from Mallarmé's poem "Le Nénuphar Blanc (The White Waterlily)": "séparés, on est ensemble", which one can translate as "apart, we are together". The contradictory relation between the *apart* and the *together* addresses whether there can be touch without contact. I expanded this notion in a practice called *Telepathic Treatments*.

Trans-corporeality

“Trans” denotes a movement across, above and beyond. Trans-corporeality speaks to the way bodies are interconnected and traversed by each other. “Trans-corporeality means that all creatures, as embodied beings, are intermeshed with the dynamic, material world, which crosses through them, transforming them, and is transformed by them”

- Alaimo, S. (2018) ‘Trans-corporeality’, in Braidotti, R. and Hlavajova, M. (eds.) *Posthuman Glossary*. London: Bloomsbury Academic, 435.

Trans-interiority

I draw on the notion of *trans-interiority* to problematize the strict opposition between exterior and interior, between container and contained. It pertains to a desire for deferral of the limit between inside and outside, between private and public. Trans-interiority is not foremostly an opposition to exteriority, but rather a shared interiority; a communication of experiences and of sensing together.

VHS (Video Home System)

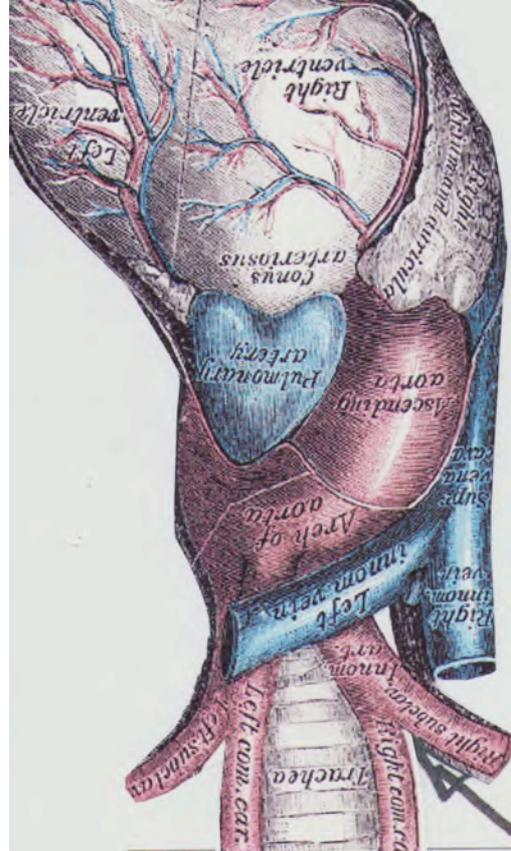
A body that transports memories, but also the sound of the waves and thunder.

Vibration language

Vibrations speak for themselves. The foetus develops itself through vibrations, moving its lips in response to its sonic environment and the palpable sounds of voices therein.

Voice

One voice carries many voices. As I speak English, you hear my French. I speak through and with the voices of others. It is a timbre, a granulation.



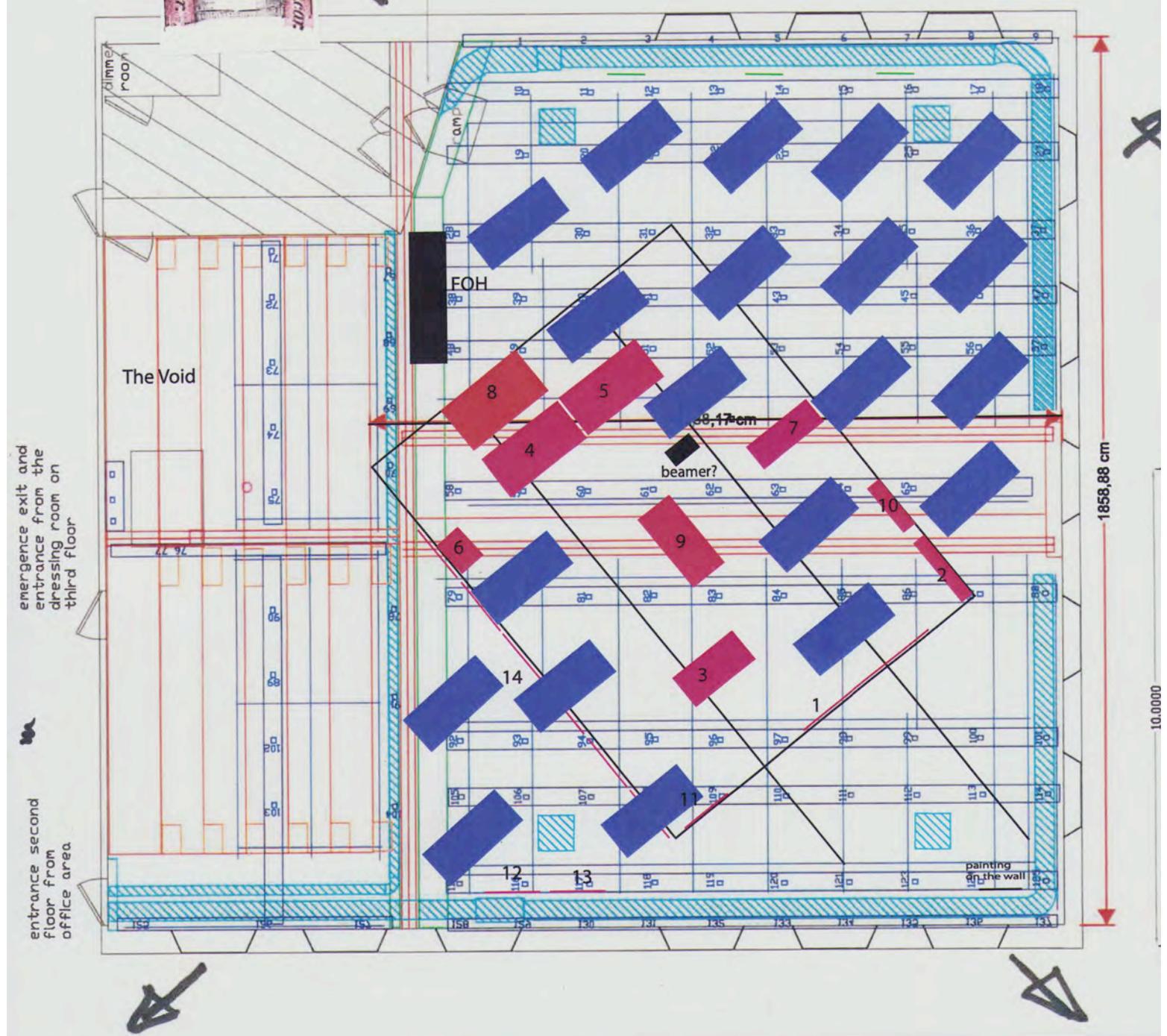
- 6: table 4: 80cm long 60cm wide 75cm tall
 - 7: sofa 60cm wide 1,6m deep 70cm tall
 - 8: couch 2m wide 1,1m deep 1m tall
 - 9: therapeutic table 184cm long 84cm wide 50,5cm tall
 - 10: 13 pcs moving boxes 60cm wide 34,5cm tall 32 cm deep each
 - 11-13: white boards 201,5cm tall 100cm wide each, 3 pieces
 - 14: 6 curtains 1,3m wide 1,6m high on a tail-down pipe or metal thread approx. 100cm under the rig, fixed (maybe a pipe with sliders? to be clarified, we do not have the system)
- North corner painting on the wall I forgot to measure but about 1m tall 75cm wide

rest on floor: mats 89cm wide 203cm long each

required:
 maximum 20 foldable chairs leaning towards the wall (perhaps at the green locations)
 Tech booth/FOH
 Beamer on rig with shutter and two HDMI cables, one to the studio one to the FOH
 The void: we would cover the tribune with velvet (curtains?) to make it seem like a void, except for the south corner where we would use the tribune as seating of FOH, preferably behind not too tall table.

Floor in the room: if nice wooden floor, we would like to use that directly
 in studio: the pages of the dissertation with a transparent floor on the top of it

MDT stage 2011
 scale 1:100
 K. Alm



it licks your FOOT
Your EXTENSOR HALLUCIS LONGUS
Your INTERNUNEIFORM

Your PLANTAR

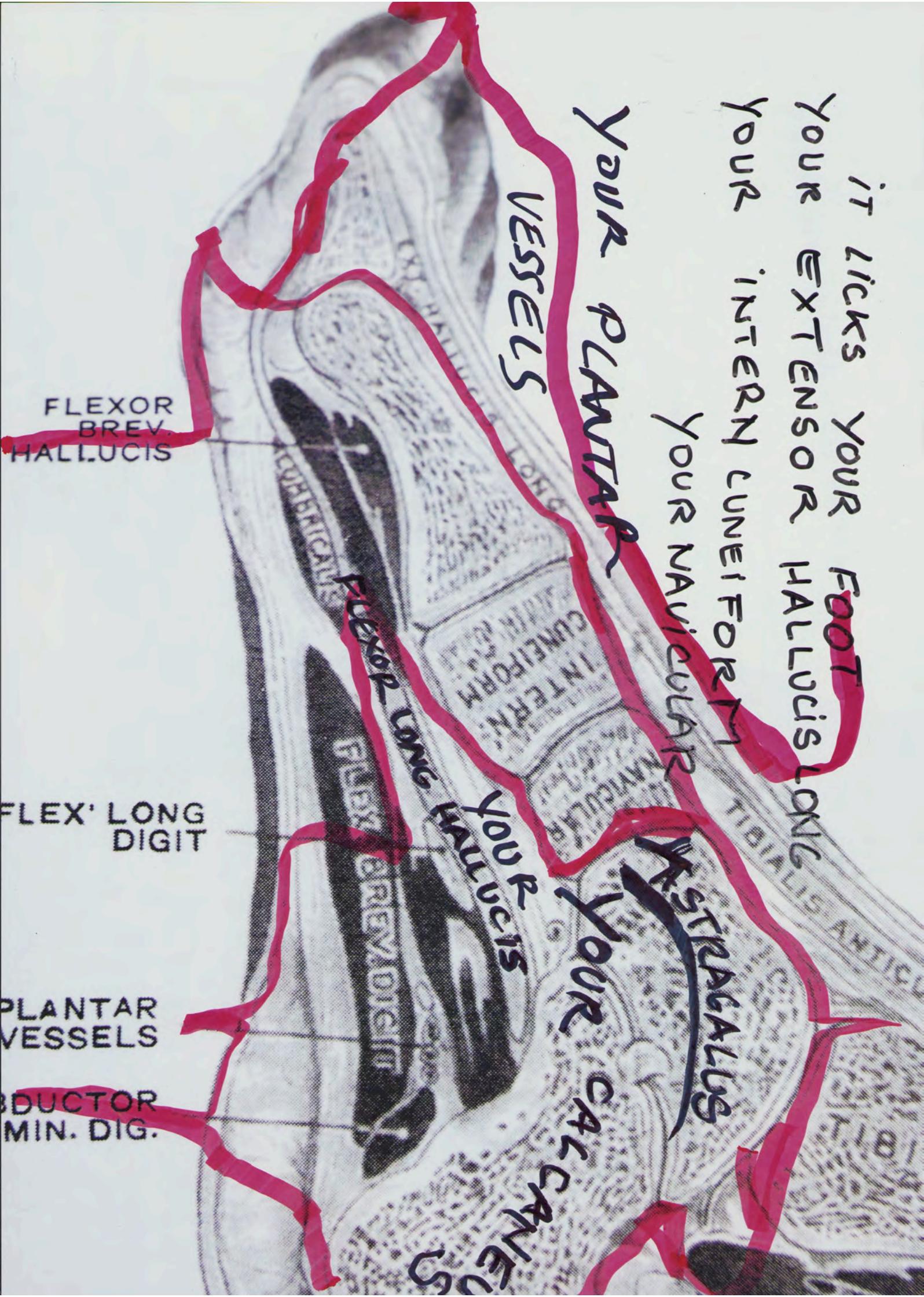
VESSELS

Your NAVICULAR

Your TRIS

YOUR STRAGALUS

Your CALCANEUS



FLEXOR
BREV.
HALLUCIS

FLEXOR LONG
DIGIT

PLANTAR
VESSELS

ABDUCTOR
MIN. DIG.

CORNUTUS

FLEXOR LONGUS

FLEXOR BREV. DIGIT

INTERNUNEIFORM

NAVICULAR

TIBIALIS ANTERIOR

CALCANEUS

Thank you

Yesterday, my body almost disappeared into the darkness

Slipping away to the elsewhere

And you let me hold your bones

Tout ton corps est devenu une multitude de prises d'escalade

Tu es montagne, solide et fière, parfois juste un versant de montagne

Alors hier, je t'ai gravi

Je me suis accrochée à tes os

Your collarbone and your pubic bones were particularly useful

Je me suis agrippée à ces multiples prises de corps sur lesquelles je me suis pendue

comme un morceau de viande à un crochet

Agrippée à toi

J'ai senti le doigt crispé s'adapter à ta morphologie

J'ai survécu par ce geste fondamentalement que j'ai appris grâce à tes os

M'accrochant dessus comme l'ultime lien possible

D'une prise d'escalade

Montagne métamorphique,

Mon corps se pend le long de ton flanc

I felt your clavícula rotating along its axis, like little keys that open the multiple

entrances of your sternum

Je me suis hissée sur toi pour voir ton étendue et tes tacs cachés derrière tes courbes

My body will have to disappear

If there is not the possibility to hang out here for a while

SOLEUS

It

Licks the
shadow of
your ankle

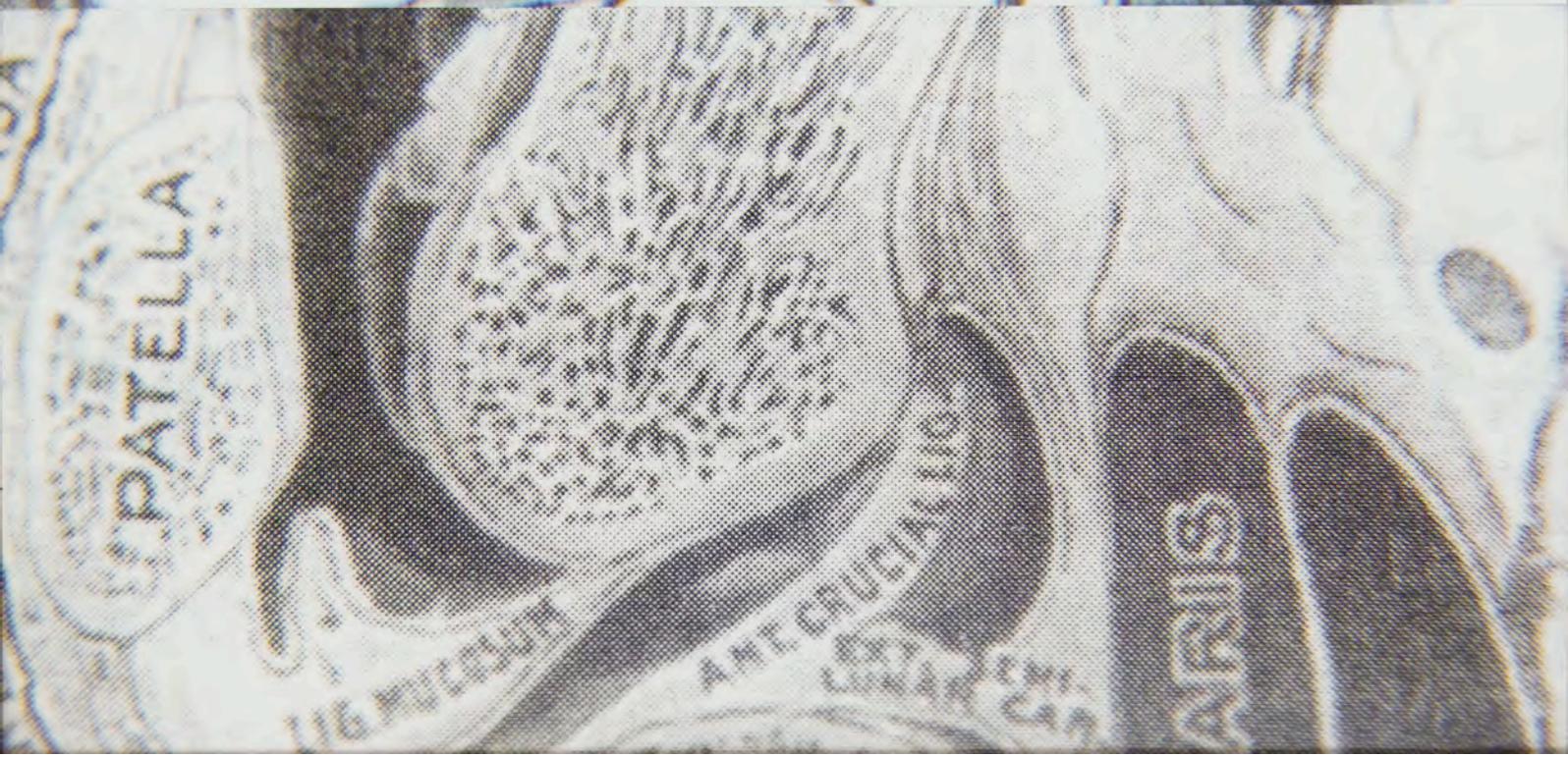
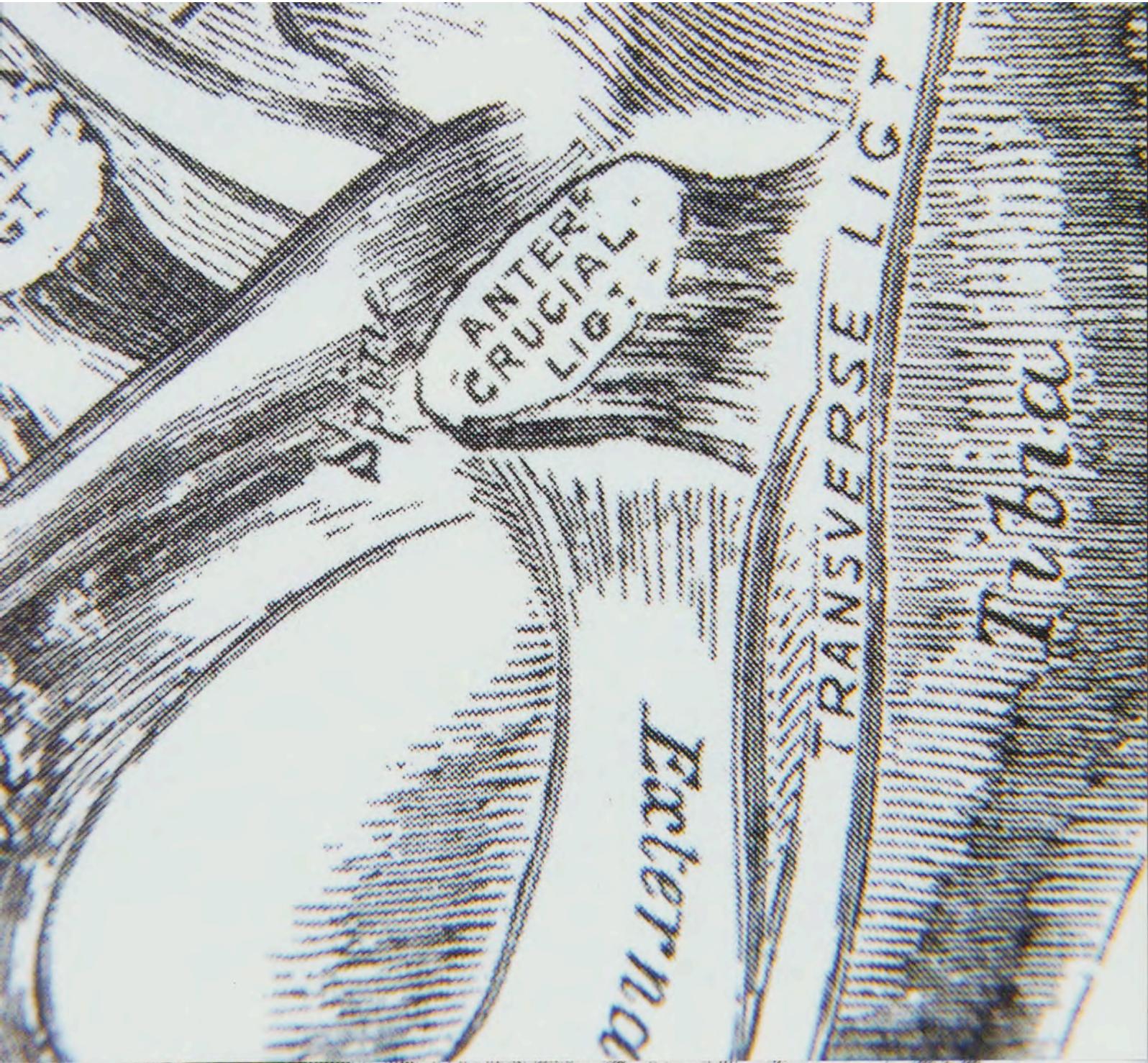
your



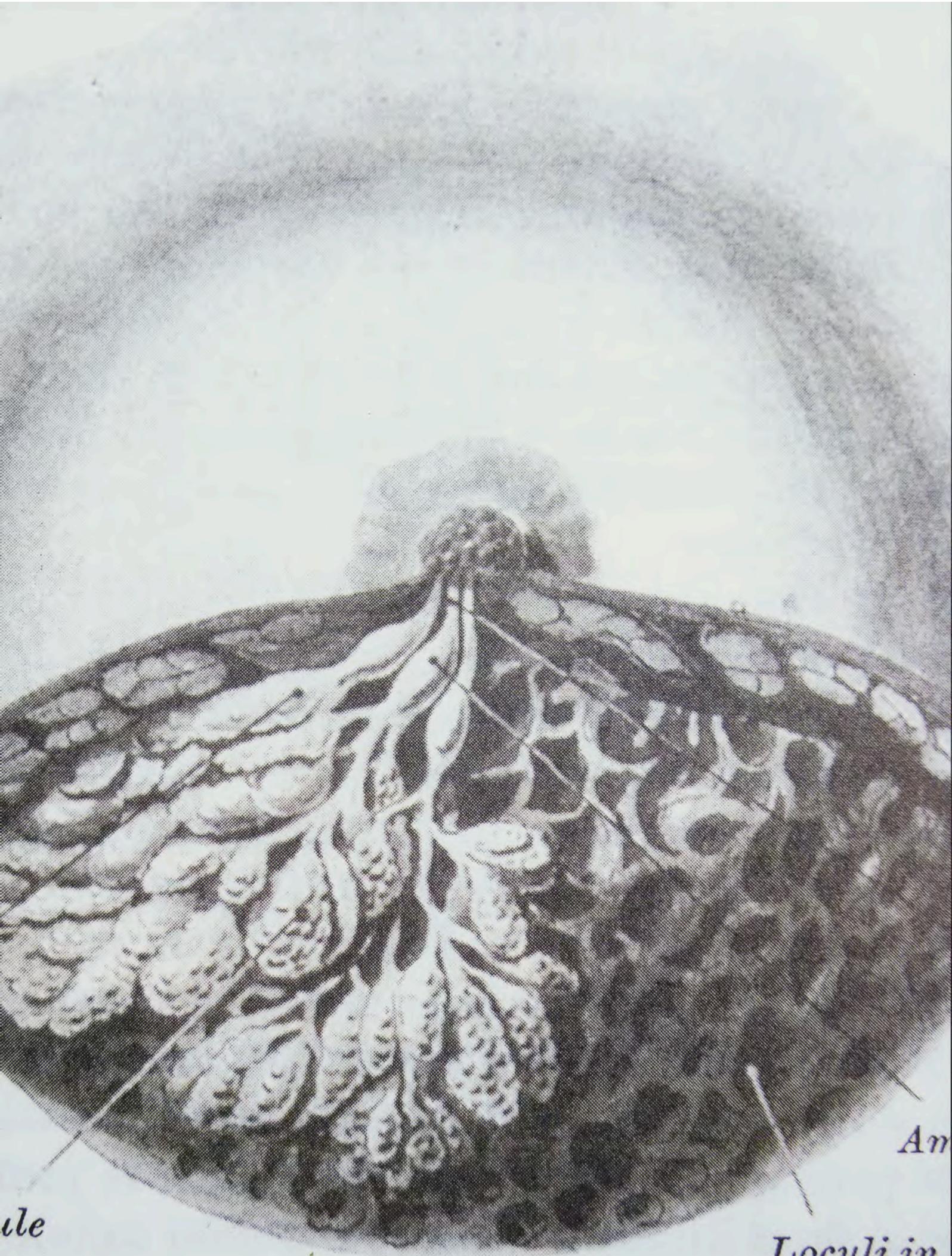


HEAD OF
FEMUR

CONDYLUS
CONDYLUS





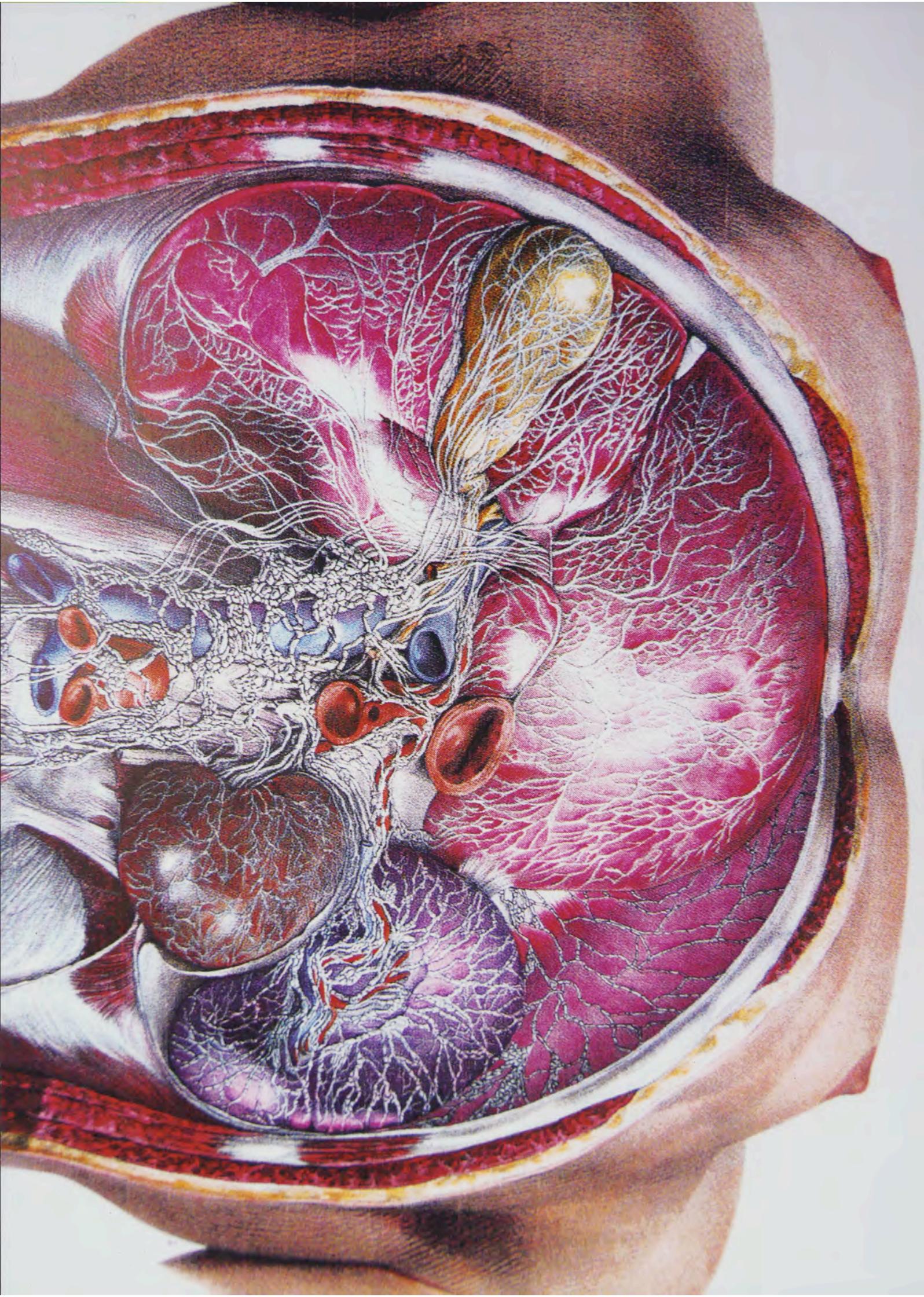


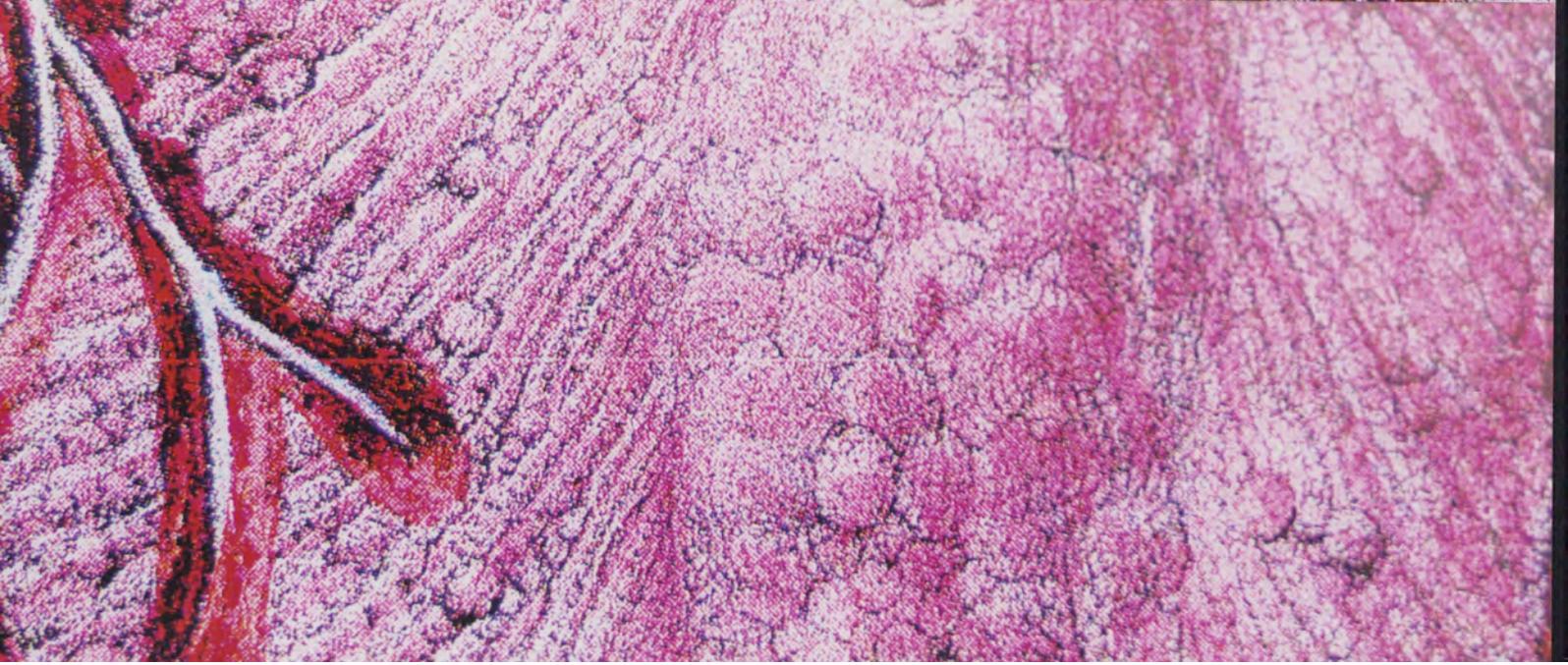
ile

Am

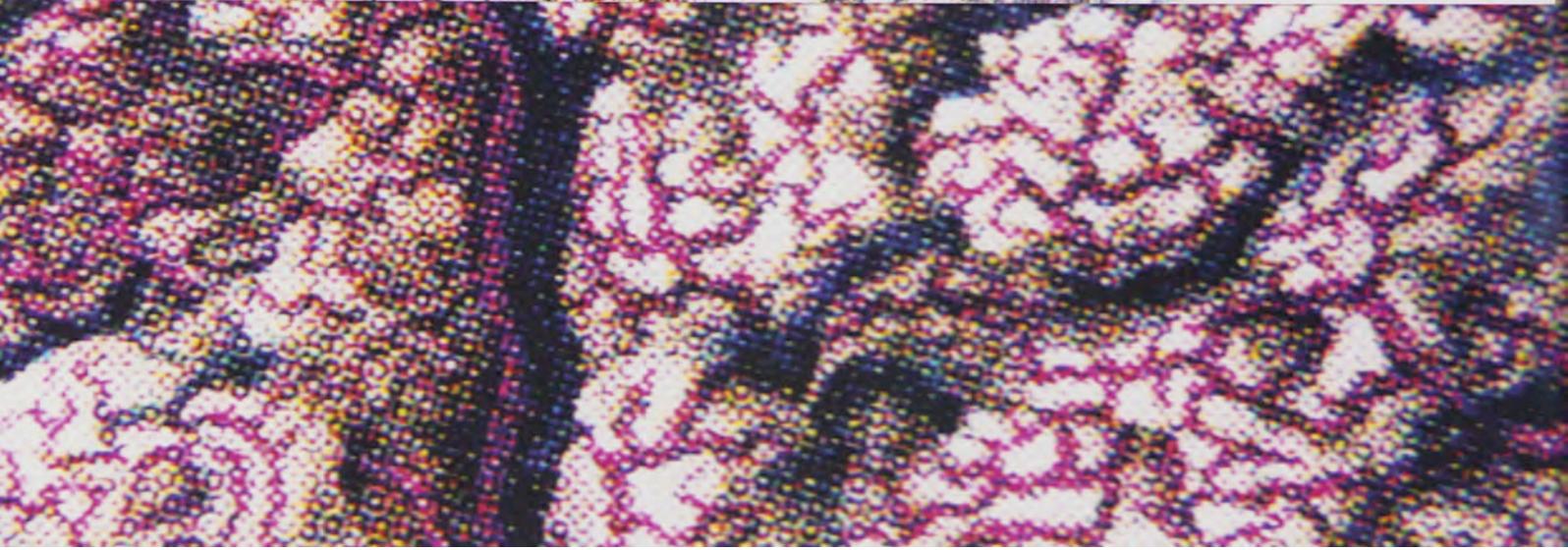
Loculi in

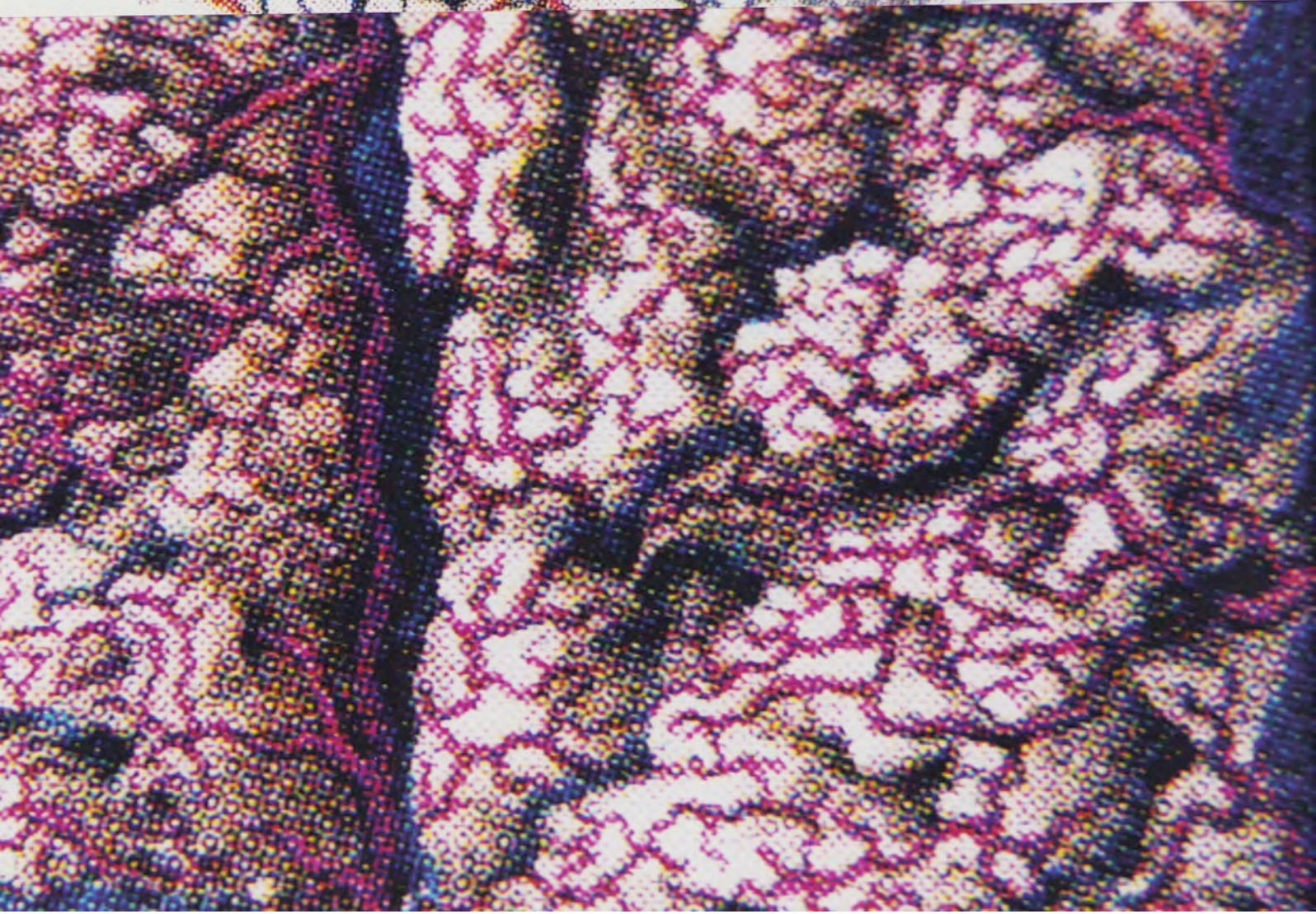






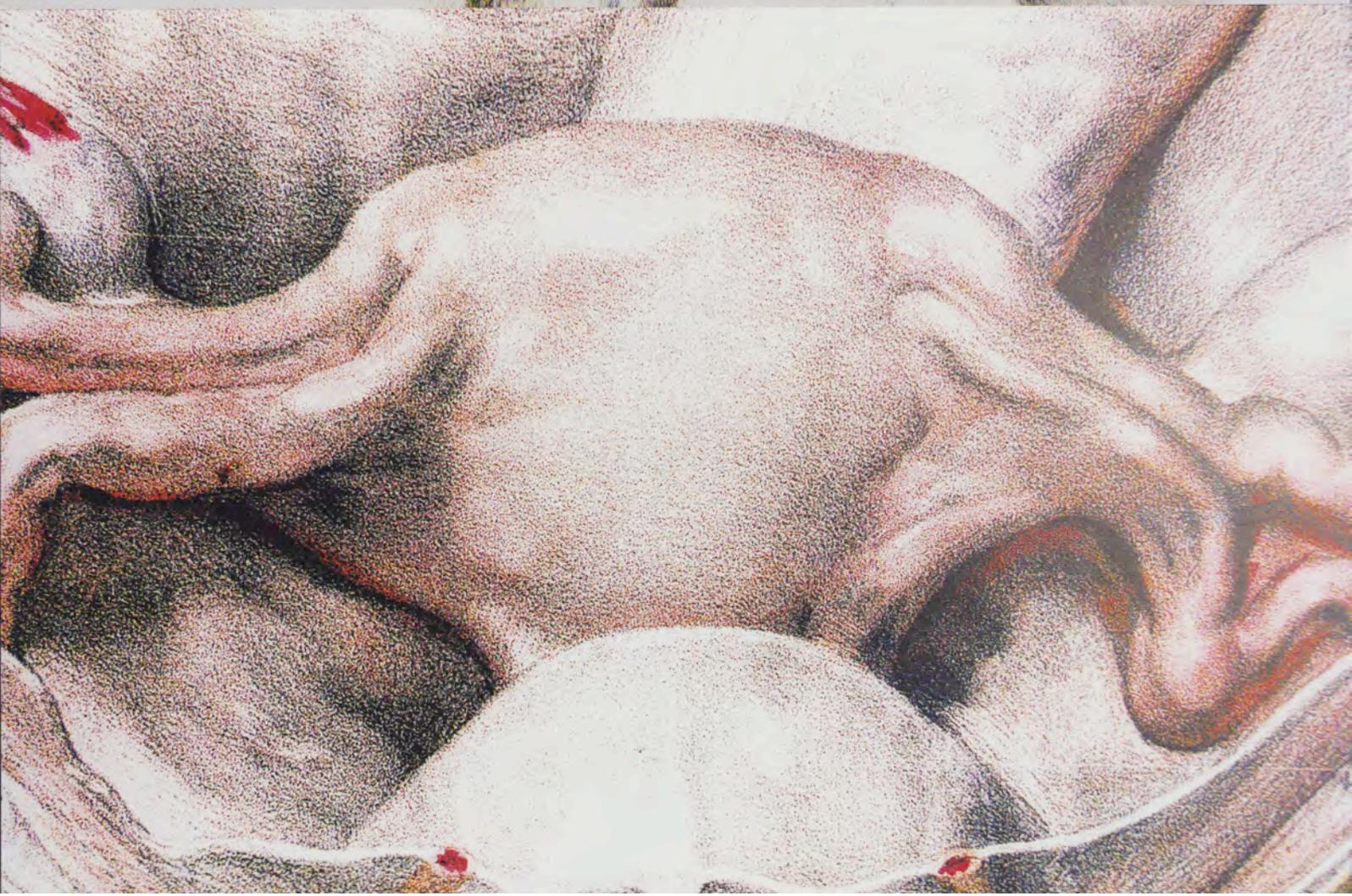
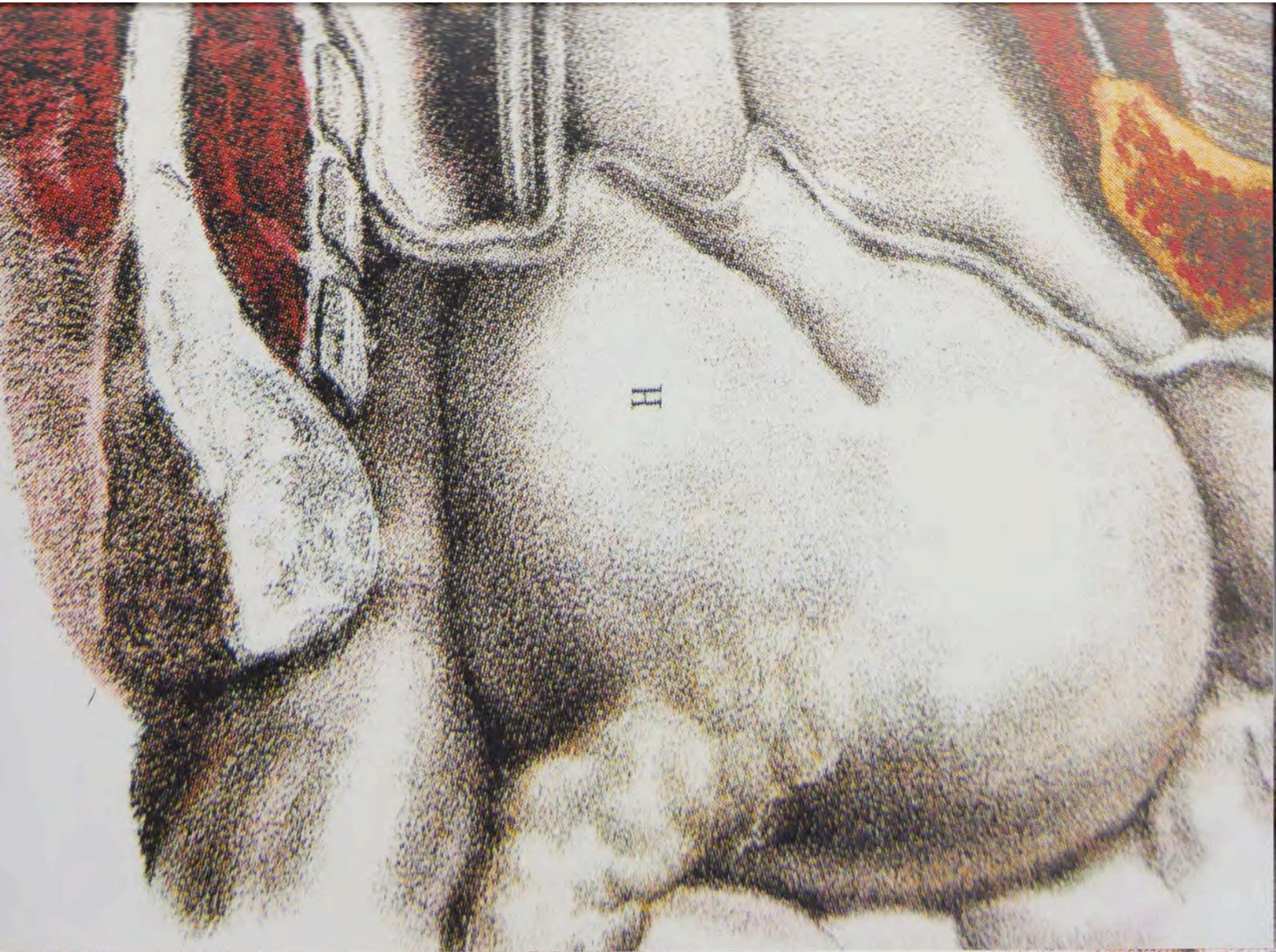


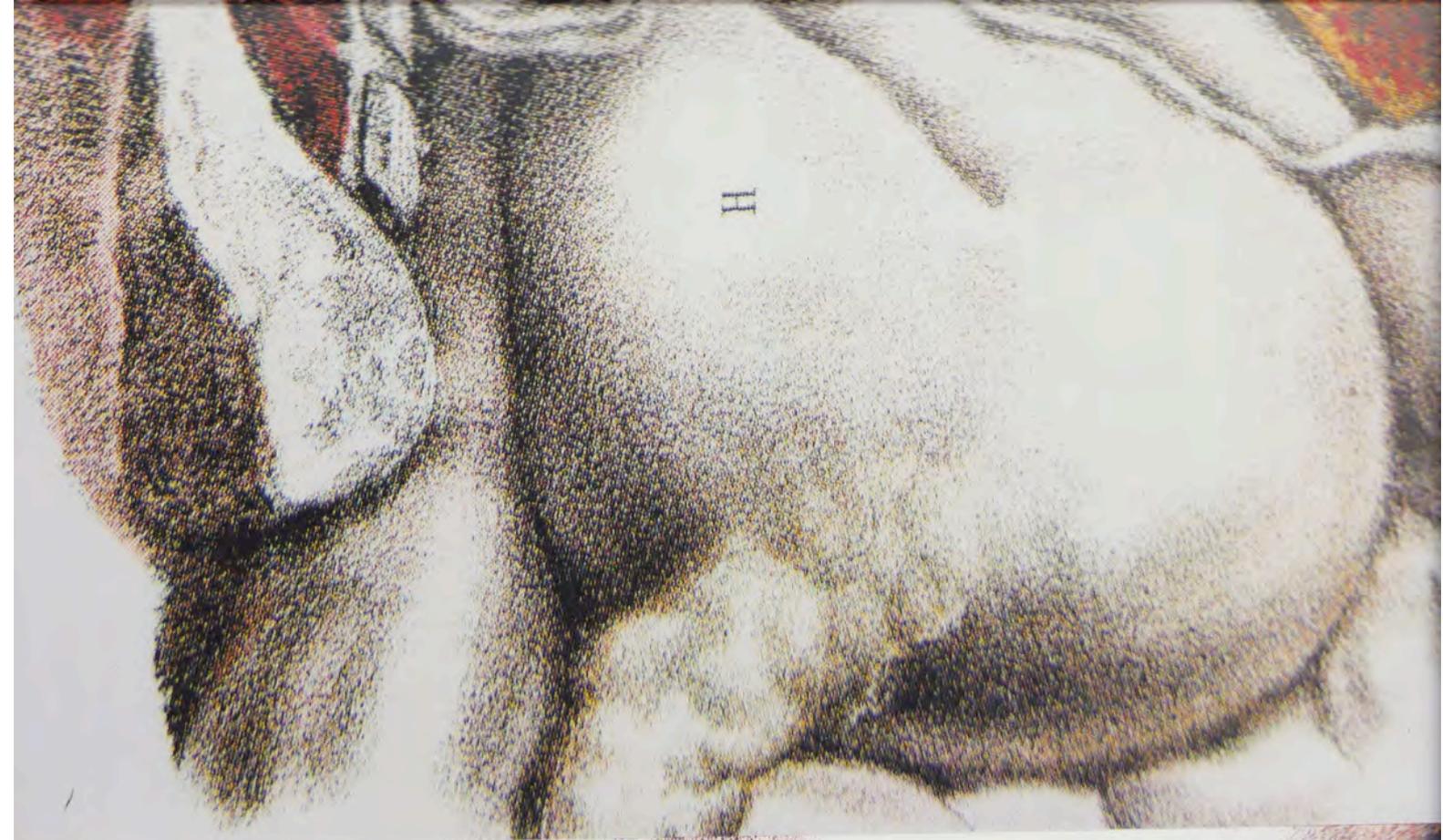


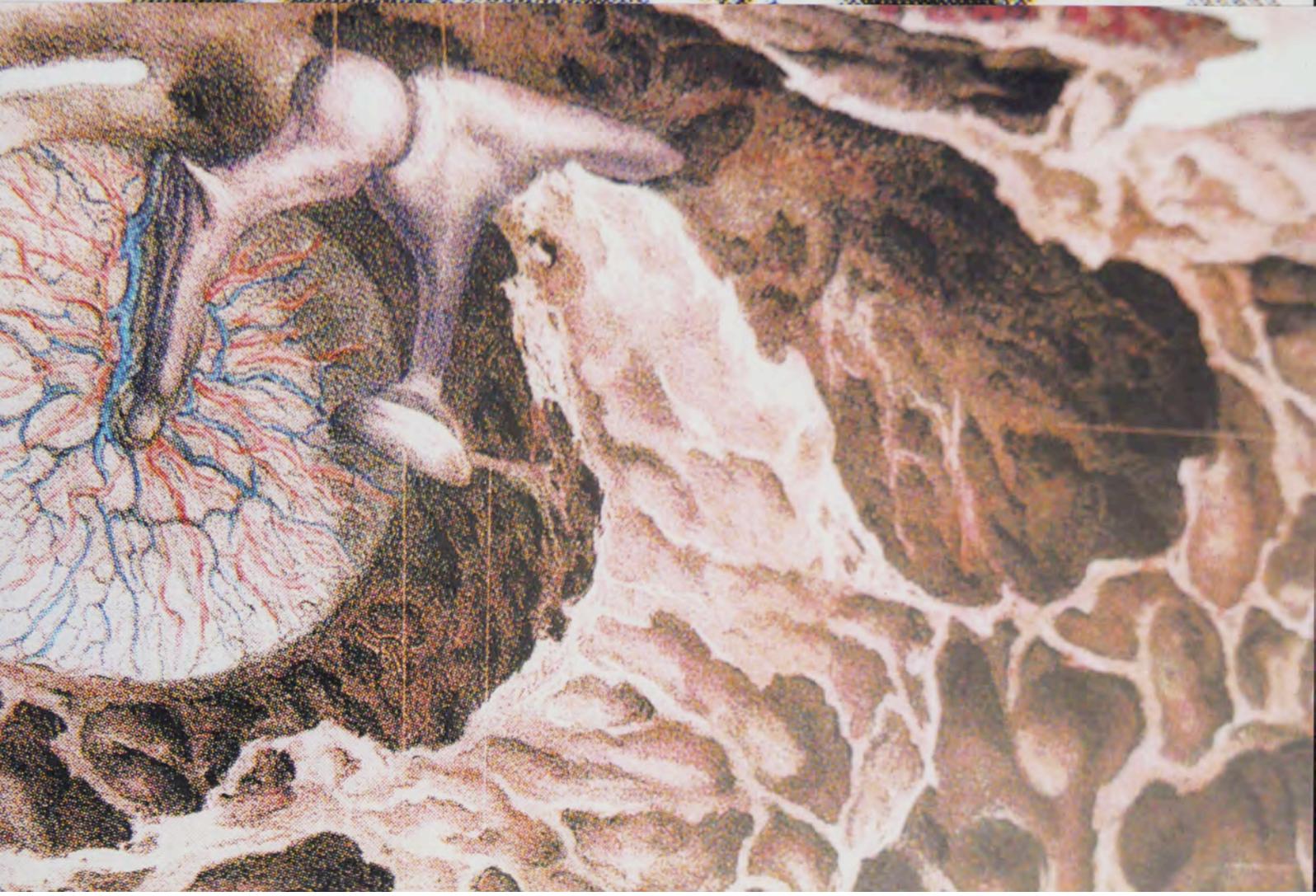
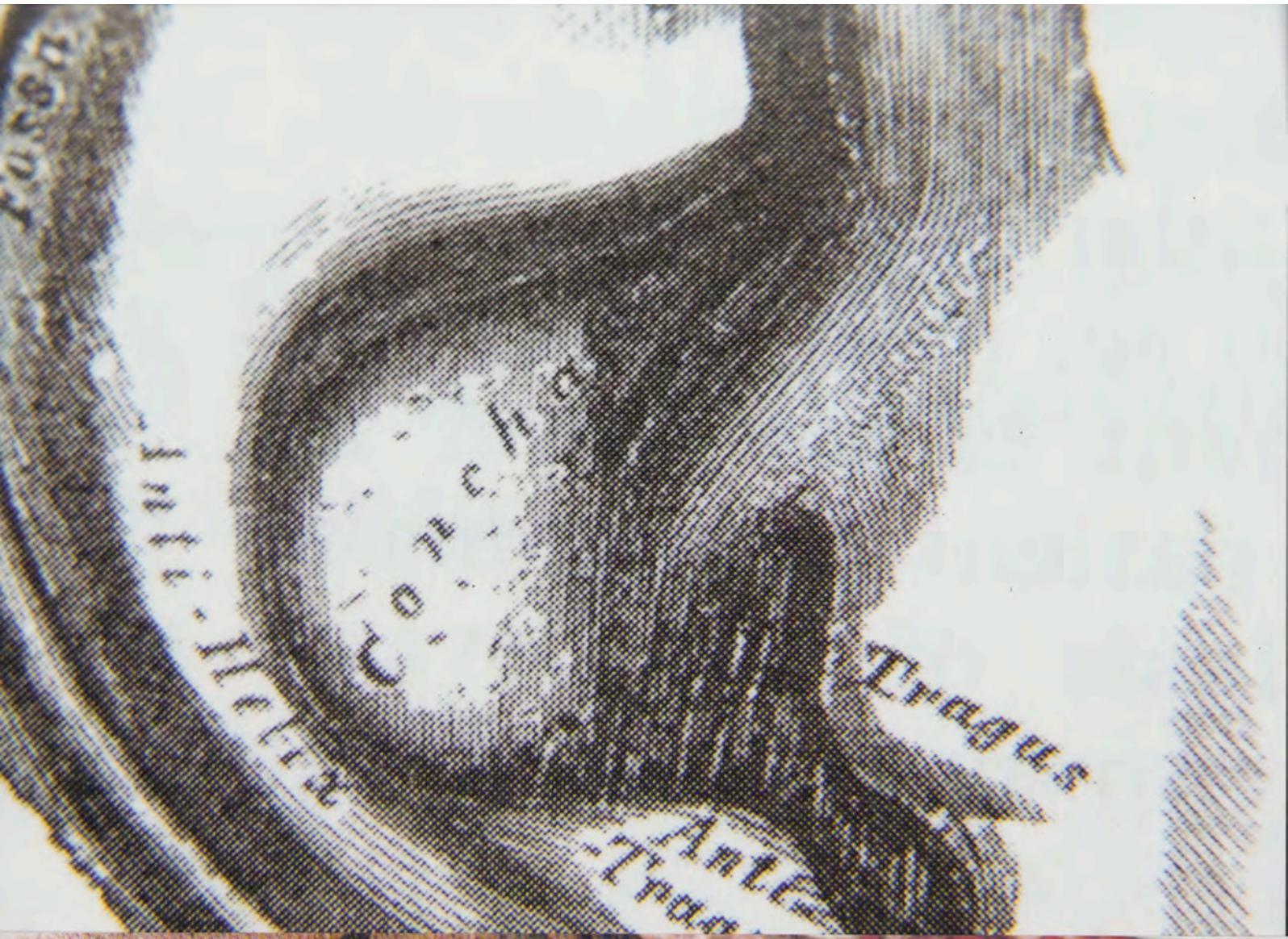




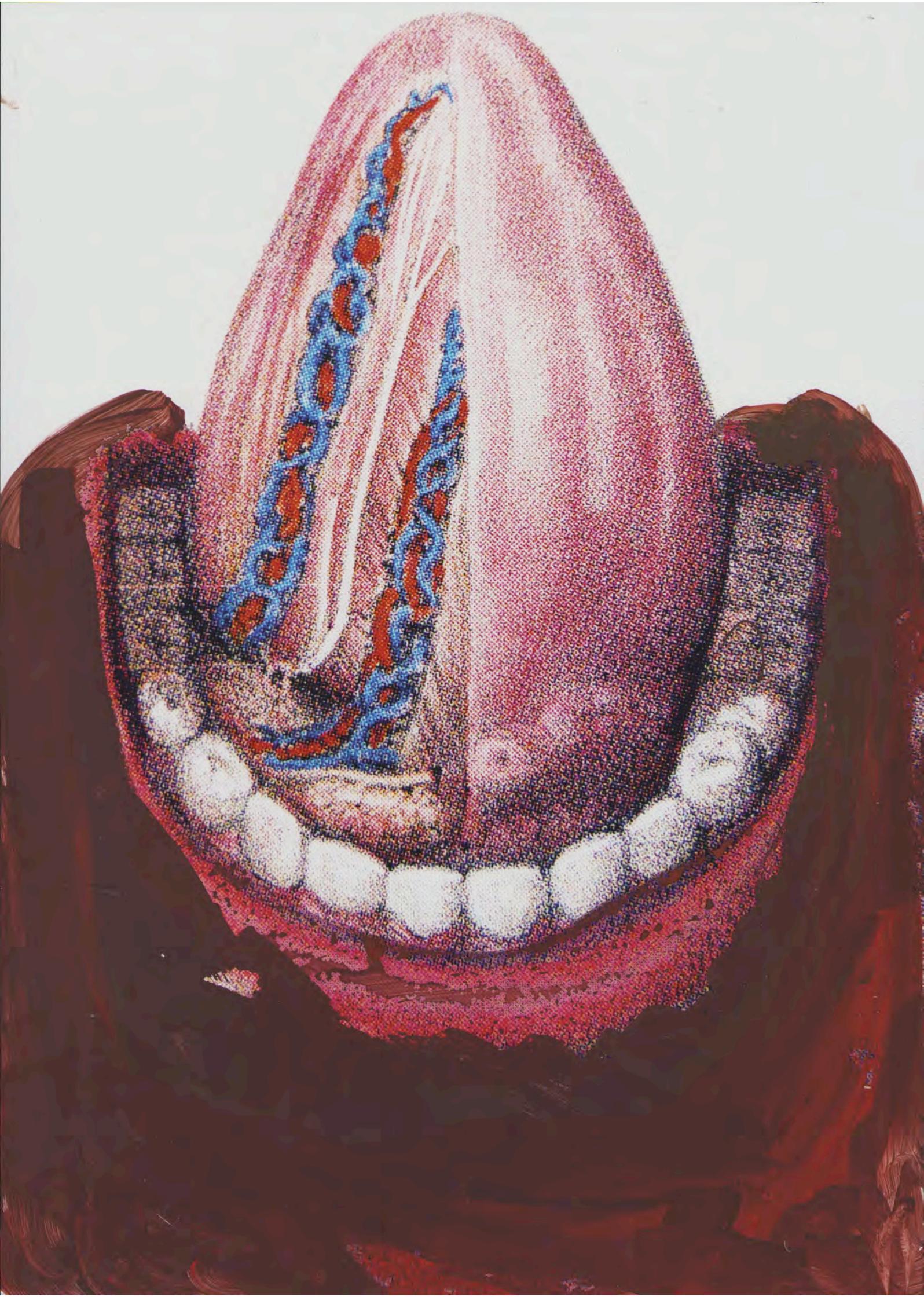


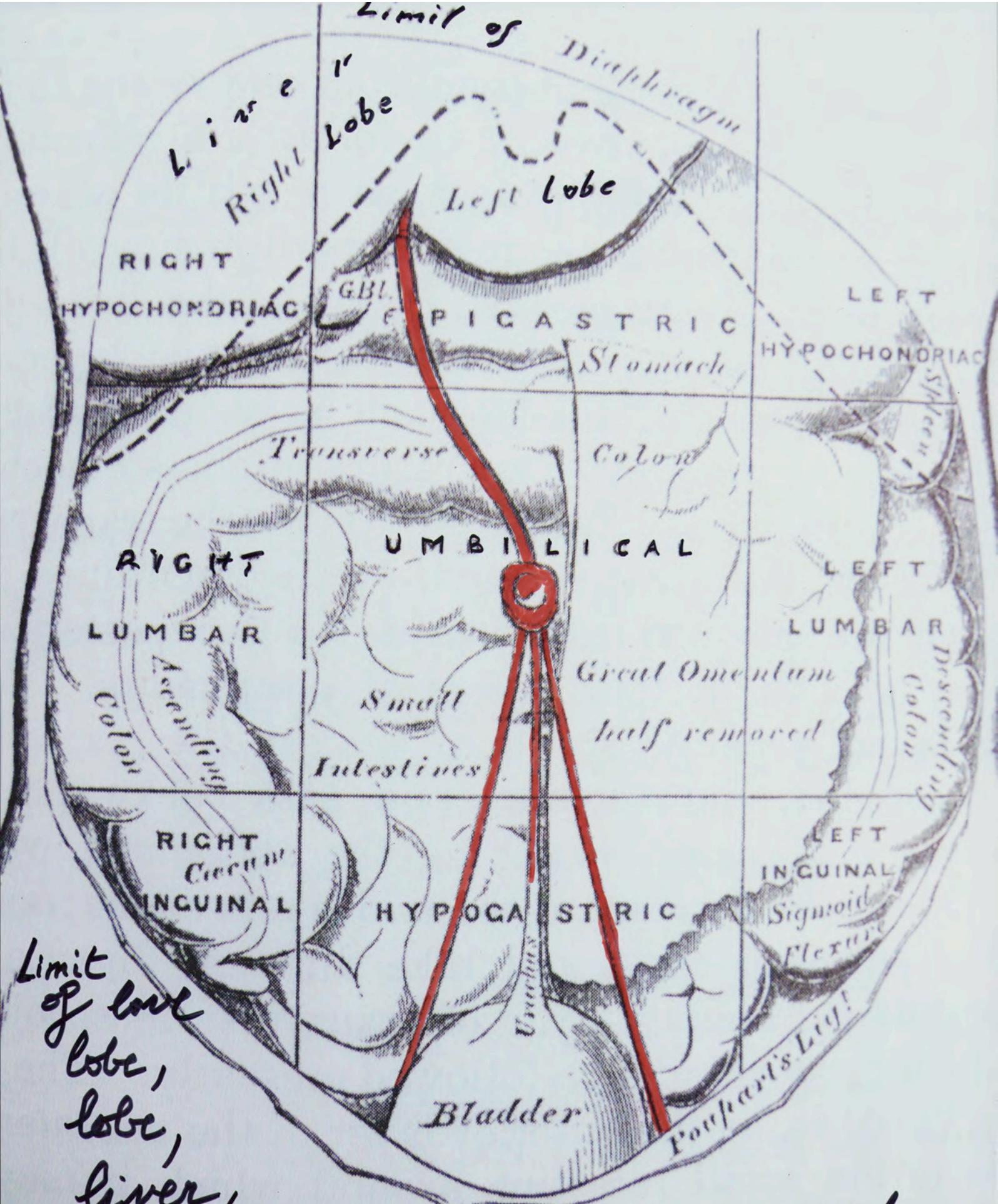












Limit of
 lobe,
 lobe,
 liver,
 right umbilical half removed
 hypogastric bladder and
 left inguinal flexus.



TRAPEZIUS

STERNO-

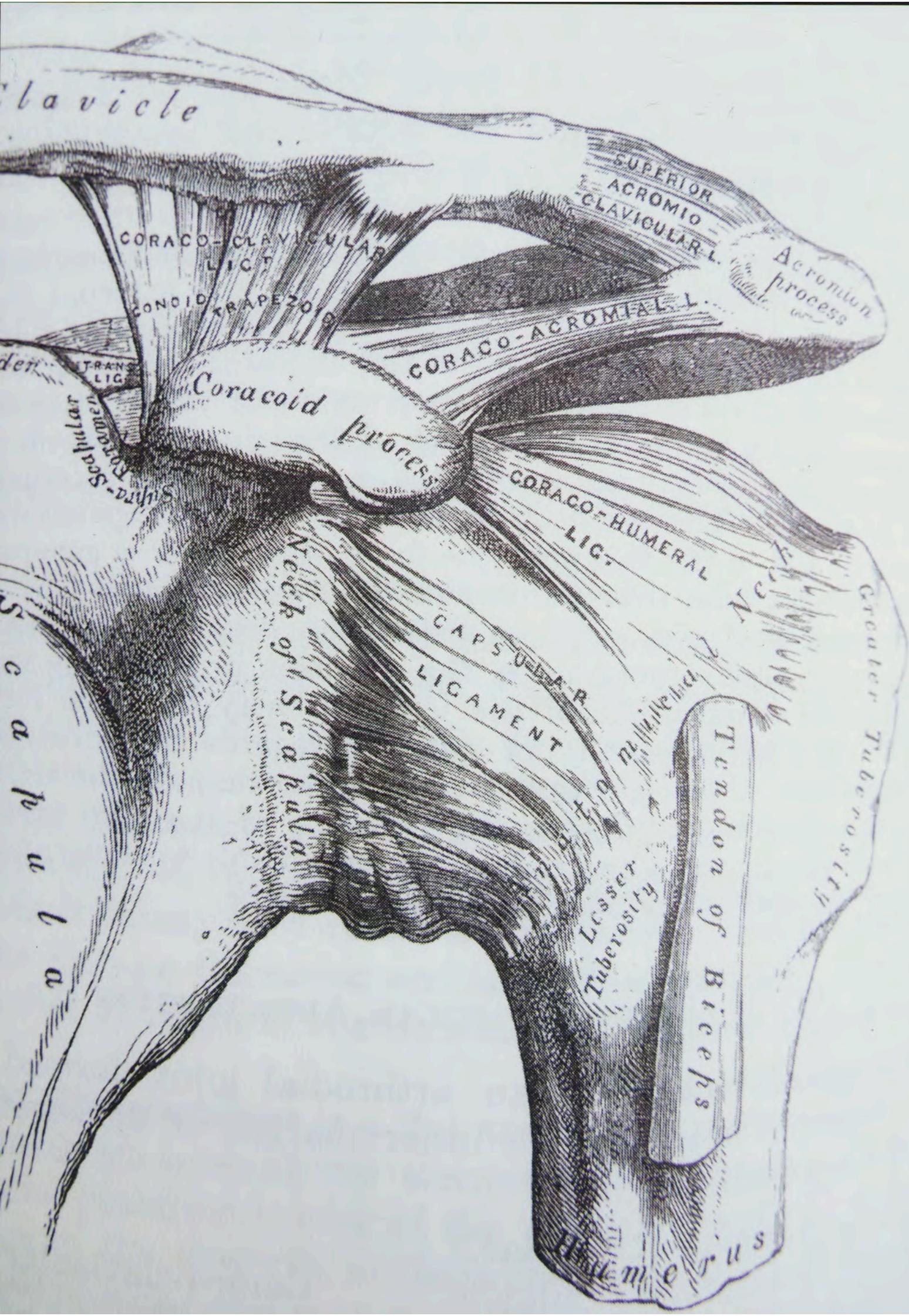
MASTOID

Superficial
Arterial
Vessels









Clavicle

SUPERIOR
ACROMIO-
CLAVICULAR L.

Acromion
process

CORACO-CLAVICULAR
LIG.

CONOID TRAPEZOID

CORACO-ACROMIAL L.

Coracoid
process

CORACO-HUMERAL
LIG.

CAPSULAR
LIGAMENT

Greater Tuberosity

Tendon of Biceps

Lesser
Tuberosity

Humerus

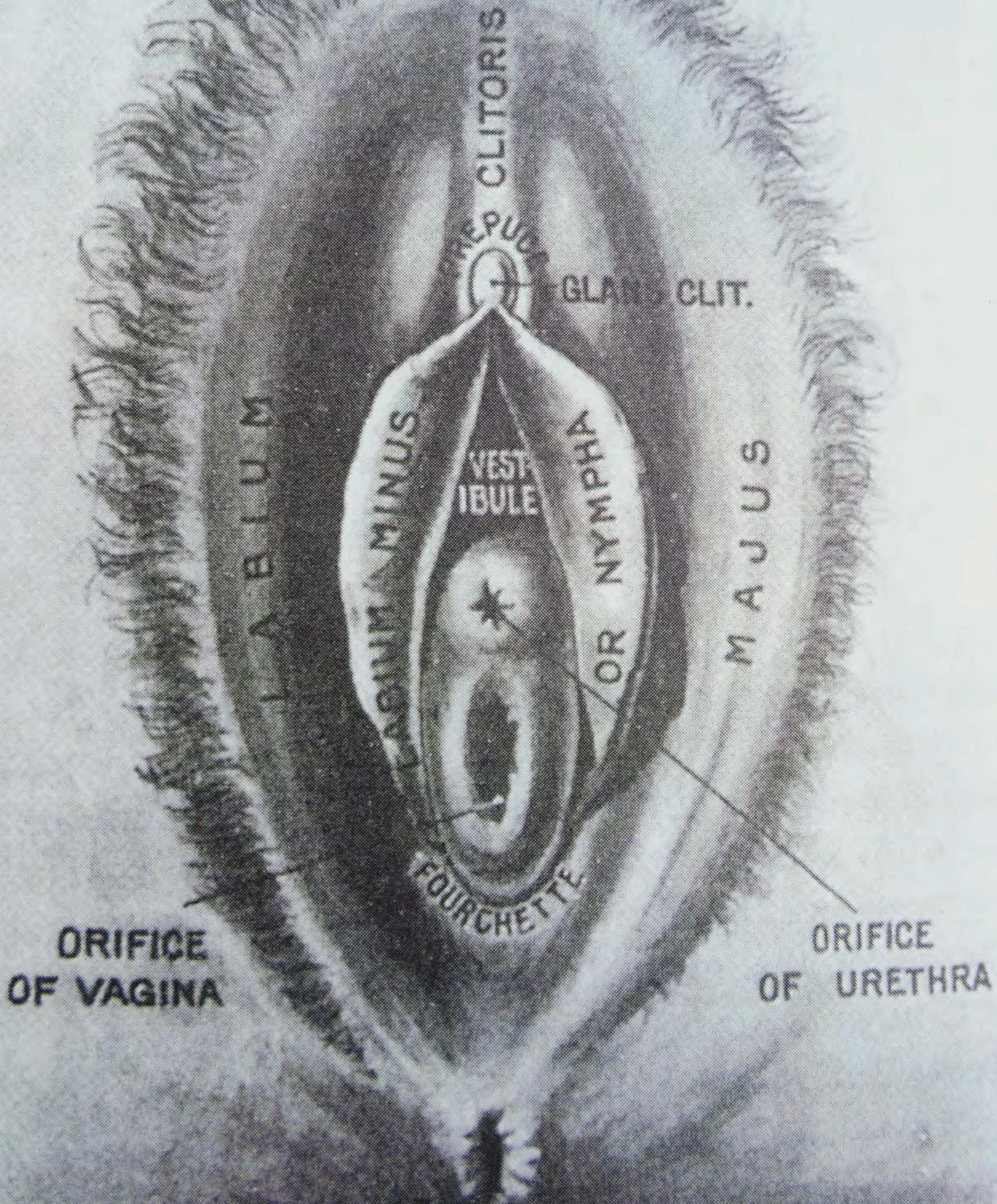
Supra-Scapular
Foramen

Scapula

Neck of Scapula

TRANS
LIG.

MONS VENERIS



CLITRORIS

GLANS CLIT.

LAGNUM MINUS

VESTIBULE

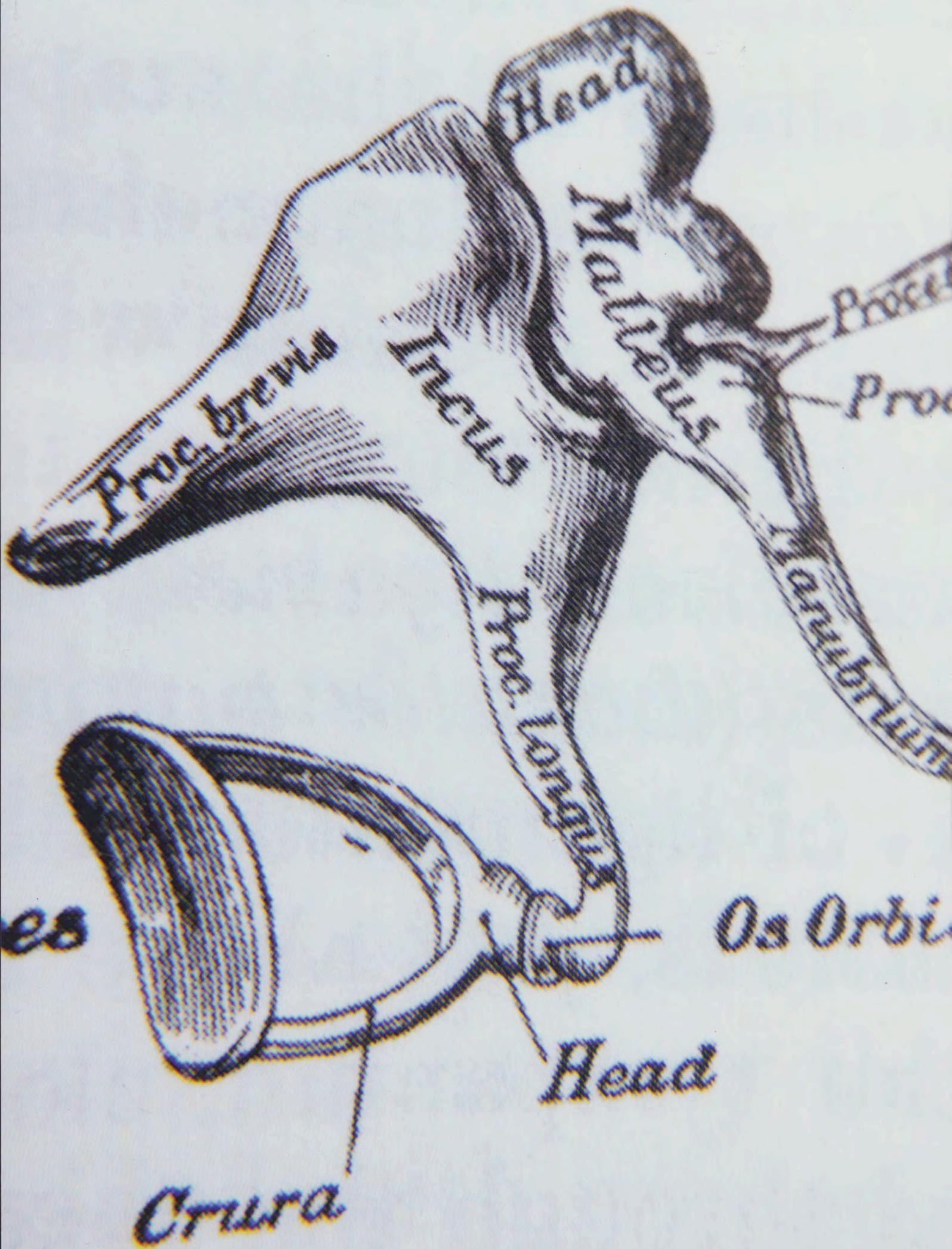
OR NYMPHA

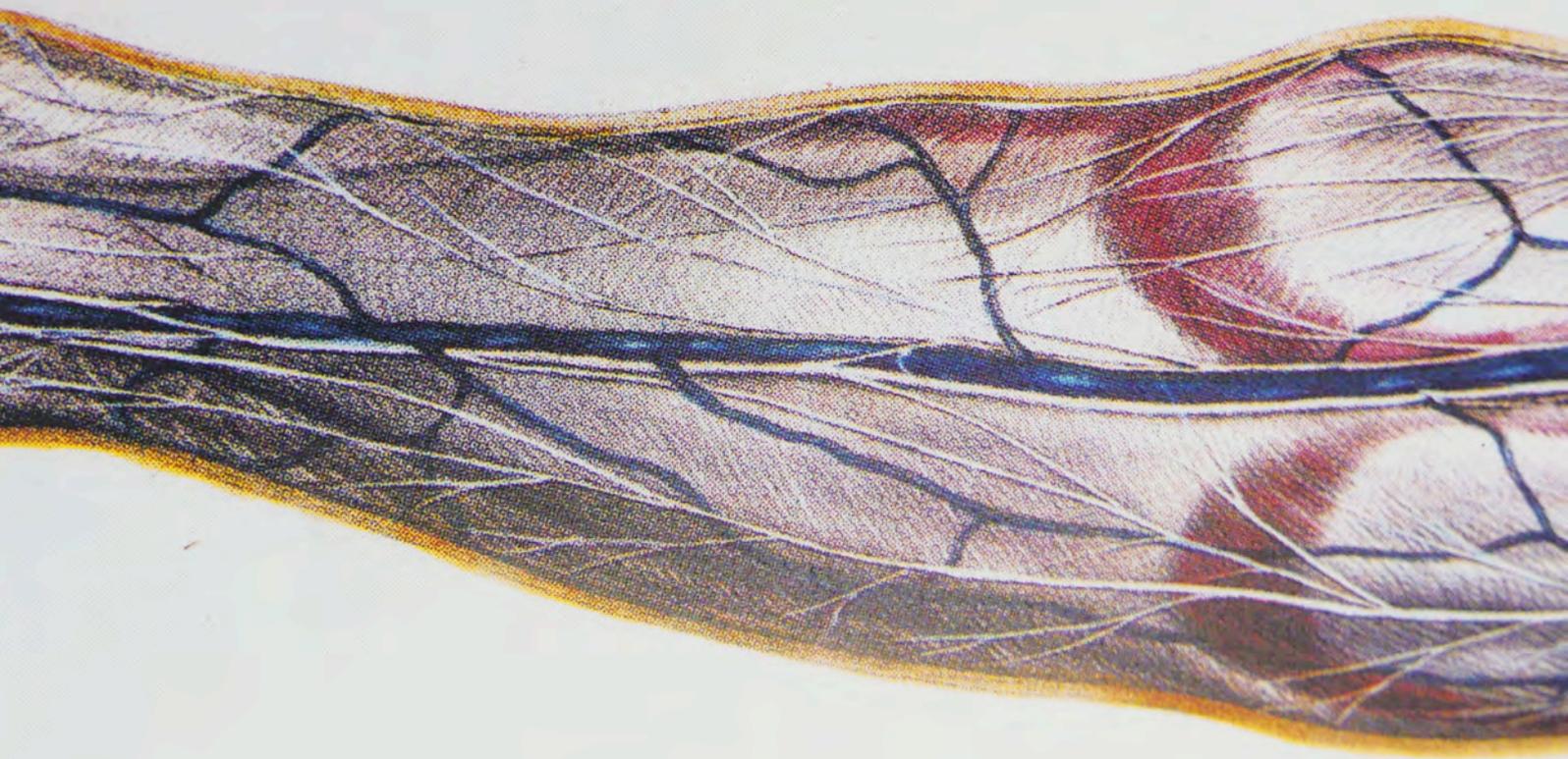
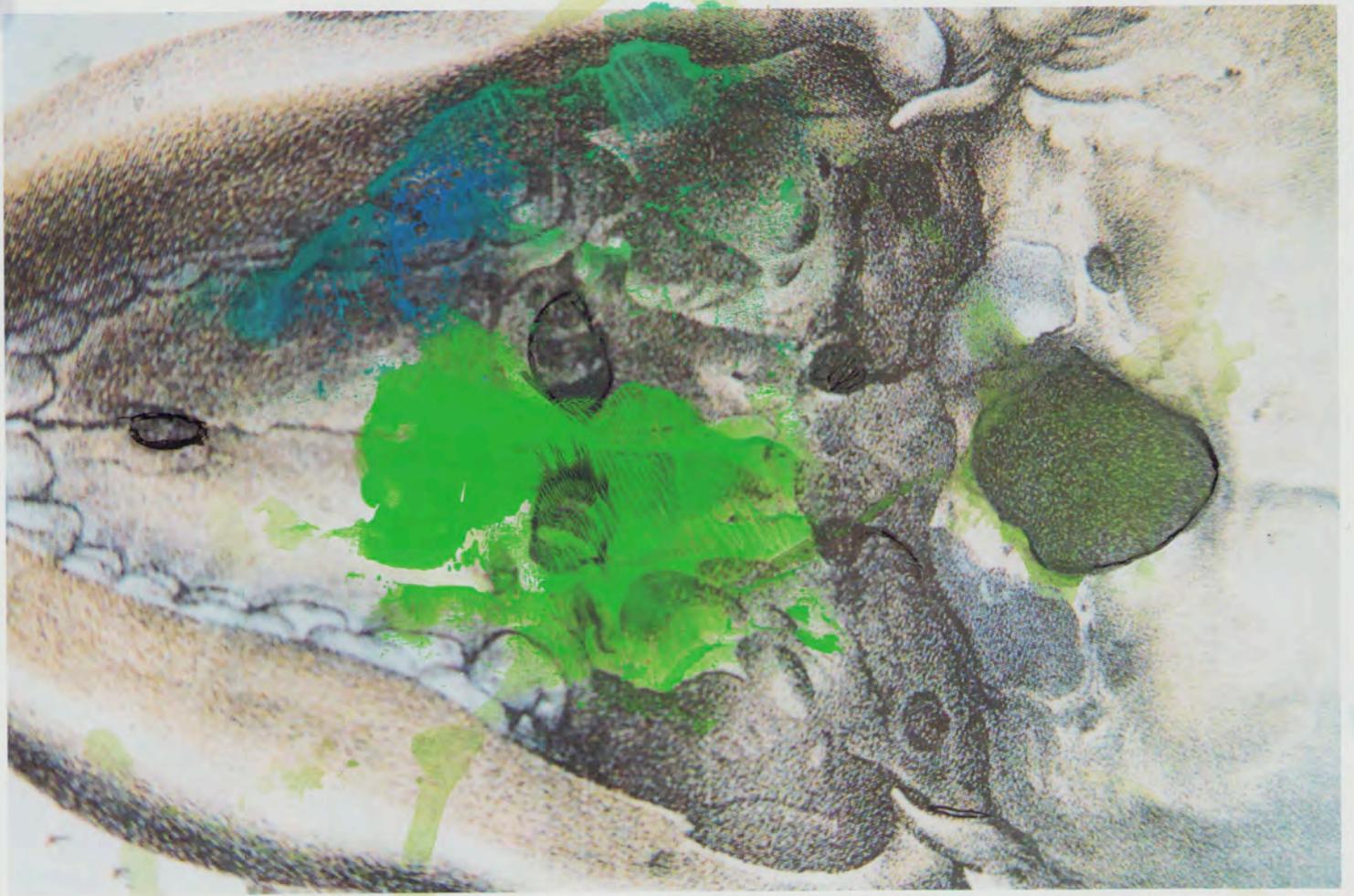
MAJUS

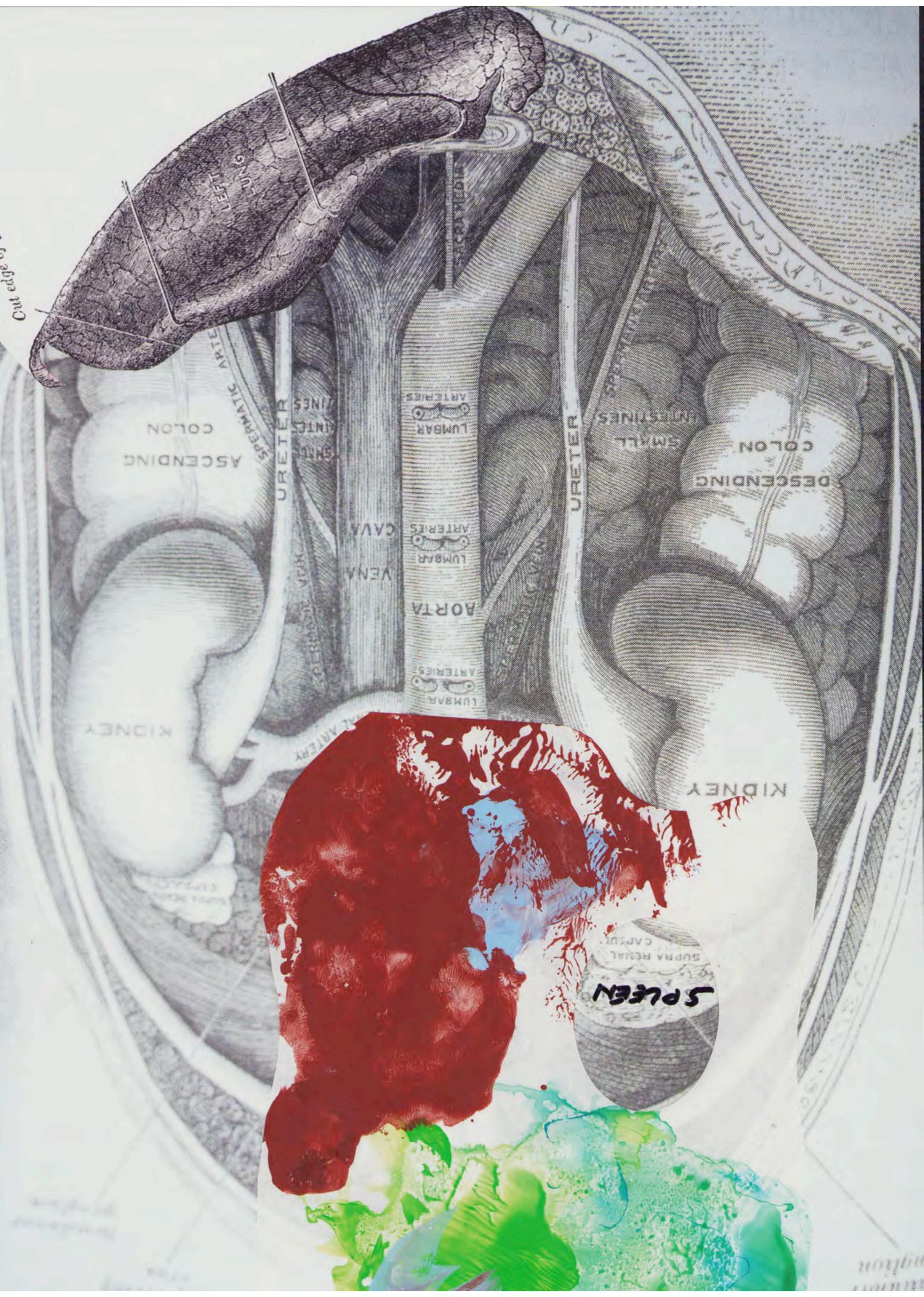
FOURCHETTE

ORIFICE OF VAGINA

ORIFICE OF URETHRA







Cut edge of

LEFT
SCROTUM

ASCENDING
COLON

URETER

SPERMATIC ARTE

SPERMATIC VESICLES

CAVA
VENA

AORTA

LUMBAR
ARTERIES

LUMBAR
ARTERIES

LUMBAR
ARTERIES

URETER

SMALL
INTESTINES

DESCENDING
COLON

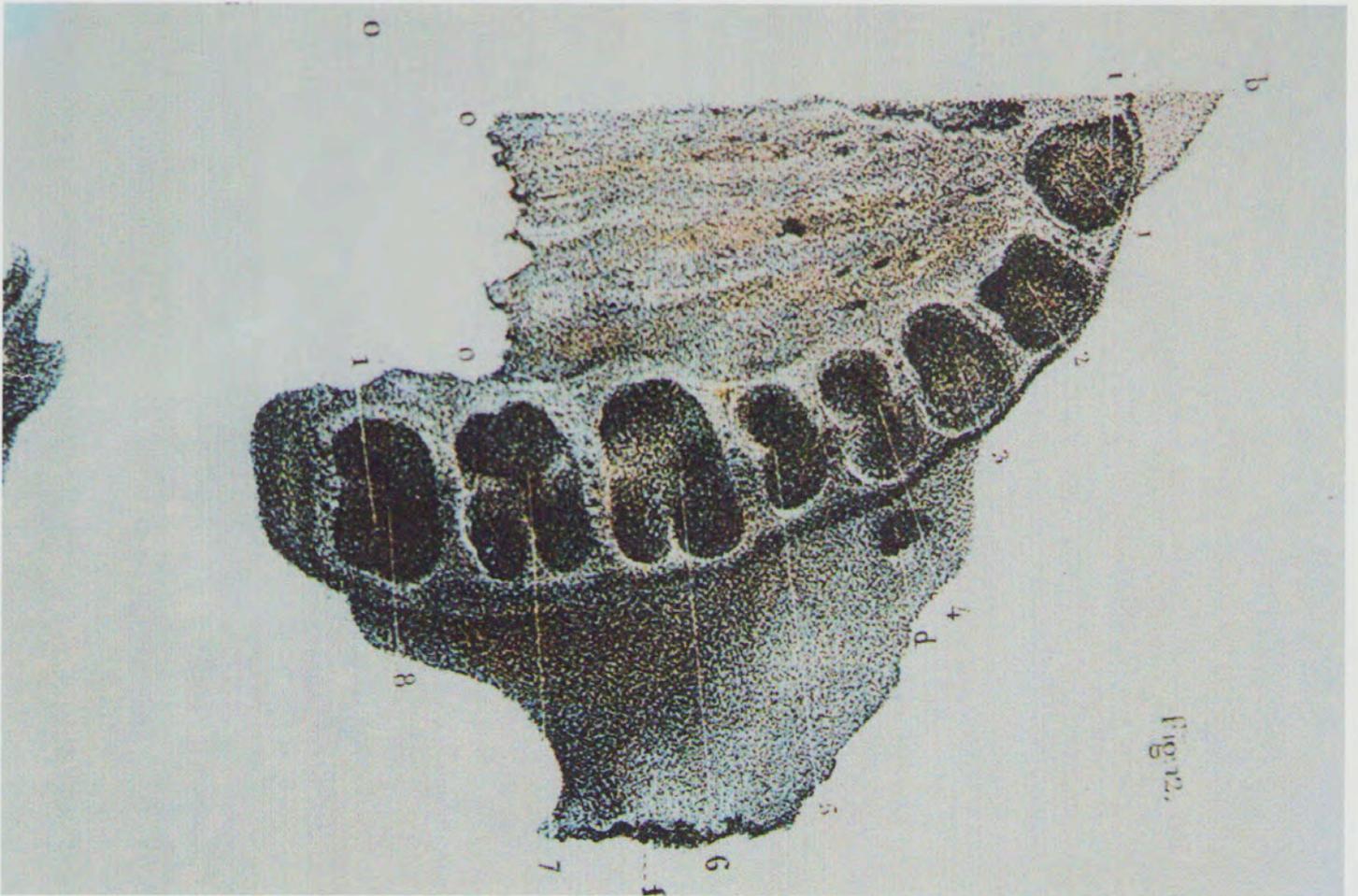
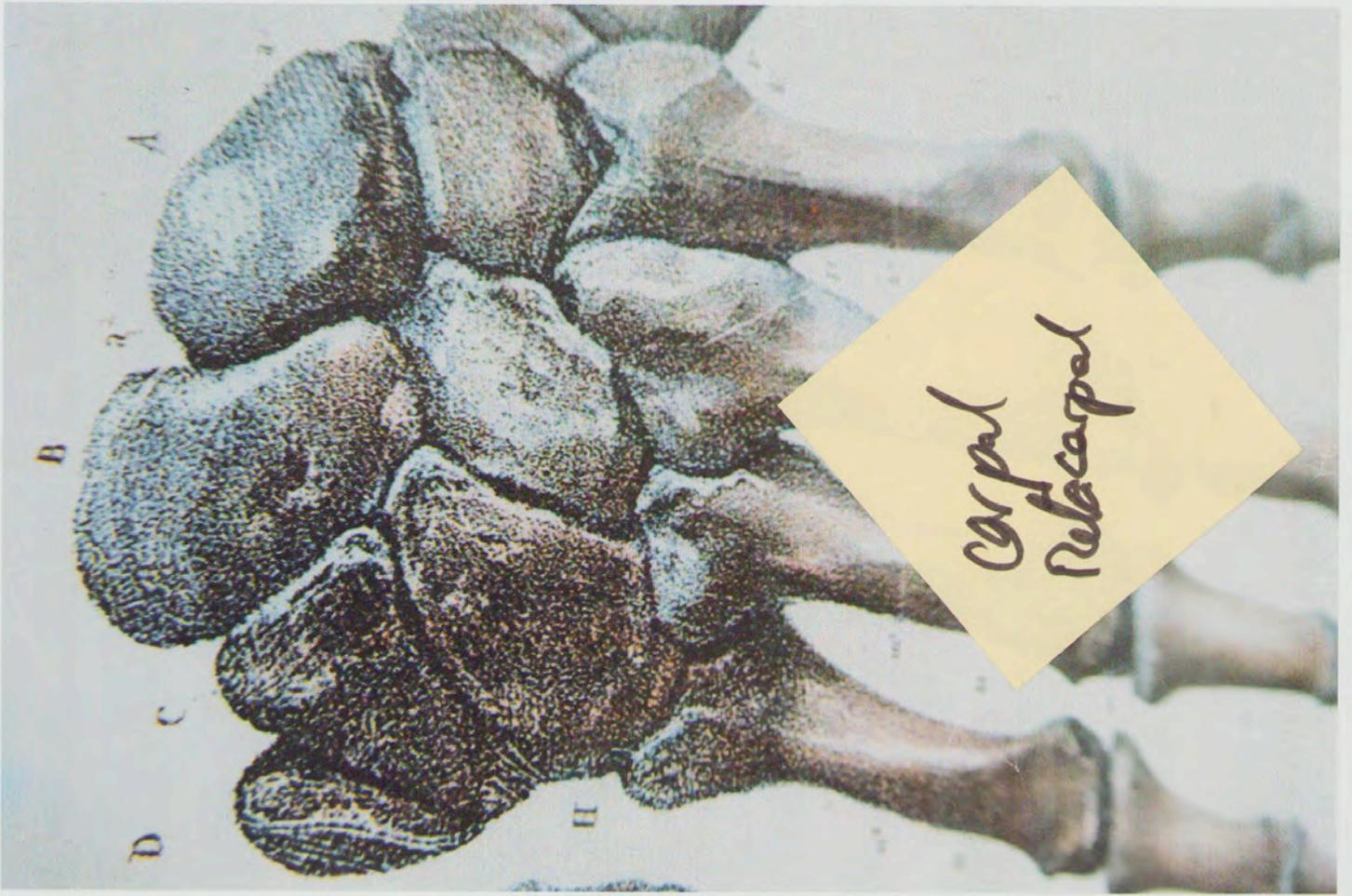
KIDNEY

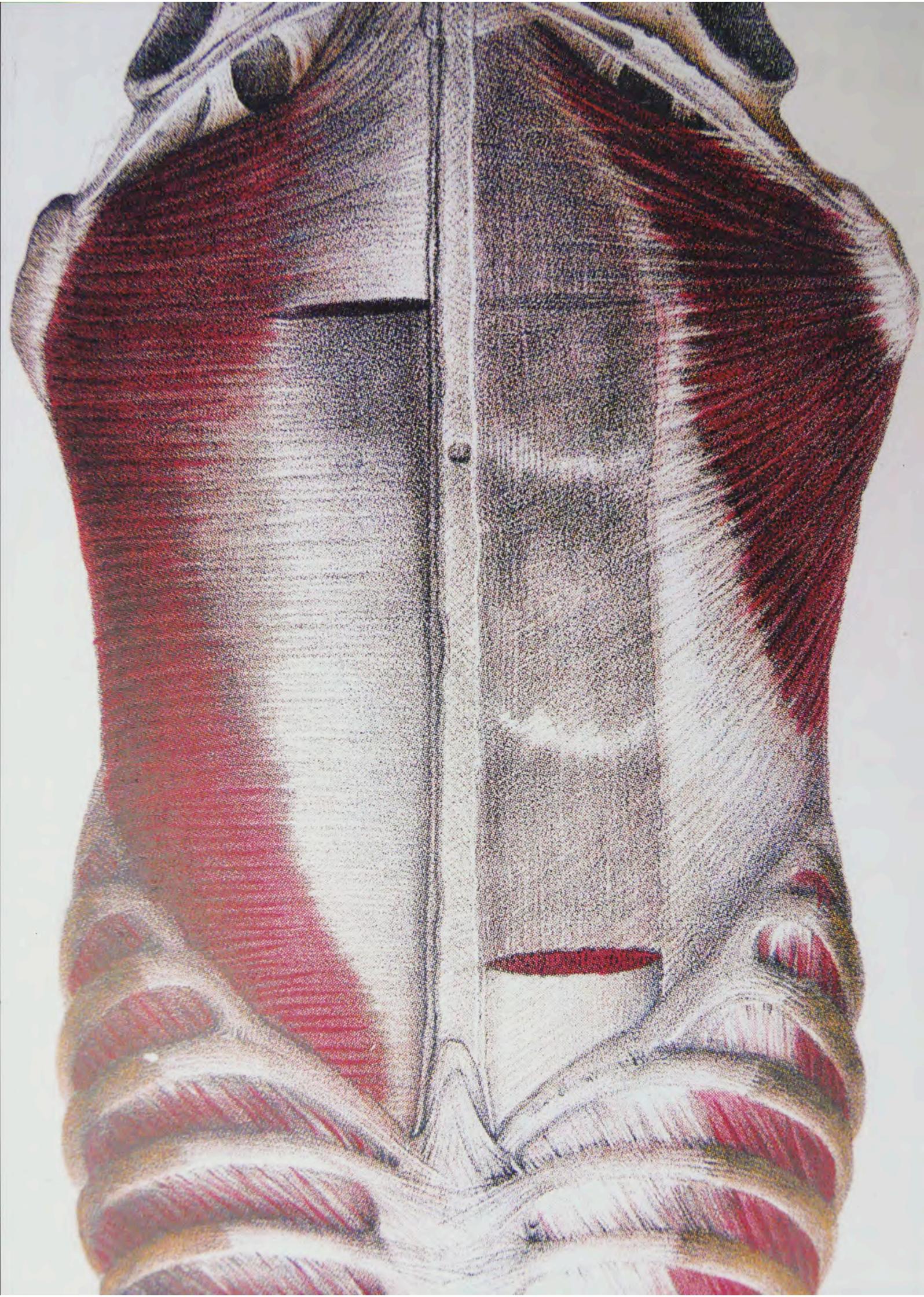
KIDNEY

SPLEEN

SUPRA RENAL
CAPSULE

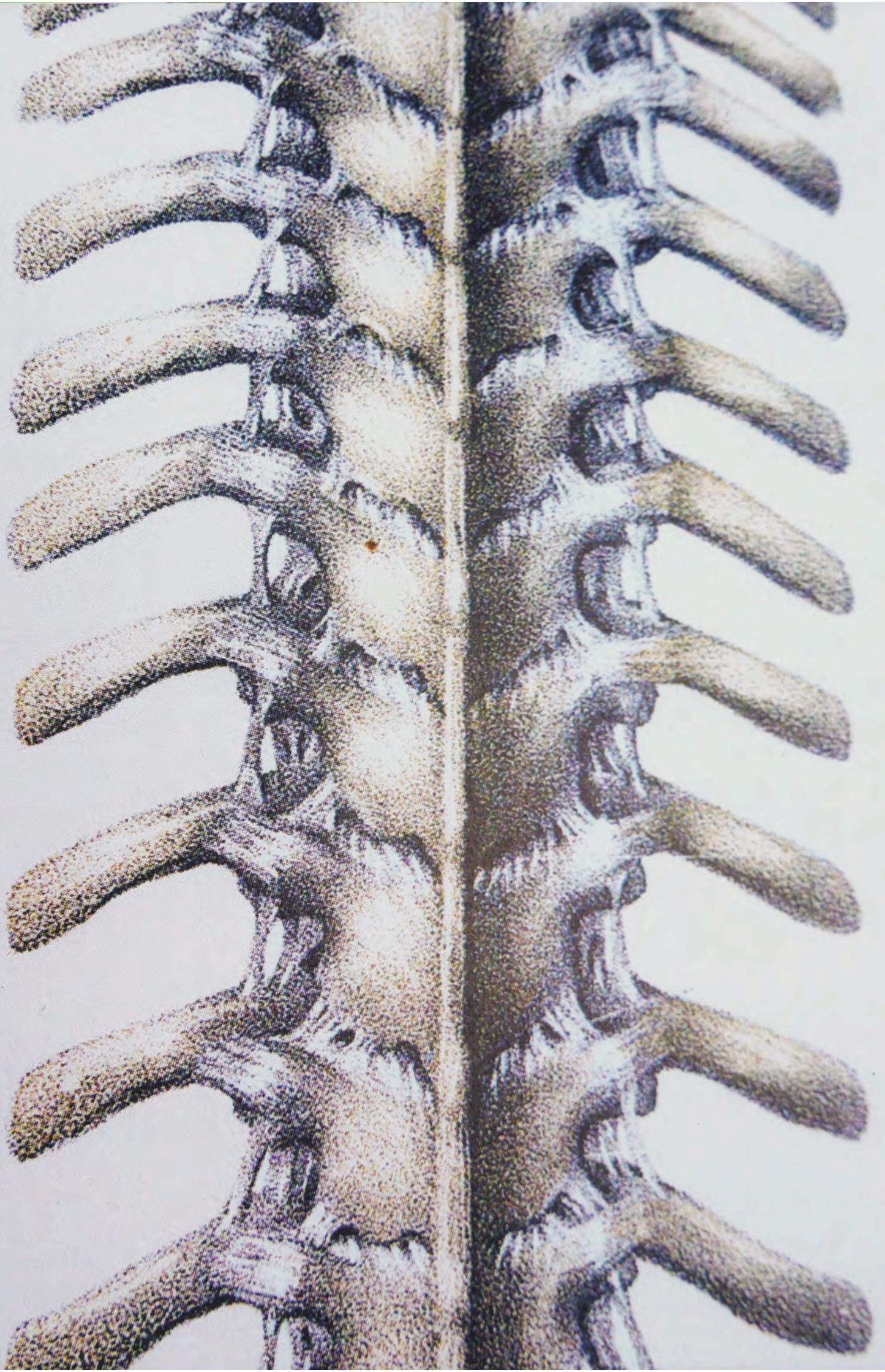
RENAL ARTERY

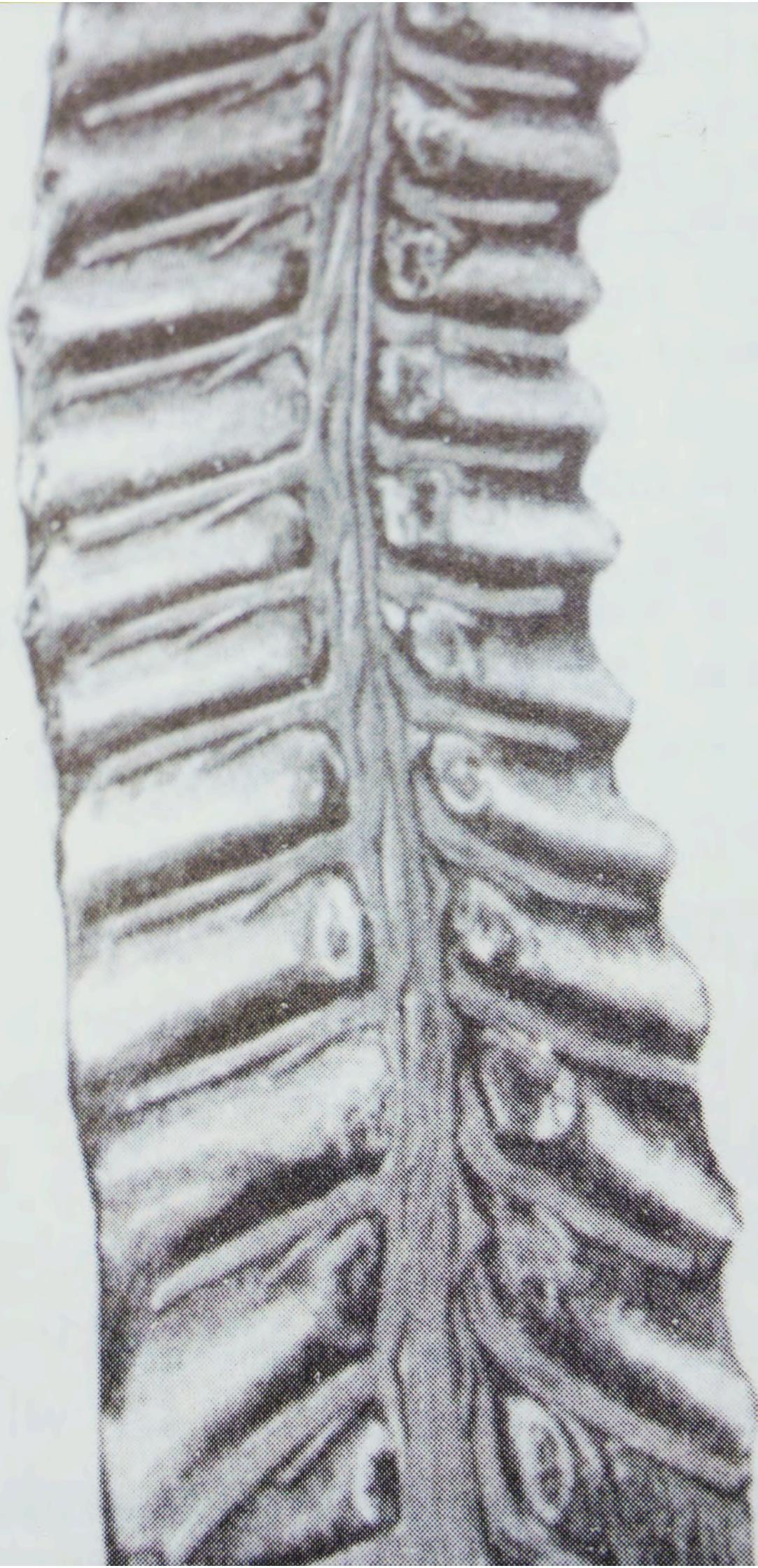


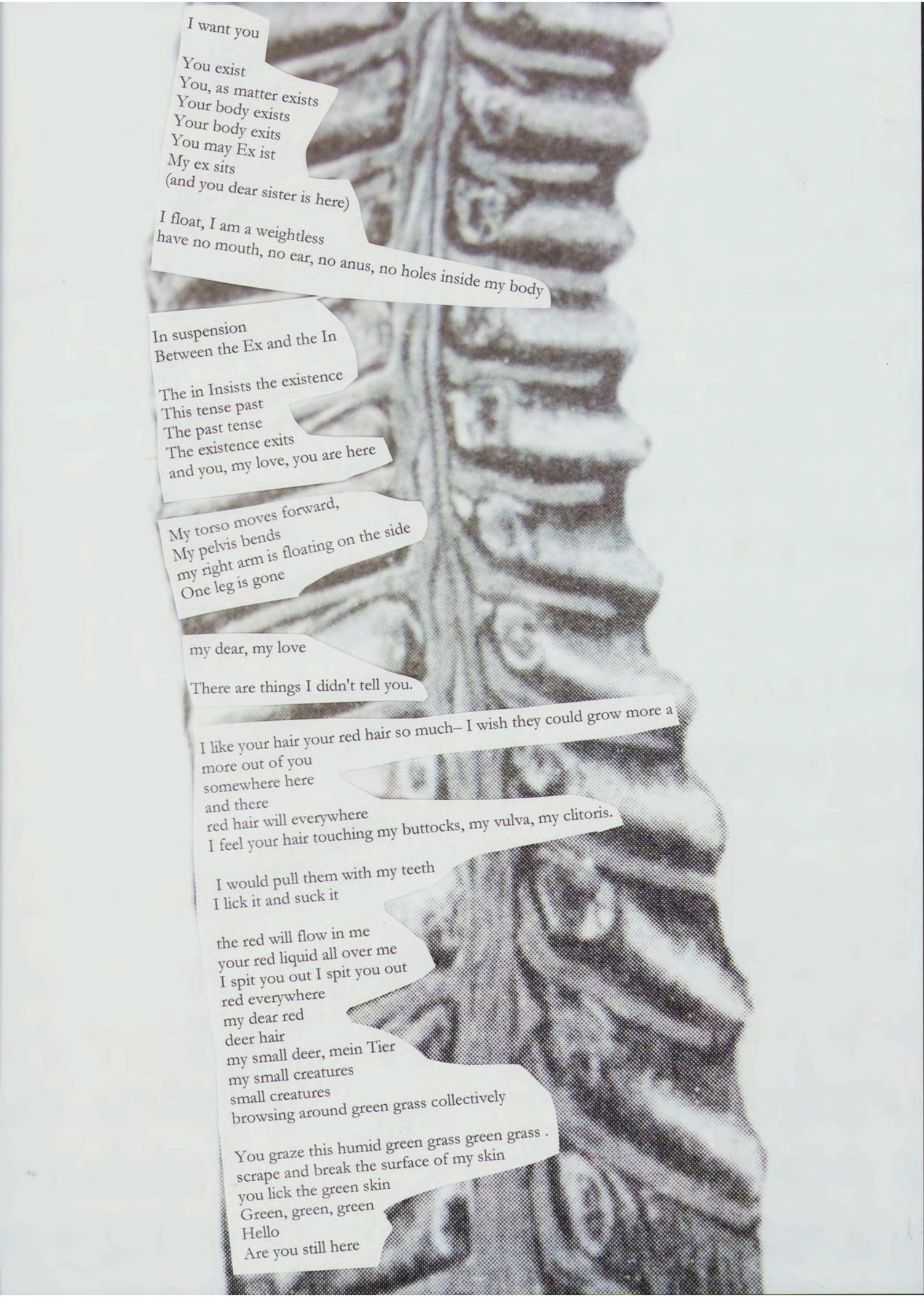


The Maternal









I want you
You exist
You, as matter exists
Your body exists
Your body exists
You may Exist
My ex sits
(and you dear sister is here)

I float, I am a weightless
have no mouth, no ear, no anus, no holes inside my body

In suspension
Between the Ex and the In
The in Insists the existence
This tense past
The past tense
The existence exits
and you, my love, you are here

My torso moves forward,
My pelvis bends
my right arm is floating on the side
One leg is gone

my dear, my love

There are things I didn't tell you.

I like your hair your red hair so much— I wish they could grow more a
more out of you
somewhere here
and there
red hair will everywhere
I feel your hair touching my buttocks, my vulva, my clitoris.

I would pull them with my teeth
I lick it and suck it

the red will flow in me
your red liquid all over me
I spit you out I spit you out
red everywhere
my dear red
deer hair
my small deer, mein Tier
my small creatures
small creatures
browsing around green grass collectively

You graze this humid green grass green grass .
scrape and break the surface of my skin
you lick the green skin
Green, green, green
Hello
Are you still here

You beautiful red
I read your red
Red reads
Your red colour shades to purple
It's a beautiful colour you have, my love
a shade of red and purple,

To make your purple more visible
I will dig into you
Crash your arteries and suck your blood

Find the holes In you where we could all get in.

You are exsanguinated
Your blue blood is visible, and I'll drink it all.

I will pee you
My dear blue
I will pee your blue blood
premature rupture of membranes

A big violet water loss

will run between my legs endlessly
you blue you will
it will fall on my legs, then on the floor

the blue liquid will slowly inundate the space
the blue pee will flood everywhere
and we will bath in your blue colour, my dear love
the blue will enter our holes

it will penetrate our body, these blue like lines traversing our bodies
cutting it into parts

And we will faint away
We will faint away

Are you here? Are you still here?



Fig. 12. les Arènes dans les la bouche

slightly
bones
slightly

"Dissected skull
Bones of the skull
and face separated
then re-assembled
slightly apart from
each other
to

show
their
relationship
and

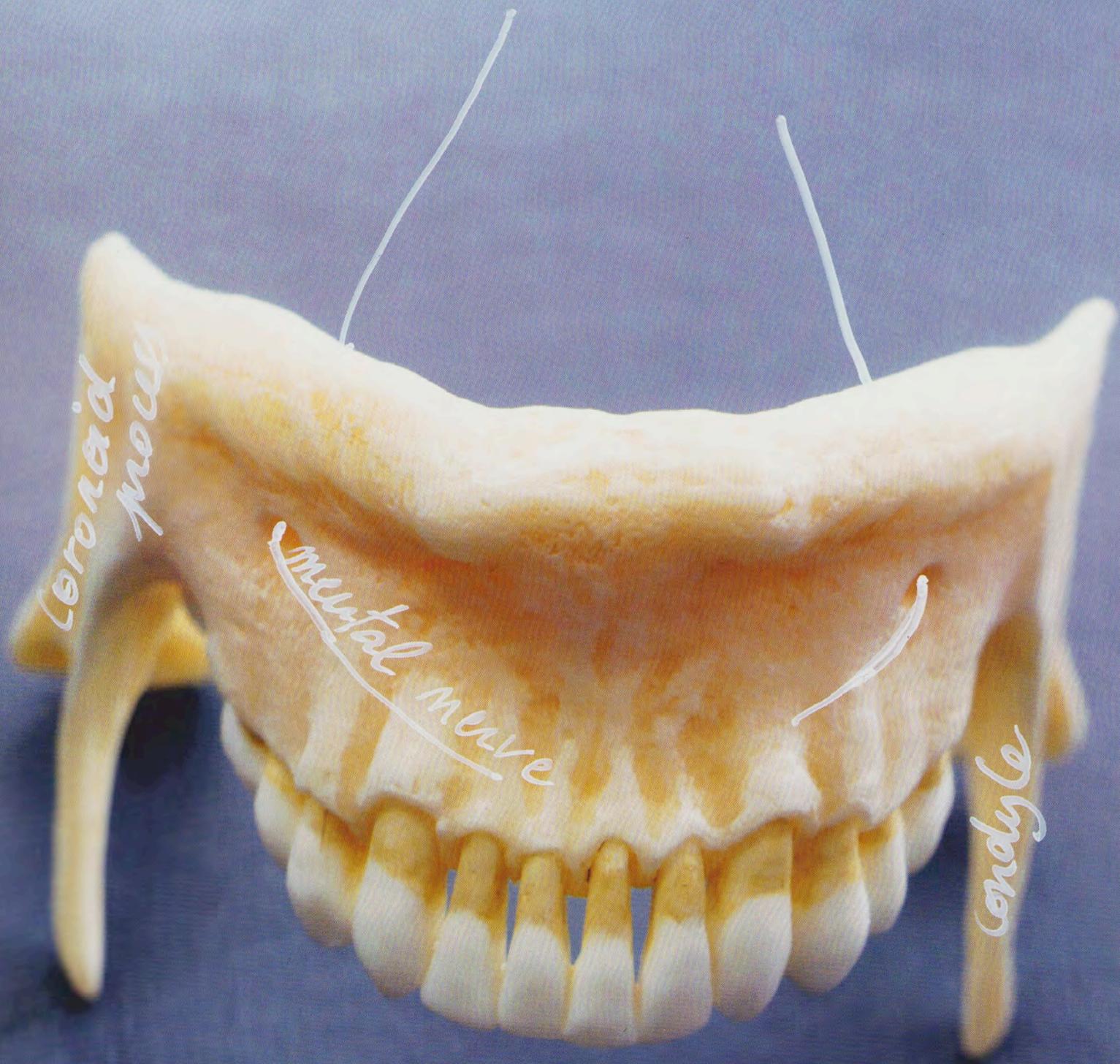
SMITH

with their
neighboring
bones

Apart, we are together



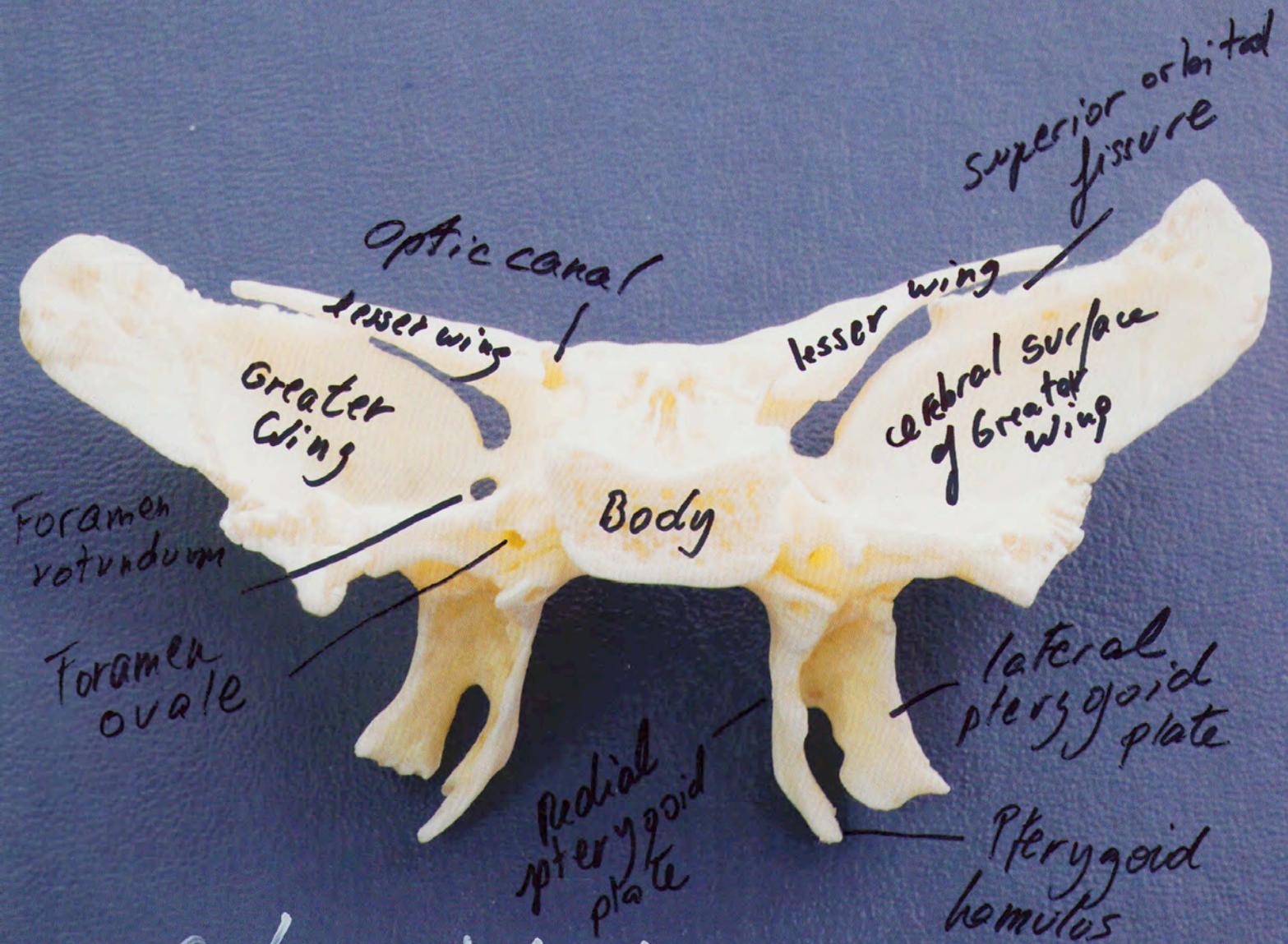
A part, we are together



Apart, we are together



Apart, we are Together



Sphenoid bone

Apart, we are together

Jochbein between

"Yoke" a wooden
cross piece that
is fastened over the necks
of two animals and
attached to the plough
that they pull.

"Entre
joug"

pièce de bois qu'on
met sur la tête des
boeufs pour les atteler

in between yoke

Apart, we are together

Rechtes Schläfenbein
(Os temporale dextr.)

Rechtes
Schlafen
bein

front, we are together



Keilbein

Os sphenoidale

Sphenoid bone

Os sphénoïde

12,3cm



"le papillon"

Wedge entre

Wedge between

Apart, we are together

Hinterhauptsbein
Os occipitale
Occipital bone

Os Occipital

Hueso
occipital

11cm



A part, we are together

foramen
mastoidium

Right side

Right
temporal
bone

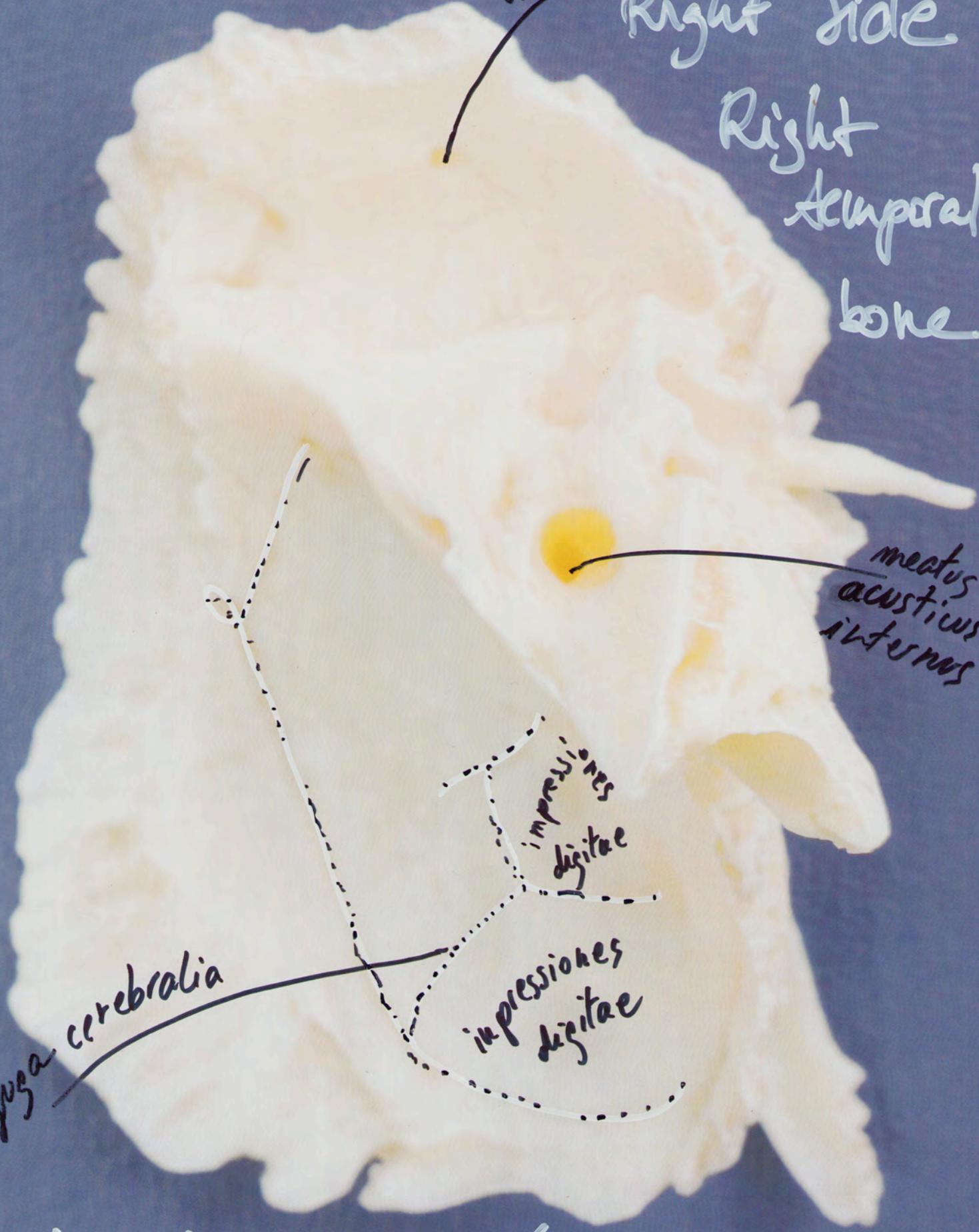
meatus
acusticus
internus

impressions
digitae

impressions
digitae

juga
cerebralia

Apart, we are together



Rechte Jochbein

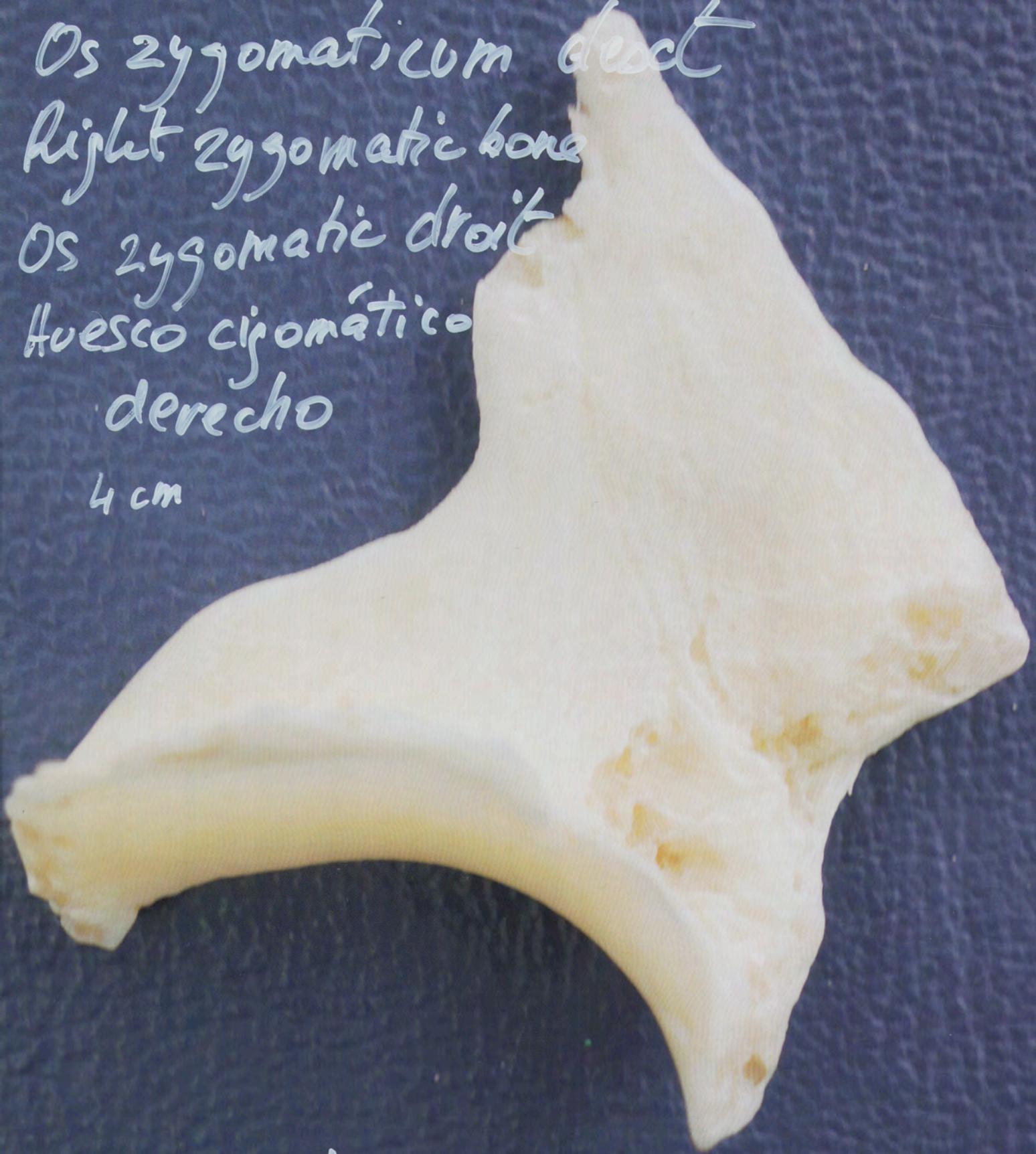
Os zygomaticum dextr

Right zygomatic bone

Os zygomatic droit

Hueso cigomático
derecho

4 cm



Apart, we are together

stirnbein
Os frontal
Frontal bone
Os frontal



11,5 cm

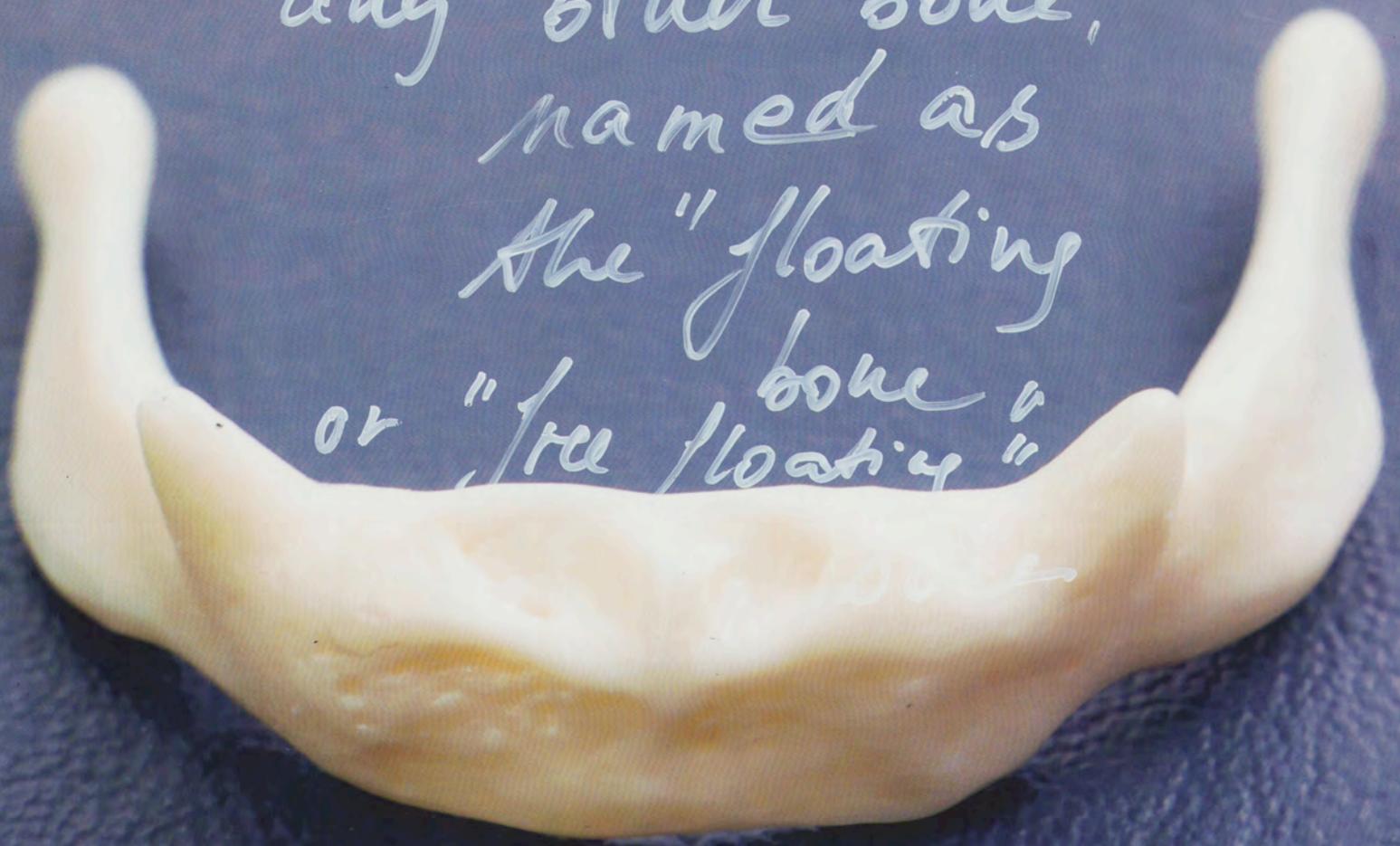
apart, we are together

The hyoid bone, is
the only bone in human
that does not
articulate with
any other bone,

named as

the "floating

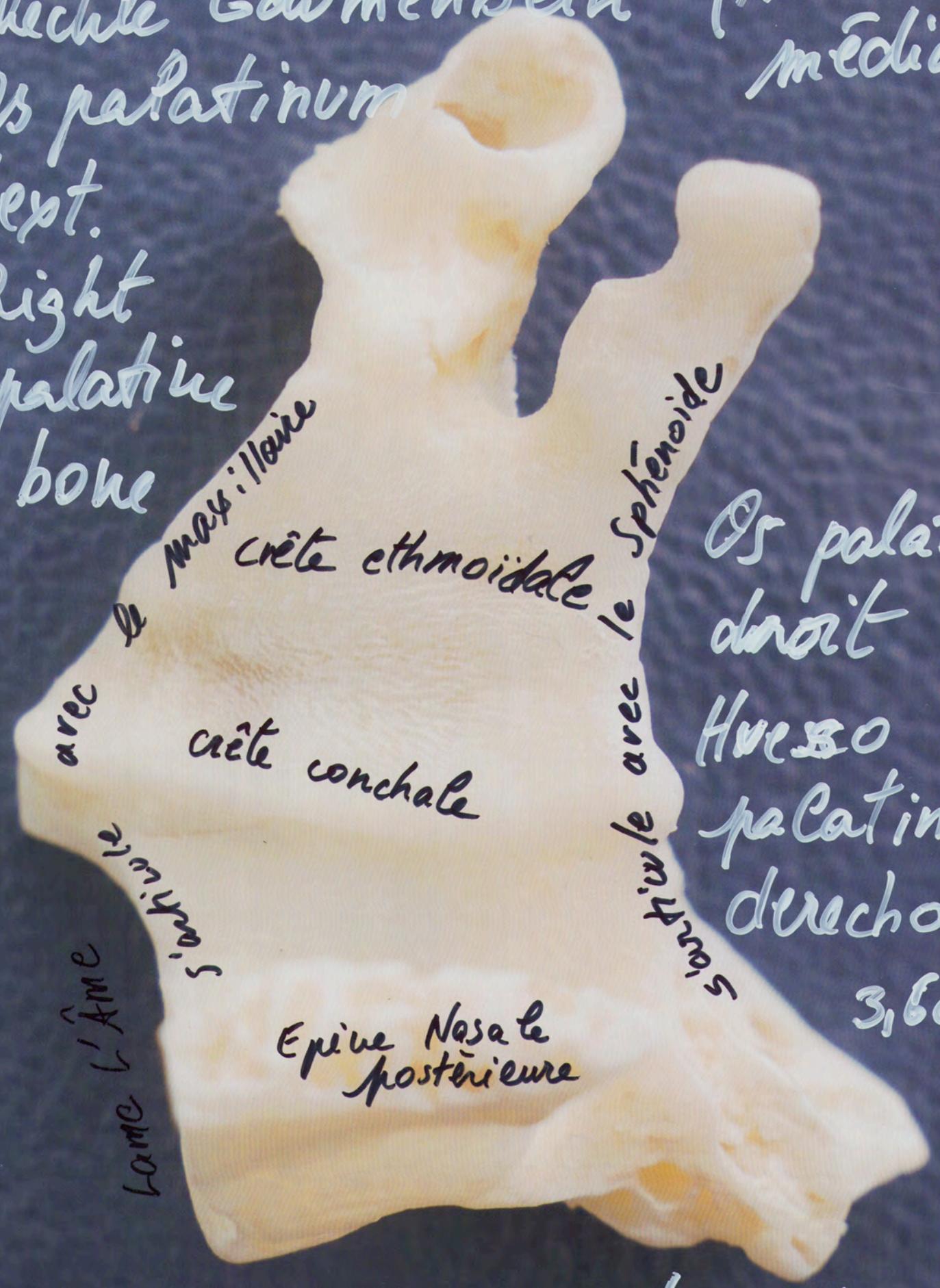
bone"
or "free floating"



Apart, we are Together

Rechte Gaumenbein (nave
Os palatinum (nave
dext. médiale)

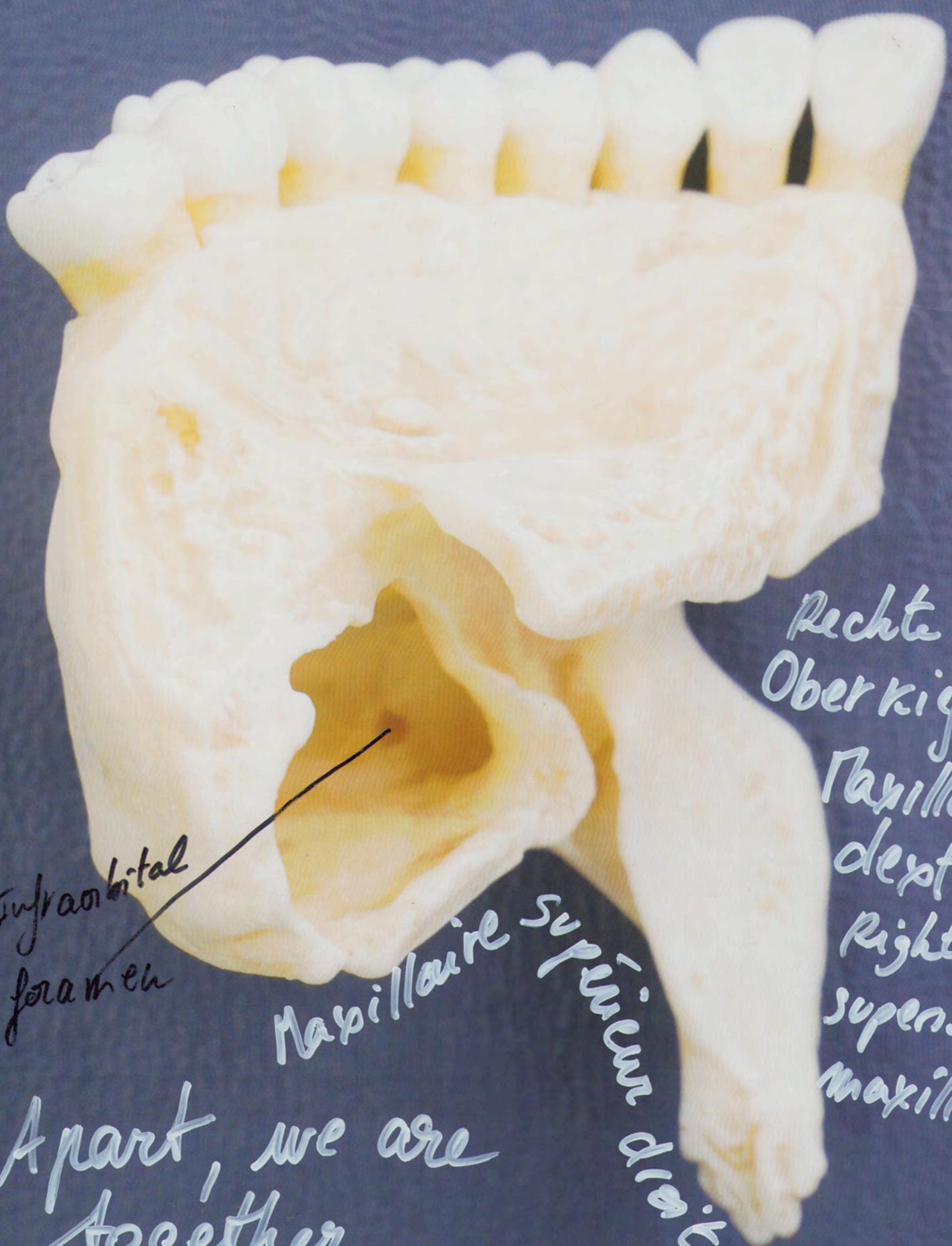
Right
palatine
bone



Os palatin
droit
Hueso
palatino
derecho

3,6cm

Apart, we are together
entre le palais



Infraorbital
foramen

Maxillaire supérieure
Maxilar derecho

Rechte
Oberkiefer
Maxilla
dext.
Right
superior
maxilla

Apart, we are
together

Maxilar derecho

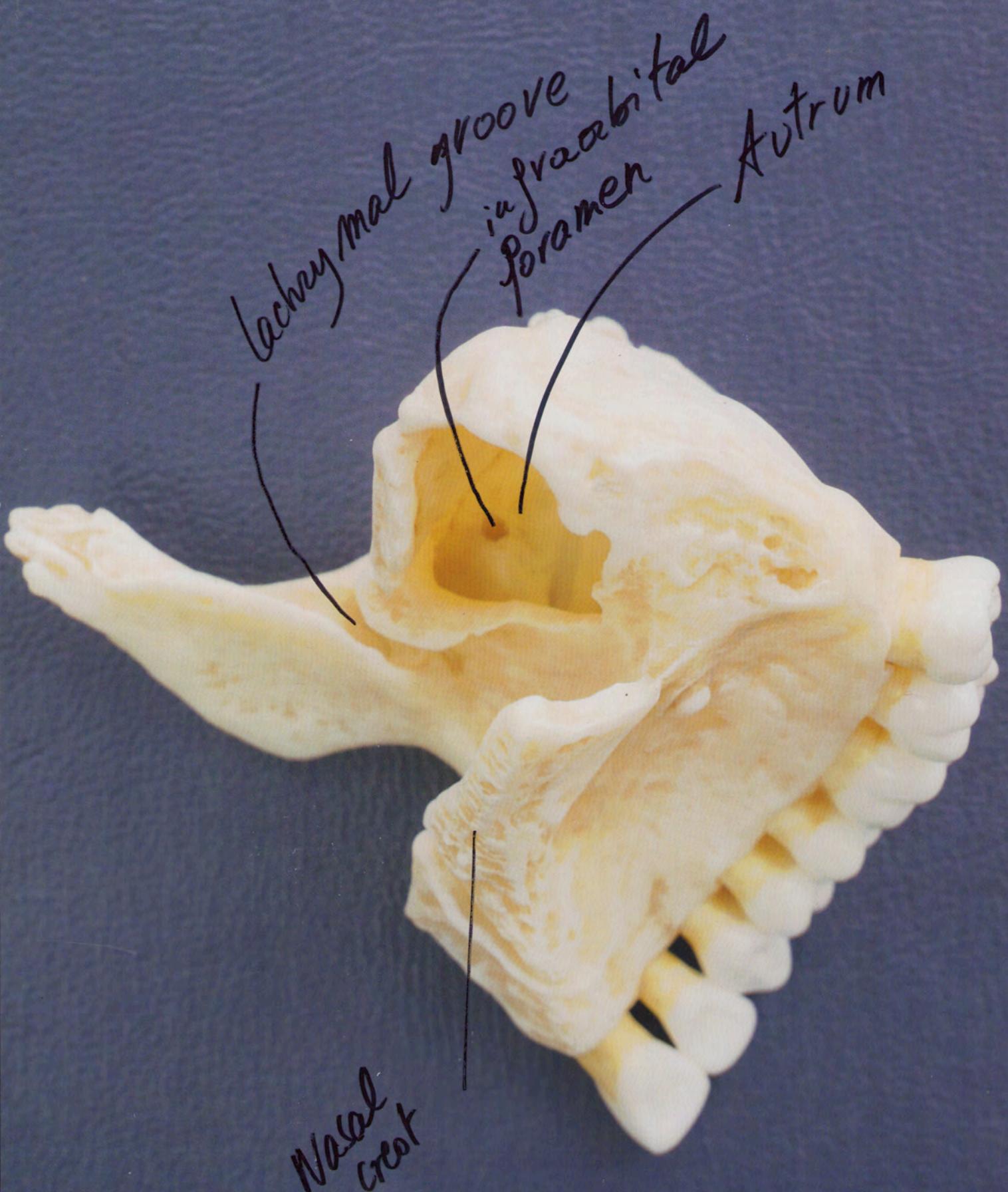
Os ethmoïde "pareil à
un
crible"



Ethmoidal bone

"like a sieve"

Apart, we are together



lachrymal groove
infraorbital
foramen
Autrum

Nasal
crest

Apart, we are together



Apart,
we are
together

Plugscharbein
Vomer
Vomer
Vomer
Hueso vómer



Unterkiefer
Mandibula
Mandible
Maxillaire
inferior
Mandibula

Apart, we
are together

Rechte Schläfenbein
Os temporale dext.

Right

Temporal bone Os temporal dext.

dered.
16.02.1917
Fuss

Apart, we are together



Rechte Scheitelbein
Os parietal dext.
Right parietal bone
Os parietal droit

12cm



apart, we are together

20/1/50

angulus occipitalis margo sagittalis

margo frontalis

angulus

spheroidal

margo squamosus
are

apart, we

angulus sphenoidalis

supramentale
parietale

area temporalis
superior

temporalis



Foramen
magnum

Apart, we are Together

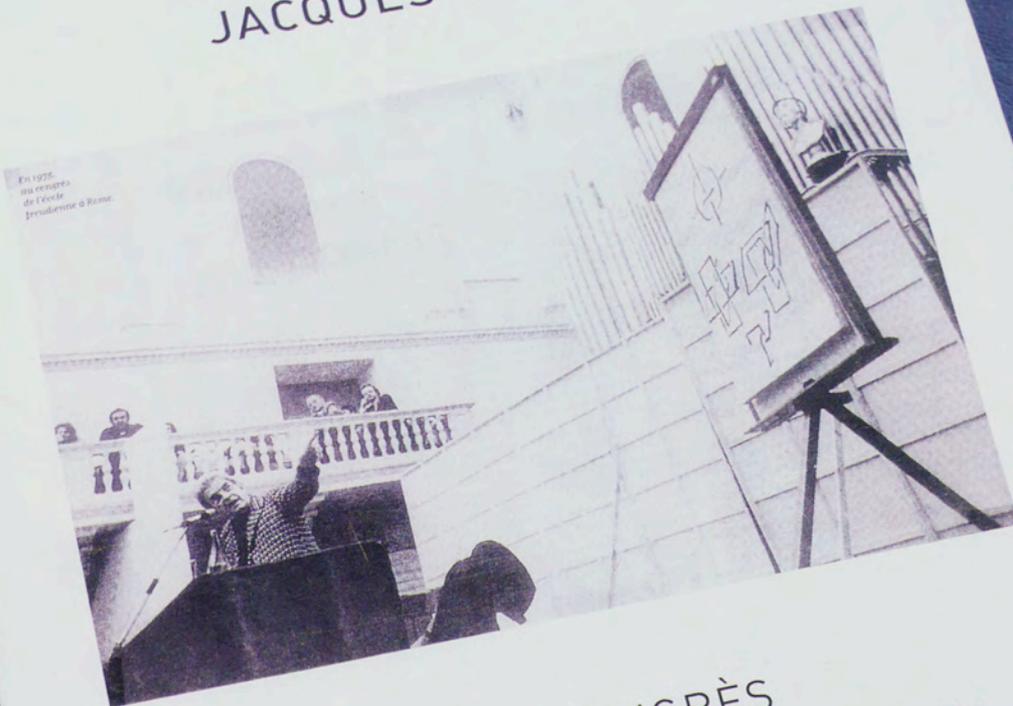
1. *L'Effet-Mère, L'Éphémère, The Ephemeral, The Mother Effect*

- Letters from my mother with envelopes
- *Dictionnaire de la psychanalyse* by Roland Chemama & Bernard Vandermersch, a present from my mother for my 40th birthday in June 2018
- *An Introductory Dictionary of Lacanian Psychoanalysis* by Dylan Evans
- *La psychanalyse excentrée* by Sabine Prokhoris, recommended by my friend Fred Gies
- *Fabriques de la danse* by Simon Hecquet & Sabine Prokhoris, with annotations from my mother on pages 19, 39, 81, 98, and 116
- *L'envers de biopolitique: une écriture pour la jouissance* by Éric Laurent
- *Dora. Fragment d'une analyse d'hystérie* by Sigmund Freud, taken from my father's bookshelf
- *Cinq Leçons sur la psychanalyse* by Sigmund Freud, taken from my father's bookshelf
- *3 minutes pour comprendre les 50 plus grandes théories mathématiques*, a present from my mother to my son Theo
- A letter to my mother with things I couldn't tell her, written anonymously by someone I met during a performance at brut, Vienna, in 2016
- *Le moment de conclure. Le séminaire 1977-1978* by Jacques Lacan, present from my mother with annotations made during our readings 2015-2018
- Notebook with notes from reading Lacan with my mother (the so-called *L'Effet-Mère* notebook)
- *Le séminaire de Jacques Lacan. Livre VI. Le désir et son interprétation (1958-1959)*, a present from my mother
- *Le séminaire de Jacques Lacan. Livre XXIII. Le sinthome (1975-1976)*, taken from my mother's bookshelf
- Transcript of 'La voix et autres lieux', a seminar by psychoanalyst Jean-Paul Hiltenbrand, a present from my mother

The Ephemeral
L'Ephémère

Pour Anne

LA TROISIÈME
JACQUES LACAN



VIIÈME CONGRÈS
DE L'ÉCOLE FREUDIENNE DE PARIS

ROME
31 OCTOBRE - 3 NOVEMBRE 1974

L'Effet-Noire, The Mother.
Effect

L'Effet - Rése,
L'Ephémère

Je suis déjà content de te voir
toi. Je l'ai en tête et je
me suis allée à l'école. J'avais
voulus que j'avais voulu.
Je suis donc racheté en
revenir de l'école.

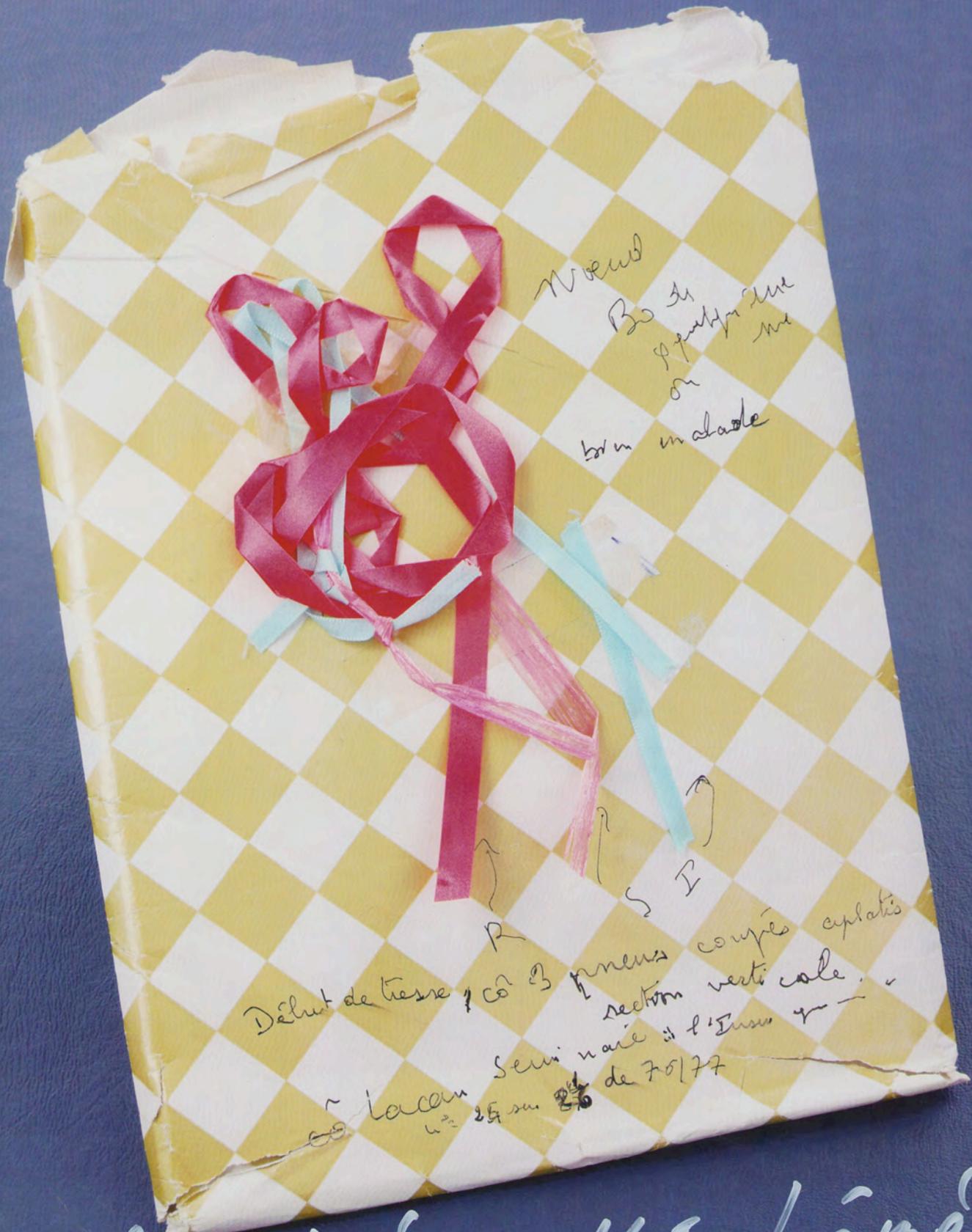
Donc c'est le même
Bonne nuit

DÉSIR ET IDENTIFICATION

SÉMINAIRE DE
JEAN-PAUL HILTENBRAND

ANNÉE 2017-2018

The Ephemeral



Nœud
Bo de
à quatre
ou
bon m... m... m...

Début de terre
Semi naie
de 70/77
coupés aplatis
section verticale

L'Effet-Mère, L'Ephémère
The Ephemeral

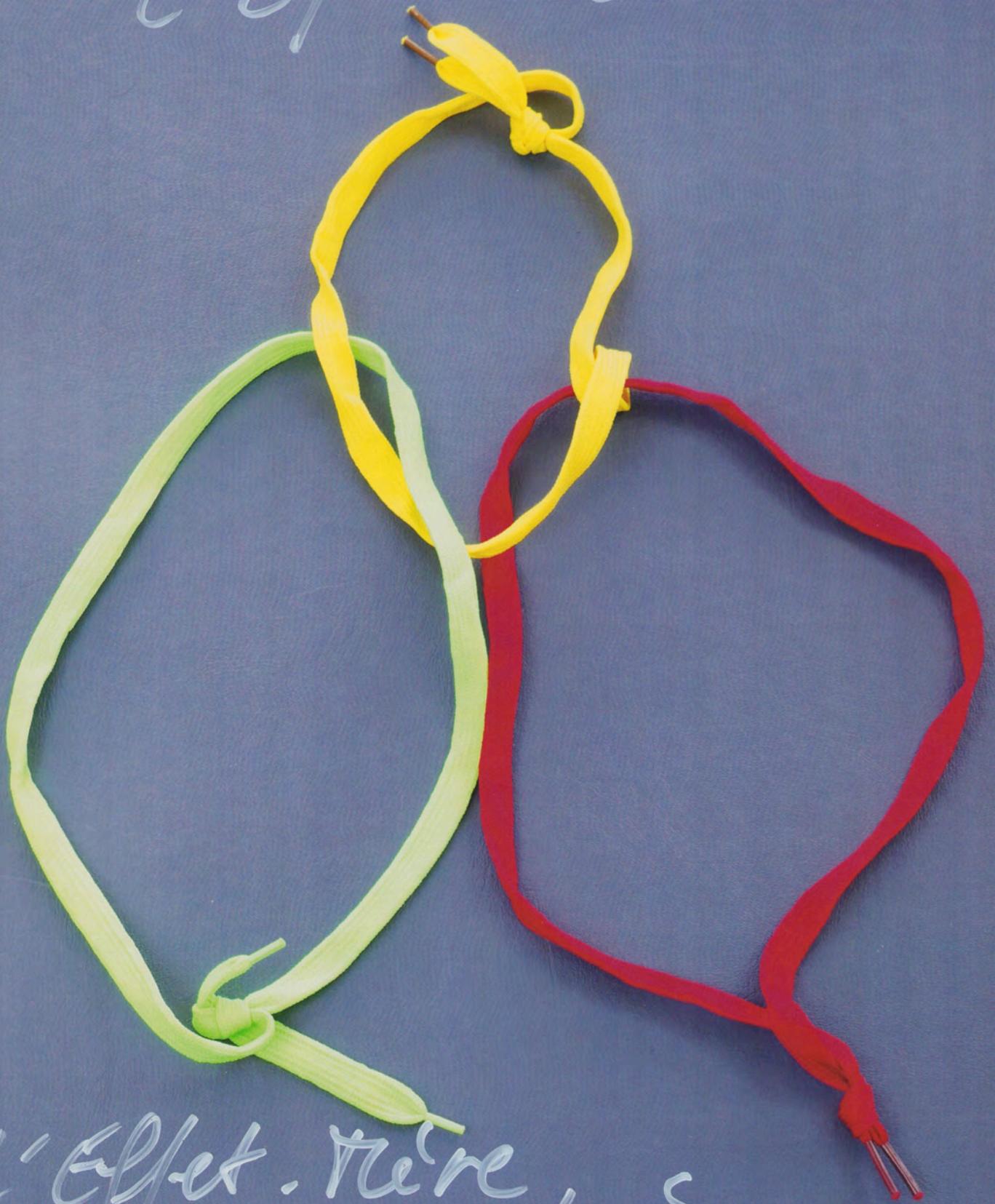


The
Ephemeral , L'Ephémère
The
Effect , L'Effet-mère



1^{er} Effet - Mère,
2^{er} Ephémère

The Ephemeral,
L'Ephémère



L'Effet. Terre,
L'Ephémère



The
Ephemeral



L'Effet-
Mère,
L'Ephémère,

Si l'une comprend rien à ce que j'ai écrit, appelle moi s'il te plaît.
V.P.



Extrait de : clôture des journées de l'École freudienne de Paris « Les mathèmes de la psychanalyse », 02.11.1976

Jacques LACAN

Paru dans les Lettres de l'école, 1977, n°21, pp.506-509

(...) Je reprends hélas mon séminaire pas plus tard que le 16 novembre. Je me suis réservé le 16 novembre, non pas qu'il n'y ait pas un 9 où j'aurais pu commencer, mais parce que cette année, je suis vraiment poussé (c'est moi qui me pousse, bien sûr) dans le coin, je veux dire que ce que j'essaie, c'est tout de même de me rendre compte si l'inconscient, c'est bien ce qu'a dit Freud.

Il est certain que... Je vais commencer : 'Unbewusst qu'il appelle ça ! Il a ramassé ça dans le cours d'un nommé Hartmann qui ne savait absolument pas ce qu'il disait, et ça l'a mordu, l'Unbewusst.

Et alors comment est-ce que je traduis ça ? Je traduis ça comme ça par une sorte d'homophonie. C'est très bizarre que je me le permette : c'est une méthode de traduire après tout comme une autre !

Supposez que quelqu'un entende le mot *Unbewusst* répété 66 fois et qu'il y ait ce qu'on appelle une oreille française. Si ça lui est seriné bien sûr, pas avant, il traduira ça par *Une bévue*. D'où mon titre, où je me sers du « du » partitif, et je dis qu'il y a de l'une bévue là-dedans.

Une bévue, ce n'est pas du tout une chose une, puisque pour qu'il puisse y avoir bévue, il faut qu'il y en ait au moins deux. Et je crois que c'est très difficile d'éviter de faire de l'une bévue quelque chose qui soit marqué de ce que j'appellerai – ce n'est pas moi qui ai trouvé ça tout seul, j'ai consulté, parce que de temps en temps j'essaie de me mathématiser, alors je vais voir un mathématicien ; et ce mathématicien, je lui ai demandé qu'est ce qui faisait qu'il y avait de l'un ? Ça fait longtemps que je me suis aperçu qu'il y avait de l'un mais je me suis aussi aperçu que l'un, ça n'a rien à faire avec l'inconscient, puisque pourquoi est-ce qu'on dit une bévue ? Elle n'est pas une, elle consiste justement à glisser, à déraiper de quelque chose dont on a l'intention dans quelque chose qui se présente comme exactement ce que je viens de dire, comme un dérapage. Alors comment exprimer mathématiquement ce défaut d'unité, puisque c'est le terme que m'a suggéré le mathématicien que je vais voir de temps en temps, le nommé Guilbaud, unité, ça veut dire ce qui en somme fait rond ;

GRENOBLE

PROJET DE RELECTURE DES ECRITS ET AUTRES ECRITS

Responsable : Jean-Paul HILTEBRAND
Dates : La première séance présentée par Jean-Paul Hiltibrand aura lieu le mercredi 3 octobre à 20h30.
Elle portera sur :
- L'introduction aux Ecrits, Seuil, p. 9 à 10.
- Le sujet enfin en question, Seuil, p. 229 à 236.
Vendront ensuite pour octobre et novembre, Le séminaire « sur la lettre volée », en 4 soirées
- p. 11 à 27, ligne 8, Pierre Arcl.
- p. 27, ligne 9 à p.41, Alexis Chiant.
- p. 41 à 54, Présentation de la suite, Gérard Amiel.
- p. 54 à 61, Parenthèse des parenthèses, Elisabeth Chrysanthou.
Les dates seront communiquées sur le site internet de l'ALL-RA
Lieu : grande salle de l'ALL-Rhône-Alpes, 6 cours Jean Jaurès, 38000 Grenoble

LE CYCLE D'ENSEIGNEMENT DE LA CLINIQUE DES PSYCHOSES (2^e année)

Les psychoses chroniques
Nous veillerons à mettre l'accent spécifiquement avec force sur les conséquences pour cette clinique des élaborations de Lacan, qui auront radicalement déplacé par la primateur donné au signifiant, le discours des aliénistes du XIX^e siècle.
Responsable : Gérard AMIEL
Dates : ou 4 séances, un jeudi en soirée. Les dates, le détail du programme et les intervenants seront inscrits sur le site internet de l'ALL-RA
Lieu : Grande salle

SEMINAIRES

Le titre sera communiqué sur le site internet de l'ALL-RA

Responsable : Jean-Paul HILTEBRAND
Dates : Le mercredi à 19h
2019 : 9 janvier, 6 février, 13 mars, 10 avril, 15 mai, 5 juin
Lieu : grande salle de l'ALL-Rhône-Alpes, 6 cours Jean Jaurès, 38000 Grenoble

Où puis-je être chez moi ?

Responsable : Jean-Luc CACCIARI
Dates : Le deuxième lundi à 21h, à partir du 12 novembre
2018 : 12 octobre, 10 décembre
2019 : 14 janvier, 11 février, 11 mars, 8 avril, 13 mai, 10 juin
Lieu : grande salle

Responsable : Christine BOUVIER-MÜH
Dates : Le troisième lundi du mois à 20h30
2018 : 15 octobre, 19 novembre, 17 décembre
2019 : 21 janvier, 18 février, 18 mars, 15 avril, 20 mai, 17 juin
Lieu : grande salle

Psychanalyse et littérature ; Ecriture et domiciliation
Argument : Il s'agit de cette année d'engager nos pas sur les sentiers de l'Infini et de la perte. Le programme des lectures et auteurs proposés sera hisible sur le site de l'ALL Rhône-Alpes des l'autome

Les hystères masculines

Responsable : Pierre ARBEL
Dates : Le deuxième jeudi du mois à 20h30, à partir du 11 octobre
Lieu : grande salle

Responsable : Martine AMIEL-DALBO
Dates : Le mercredi à 18h15
2018 : 14 novembre, 19 décembre
2019 : 30 janvier, 6 mars, 27 mars, 28 mai
Lieu : grande salle

«...la Chose ne se présente à nous que pour autant qu'elle fait mot comme on dit faire mouche...» Jacques Lacan

Responsable : Gérard AMIEL
Dates : Le vendredi à 21h
2018 : 23 novembre
2019 : 25 janvier, 22 mars, 24 mai, 21 juin
Lieu : grande salle

Psychanalyse Réactualisation de quelques questions fondamentales pour la

The Ephemeral, L'Ephémère

quand le 29 octobre 2015
à 8 heures 30 -

Ma nanouche

Voilà, (depuis mes coups de tel de
ce matin), ce n'est pas j'aurais un peu
réfléchi de ce que tu m'as demandé
et qui ne demande pas trop de moyens
financiers avant le début novembre ou je
tevens: le reste de ^{des bouquins} ce peu être pervenue(s)
ia après le départ de Martin pour l'école
le dernière fois (jeu) qui y soit
allé.

Deux bouquins, que tu peux te procurer
pour compléter les références psychanalytiques
bibliographiques de ce bouquin.

Freud : l'interprétation des rêves.
Lacan : le séminaire livre X. l'angoisse
(ed. Seuil)

J'espère que, à Bucarest, tu as
été super, comme d'hab, quand
tu fais une représentation de tes
chorégraphies.

Gros bisous

Brous à toi

Toi-même. Jamie Jo.

L'Effet-Mère, The Mother Effect

Unbewusst, une bête, a blunder

Extrait de : clôture des journées de l'École freudienne de Paris « Les mathèmes de la ... Page 1 sur 2

Si tu ne comprends rien à ce que j'ai écrit, appelle-moi
s'il te plaît.
N.P.

A.L.I. ASSOCIATION
LACANIENNE
INTERNATIONALE

RECONNUE D'UTILITÉ PUBLIQUE

Extrait de : clôture des journées de l'École freudienne de Paris « Les mathèmes de la psychanalyse », 02.11.1976

Jacques LACAN

Paru dans les Lettres de l'école, 1977, n°21, pp 506-509

(...) Je reprends hélas mon séminaire pas plus tard que le 16 novembre. Je me suis réservé le 16 novembre, non pas qu'il n'y ait pas un 9 où j'aurais pu commencer, mais parce que cette année, je suis vraiment poussé (c'est moi qui me pousse, bien sûr) dans le coin, je veux dire que ce que j'essaie, c'est tout de même de me rendre compte si l'inconscient, c'est bien ce qu'a dit Freud.

Il est certain que... Je vais commencer : l'*Unbewusst* qu'il appelle ça ! Il a ramassé ça dans le cours d'un nommé Hartmann qui ne savait absolument pas ce qu'il disait, et ça l'a mordu, l'*Unbewusst*.

= *Unbewusst* ou *Unbewusst*

Et alors comment est-ce que je traduis ça ? Je traduis ça comme ça par une sorte d'homophonie. C'est très bizarre que je me le permette ; c'est une méthode de traduire après tout comme une autre !

Supposez que quelqu'un entende le mot *Unbewusst* répété 66 fois et qu'il y ait ce qu'on appelle une oreille française. Si ça lui est seriné bien sûr, pas avant, il traduira ça par *Une bête*. D'où mon titre, où je me sers du « du » partitif, et je dis qu'il y a de l'une bête là-dedans.

Unbewusst = Une bête

Une bête, ce n'est pas du tout une chose une, puisque pour qu'il puisse y avoir bête, il faut qu'il y en ait au moins deux. Et je crois que c'est très difficile d'éviter de faire de l'une bête quelque chose qui soit marqué de ce que j'appellerai – ce n'est pas moi qui ai trouvé ça tout seul, j'ai consulté, parce que de temps en temps j'essaie de me mathématiser, alors je vais voir un mathématicien ; et ce mathématicien, je lui ai demandé qu'est ce qui faisait qu'il y avait de l'un ? Ça fait longtemps que je me suis aperçu qu'il y avait de l'un mais je me suis aussi aperçu que l'un, ça n'a rien à faire avec l'inconscient, puisque pourquoi est-ce qu'on dit une bête ? Elle n'est pas une, elle consiste justement à glisser, à dérapé de quelque chose dont on a l'intention dans quelque chose qui se présente comme exactement ce que je viens de dire, comme un dérapage. Alors comment exprimer mathématiquement ce défaut d'unité, puisque c'est le terme que m'a suggéré le mathématicien que je vais voir de temps en temps, le nommé Guilbaud, unité, ça veut dire ce qui en somme fait rond ;

<http://www.freud-lacan.com/fr/colloques/seminaire-d-hiver/seminaire-d-hiver-2015/4...> 26/08/2015

L'Effet-Taire, The Rother-Effect

développement sexuels^a. Il va sans dire qu'il n'est pas besoin de la séduction pour éveiller la vie sexuelle de l'enfant et que cet éveil peut aussi se produire spontanément sous l'effet de causes internes.

PRÉDISPOSITION PERVERSE POLYMORPHE^b Il est instructif de constater que, sous l'influence de la séduction, l'enfant peut devenir pervers polymorphe et être entraîné à tous les débordements imaginables. Cela démontre qu'il porte dans sa prédisposition les aptitudes requises; leur mise en acte ne rencontre que de faibles résistances parce que, suivant l'âge de l'enfant, les digues psychiques qui entravent les excès sexuels : pudeur, dégoût et morale, ne sont pas encore établies ou sont seulement en cours d'édification. À cet égard, l'enfant ne se comporte pas autrement que la femme moyenne inculte, chez qui subsiste la même prédisposition perverse polymorphe. Dans les conditions

a. Freud s'expliquera plus en détail sur ce point dans son article : « Mes vues sur le rôle de la sexualité dans l'étiologie des névroses » (1906 a), p. 116-117. Dans un appendice à son étude sur la *Psychologie sexuelle* (1903, Appendice B), Havelock Ellis rapporte un certain nombre de témoignages autobiographiques de personnes, restées normales pour la plupart, concernant leurs premières motions sexuelles enfantines et les occasions qui les ont fait naître. Ces récits souffrent d'un défaut, à savoir qu'ils ne tiennent pas compte du passé préhistorique de la vie sexuelle, lequel est recouvert par l'amnésie infantile et ne peut être complété chez un individu devenu névrosé que par la psychanalyse. Ces témoignages sont néanmoins précieux à plus d'un point de vue, et ce sont des informations de ce genre qui m'ont décidé à modifier mes hypothèses étiologiques dans le sens indiqué par le texte. Voir aussi « Les théories sexuelles infantiles » (Freud, 1908 c), p. 16, où ce passage de H. Ellis est également évoqué.

b. « *Polymorph pervers*. » Il n'y a pas lieu de revenir sur la traduction française consacrée : « pervers polymorphe ». Elle marque mal cependant l'articulation des deux mots, dont le premier (en allemand) est un adjectif. Il faut donc comprendre « polymorphiquement pervers »; l'anglais dit plus exactement : « *polymorphously pervers* ».

habituelles, celle-ci peut rester à peu près normale sexuellement, mais, sous la conduite d'un habile séducteur, elle prendra goût à toutes les perversions et en maintiendra l'usage dans son activité sexuelle. Dans son activité professionnelle, la prostituée met à profit la même prédisposition polymorphe et, par conséquent, infantile; et, si l'on considère le nombre immense de femmes prostituées et de celles à qui il faut accorder des aptitudes à la prostitution bien qu'elles aient échappé au métier, il devient en fin de compte impossible de ne pas reconnaître dans l'égalité prédisposition à toutes les perversions un trait universellement humain et originel.

PULSIONS PARTIELLES Au demeurant, l'influence de la séduction ne nous aide pas à lever le voile sur les débuts de la pulsion sexuelle, mais brouille la vision que nous en avons, dans la mesure où elle met prématurément l'enfant en présence de l'objet sexuel, dont la pulsion sexuelle infantile ne manifeste de prime abord aucun besoin. Toutefois, il nous faut convenir que la vie sexuelle infantine, quelque prépondérante que soit la domination des zones érogènes, présente elle aussi des composantes dans lesquelles d'autres personnes figurent dès le début en tant qu'objets sexuels. Telles sont les pulsions, apparaissant de façon relativement indépendante par rapport aux zones érogènes, du plaisir de regarder-et-de-montrer^a et de la cruauté, qui n'entrent en relation intime avec la vie génitale^b que plus tard, mais qui se font déjà sentir au cours de l'enfance en tant que tendances autonomes, d'abord distinctes de l'activité sexuelle érogène. Le petit

a. « *Schau- und Zeigelust*. » Cf. note a, p. 85.

b. « Vie sexuelle », dans les deux premières éditions.

18 DEC 2017
380590
Le Réseau - La Poste

REPUBLIQUE FRANÇAISE
LETTRE PRIORITAIRE INTERNATIONALE
40 IP **1,10 EUR
Le Réseau - La Poste

Letters from
my mother
(on Lacan)
L'effet mère

1120 (WIEN) VIENNE 3/1
AUTRICHE

L'Effet-Mère, l'Ephémère
The Ephemeral

2. The Skin

- 500g Maizena (corn starch)
- Plastic bag
- *L'architecture du corps-humain vivant: le monde extracellulaire, les cellules et le fascia révélés par l'endoscopie intratissulaire* by Jean-Claude Guimberteau et Colin Armstrong
- *Le Moi-Peau* by Didier Anzieu, taken from my father's bookshelf
- *Queer Phenomenology. Orientations, Objects, Others* by Sara Ahmed
- *Thinking Through the Skin* by Sara Ahmed and Jacqueline Stacey
- A jar of vaseline
- A plaster cast of my left lower leg, with the writing "*the skin is a form that unfolds itself in the light of the ...*"
- Objective lens of a mini-microscope
- OMEGA light, Low Level LED Therapy
- *What does it take to cross a border?*, an exhibition catalogue from the ifa Gallery, containing my essay "Lesson on the Skin, Plastering the Body"
- White Lyra Super Ferby pencil
- White permanent marker and other pens
- Sponge
- Six small Fabriano notebooks with different paper fabric textures



l'éponge

la langue

langue

l'éponge

sponge

la langue

langue

Sponge

توبس نور لوك

The Skin



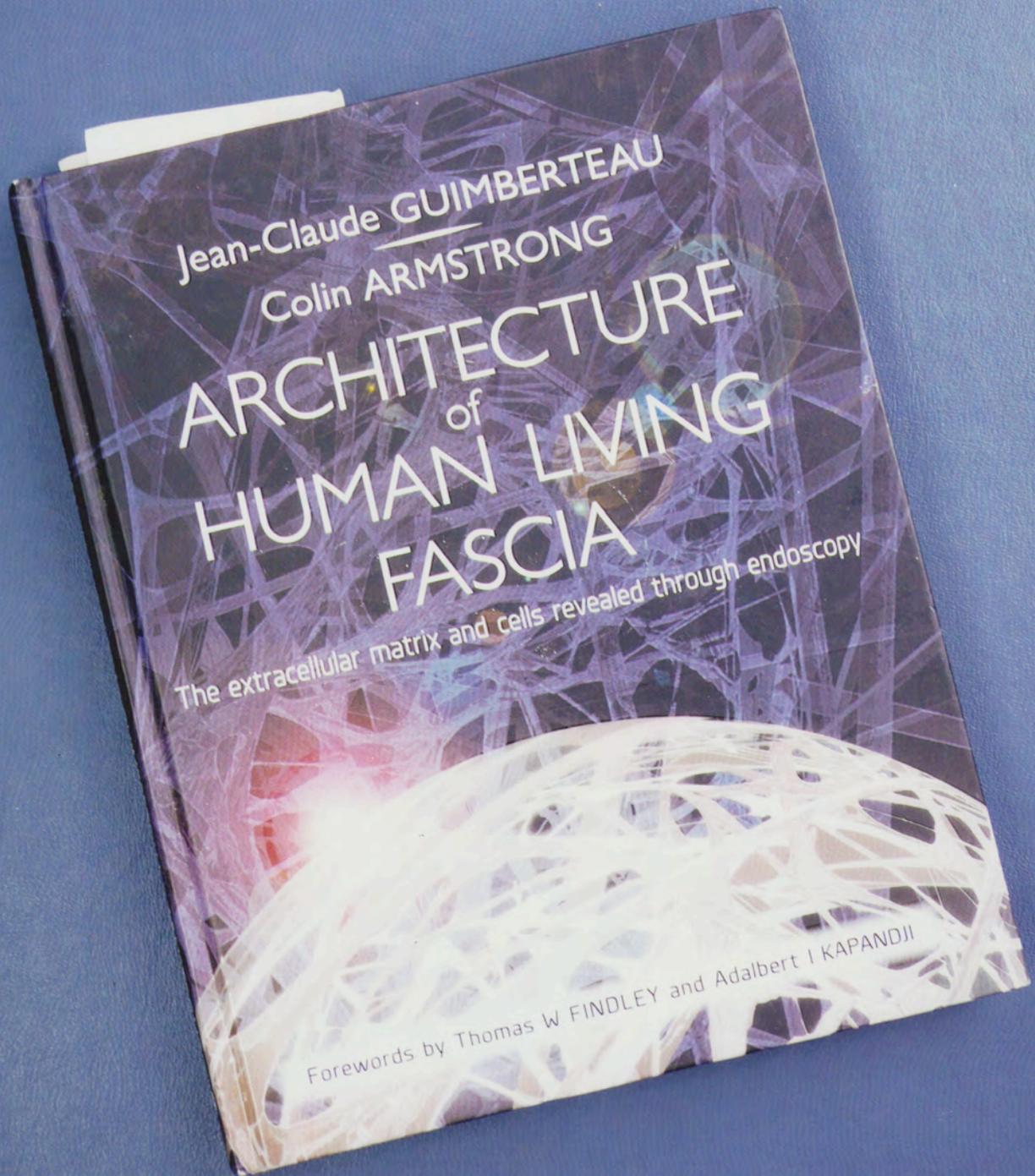
The skin, the sponge
Glove in a plastic bag



The Skin,
La langue éponge



The Skin, jar
of vaseline



Jean-Claude GUIMBERTEAU
Colin ARMSTRONG

ARCHITECTURE
of
HUMAN LIVING
FASCIA

The extracellular matrix and cells revealed through endoscopy

Forewords by Thomas W FINDLEY and Adalbert I KAPANDJI

The Skin

The skin, a plaster cast of my left
lower leg

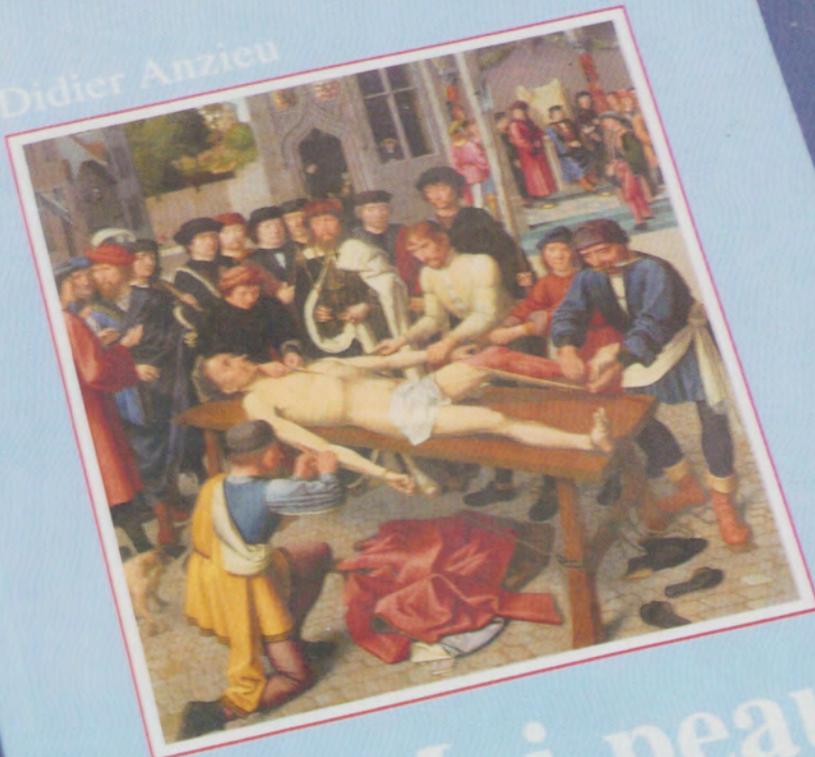
The skin
is a form
that unfolds itself in
the light of the



The Skil, 500g of Fixina

The Skin,

Didier Anzieu



Le Moi-peau

DUNOD

Taken from my father's
bookshelf



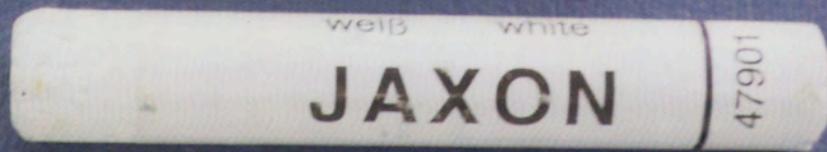
The Skin Vaseline

ON BORDERS, BODIES, AND PERFORMANCE

**WHAT
DOES IT
TAKE TO
CROSS A
BORDER
?**

READER

The Skin.



The Skin, White pencils



The Skin



The Skin, Luminotherapy

3. *The Tongue, Desire for Language*

- *My Notebook of the Throat* with anatomical drawings
- *La langue éponge (the Sponge Tongue)*, sponge and scotch brite
- *Voyager en Portugal: guide de conversation*, parts of the body on pages 166-167
- *Pourparlers* by Gilles Deleuze, with formulations such as “fantasme de groupe, fantasmer le groupe” and “le désir est historico-mondial, pas du tout familial”
- A periodic table
- DPA vocal microphone

Je tire sur la peau / Mais les épaules



La langue Eponge
The Sponge Tongue



The Tongue, la langue Éponge
The Sponge Tongue

de l'eau

de



The Tongue, les trous
de la langue éponge

de l'eau

Guia de Conversação
Langenscheidt

Francês

Bonjour

Frases e Expressões Práticas para Viagens



martins fontes
SELO MARTINS

The Tongue

4. *Seismic Activity*

- 1kg sesame in a bag (mixed from different places)
- Microscope
- Broken terracotta brick with holes from Poznan (POL)
- Small volcanic stones from Helsinki
- A net with pine cones
- Two tubes of aspirin tablets and vitamin C & D
- A piece of grey tube insulation with white tape
- Pebble-shaped stone (limestone with marble)
- A piece of Chelyabinsk meteor
- Sea shell, bought in Amsterdam in 2013
- Ammonite fossil
- Video Home System (VHS) tapes

Ich drücke noch fester auf die Wunde!



Chelyabinsk

Stony meteorite type II5

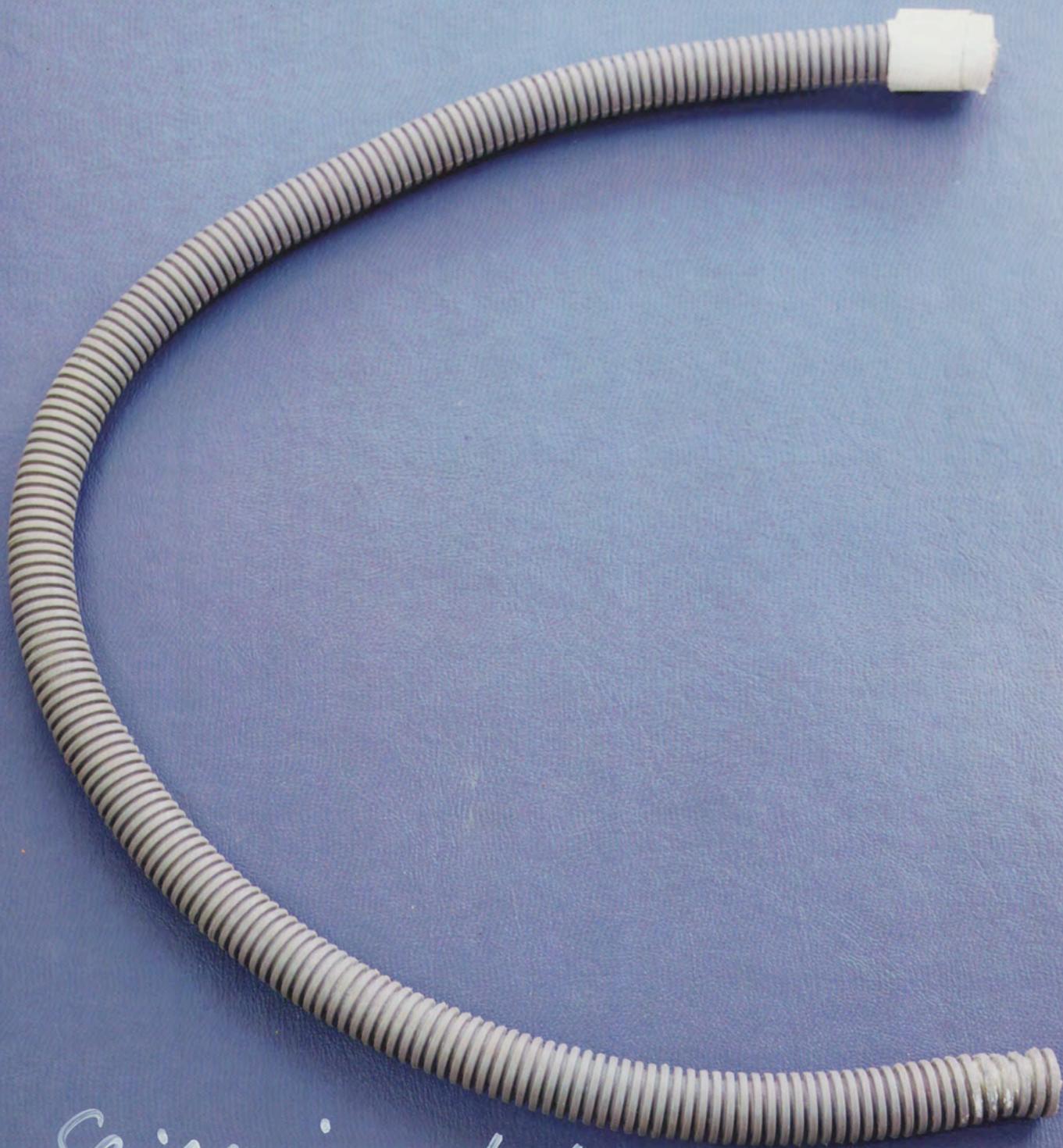
Fell 15/2/2013 09.22 hrs

Terra Incognita, Meteorites
v. Baerlestraat 77hs, Amsterdam

*Seismic Activity
a piece of Chelyabinsk
meteor*



Seismic Activity
Arises of Vitamin-C



Seismic Activity
a piece of grey tube



Seismic Activity
Seashell Fossil



Seismic activity
Lambis lambis seashell
23 cm



Seismic Activity
a stone from Vienna



Seismic activity,
small stones from Oslo



Seismic Activity
Broken terracotta brick from
POZNAN



Seismic Activity, Paper Fig
Sea Shell, Sea Snail



Seismic Activity
Paper Fig Seashell, a
sea snail



Seismic Activity
Three volcanic stones
from Helsinki



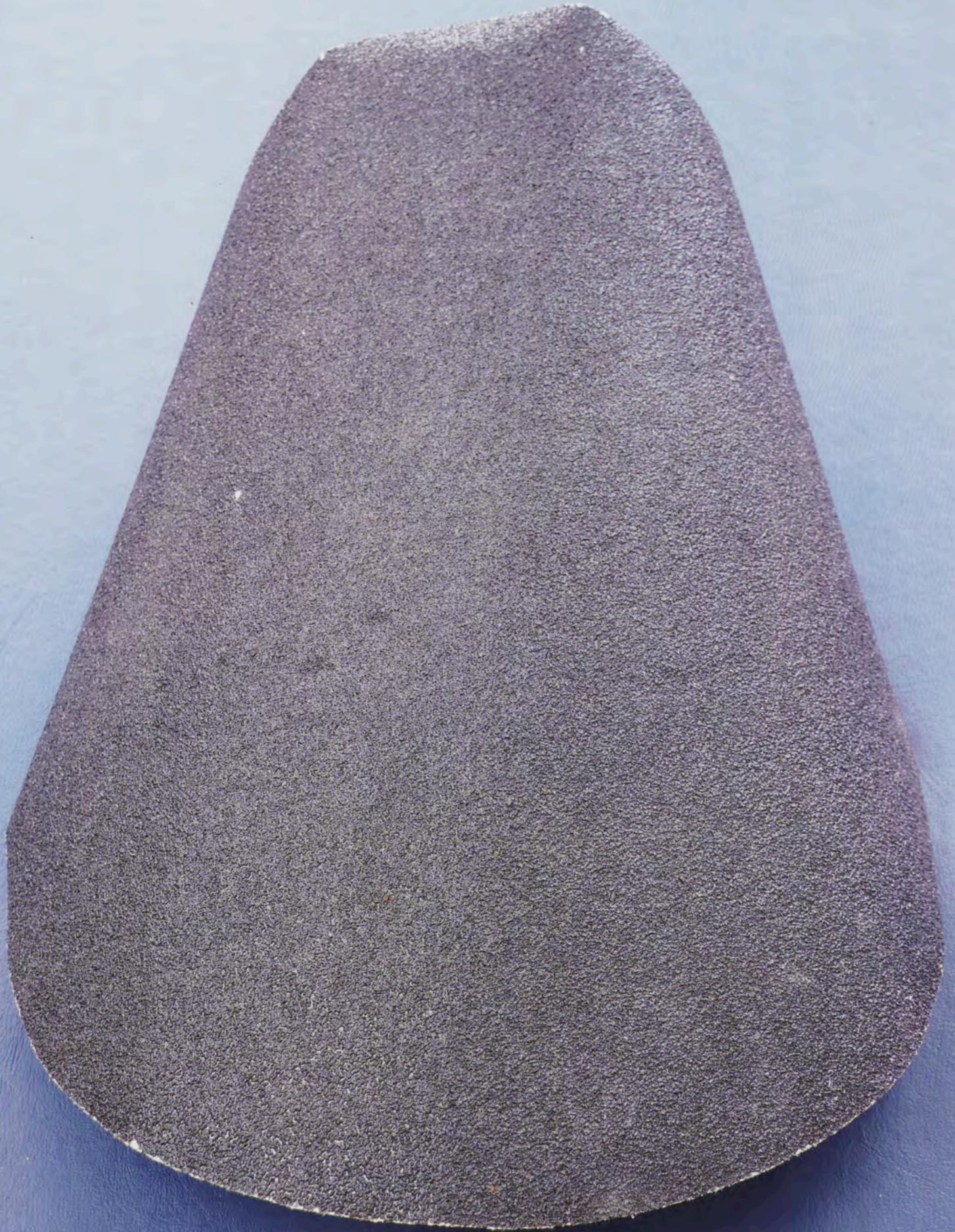
Seismic Activity
a net with pine cones



Seismic Activity



Seismic Activity
Microscope



The insect



The insect



The insect



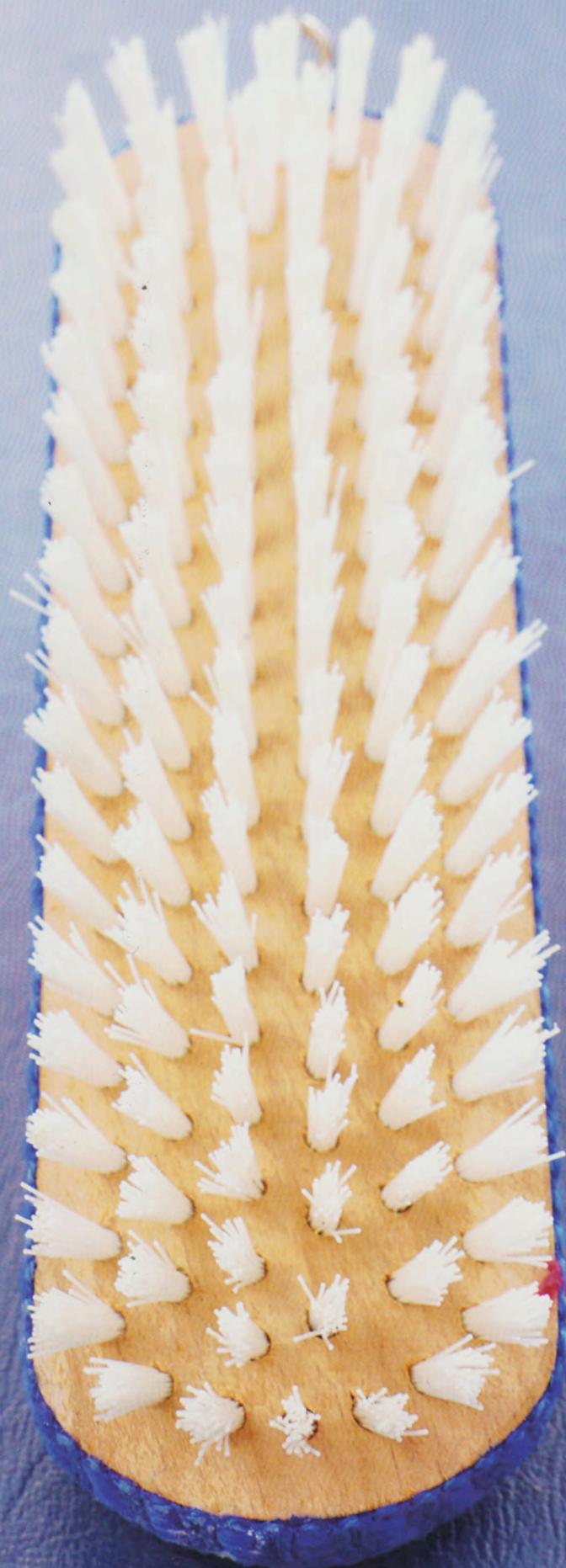
The insect



The insect



The insect
smell of wood and
sweat



The insect

5. The Teeth

- A transparent bag with big, uncooked pasta rigatoni
- 5 walnuts
- 6 sea shells
- 2 oyster shells
- 3 big sea shells
- My *Notebook of the Teeth* with anatomical drawings



des
the

noah's
dynamite

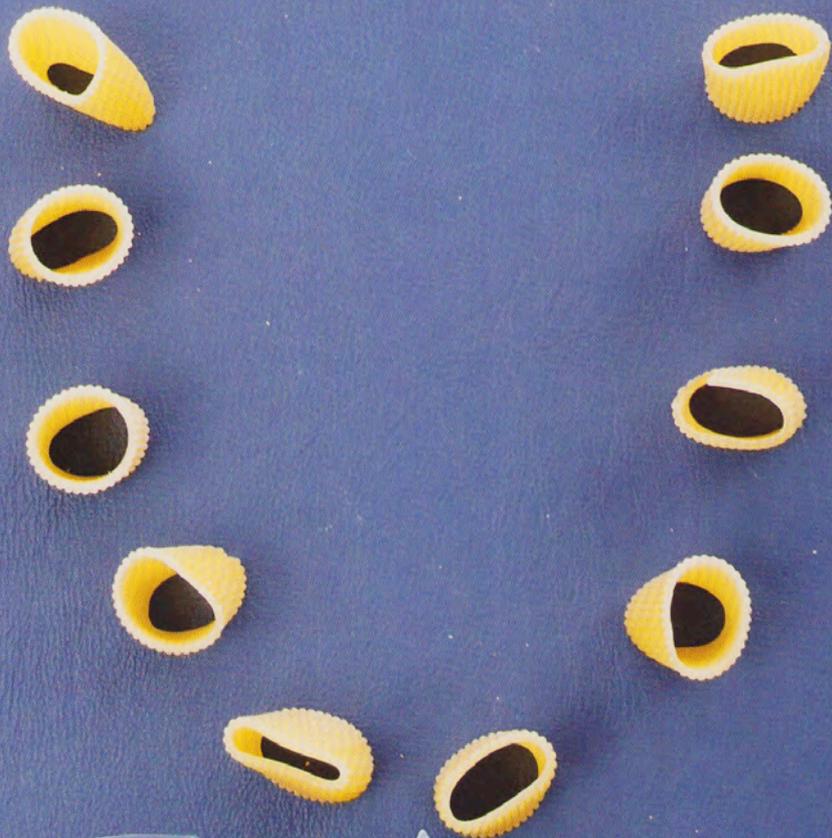
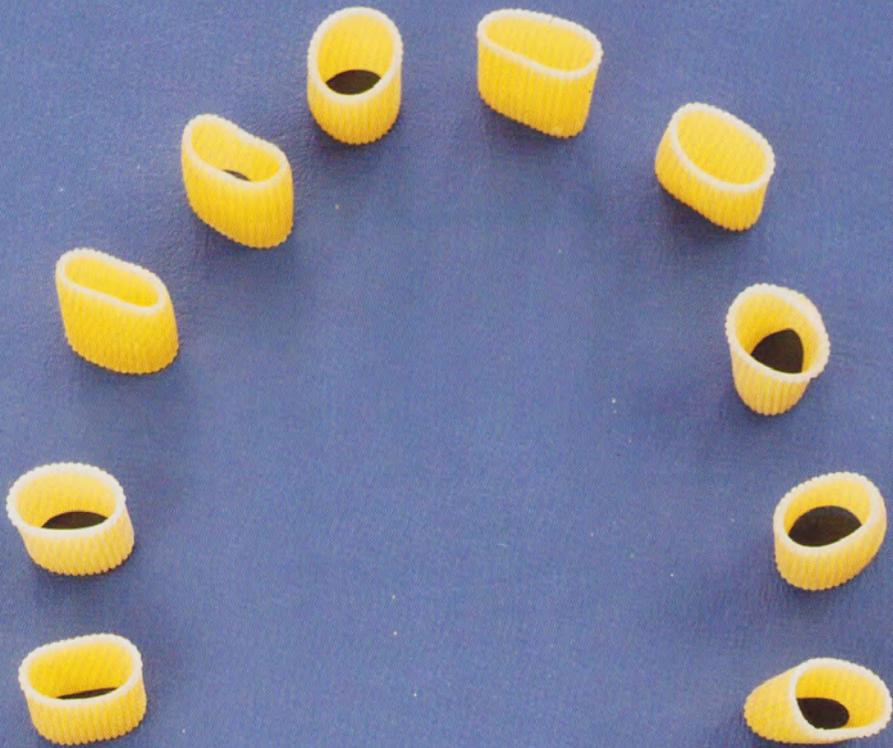
A issue, wound around, entangled /



The Teeth,
2 oyster shells.



The Teeth



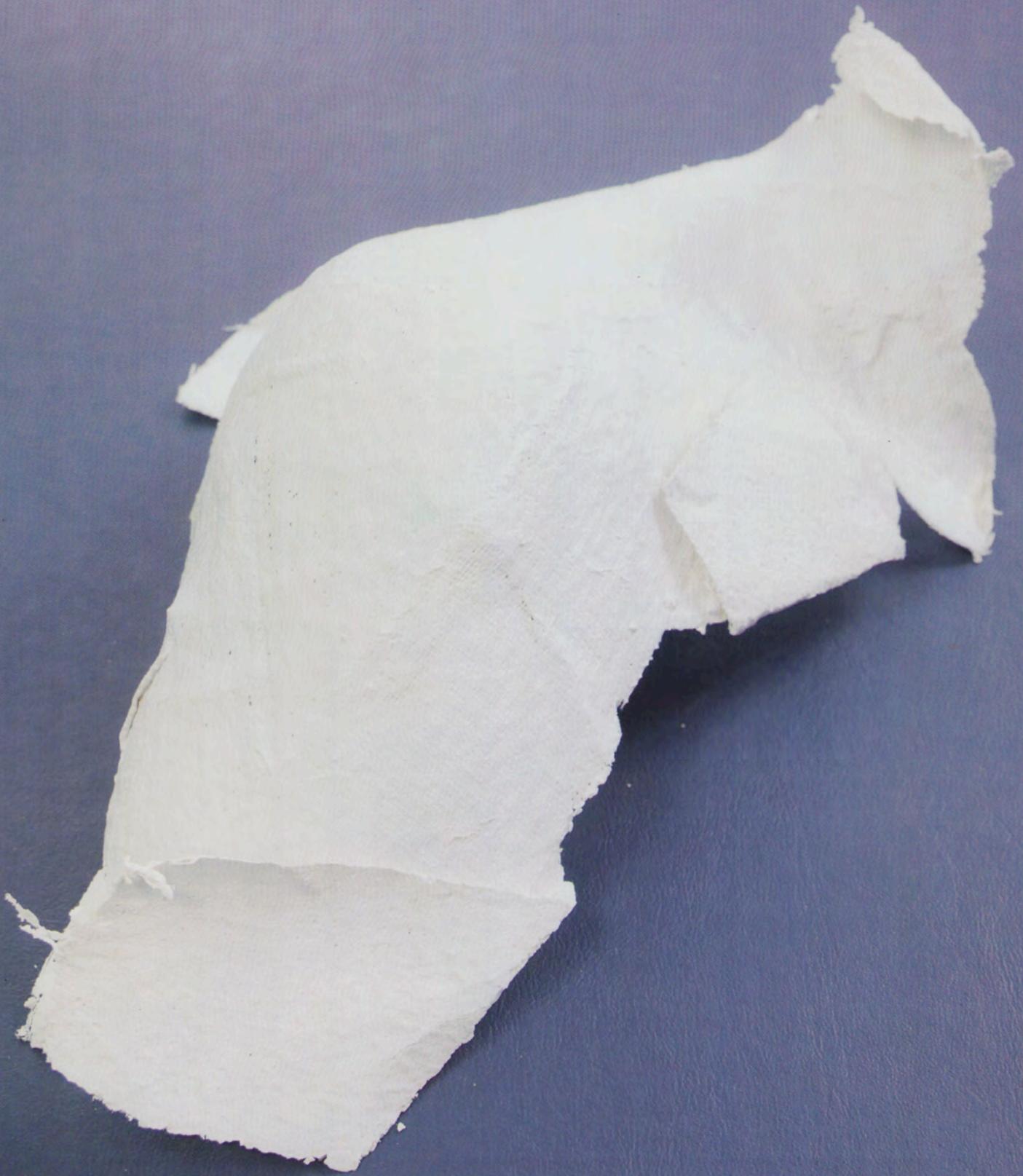
The Teeth

6. *Plastering the Skin*

- Plaster casts of different parts of the body, from my workshop *Plastering the Skin*, ifa Gallery Berlin, February 2019







The Skin of a Knee

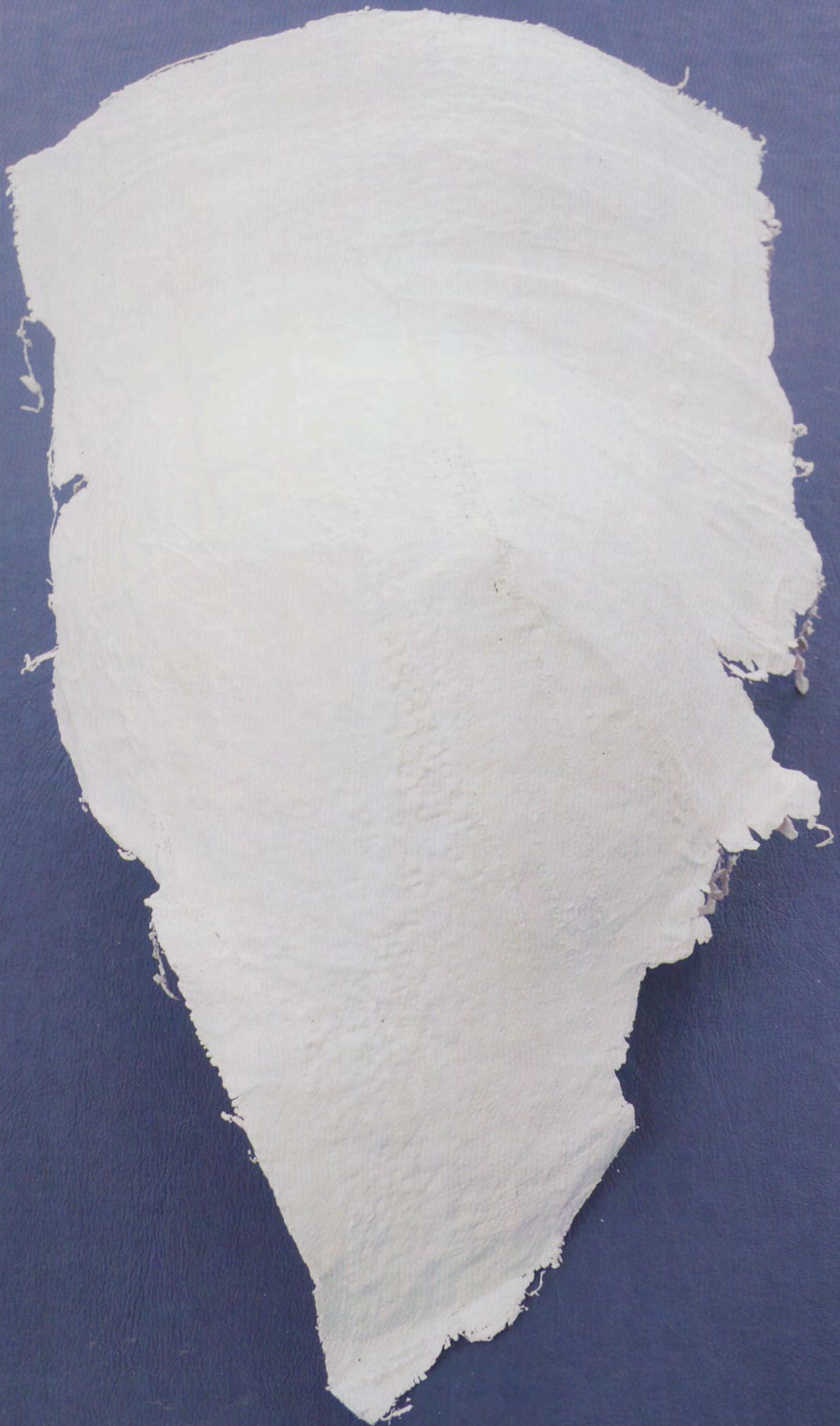










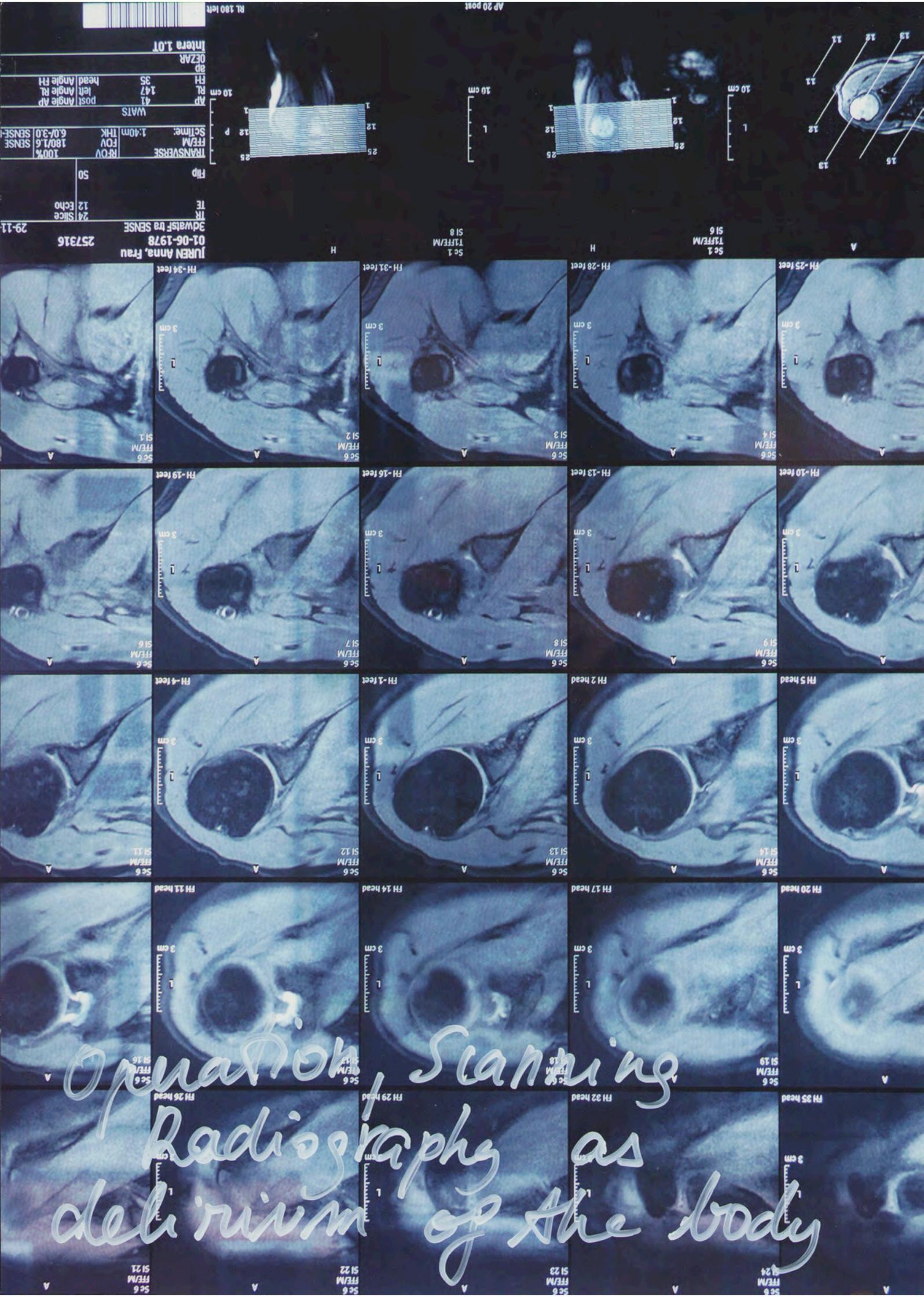


7. Operation, Scanning, Radiography as Delirium on the Body

- Magnetic Resonance Imaging scan (MRI) of my dislocated shoulder
- Scan images of my ankle fracture
- Electrocardiogram (ECG), made during the birth of my first son
- Scan images of my ankle fracture and dislocated shoulder superposed on the building facade in front of my studio
- 'Medizinischer Befund, Anne Juren' (my medical results)
- My *Notebook de di dé-dis*. Important extract: "... de Beauvoir, decolonised, decaff, decastified, de Clerambault's Syndrome, decluttered, deconditioned..."
- VHS tape (pornography and Disney videos), July 2016
- VHS tape (anonymous private videos), Berlin, Feb 2019
- VHS tape (dances from Brazil videos), July 2018
- Electrocardiogram (ECG), made during the shoulder surgery

Vienne, Mars 2019

une radiographie
se rapporte à la ville
se rapporte à l'architecture
de la ville
se superpose à la construction
d'un immeuble.



JUREN Anna, Frau
01-06-1978
3dwbstf da SENSE
29-11-2011

TE 12 Echo
TR 24 Slice
50 Flip

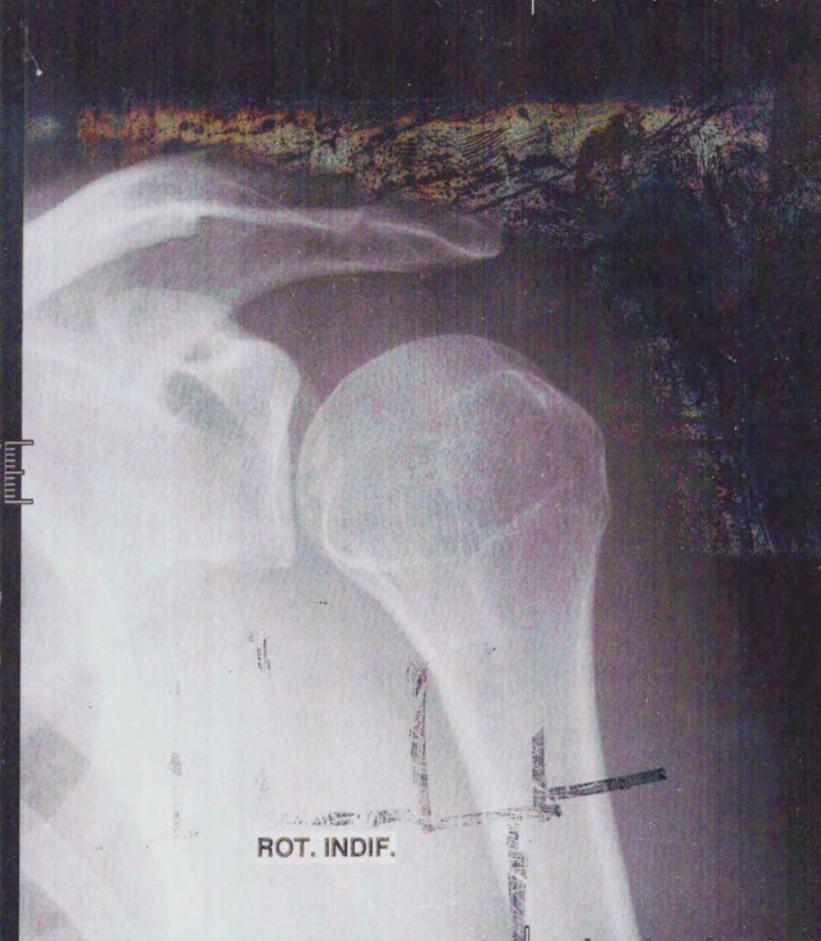
TRANSVERSE
R/OV 100%
FOV 180/1.6
THK 1.40m
Sctime: 6.0/3.0
SENSE-

WATS
post Angle AP 41
left Angle RL 147
head Angle RH 35

DEZAR
ap
RL
RH
130 left

Intera 1.0T

Operation, Scanning
Radiography as
delirium of the body



[020B]Epaule 24x30/2, Profil+Face AP
DRR: E:0.6 S:0.8 K:201 W/L:57/58 G:1#
S: 515 L: 2.6 MODE: A 0002

JUREN, ANNE [I]
010678M

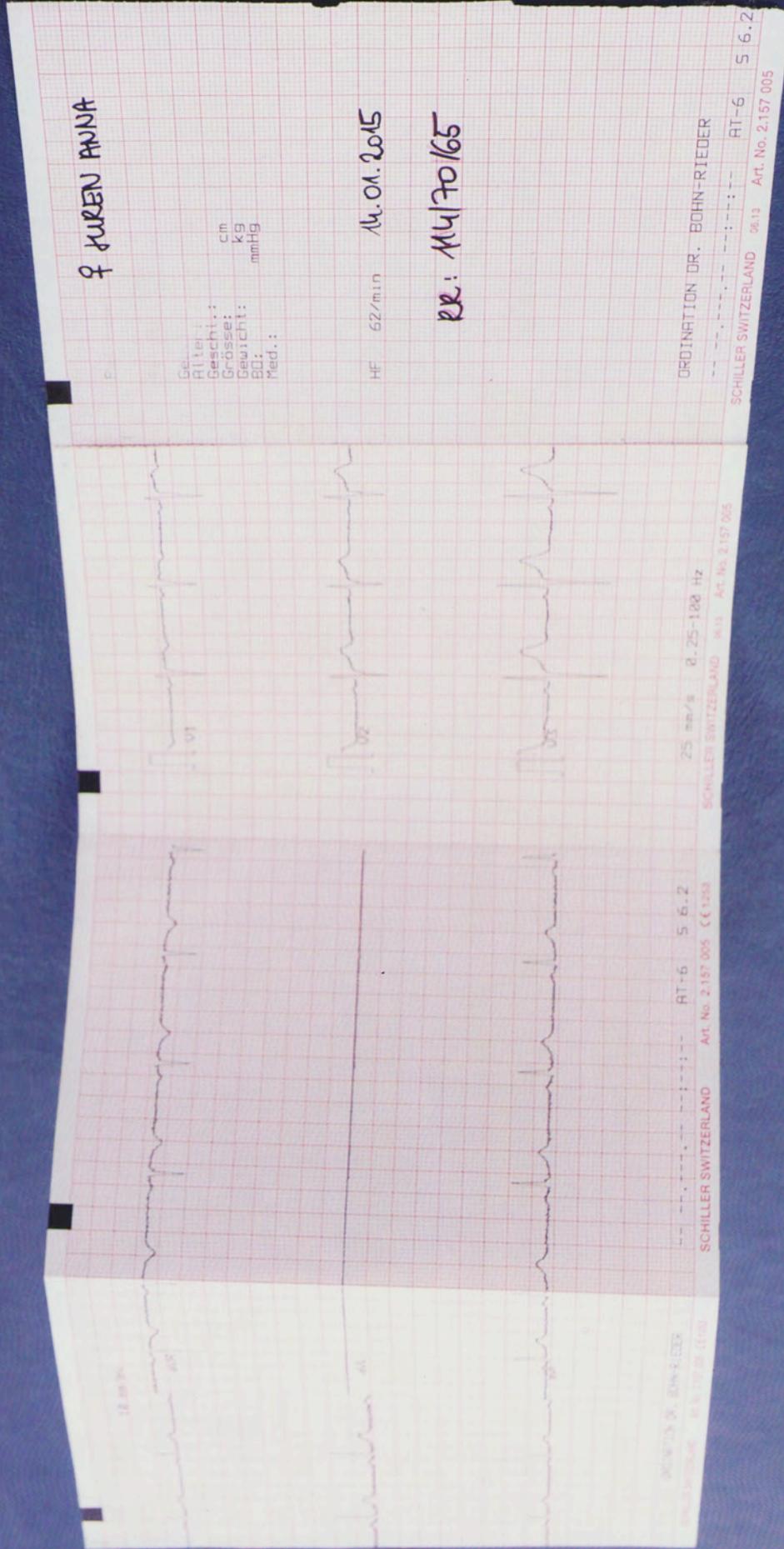
27-oct-2003 09:
3f9d2d522d524



[020B]Epaule 24x30/2, AP rot Ext+Int.
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S: 982 L: 2.5 MODE: A 0001

JUREN, ANNE [I]
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27-oct-2003 09:
3f9d2d522d524



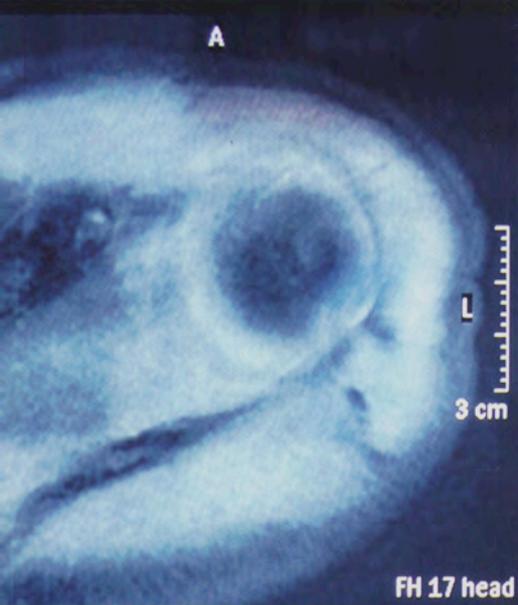
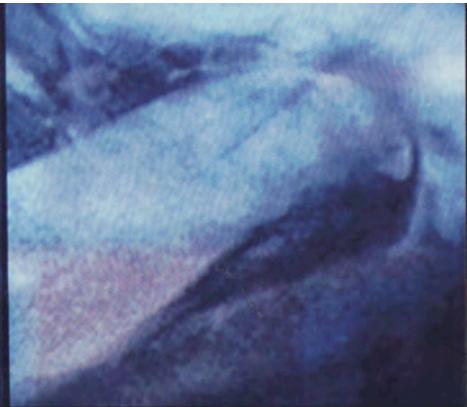
ECG during the birth of my first surgery made



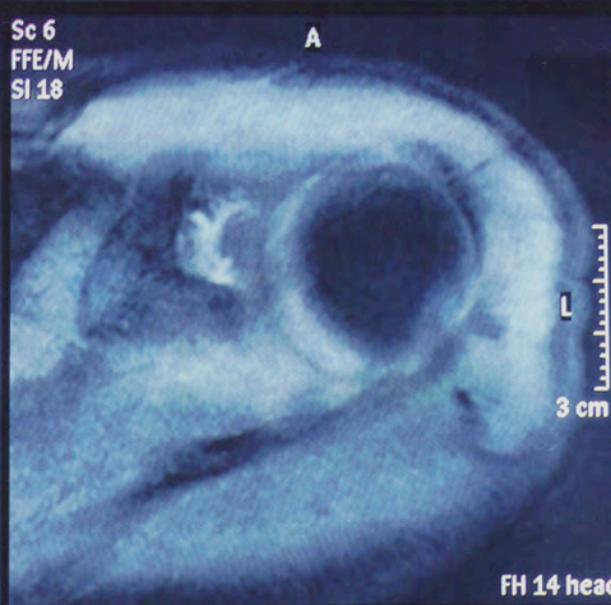
FH 32 head



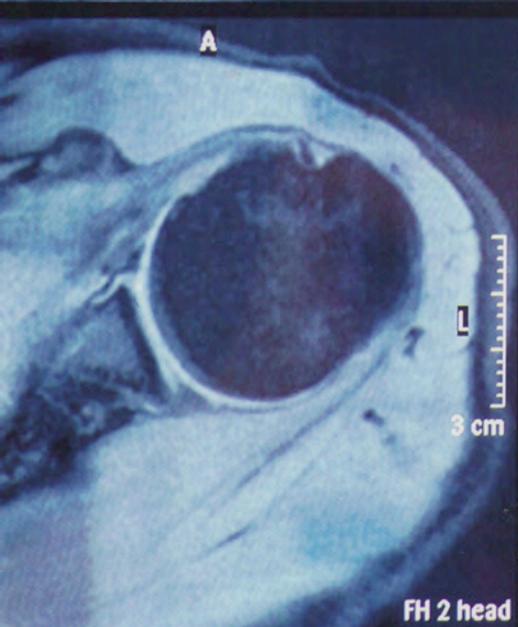
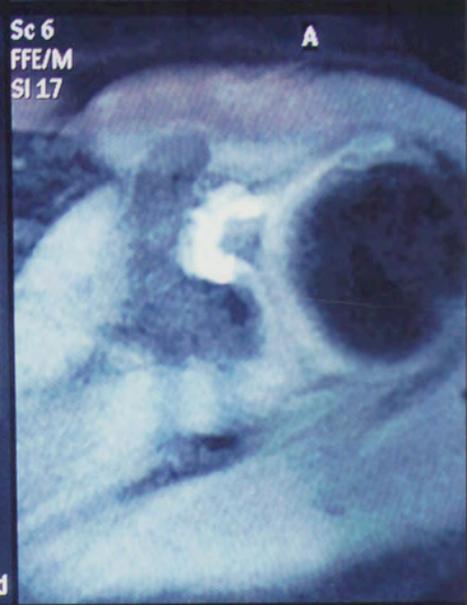
FH 29 head



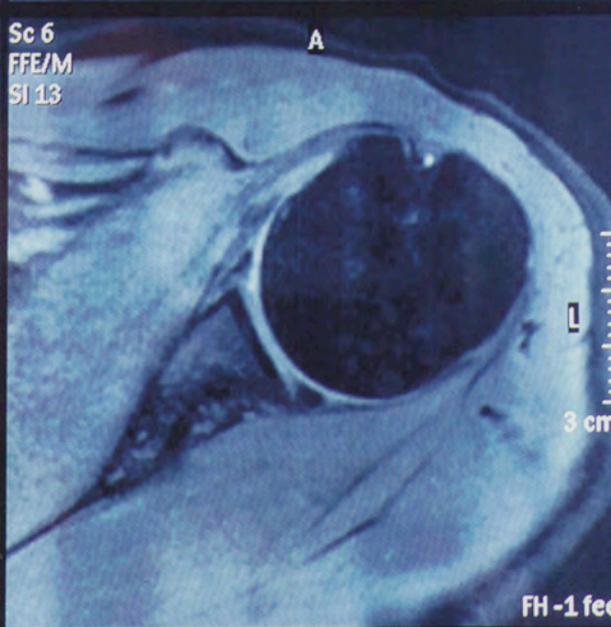
FH 17 head



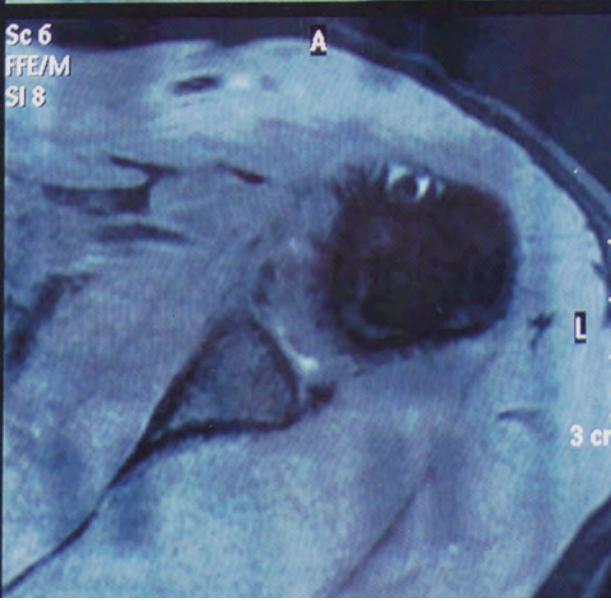
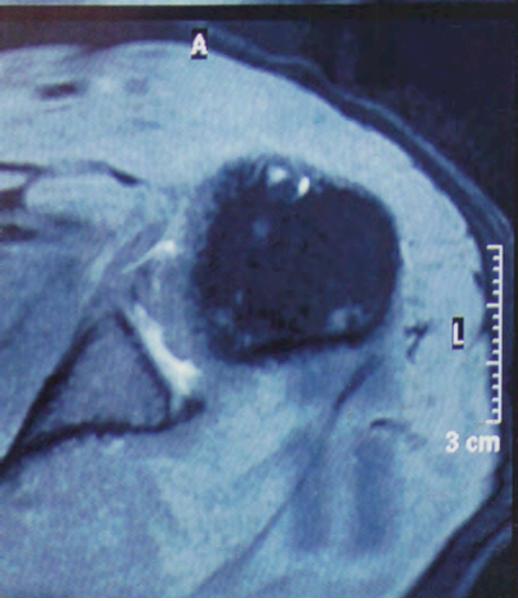
FH 14 head



FH 2 head



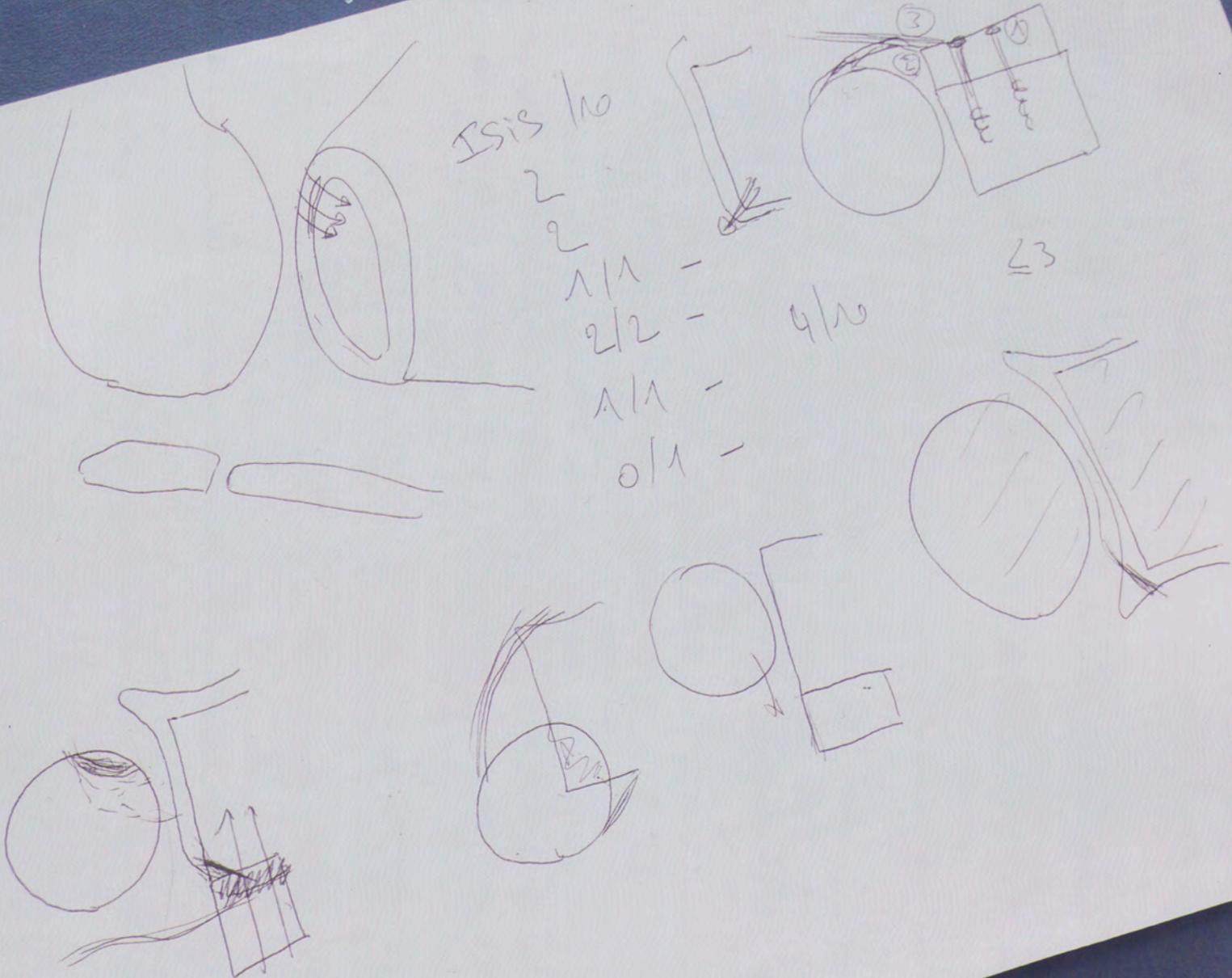
FH -1 feet



Video Home System tapes
(pornography & disney
videos) July 2016
Operation, Scanning,
Radiography, Memory

Shoulder surgery explanation:

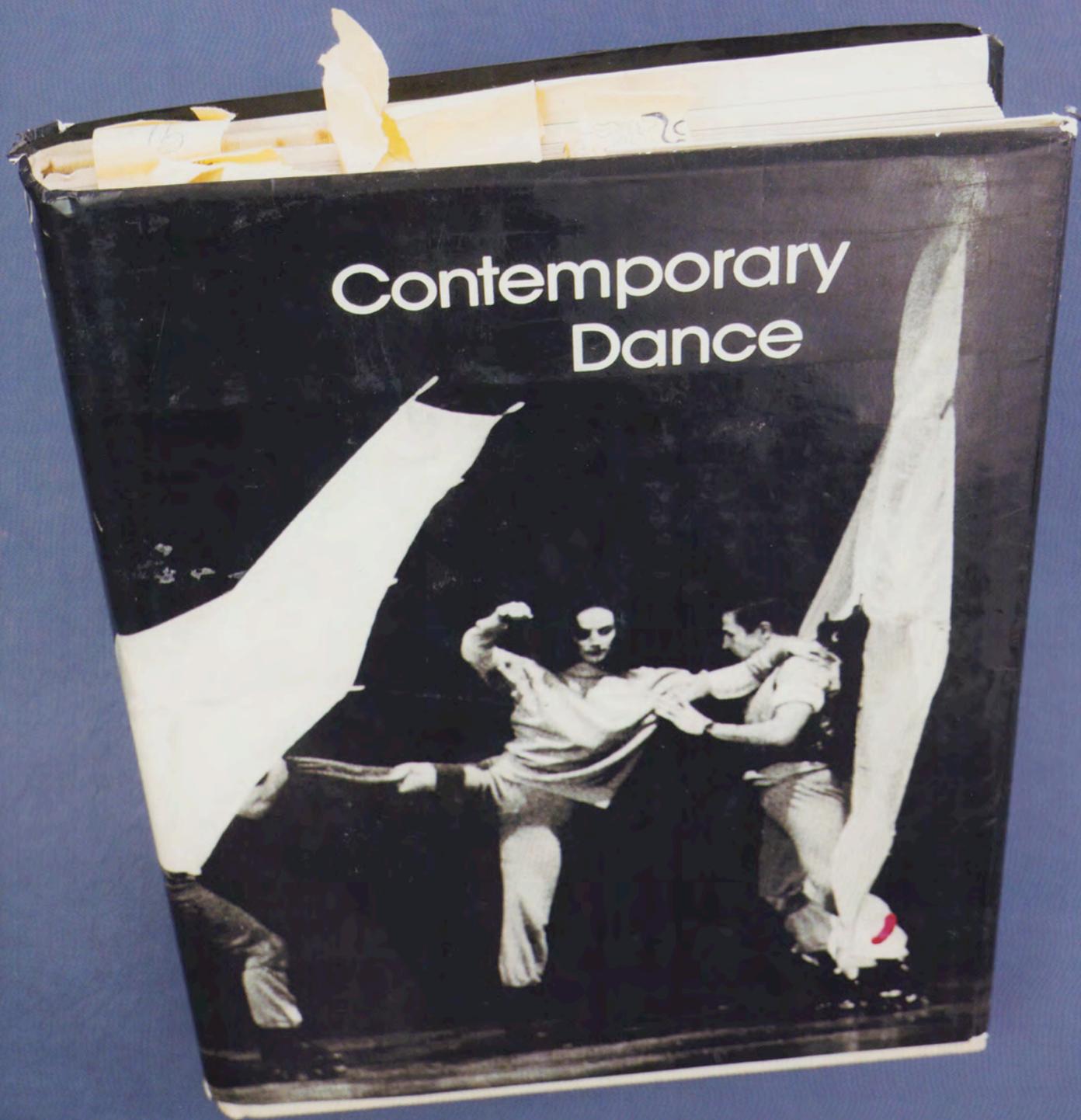
Bankart Repair Grenoble, 2015



Operation, Oh! père!
ration!

8. *Artificial Floor*

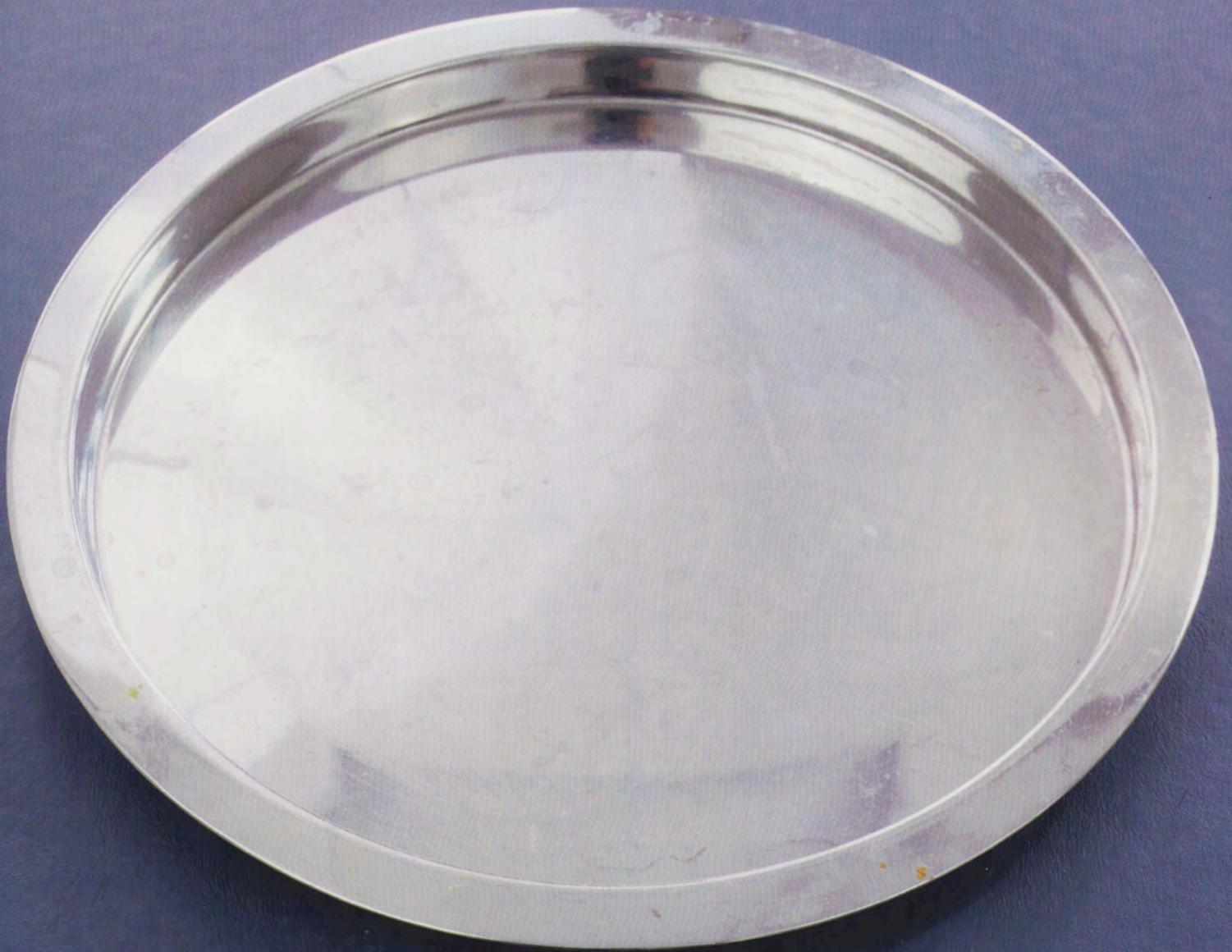
- *Contemporary Dance. An Anthology of Lectures, Interviews and Essays with Many of the Most Important Contemporary American Choreographers, Scholars and Critics* by Anne Livet, a present from my first dance teacher
- *Oxford Advanced Learner's Dictionary*, from my school years
- Braided rattan ball
- *Animal Earth. The Amazing Diversity of Living Creatures* by Ross Piper, found in a flea market in Vienna
- *Livet* by Lennart Nilsson, present from Mia, neuroscientist at Karolinska Institutet, Stockholm, Sweden
- Mirror
- Metallic, circular tray
- *0,23mm Embryo*, a painting for Anne Juren by Manon Vargas
- Feldenkrais table
- Desk
- The *Fantasmical Anatomies* Library, a bookshelf with approximately 279 books
- *The Elusive Obvious* by Moshe Feldenkrais, which I read during my Feldenkrais training
- Video Home System (VHS) tapes



*Artificial Floor, the
present of my first dance teacher*



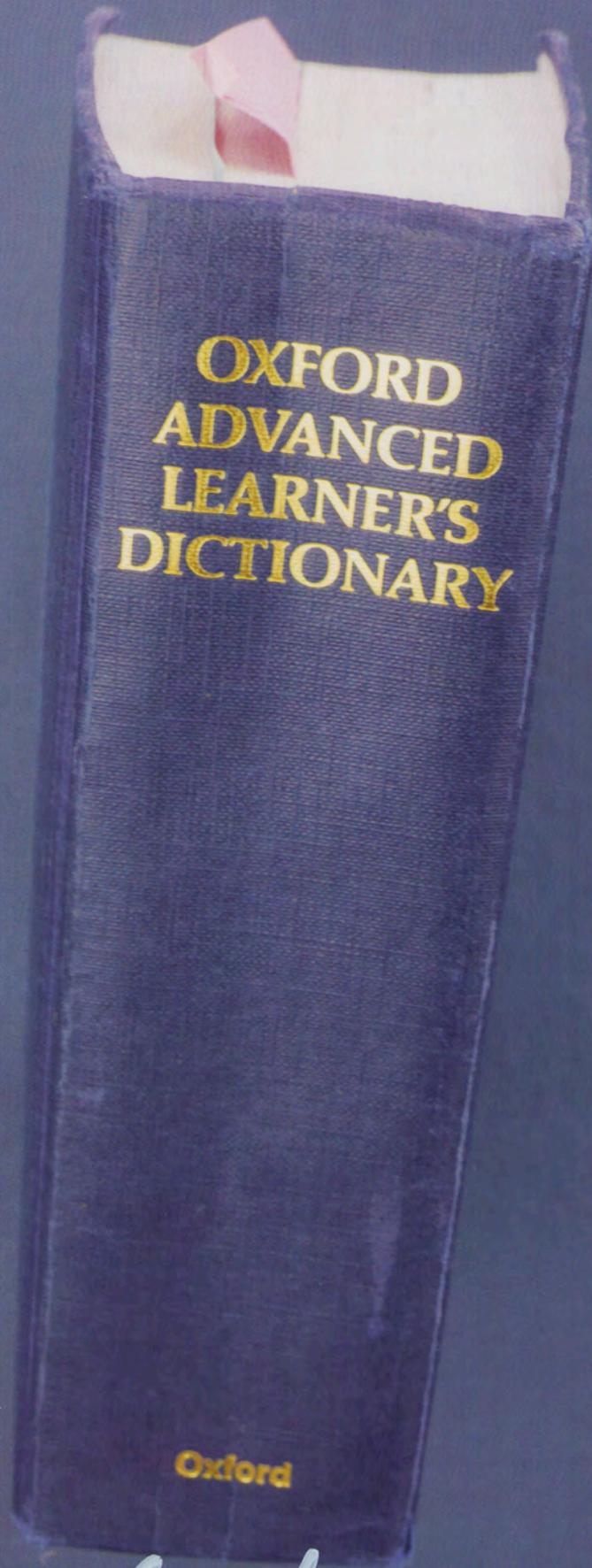
Artificial floor,
a corner casted



Artificial Floor
a metallic circular
Array



Artificial Floor

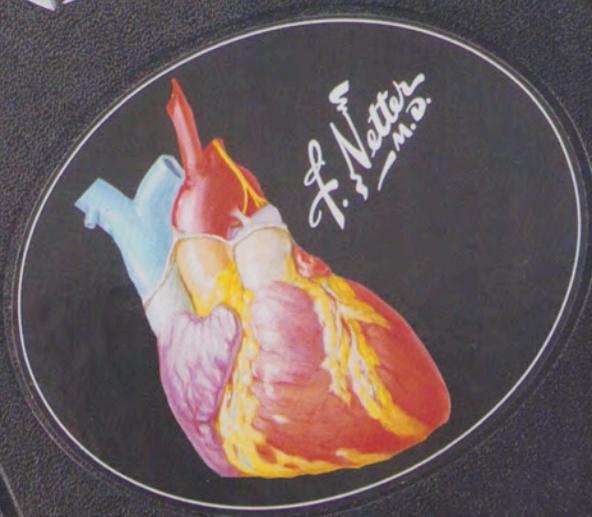


Artificial floor
the Oxford dictionary from

my school year

FRANK H. NETTER, MD

ATLAS OF
HUMAN
ANATOMY



7

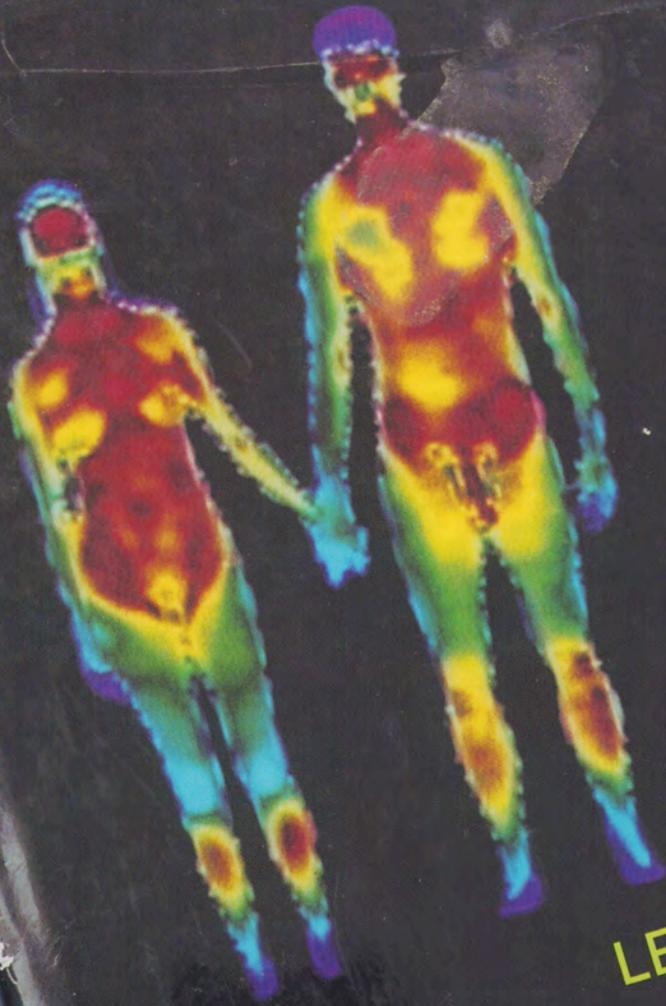
SEVENTH
EDITION

ELSEVIER

Artificial floor, Atlas of
Human Anatomy



Artificial Floor,
Tennis ball with hair



LIVET
LENNART NILSSON

Artificial Floot
Life



*Artificial Floor
Braided Rattan Ball*

artificial floor

Artificial floor

Fantasma

Video Home System tape
(pornography & disney video)
Artificial Floor



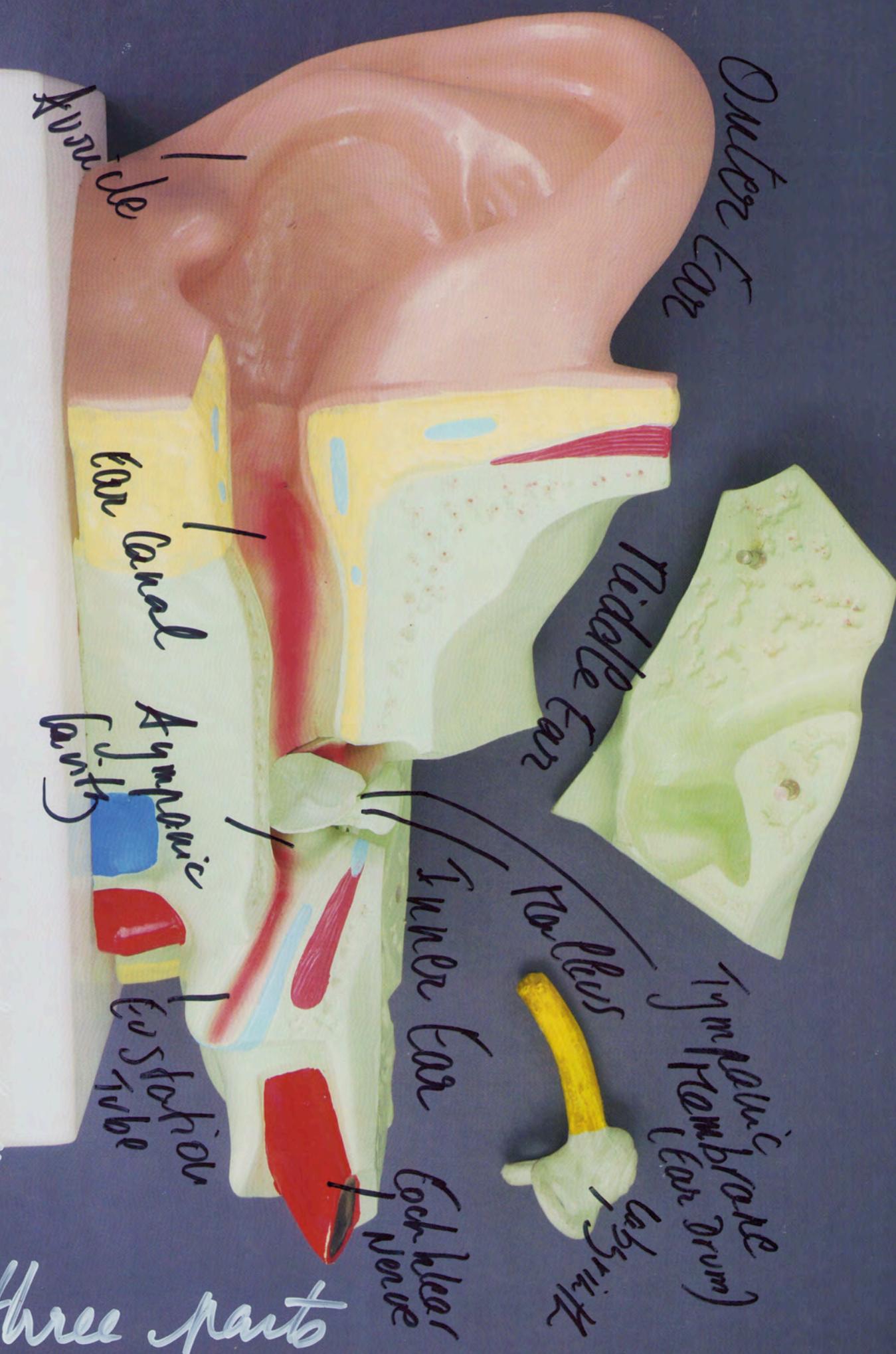
Artificial floor, Painting
of 0,23 mm Embryo

9. Anatomies

- *Atlas of Human Anatomy and Surgery*, by Jean-Baptiste Marc Bourgery and Nicolas Henri Jacob, bought at the beginning of my research
- Braided rattan ball
- *Bodies in Code. Interfaces with Digital Media* by Mark H. N. Hansen, recommended by Maaïke Bleeker
- *The Image and Appearance of the Human Body* by Paul Schilder, recommended by André Lepecki
- *The Anatomy Lesson* by Philip Roth, a present from my father
- Two hands made out of silicon
- Grey rubber band with hair leftovers
- A stamp with the representations of a vagina, a uterus and ovaries
- A file with a list of anatomical words
- *Gray's Anatomy: Descriptive and Surgical* by Henry Gray with drawings by H. V. Carter, the second anatomy book I bought for my research
- *Human Anatomy. Depicting the Body from the Renaissance to Today* by Benjamin Rifkin, Michael J Ackerman & Judith Folkenberg, recommended by a friend
- *Bodystories. A Guide to Experiential Anatomy* by Andrea Olsen in collaboration with Caryn Mc Hose, borrowed from a Feldenkrais colleague
- Gesture of an arm in supination, 2017
- Gesture of an arm in pronation, 2017
- Anatomical model of an ear (ratio 1:3) mounted on a white base and separated in 3 parts: *tympanic membrane* with *malleus*, *incus* and *labyrinth* with stapes that can be removed
- Boxes with a microphone and a headset
- *Le sens du mouvement* by Alain Berthoz, recommended by a Feldenkrais colleague
- *Le corps lesbien* by Monique Wittig, a present from Fred Gies
- A transparent plexiglass (30x40 cm)
- *Anatomy Live: Performance and the Operating Theatre*, edited by Maaïke Bleeker, who also gave it to me as a present
- *Le Style des gestes, Corporéité et kinésie dans le récit littéraire* by Guillemette Bolens, recommended by Narly Golestani, a neuroscientist and friend
- 'Monique Wittig et Judith Butler: du corps lesbien au phallus lesbien' by Natacha Chetcuti in *Lire Monique Wittig Aujourd'hui*
- *Sensing, Feeling, and Action: The Experiential Anatomy of Body-Mind Centering* by Bonnie Bainbridge Cohen, Lisa Nelson & Nancy Stark Smith, encountered during the BMC training in the year 2010
- *Basic Neurocellular Patterns: Exploring Developmental Movement* by Bonnie Bainbridge Cohen, encountered during the BMC online training in spring 2020
- *Awareness through Movement* by Moshe Feldenkrais, read during my Feldenkrais training
- *The Case of Nora: Body Awareness as Healing Therapy* by Moshe Feldenkrais, read during my Feldenkrais training
- *The Elusive Obvious or Basic Feldenkrais* by Moshe Feldenkrais, read during my Feldenkrais training
- 'What is Somatics?' by Hanna Thomas in *Bone, Breath and Gesture, Practices of Embodiment*
- *Body Consciousness. A Philosophy of Mindfulness and Somaesthetics* by Richard Shusterman, read during my Feldenkrais training
- *Le plaisir effacé: clitoris et pensé* by Catherine Malabou
- *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*, by Jonathan Sawday
- *Visceral Poetics* by Eleni Stecopoulos, recommended by Alix Eynaudi
- A copy of 'From Shusterman's Somaesthetics to a Radical Epistemology of Somatics' by Isabelle Ginot

Antennas of an ear separated in

three parts



Outer Ear

Middle Ear

Inner Ear

Pinna

Ear Canal

Ampullae

Tympanic Membrane (ear drum)

Malleus

Incus

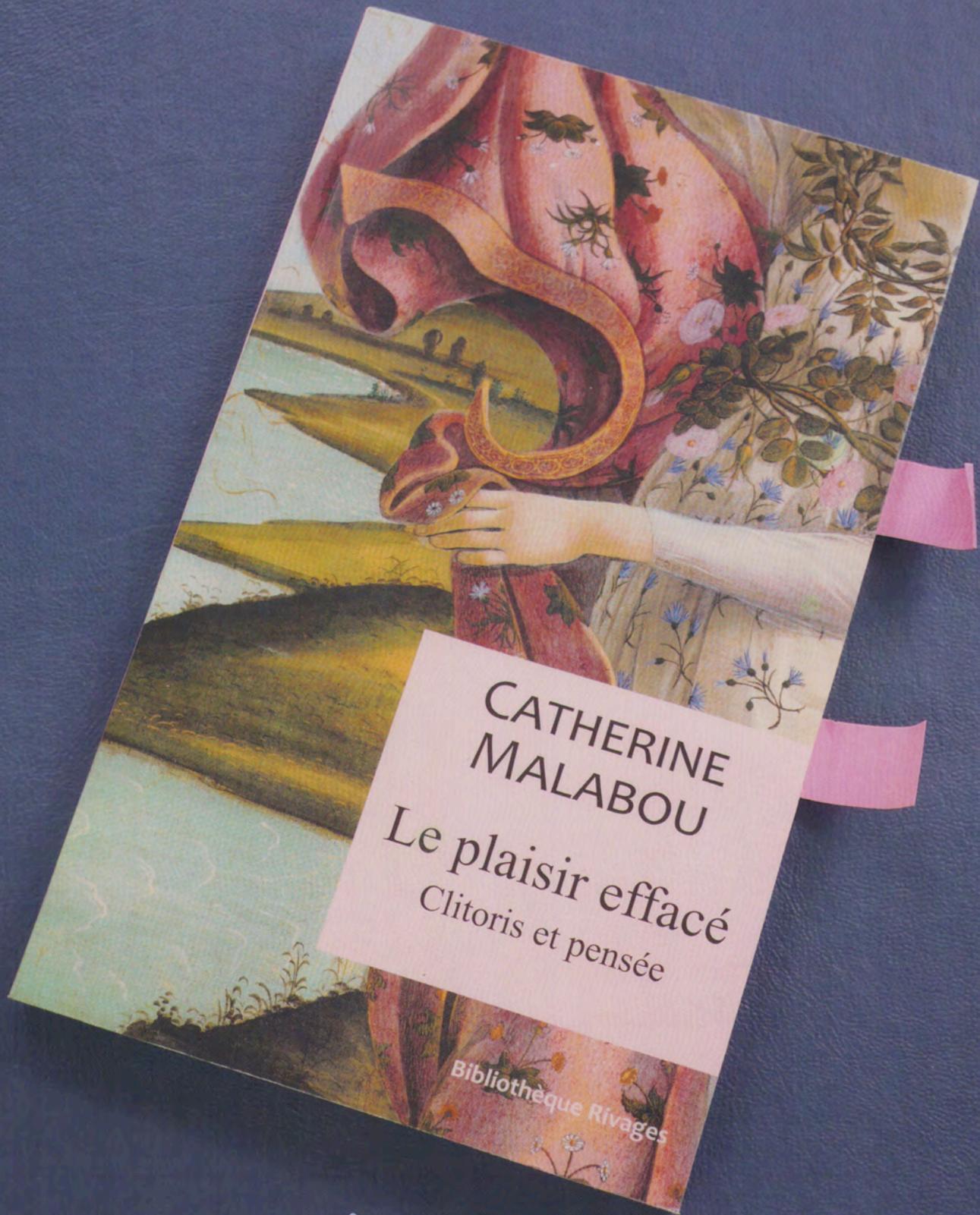
Cochlea

Cochlear Nerve



Anatomies

anatomical
model of an
ear (ratio 1:3)
mounted on a
white base

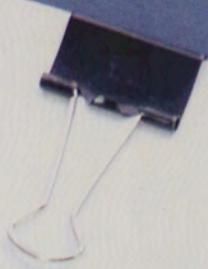


CATHERINE
MALABOU

Le plaisir effacé
Clitoris et pensée

Bibliothèque Rivages

Anatomies



BY THE SAME AUTHOR

The Oporonax
Les Guérillères

The Lesbian Body

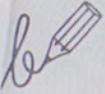
Monique Wittig

Translated from the French by David Le Vay

William Morrow and Company, Inc.
New York 1975

Anatomies

Fantasmical

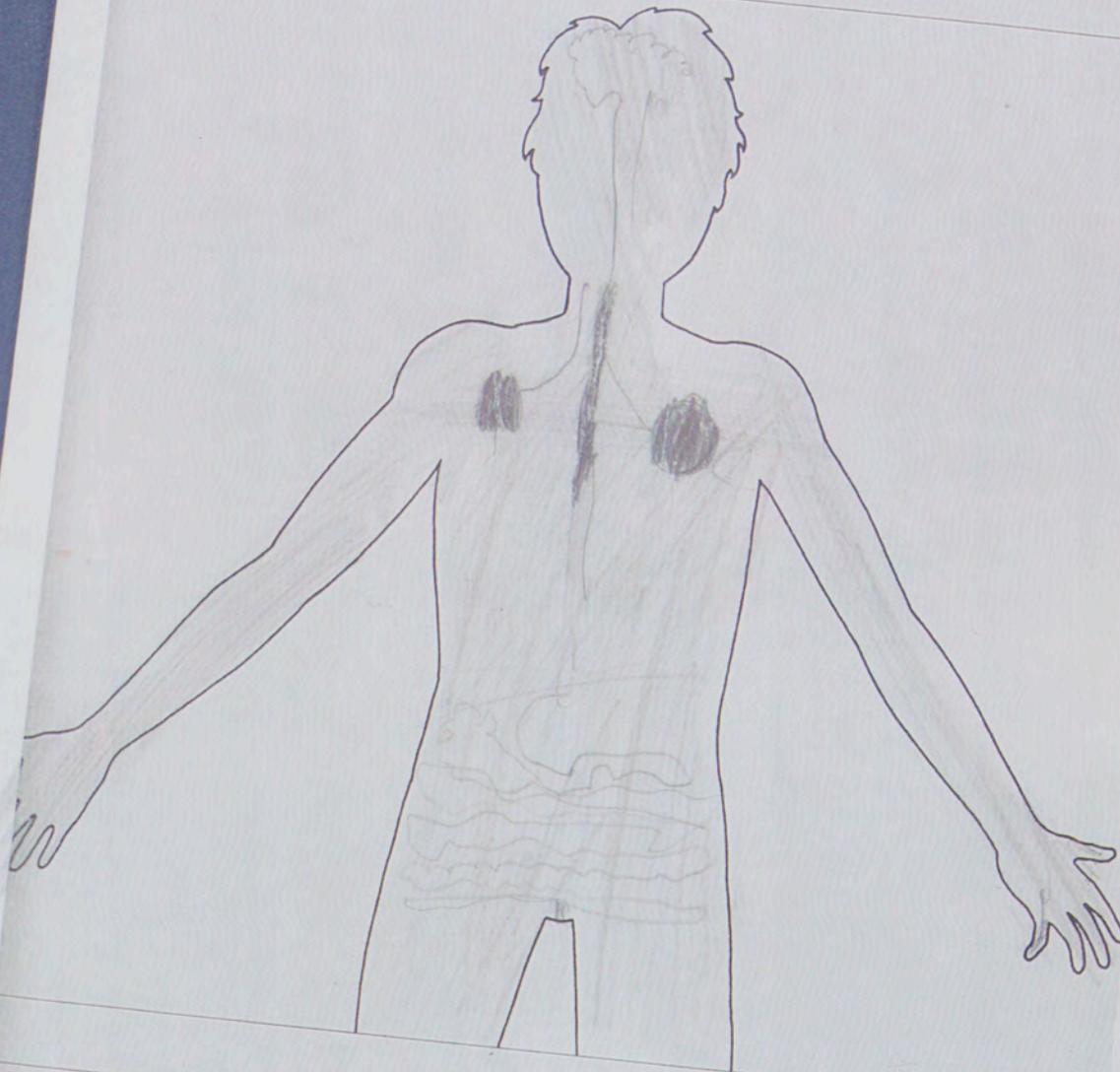


Ma silhouette

Carl

Document 28

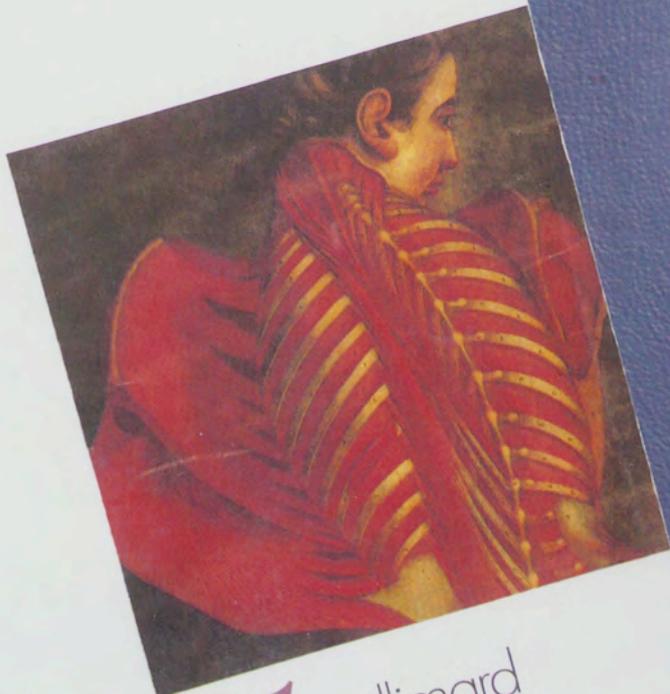
Dessine le trajet suivi par un morceau de pomme que tu croques.
Écris ce qui se passe.



Anatomies

Paul Schilder

L'image du corps



tel gallimard

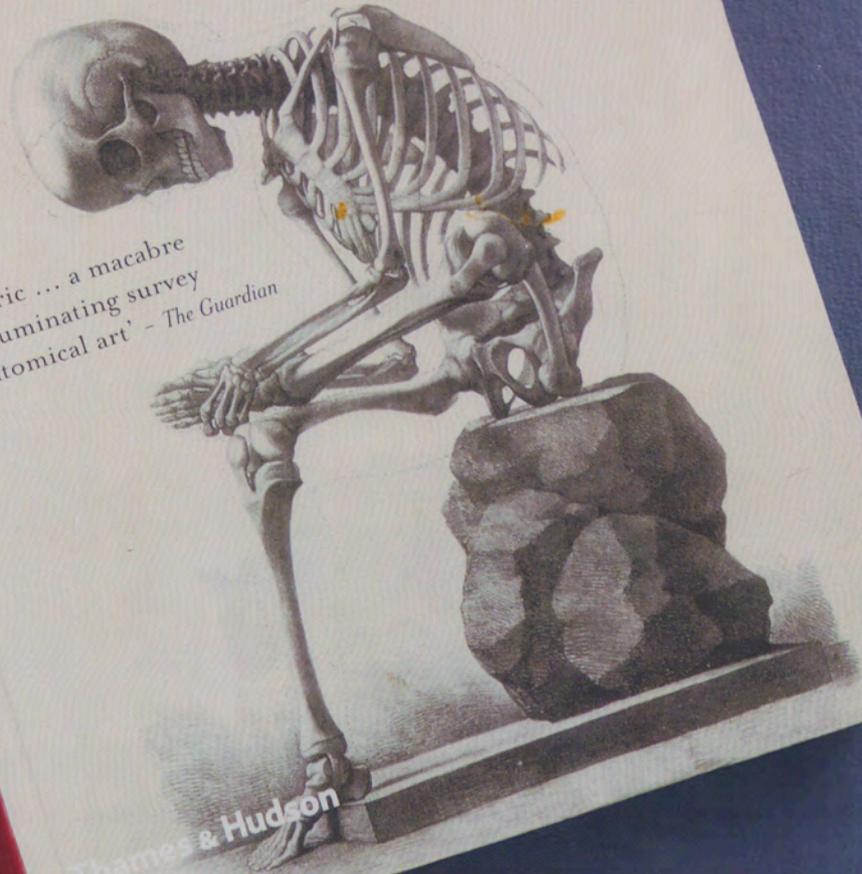
Anatomies

BENJAMIN A. RIFKIN | MICHAEL J. ACKERMAN | JUDITH FOLKENBERG

HUMAN ANATOMY

Depicting the Body from the Renaissance to Today

'Mesmeric ... a macabre and illuminating survey of anatomical art' - *The Guardian*



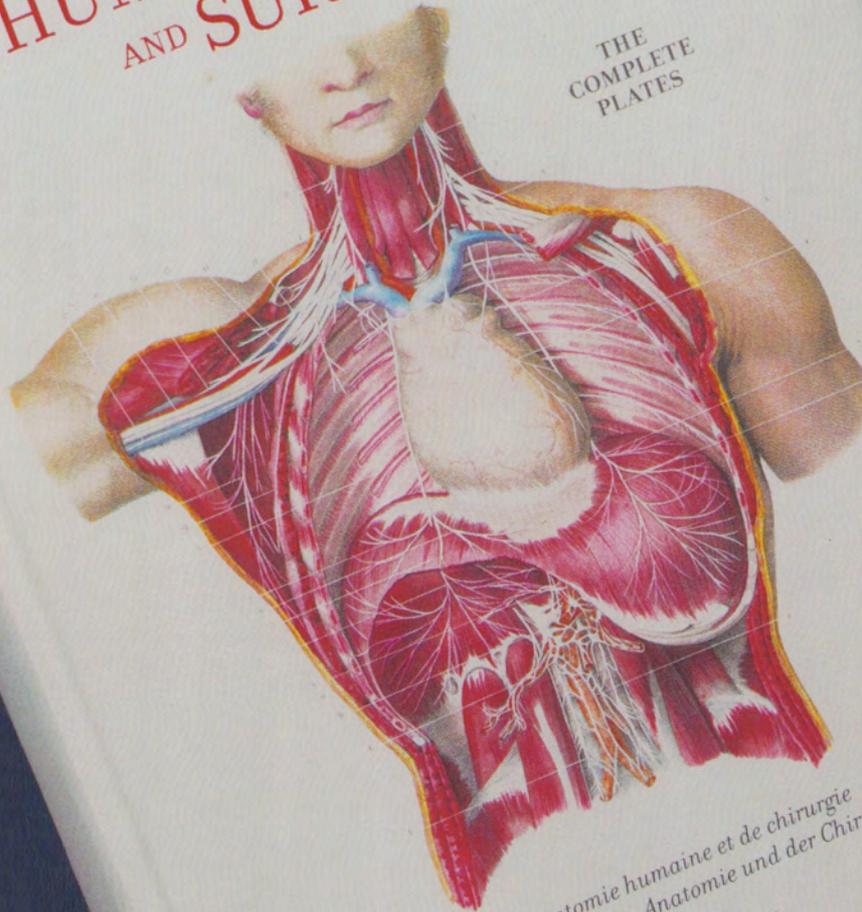
Thames & Hudson

Anatomies

J. M. Bourguery & N. H. Jacob

ATLAS OF HUMAN ANATOMY AND SURGERY

THE
COMPLETE
PLATES



Atlas d'anatomie humaine et de chirurgie
Atlas der menschlichen Anatomie und der Chirurgie

TASCHEN

Anatomie

mark b. n. hansen

hansen

bodies in code

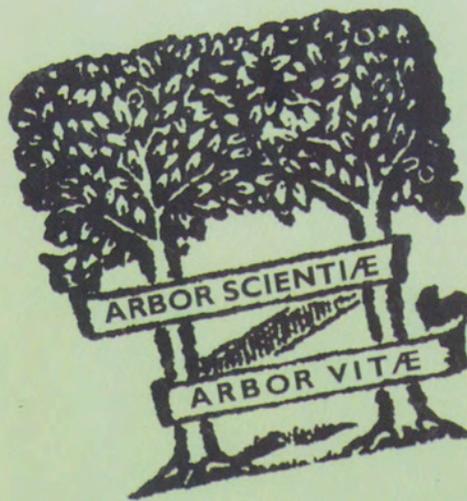
bodies in code

interfaces with digital media

Anatomies

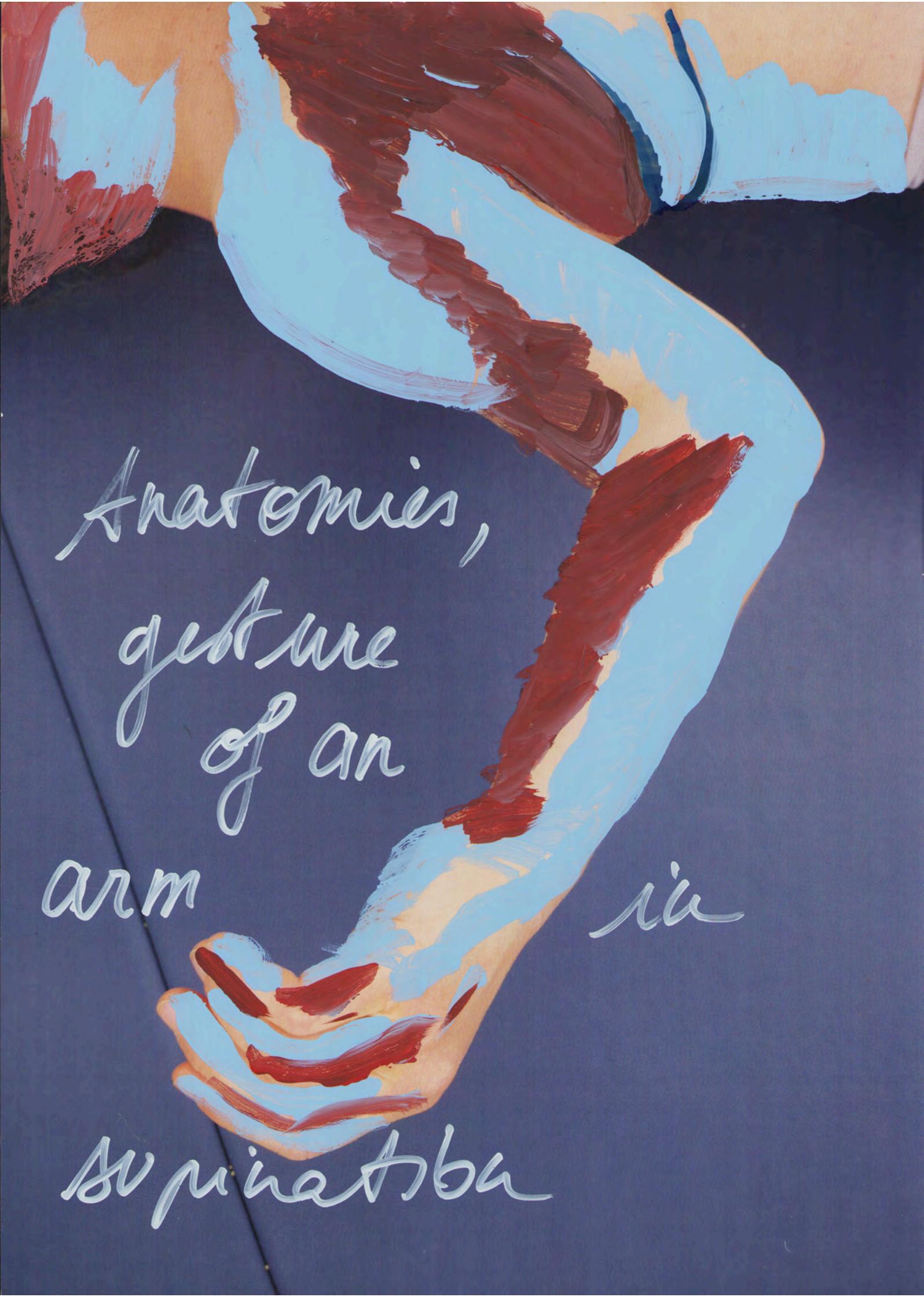
The International Library of Psychology

THE IMAGE AND
APPEARANCE OF THE
HUMAN BODY



Founded by C. K. Ogden

Anatomies

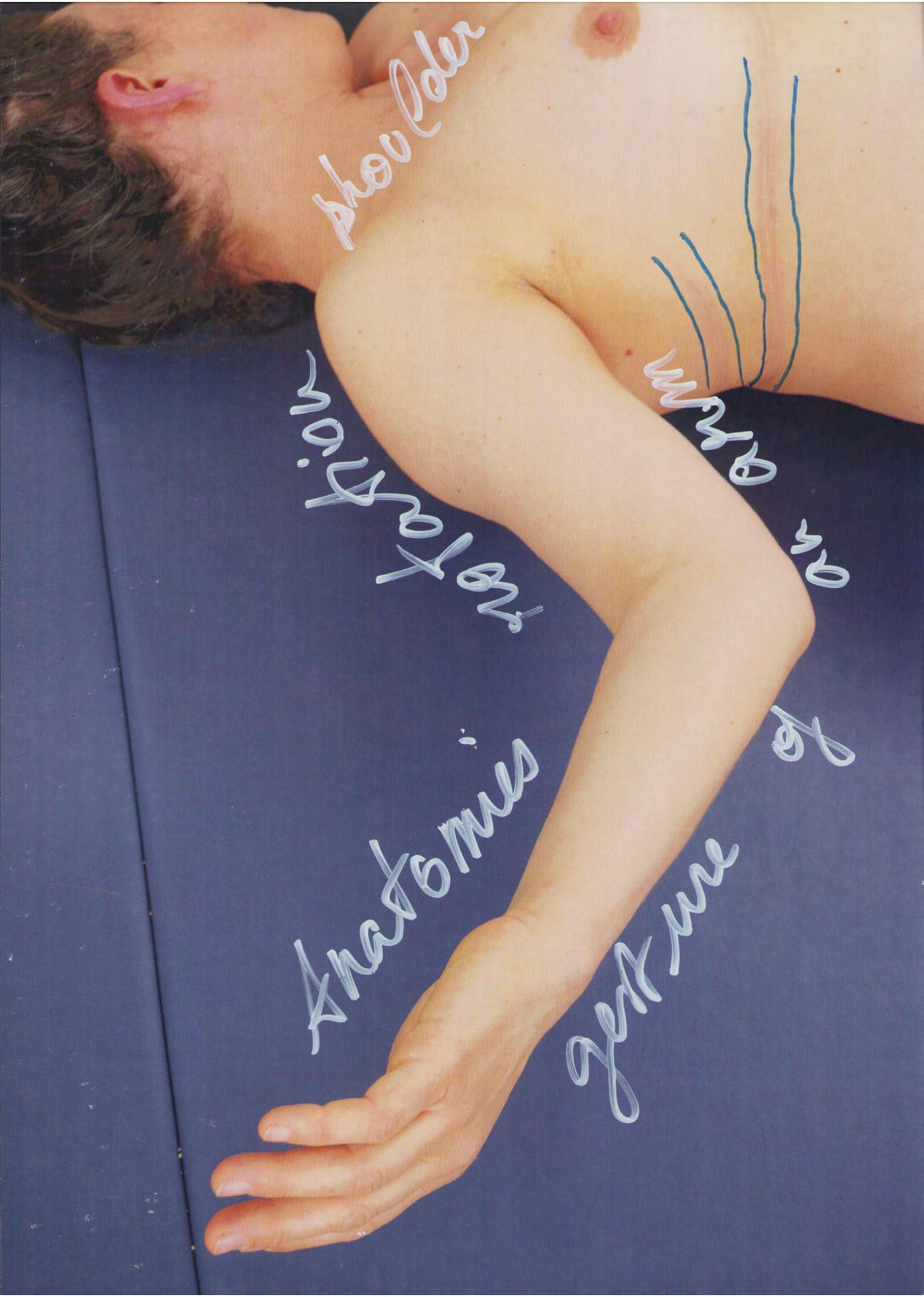


Anatomies,
gesture
of an

arm

ria

Supinated



Shoulder

Anterior

Posterior

Forearm

Wrist



structure of
an arm in
pronation

Anatomies

Anatomies of an

arm is

→ Proximal



Fantasmical

Prénom : Carl

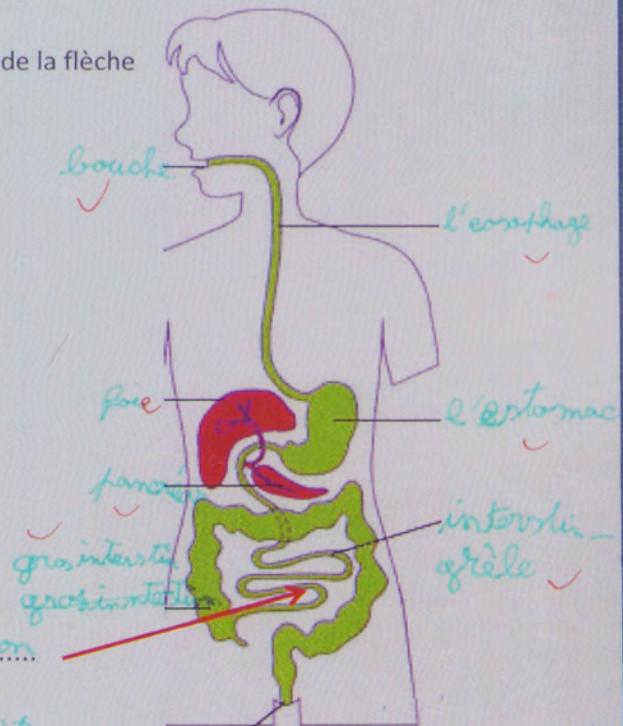
Evaluation de sciences 1 : la digestion et l'équilibre alimentaire

Connaître le fonctionnement de la digestion

NA - EVA - A

1. Complète le schéma.

2. Ecris une phrase sur ce qui se passe à l'endroit de la flèche rouge.



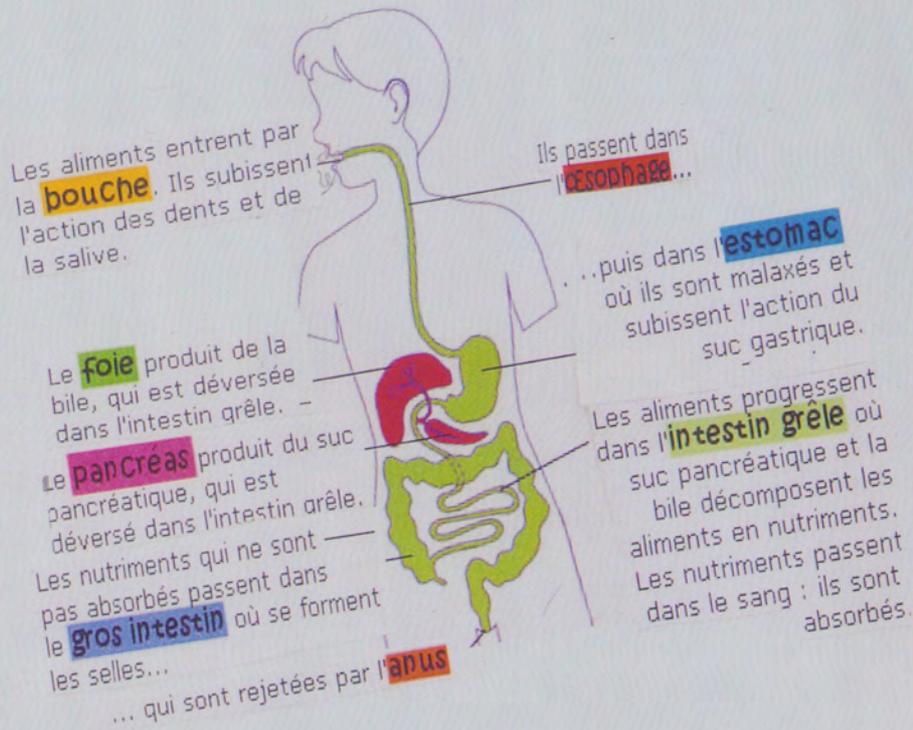
Dans l'intestin grêle ce que l'on
mange se transforme en petits
morceaux, les nutriments.
Les nutriments passent dans le sang.

Anatomies

Fantasmical

Doc. 1 : La digestion des aliments

Colle chaque commentaire à sa place sur le schéma.



Anatomies



Anatomies, a stamp



Anatomies

CRANIOSACRALE OSTEOPATHIE

Schädelknochenbewegung bei Flexion

Schädelknochenbewegung bei Extension

Der Cranio-Sacral-Rhythmus

Lage der Knochen des Schädels, farblich abgesetzt

Die Knochen der Schädelbasis

Entstehung und Wege des Liquor cerebrospinalis

Bewegungsrichtungen und (Fehl-)Stellungen von Os occipitale und Os sphenoidale

Spheno-basillargelenk neutral

Spheno-basillargelenk (SSB) in Flexion

Spheno-basillargelenk (SSB) in Extension

CV4 (Kompression des 4. Ventrikels)

Dekompression der Sutura sagittalis

Entlastung des Os occipitale

Os frontale Techniken

Sutherland-Griff

Ohrzug - Technik Os temporale

Os frontale - Os occipitale Technik

Kombinationstechnik Os frontale und Os occipitale

Anatomies



Anatomies, a finger with a hole



Anatomies, half of a thumb

it lists body parts or body
structures and functions.

• Elephentismes, us

Exposure of the Anatomy

The cut

The dimensions

The colors

The shapes

The details

The abstraction

The notymells

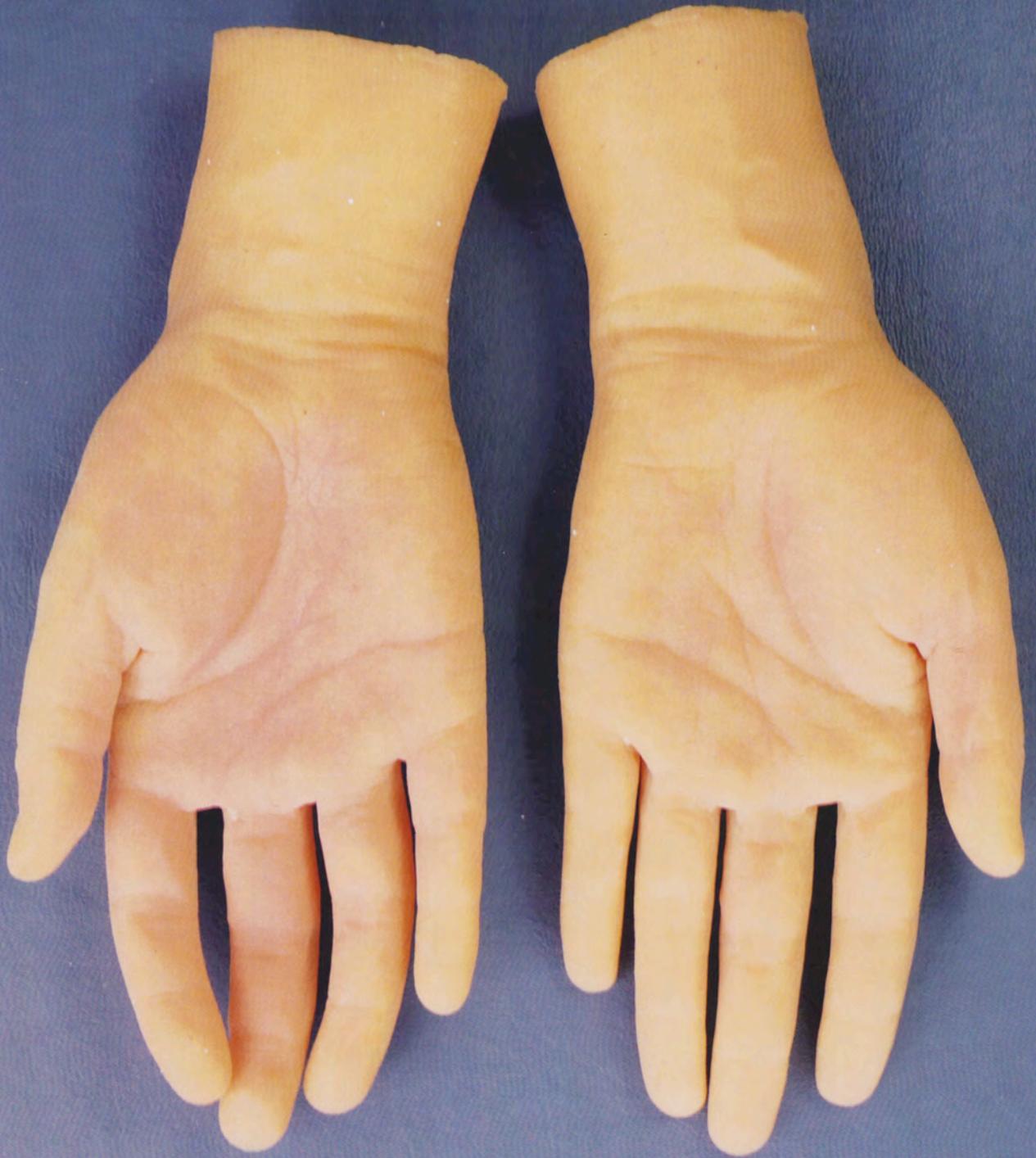
PAUL NOGIER
RAPHAËL NOGIER



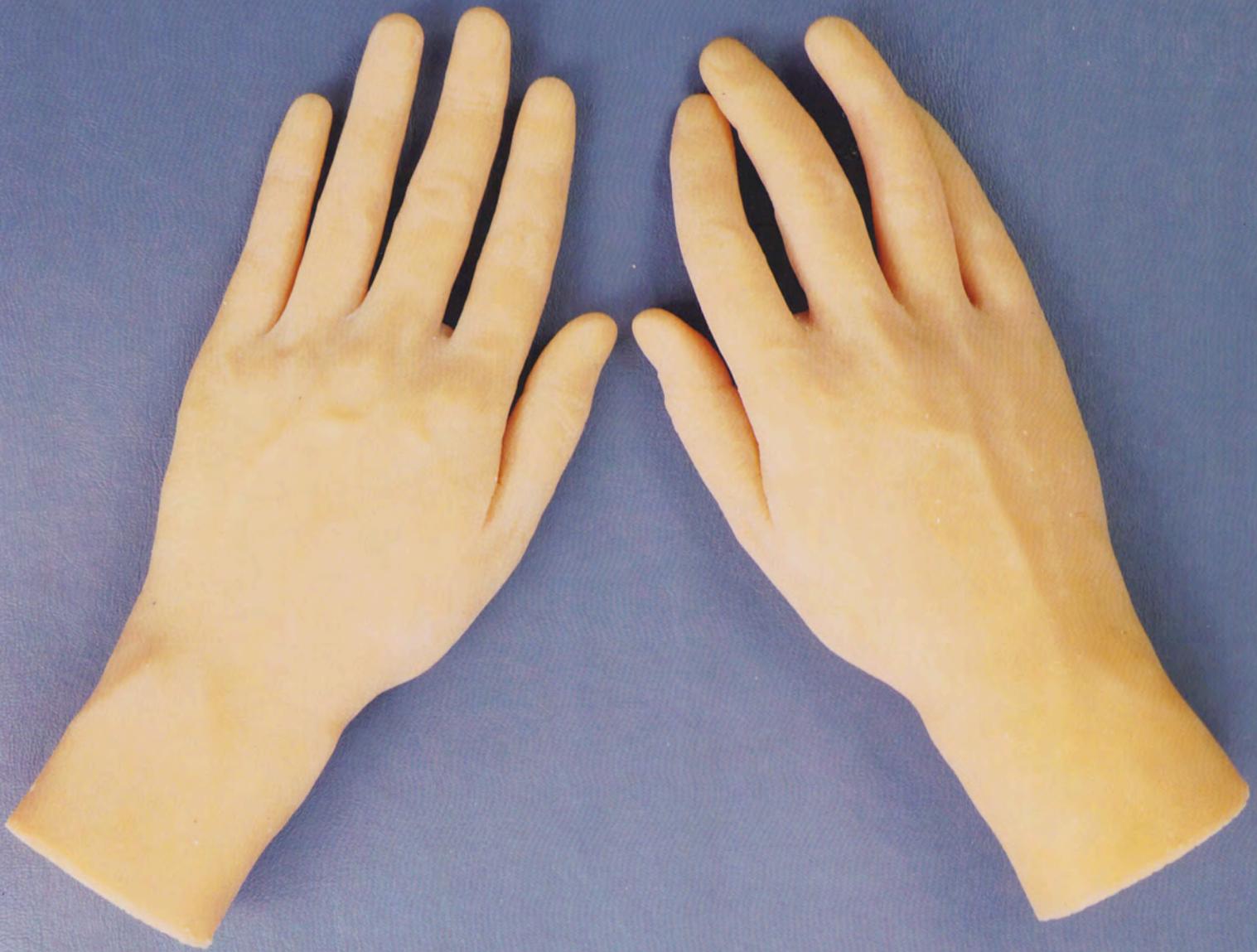
l'homme
dans l'oreille

MAISONNEUVE

Anatomies



Anatomies,
Two silicon hands



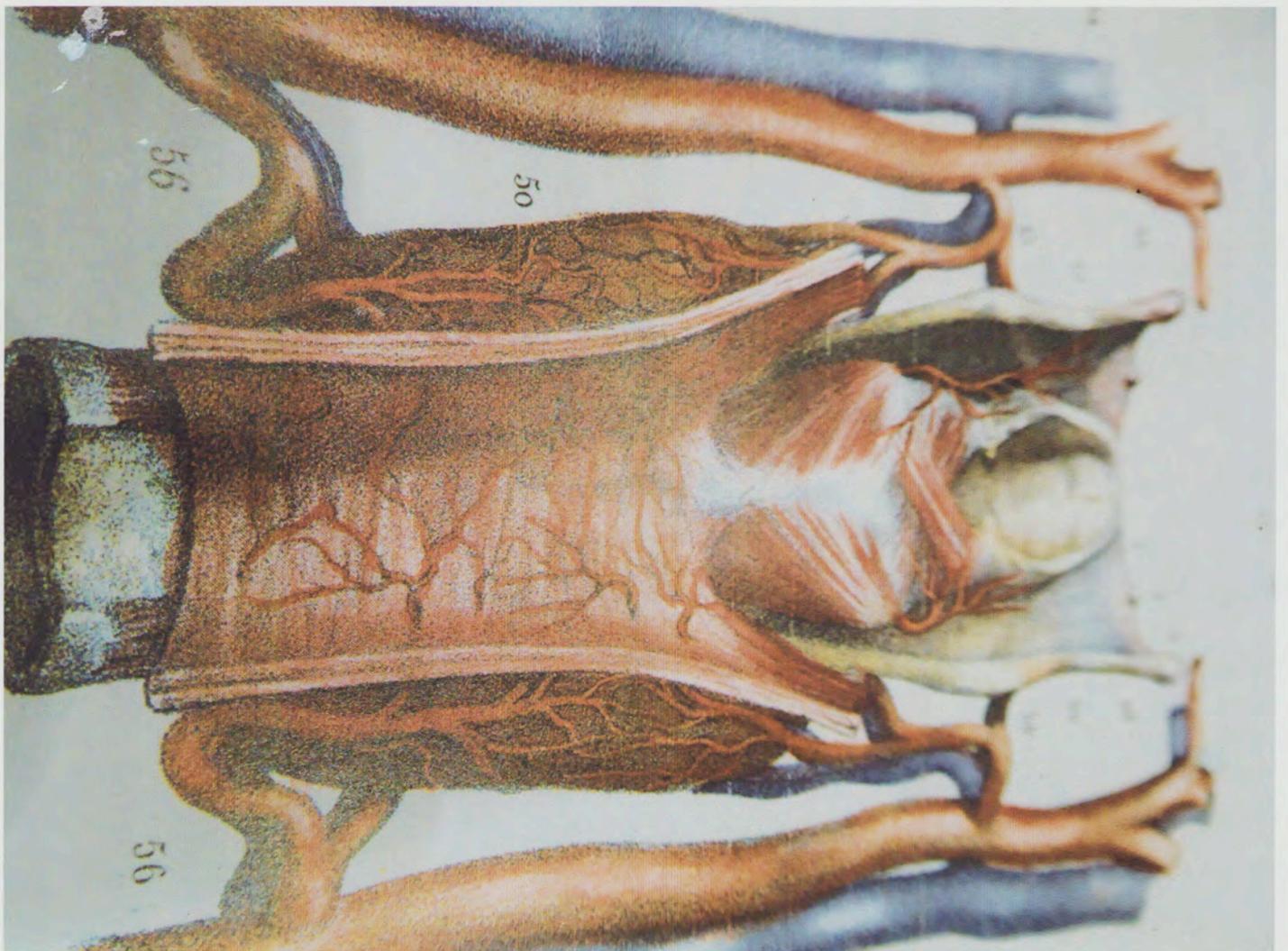
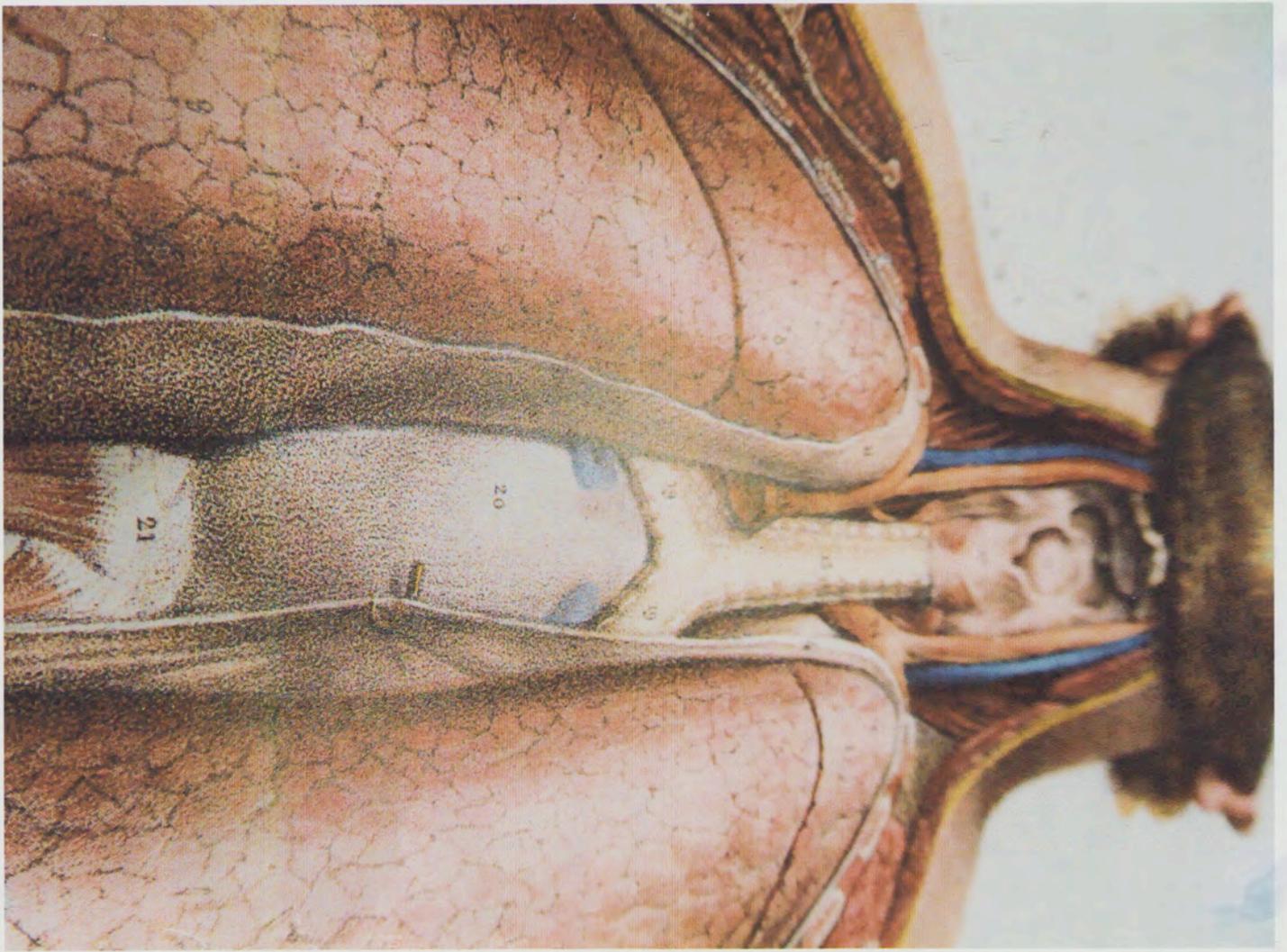
Anatomies
Two silicon hands



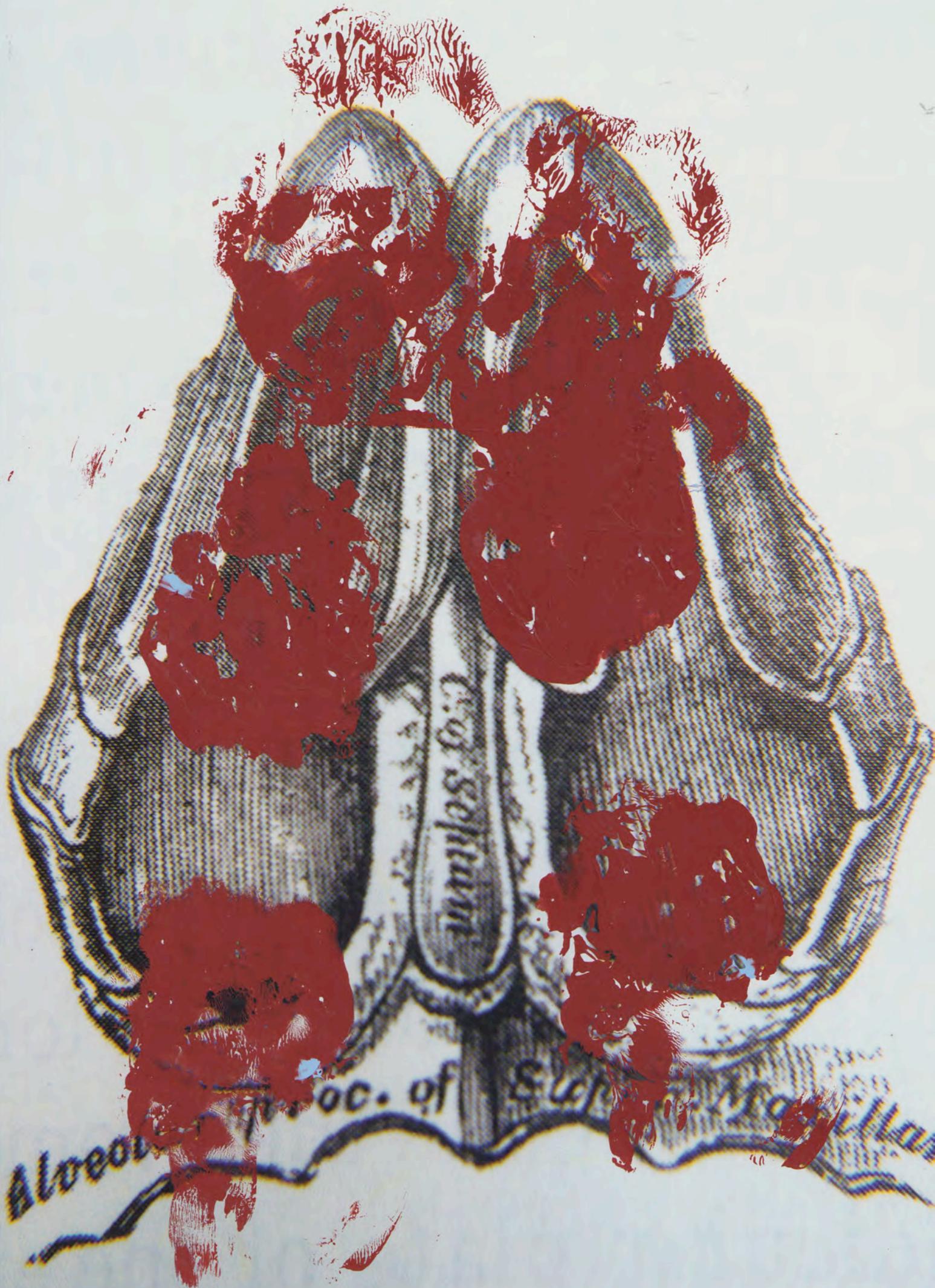
Anatomies.
Two silicon hands



Anatomies Awo hands
made'out of Silicon









... showing the localisation of various functions. (After Ferrier.)



movements of opposite leg and foot. 2, 3, 4. Centres for complex movements of the arms and hands. 5. Extension forwards of the arm and hand. 6. Supination of the hand and flexion of the wrist. 7. Adductors and depressors of the arm. 8. Abductors and elevators of the arm. 9. Adductors and depressors of the hand. 10. Abductors and elevators of the hand. 11. Adductors and depressors of the fingers. 12. Abductors and elevators of the fingers. 13. Adductors and depressors of the thumb. 14. Abductors and elevators of the thumb. 15. Adductors and depressors of the foot. 16. Abductors and elevators of the foot. 17. Adductors and depressors of the toes. 18. Abductors and elevators of the toes.

Index of Fantasmical Anatomies Lessons

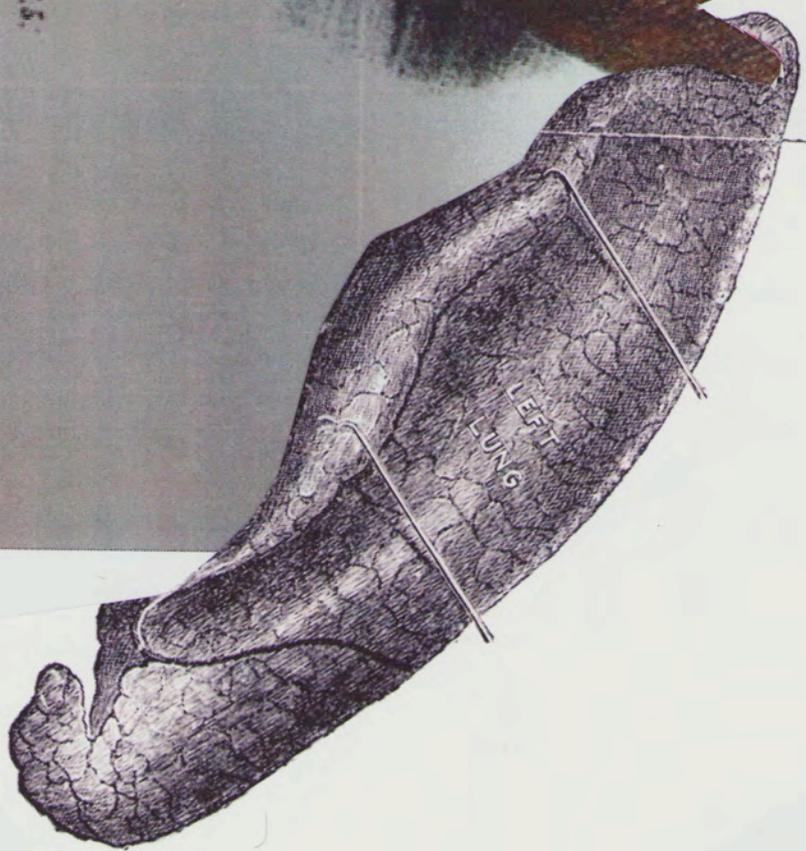
- 1) The Lesson on the Mother Tongue
- 2) The Lesson on the Tongue
- 3) The Lesson on the Skin
- 4) The Lesson on the Desire for Symmetry
- 5) The Lesson on the Eye
- 6) The Lesson on the Mouth
- 7) The Lesson on Sexual Organs
- 8) The Lesson on the Insect
- 9) The Lesson on the Artificial Uterus
- 10) The Lesson on Symptoms
- 11) The Lesson on the Hand
- 12) The Lesson on Seismic Activities
- 13) The Lesson on the Lesbian Body
- 14) The Lesson on Anatomy
- 15) The Lesson on the Exhibition in the Forearm
- 16) The Artificial Floor Lesson
- 17) The Critical Awareness Lesson



glisser le pouce sous la clavicule

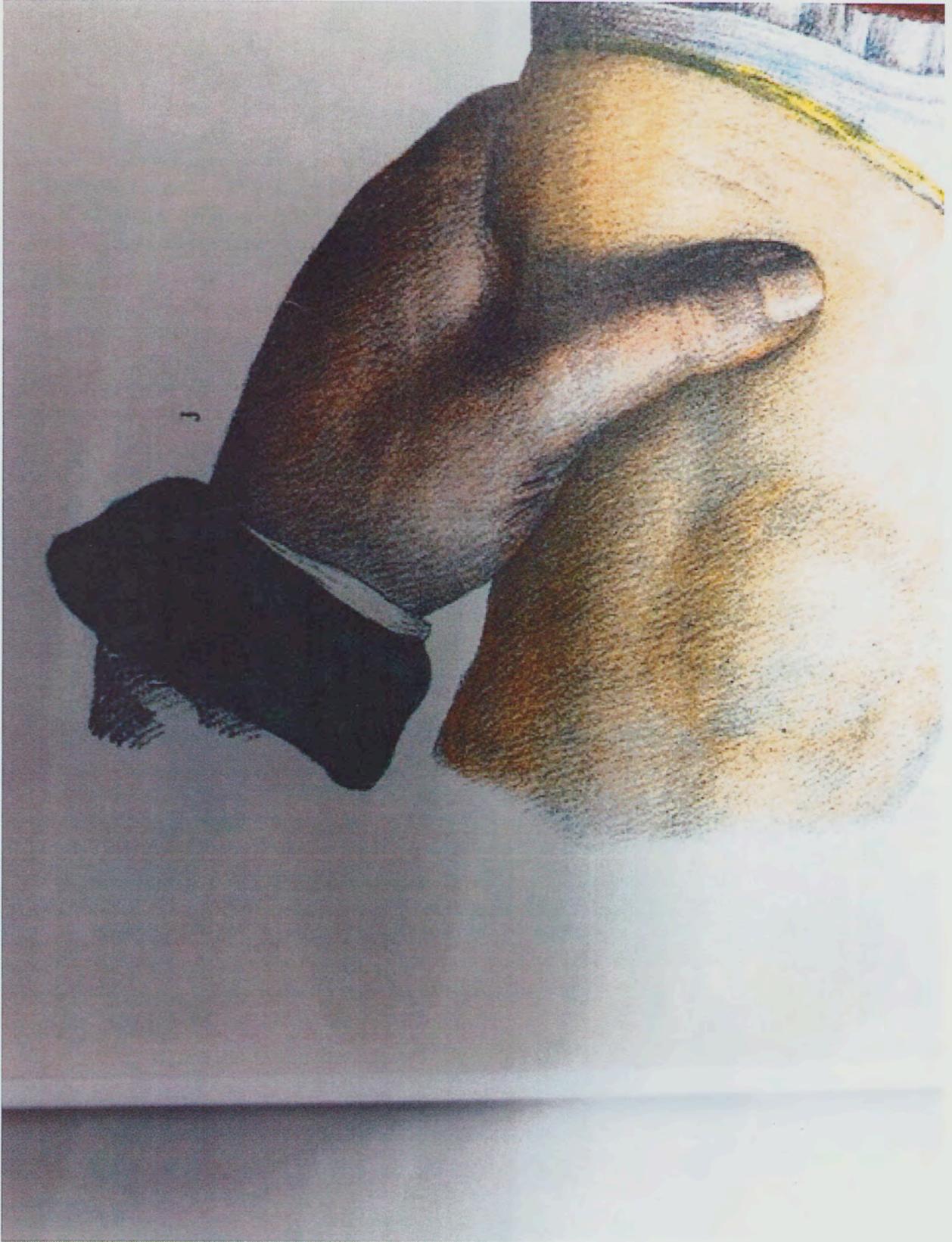


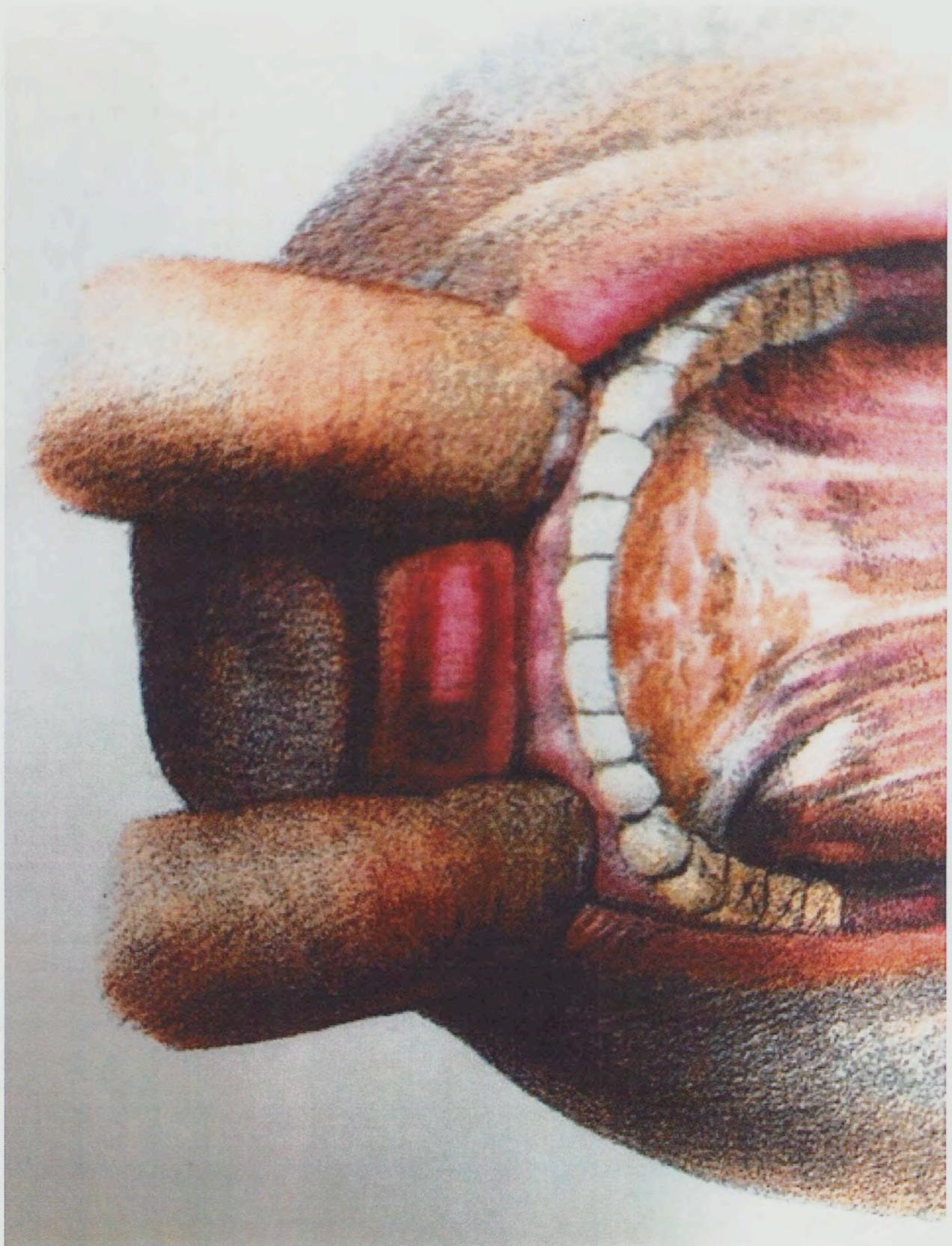
Fig. 5.



Cut edge of pericardium











from Venice

to Phnom Penh

STUDIES ON
FANTASMICAL
ANATOMY

ANNE JUREN

les dents

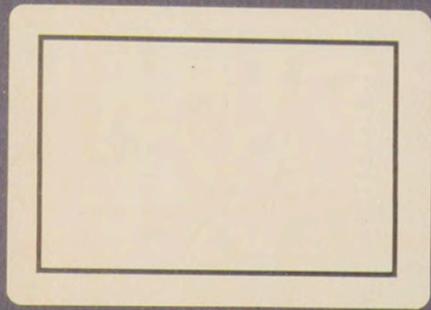
le 11 janvier 1917

the teeth

STUDIES ON
FANTASMICAL
ANATOMY
ANNE JUREN

re-writing books
"Le moment de
conclure" J. Lacan
L'effet Père

STUDIES ON
FANTASMICAL
ANATOMY
ANNE JUREN



STUDIES ON
FANTASMICAL
ANATOMY
ANNE JUREN

The Throat

STUDIES ON
FANTASMICAL
ANATOMY

ANNE JUREN

Patients

21.01.2017

14.11.2017

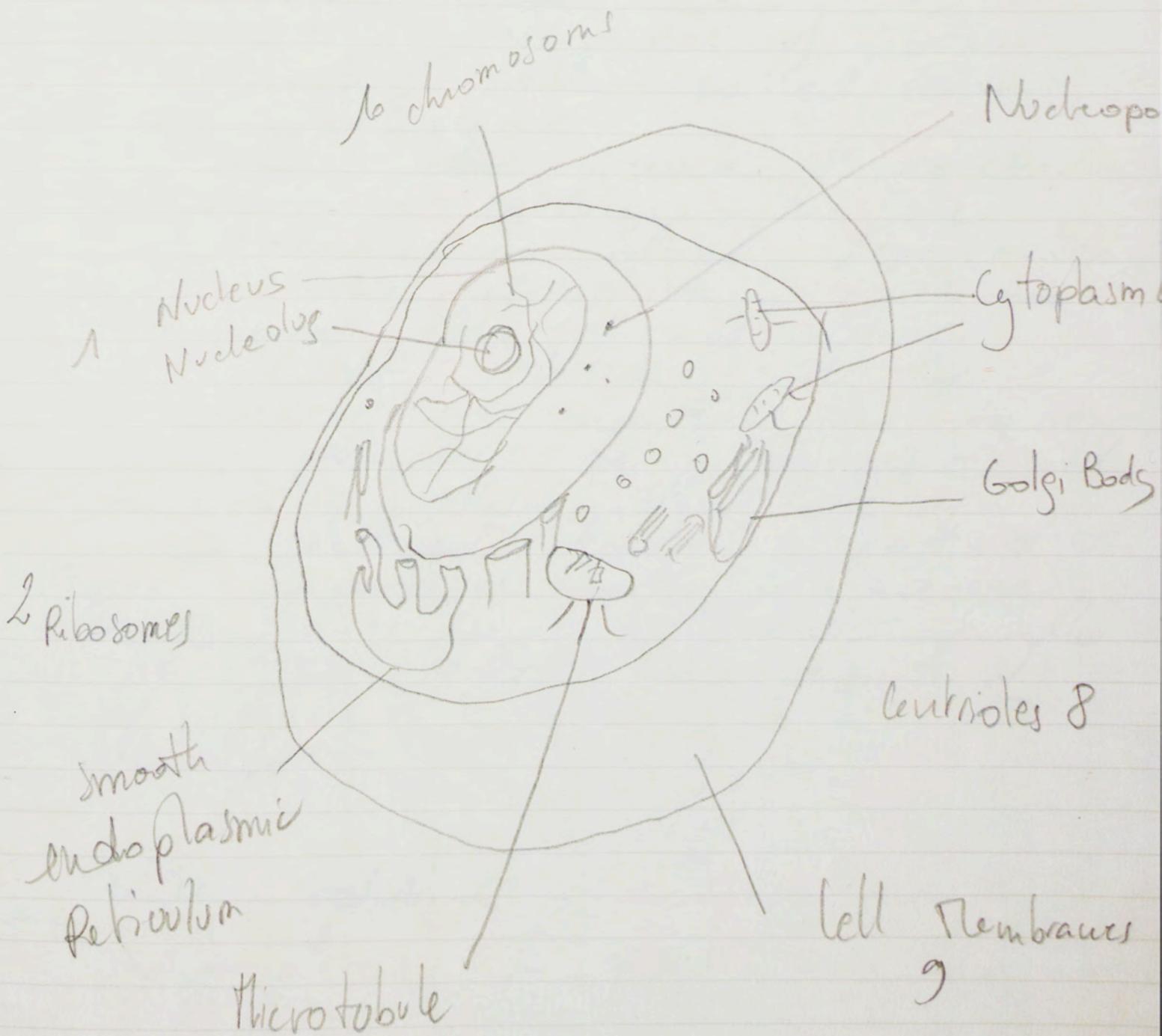
STUDIES ON
FANTASMICAL
ANATOMY

ANNE JUREN



Body Organization

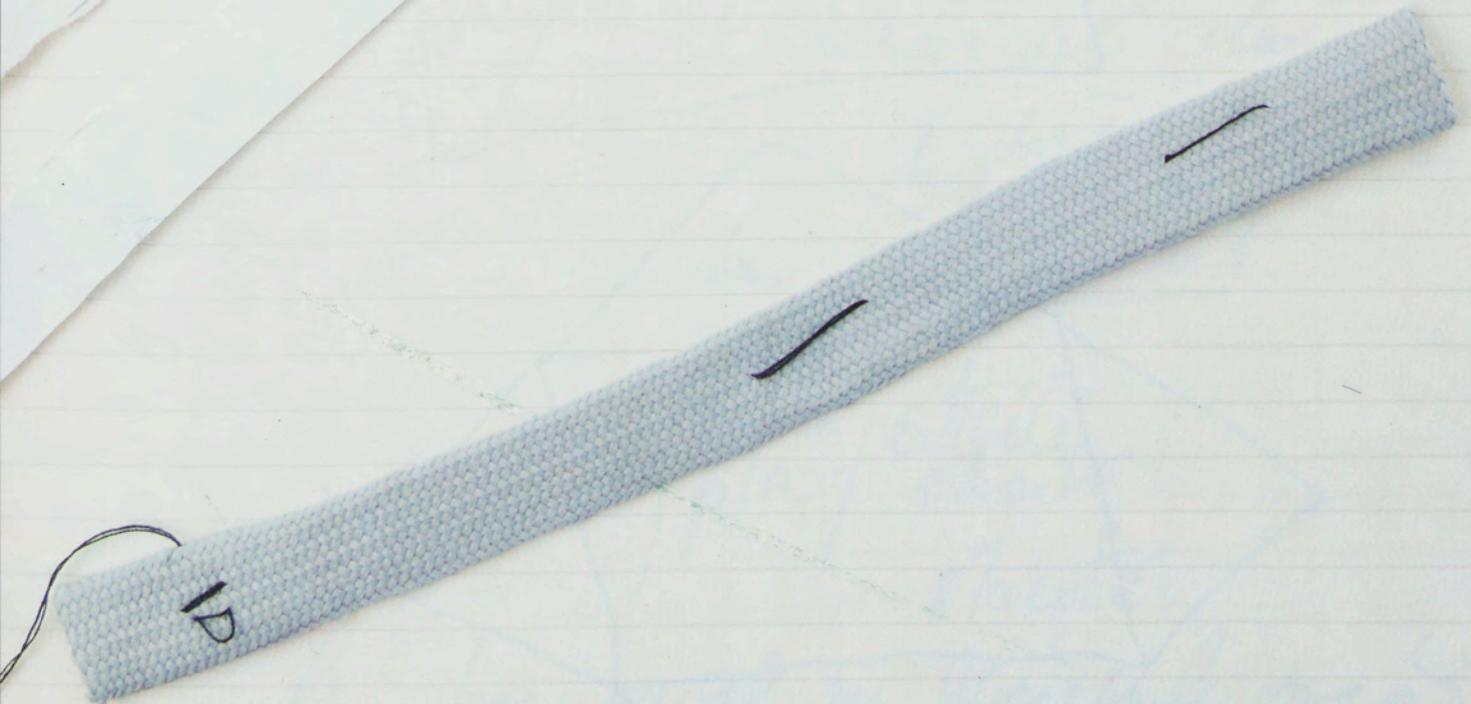
human body consists of
Cells (37 Trillions cells in our
human body)

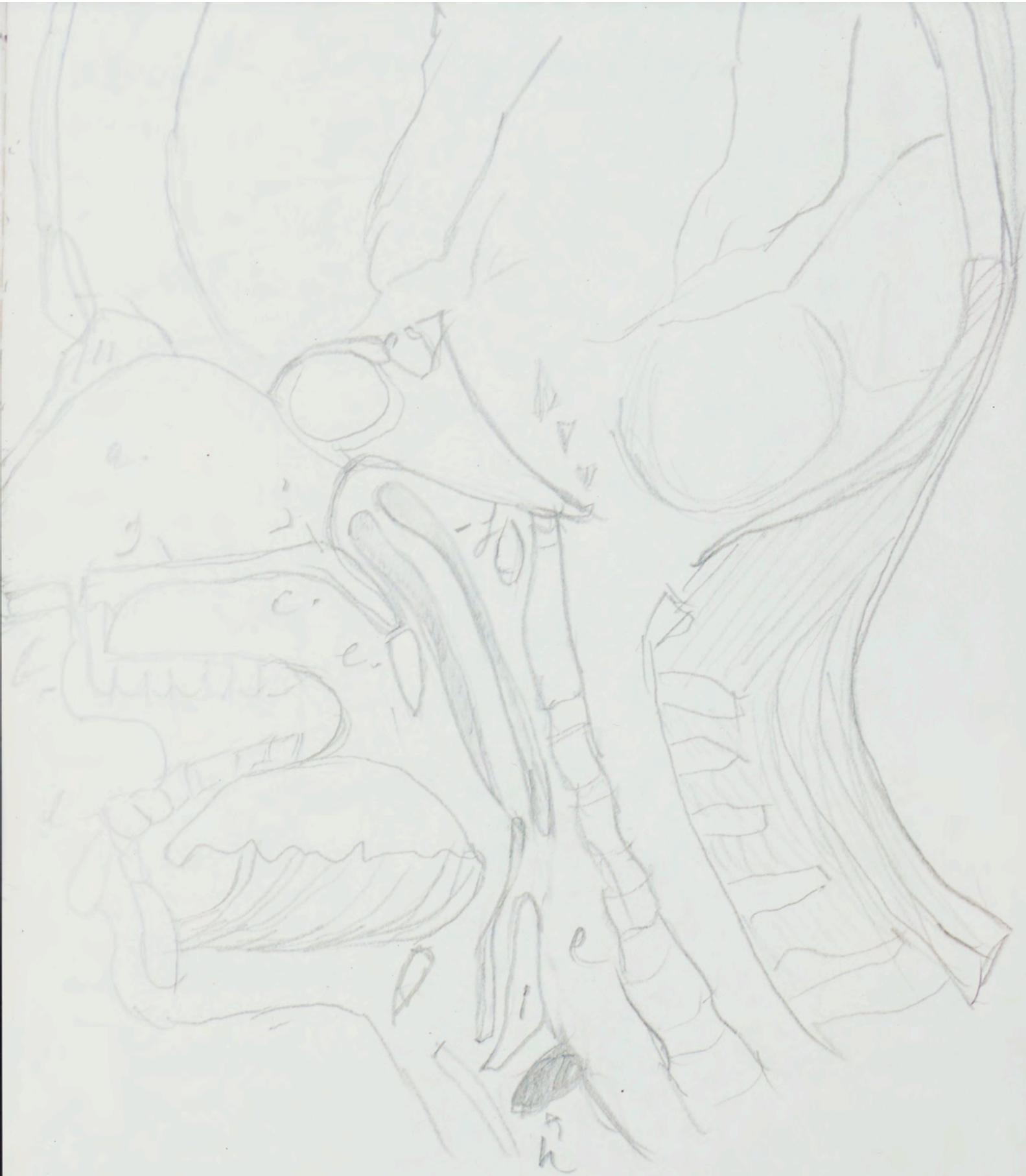




le début de
la topologie

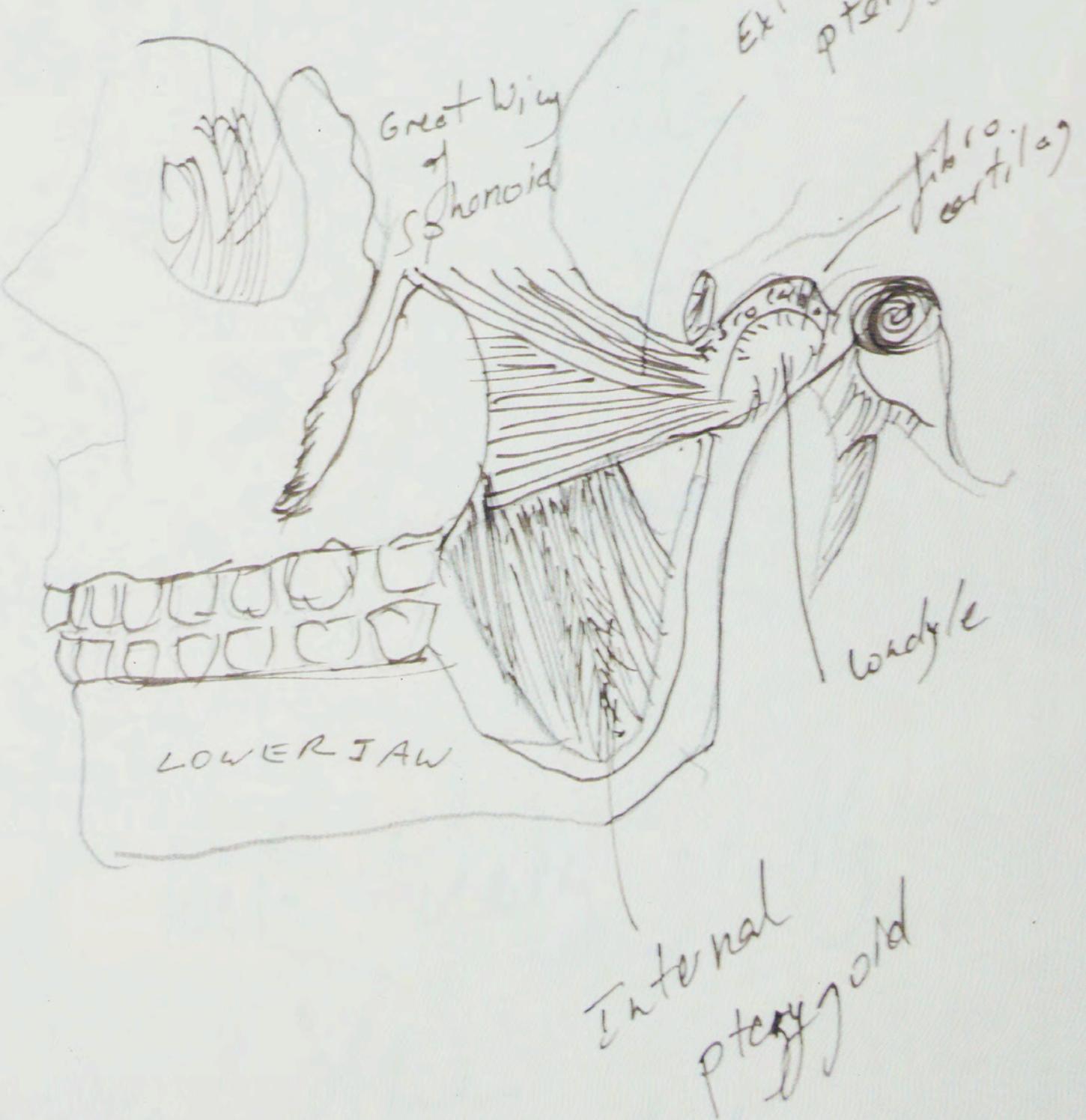
faisi-70
pense au
le nombre réel
et expliquer
le nombre réel.





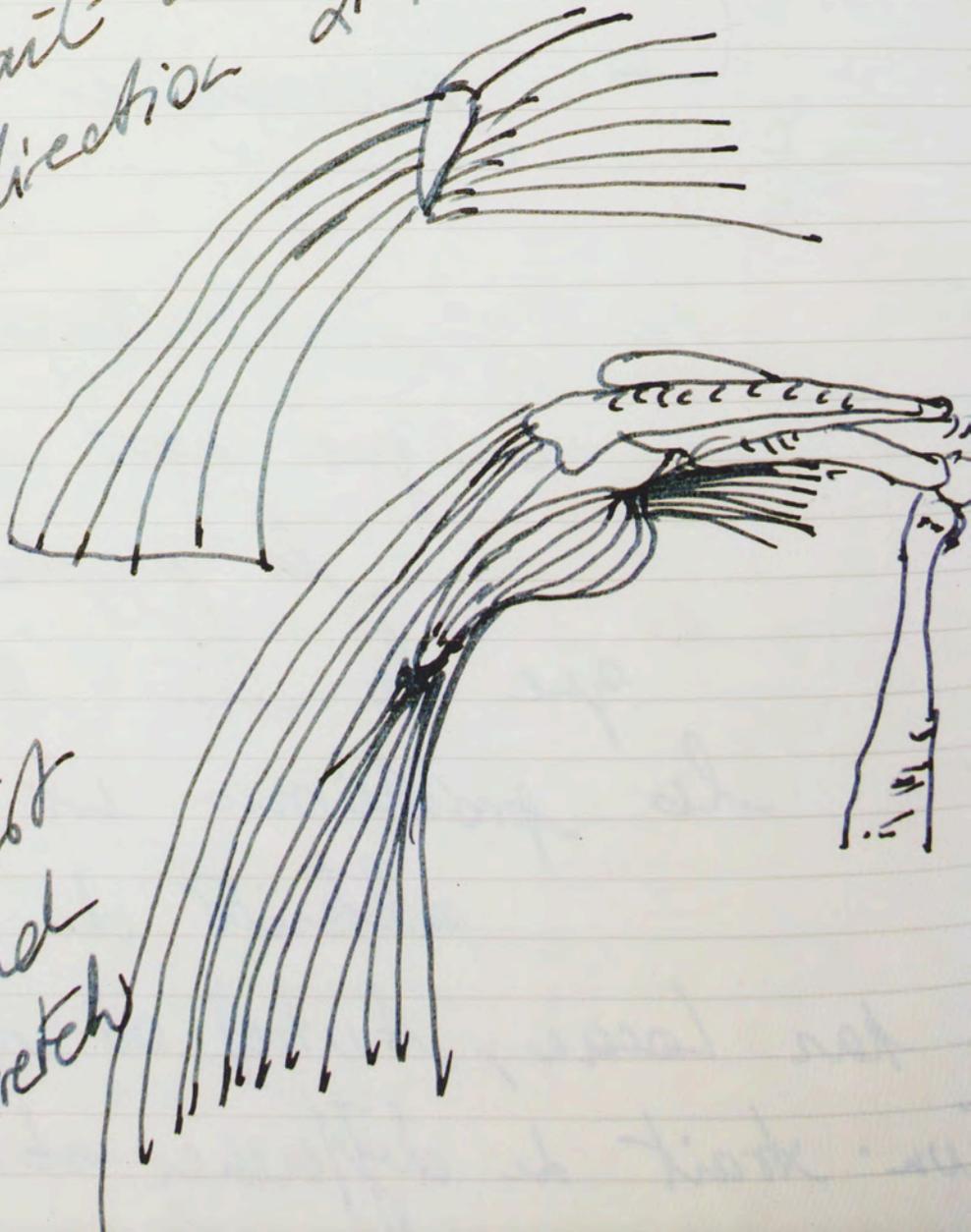
As human evolved, our throats got longer and our mouth got smaller - physiological changes that enabled us to shape and control sound.

Pterygoid muscles



Now ^{comme}
ici ^{comme}
des ^{Araie}

— Avant d'un ion
le ^{sense de} ^{muscle}
Araie ^{direction} d'un muscle



the mid
is a muscle
the muscle
goes; twist
flex, bend
tear, stretch

Nasal cavity

Nasopharynx

Oropharynx

Pharynx

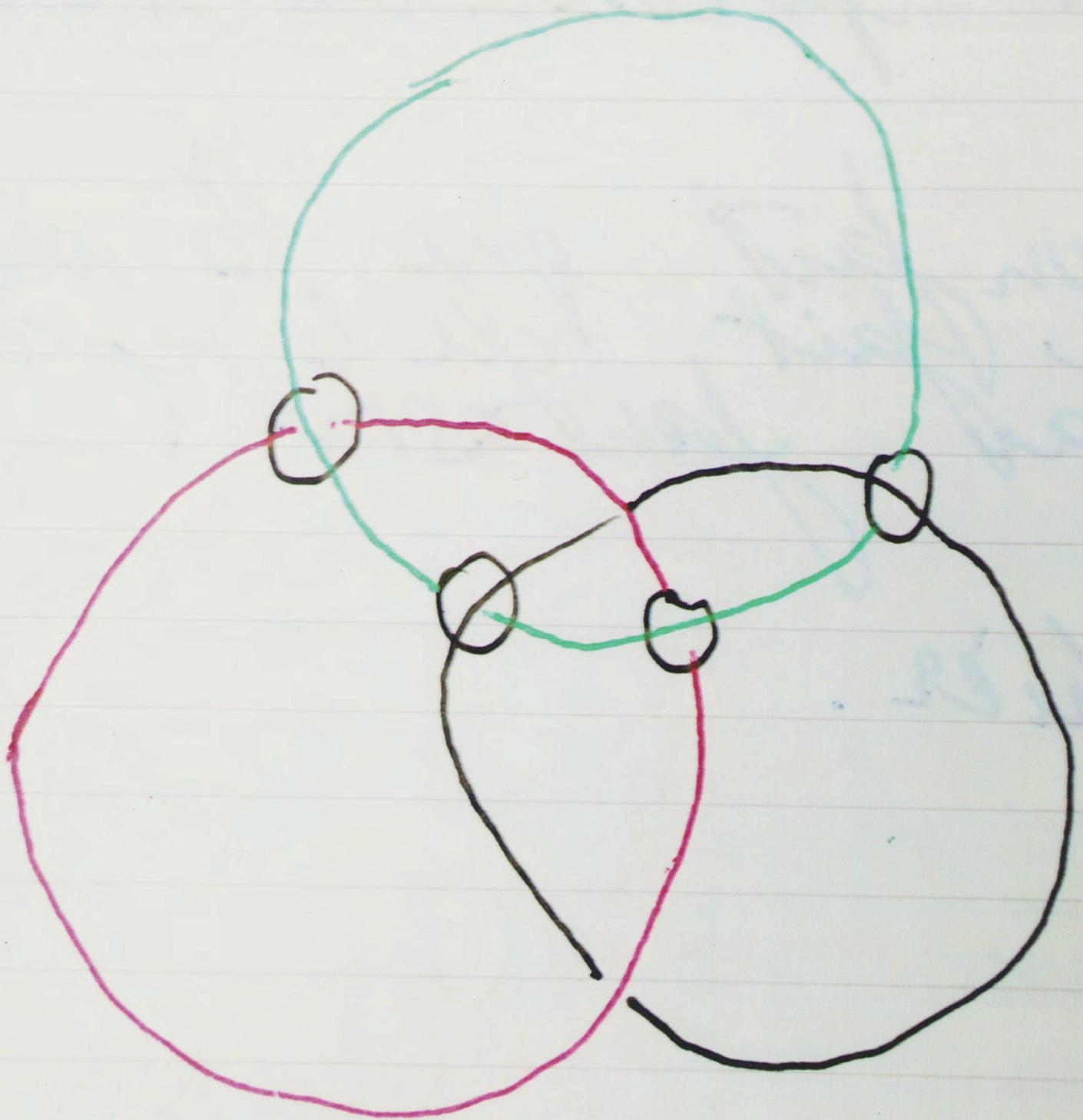
hyoid bone

Laryngopharynx

muscle of the
tongue the
palate the
larynx and
the pharynx

larynx: the voice box

oesophagus



I use my tongue to feel my teeth. I start counting how many teeth are in my mouth.

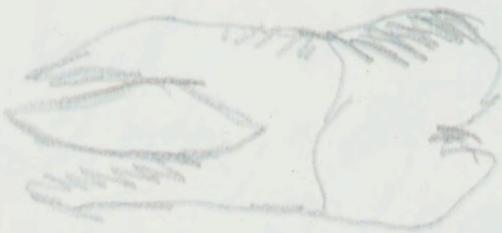
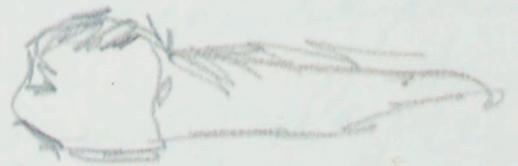
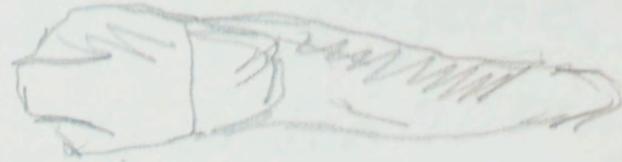
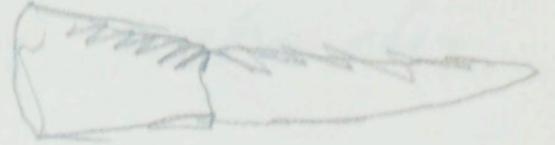
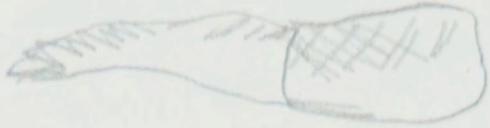
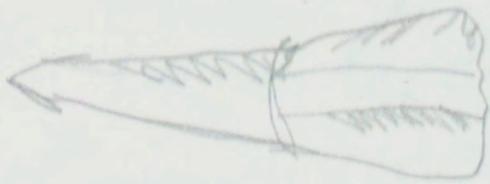


ivres
cavité

primolaires

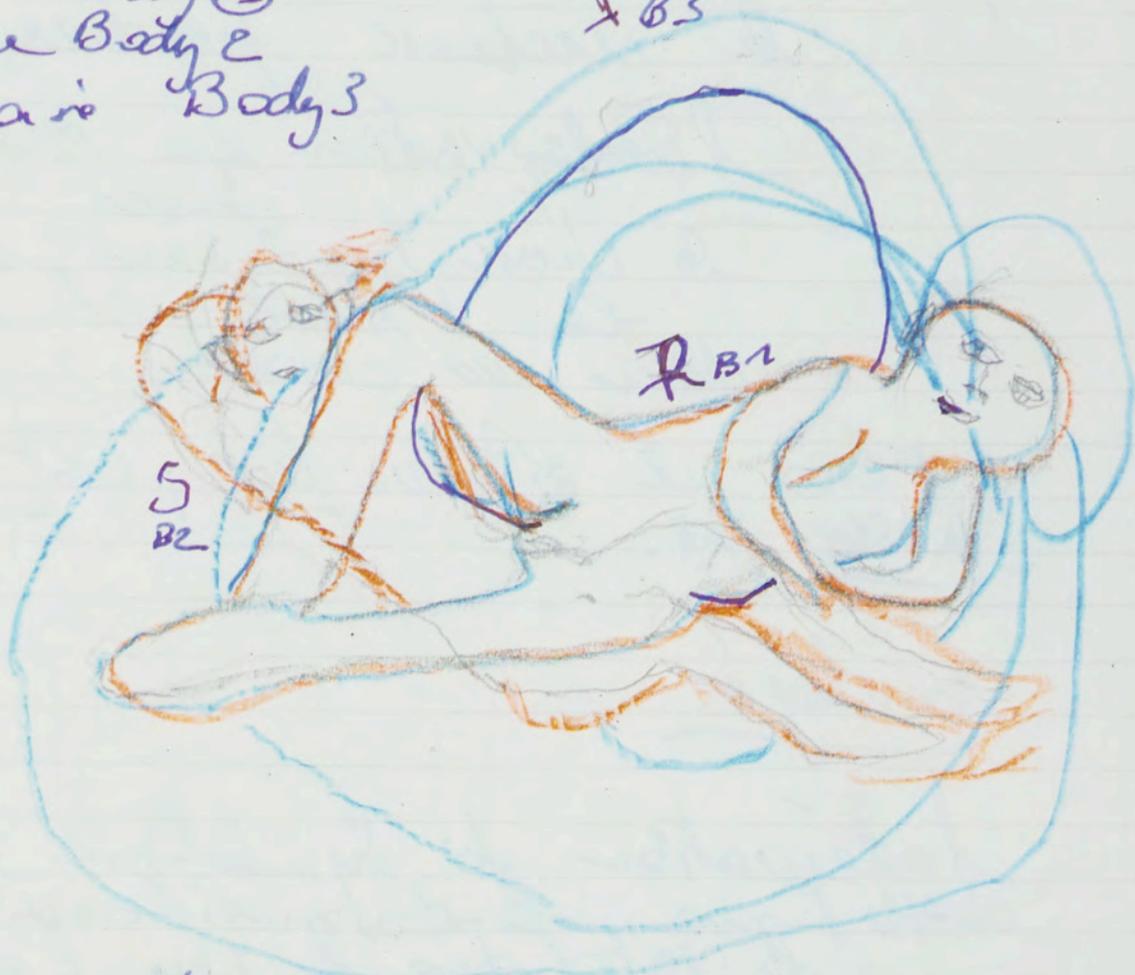
molaires

Handbook de dentelle
(vive l'écumeuse)



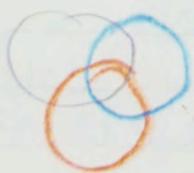
R: real Body 1
 S: symbolique Body 2
 I: imaginaire Body 3

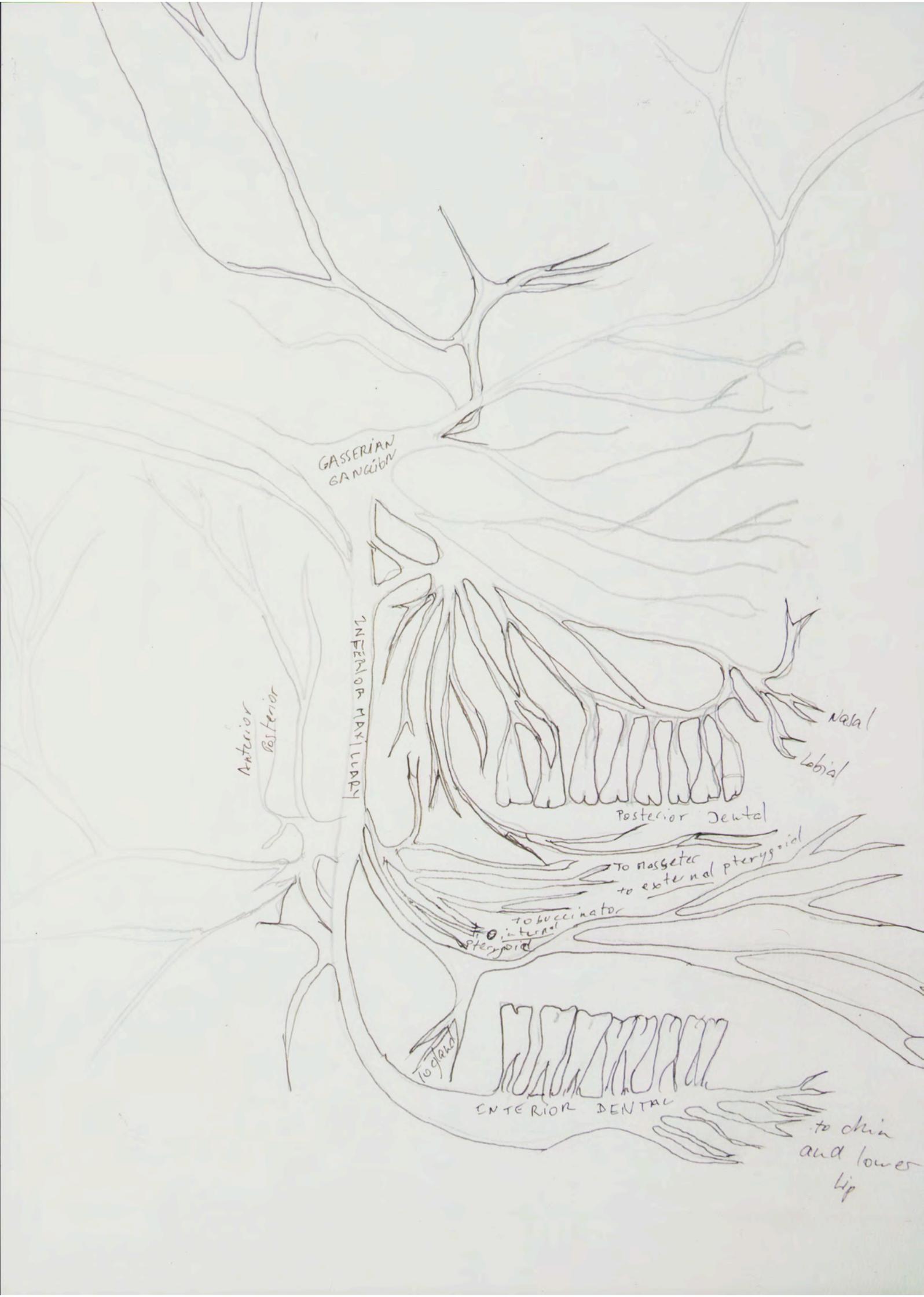
I B3



ouïce du corps. le trou
 où on peut
 le corde
 peut passer
 la corde de
 l'imaginaire
 peut
 passer
 si seulement le
 corps est
 représenté par
 une corde
 au dans l'ouïce

ouïce borroméen :
 si tu coupes
 un rond une
 diamètre
 circonférence
 les deux bouts
 ne sont plus
 liés, accroché





GASSERIAN GANGLION

INFERIOR MAXILLARY

Anterior
Posterior

Nasal

Labial

Posterior Dental

to nasgeter

to external pterygoid

to buccinator

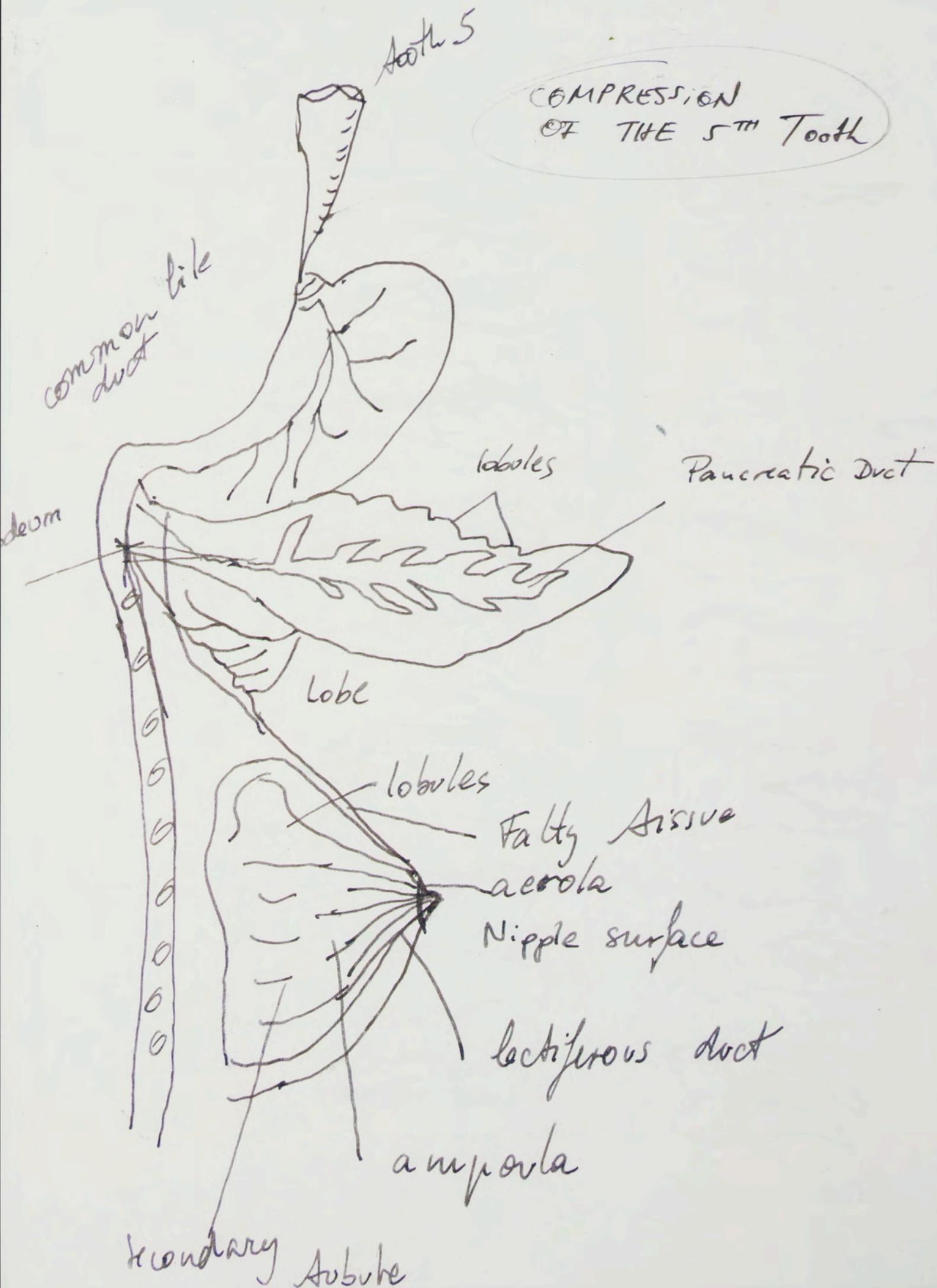
to internal pterygoid

to chin

ANTERIOR DENTAL

and lower lip

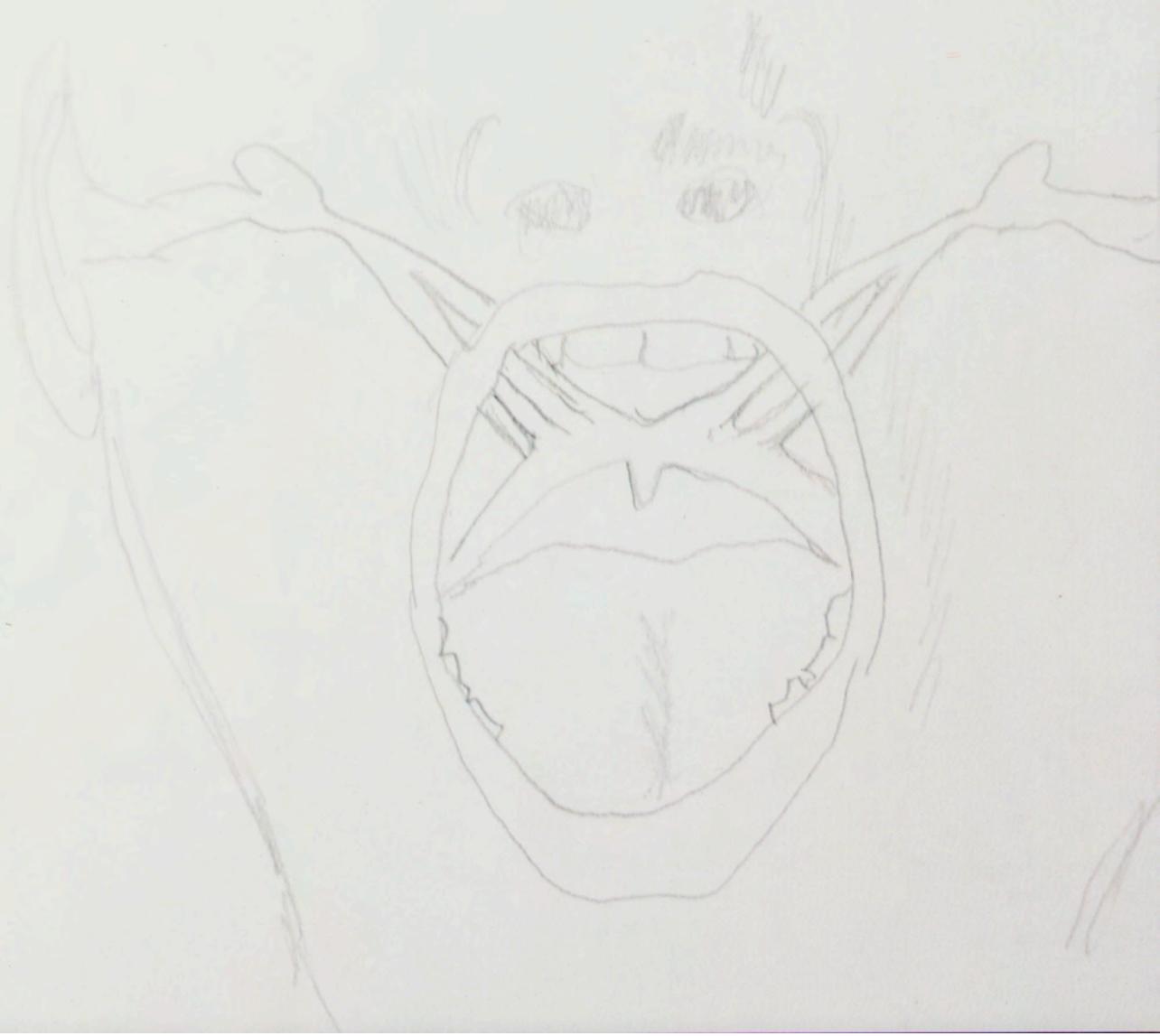
COMPRESSION
OF THE 5TH TOOTH

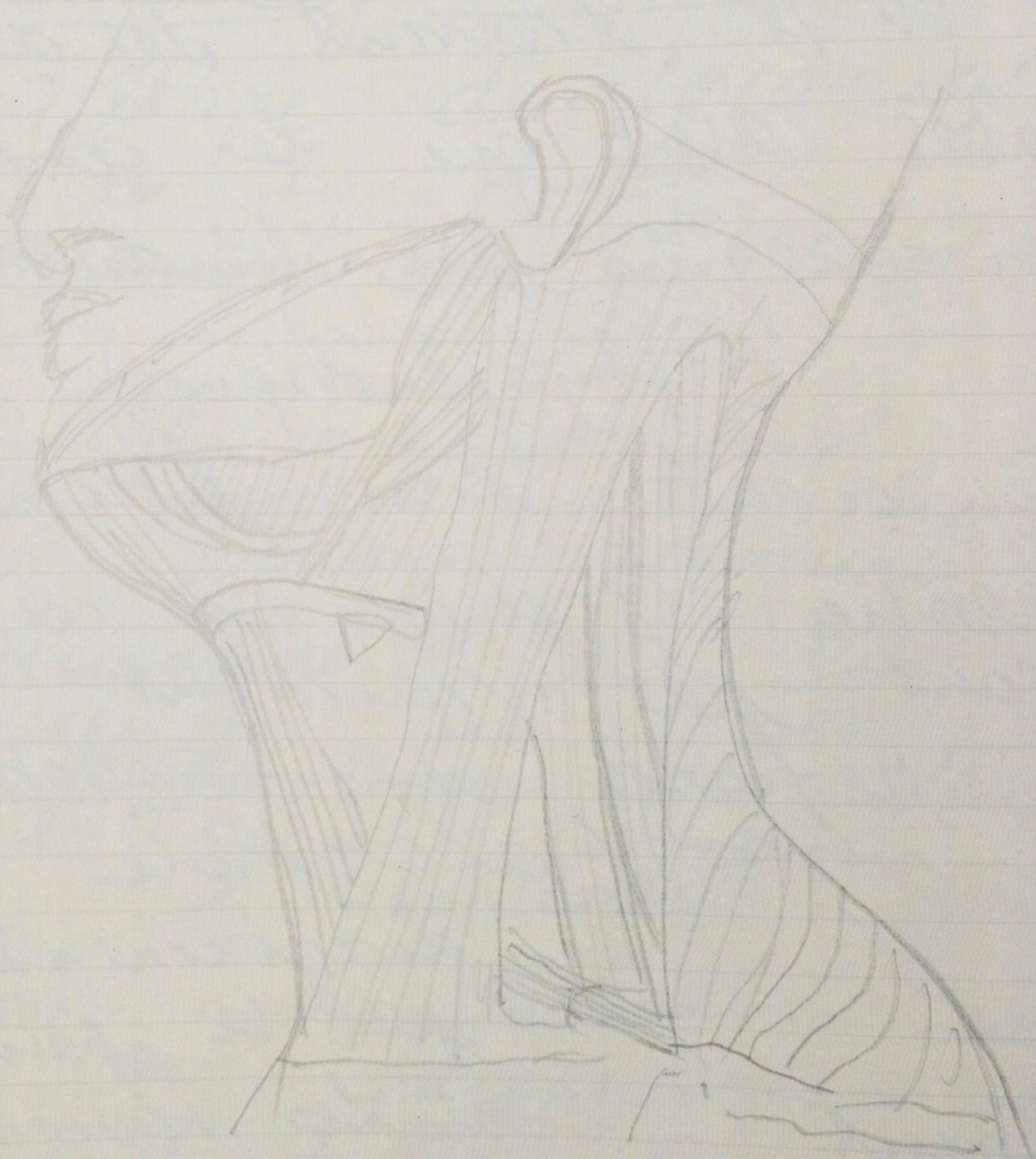


The pharynx has seven openings communicating with it:

The two posterior nares,
the two Eustachian tubes

the mouth, larynx
and oesophagus.

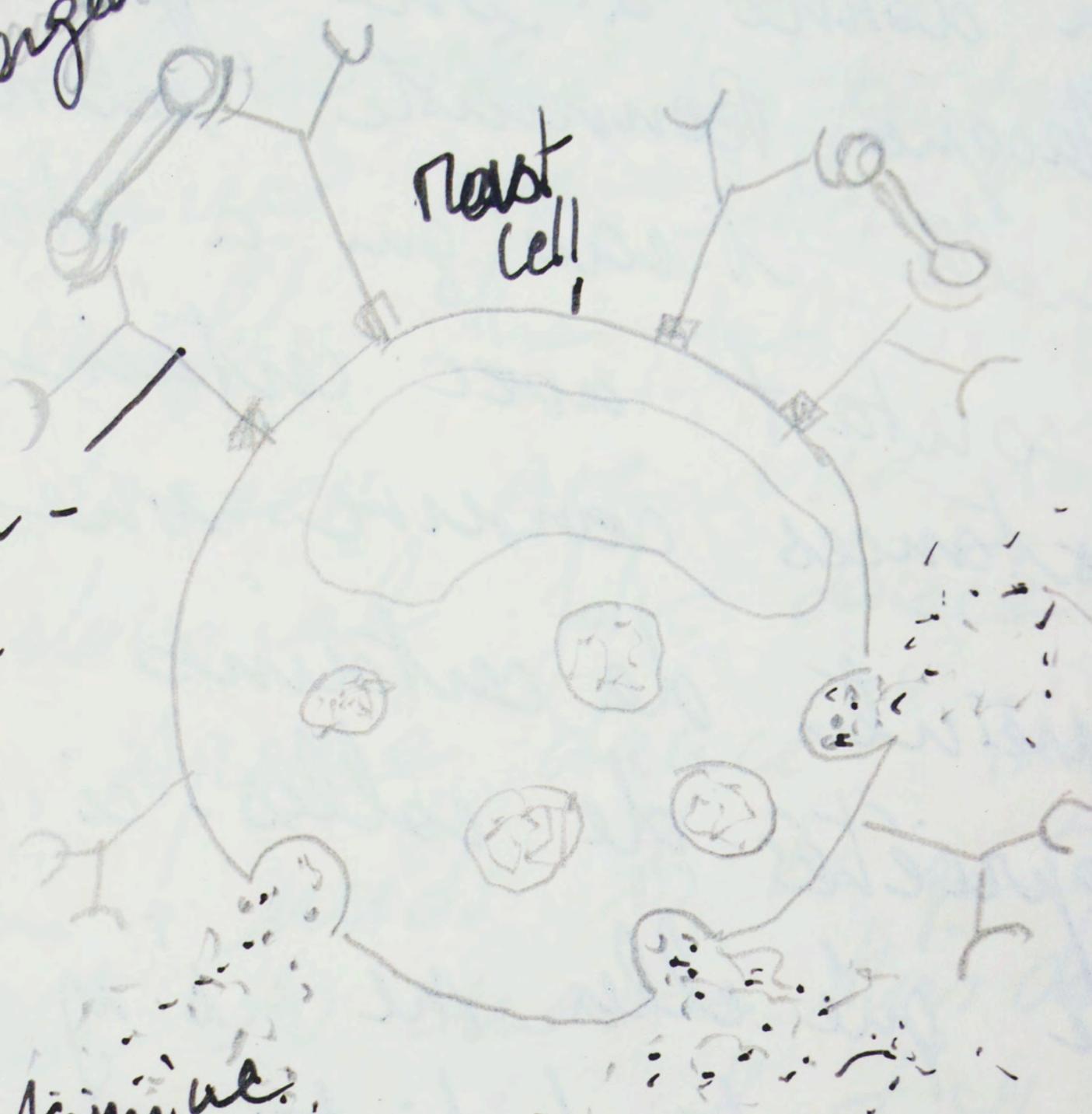




Allergen

Mast Cell

ergin
u
je
E



histamine

degranulation

Right Bottom

Left Bottom

Sinus, head
& Brain

Sinus, head
& Brain

Eyes/ears

Eyes/ear

Shoulder/
Arm

Shoulder
Arm

Diaphragm

Diaphragm

Coll Blader

Spleen

waist line

Pancreas

Ascending colon

Heart
line

Knock out

descending
colon

Valve to
Appendix

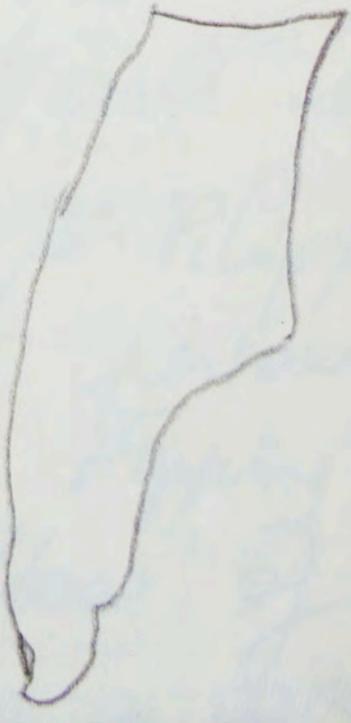
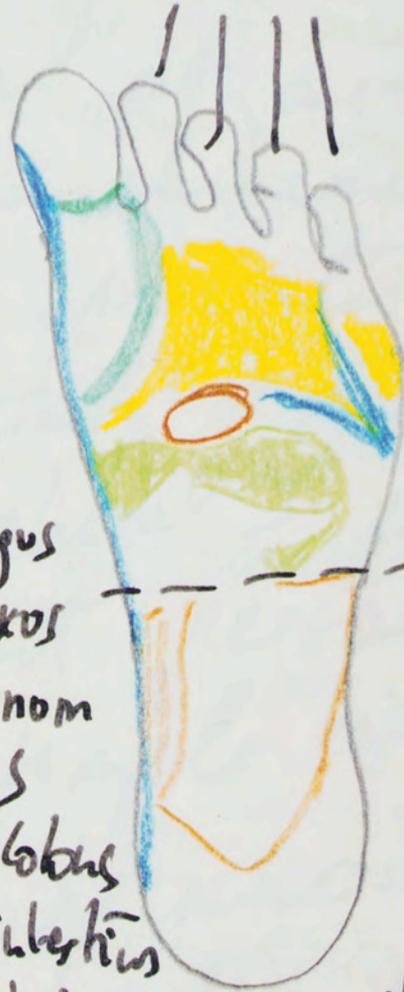
Sigmoid
Colon

Sciatic

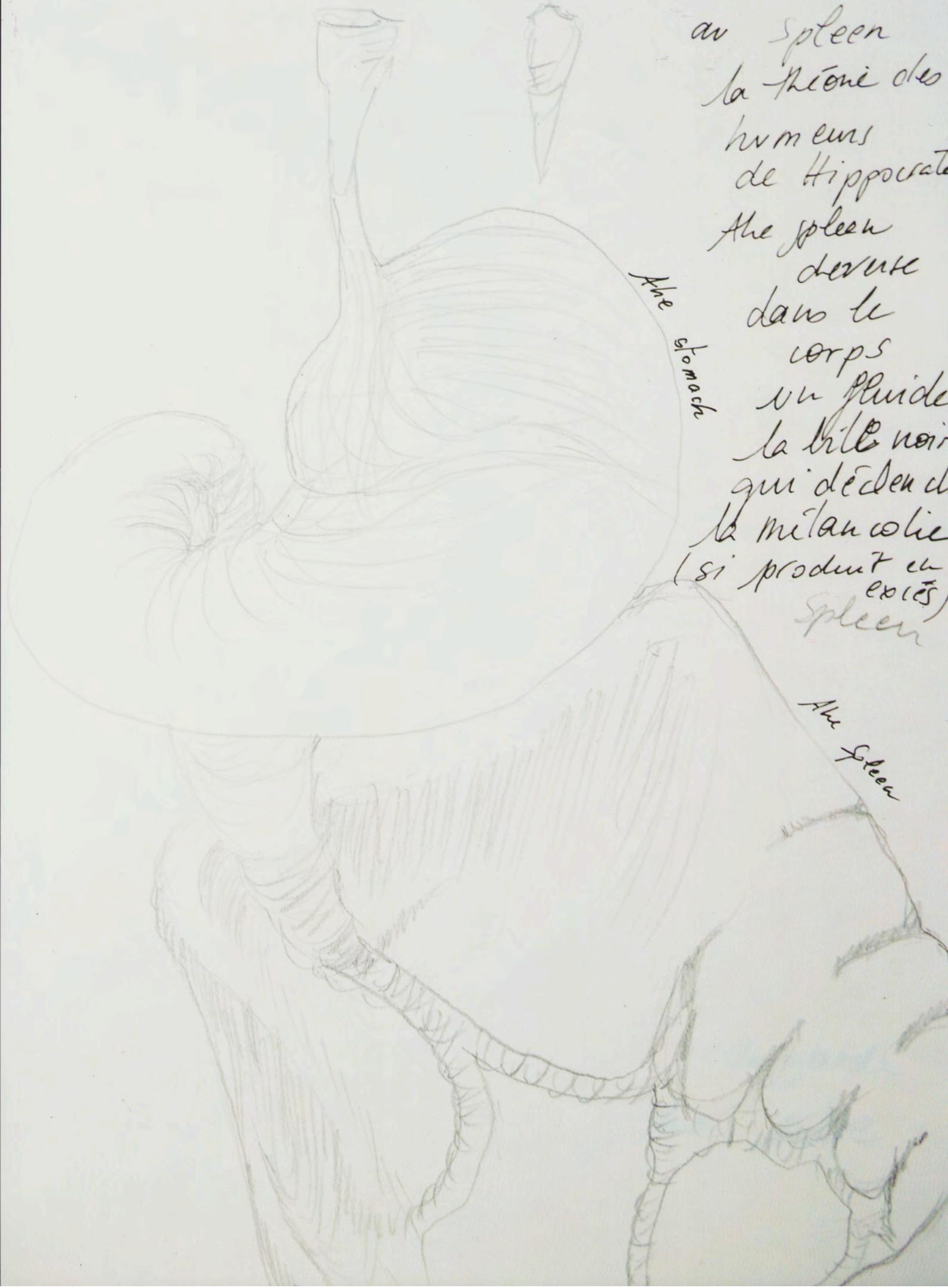
Sciatic

Brain
Side
Neck
Furcical
Throat

Thymus
Thyroid
Oesophagus
Solar Plexus
Ducto denom
Kidneys
Transverse colon
Small Intestine
Ureter tubes
Bladder
Rectum



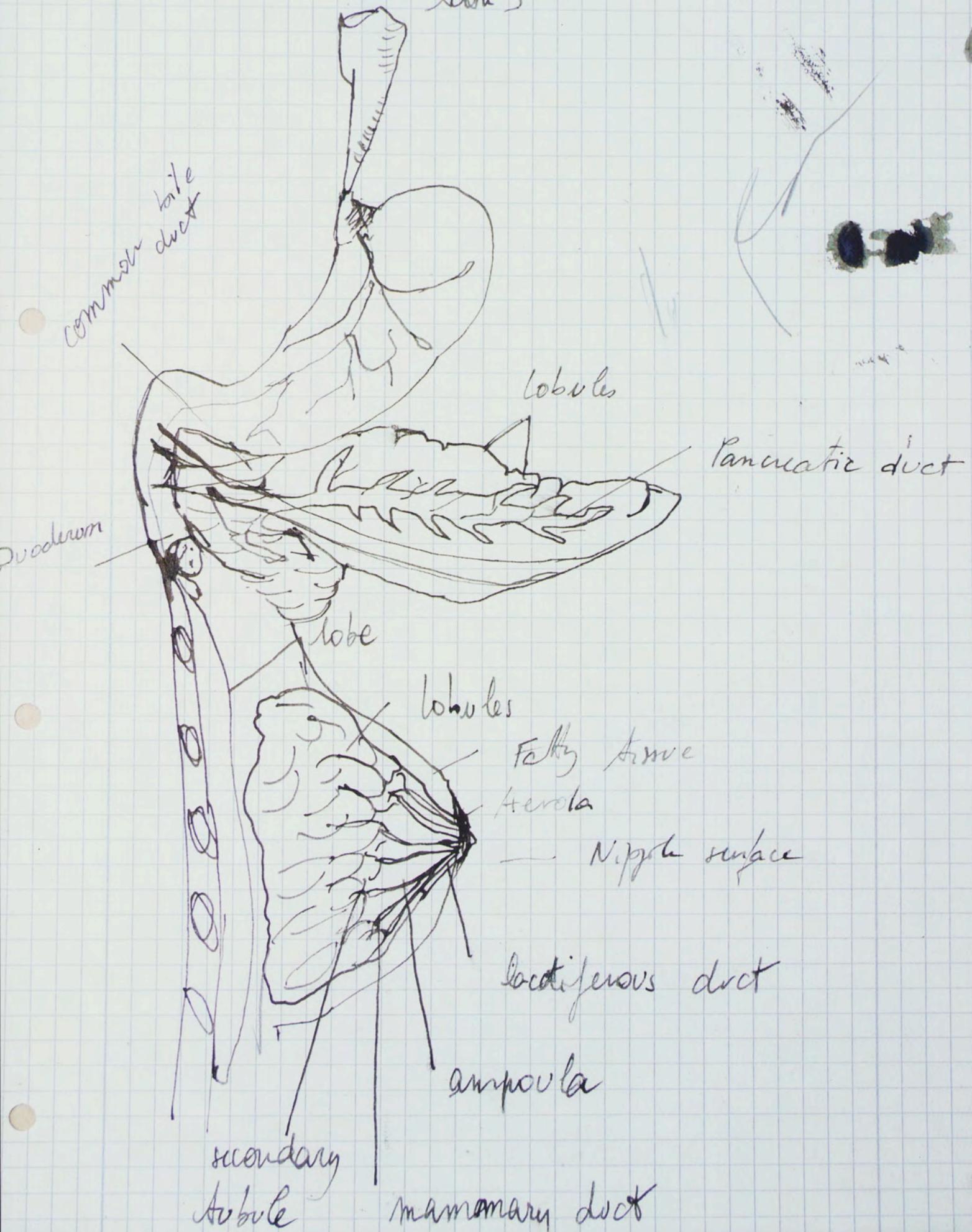
a dent Aente. Tooth 32 deux vaâta mélancolie,



au spleen
la théorie des
humeurs
de Hippocrate
Athe spleen
devient
dans le
corps
un fluide
la bile noir
qui descend
la mélancolie
(si produit en
excès)
Spleen

Athe spleen

Slide 5



common bile duct

lobules

pancreatic duct

duodenum

lobe

lobules

fatty tissue

areola

nipple surface

lactiferous duct

ampoula

secondary lobule

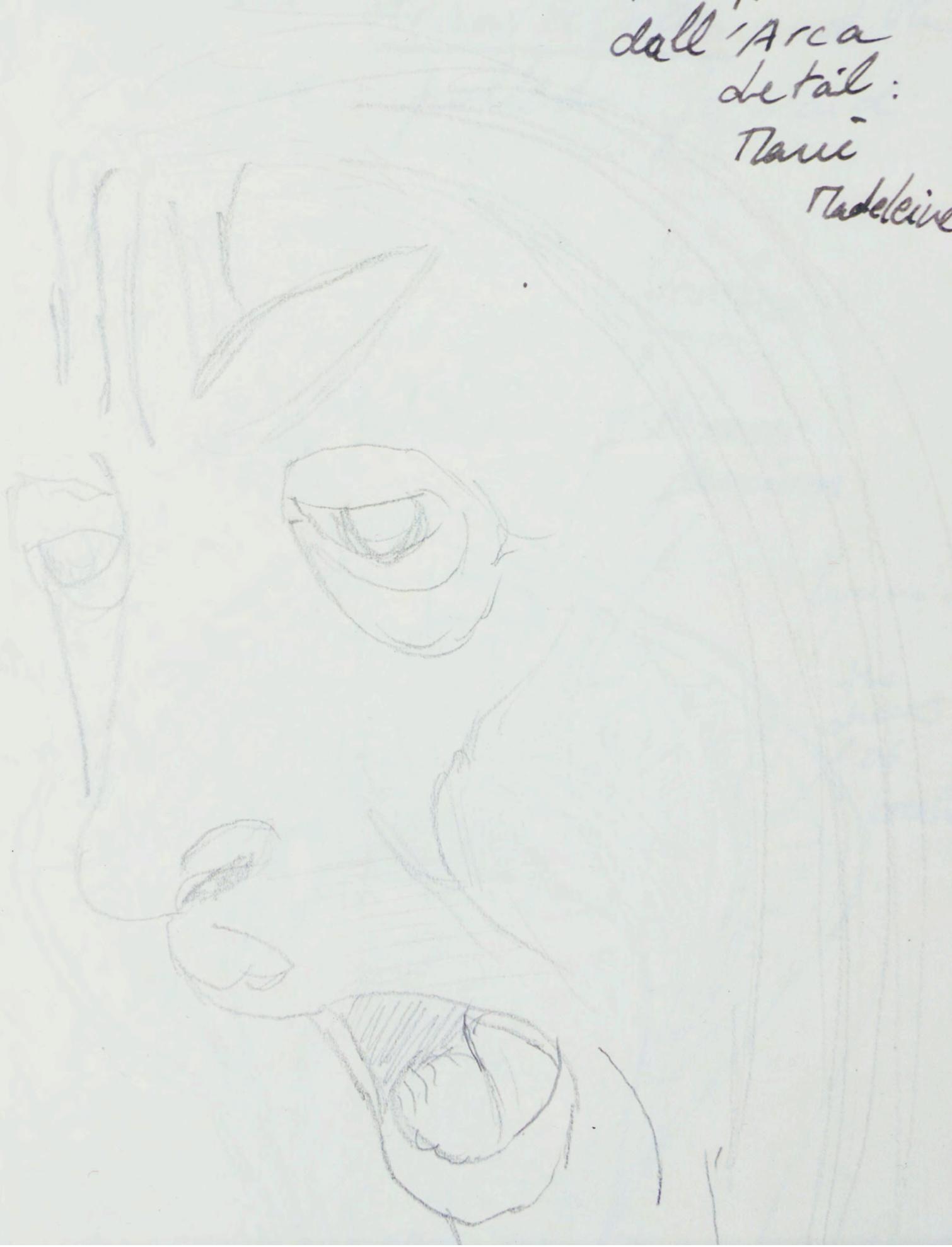
mammary duct

isthmus of the fauces
the mourning over the
dead Christ - Niccolo

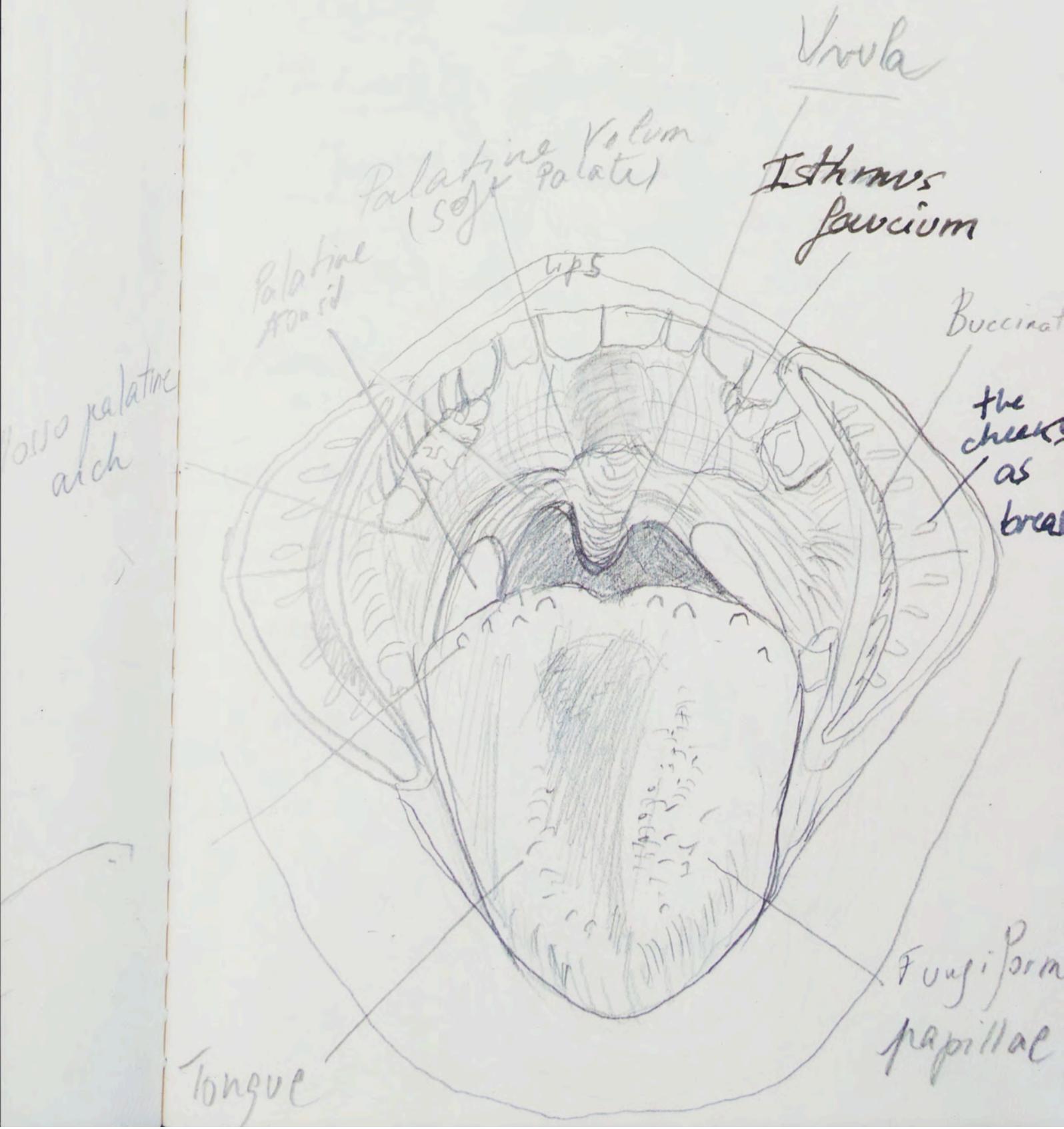
dall'Arca
detail:

Travi

Madeline



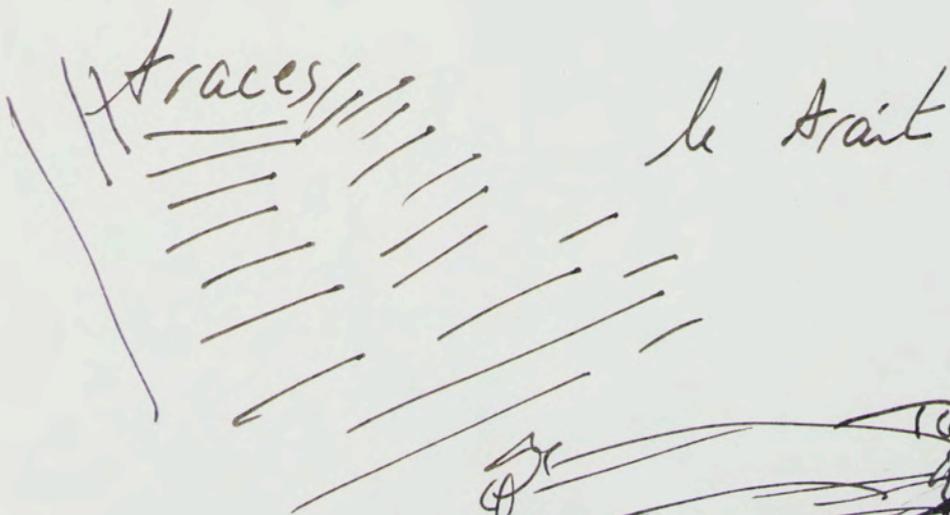
The mouth cavity.
The cheeks have been
slit transversely and the
tongue pulled forward



a rake German rechen 1 to scrape
together"
"head up"

In agriculture, a harrow is an
implement for breaking up and
smoothing out the surface of
the soil
harrowing.

disturb the whole surface of the soil



der spine & belly, stomach, 10
ous, legs one leg one foot...



Thank you

Yesterday, my body almost disappeared into the darkness
Slipping away to the elsewhere

And you let me hold your bones

Tout ton corps est devenu une multitude de prises d'escalade

Tu es montagne, solide et fière, parfois juste un versant de montagne

Alors hier, je t'ai gravi

Je me suis accrochée à tes os

Your collarbone and your pubic bones were particularly useful

Je me suis agrippée à ces multiples prises de corps sur lesquelles je me suis pendue
comme un morceau de viande à un crochet

Agrippée à toi

J'ai senti le doigt crispé s'adapter à ta morphologie

J'ai survécu par ce geste fondamental que j'ai appris grâce à tes os

M'accrochant dessus comme l'ultime lien possible

D'une prise d'escalade

Montagne métamorphique,

Mon corps se pend le long de ton flanc

I felt your clavícula rotating along its axis, like little keys that open the multiple

entrances of your sternum

Je me suis hissée sur toi pour voir ton étendue et tes lacs cachés derrière tes courbes

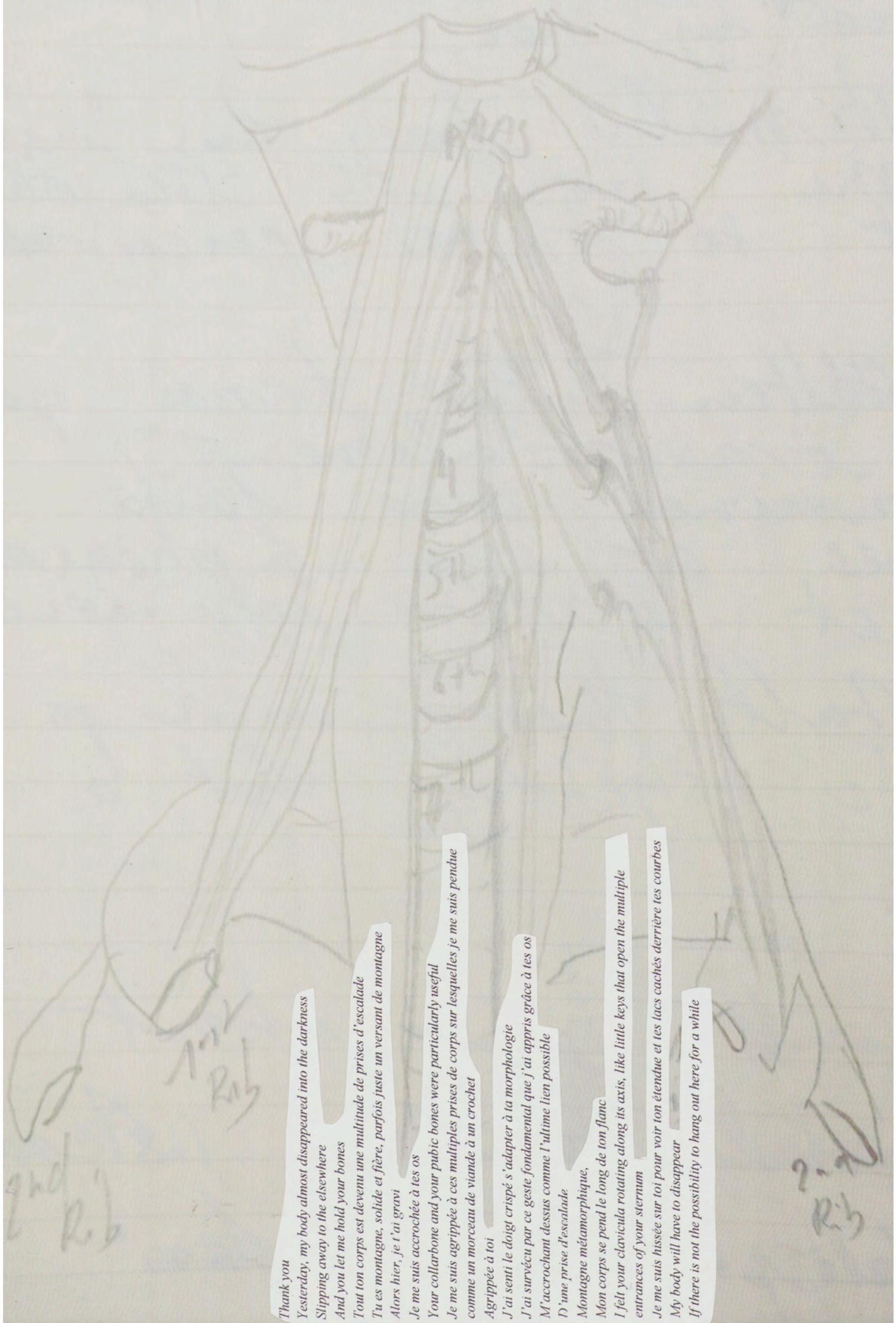
My body will have to disappear

If there is not the possibility to hang out here for a while

1st Rib

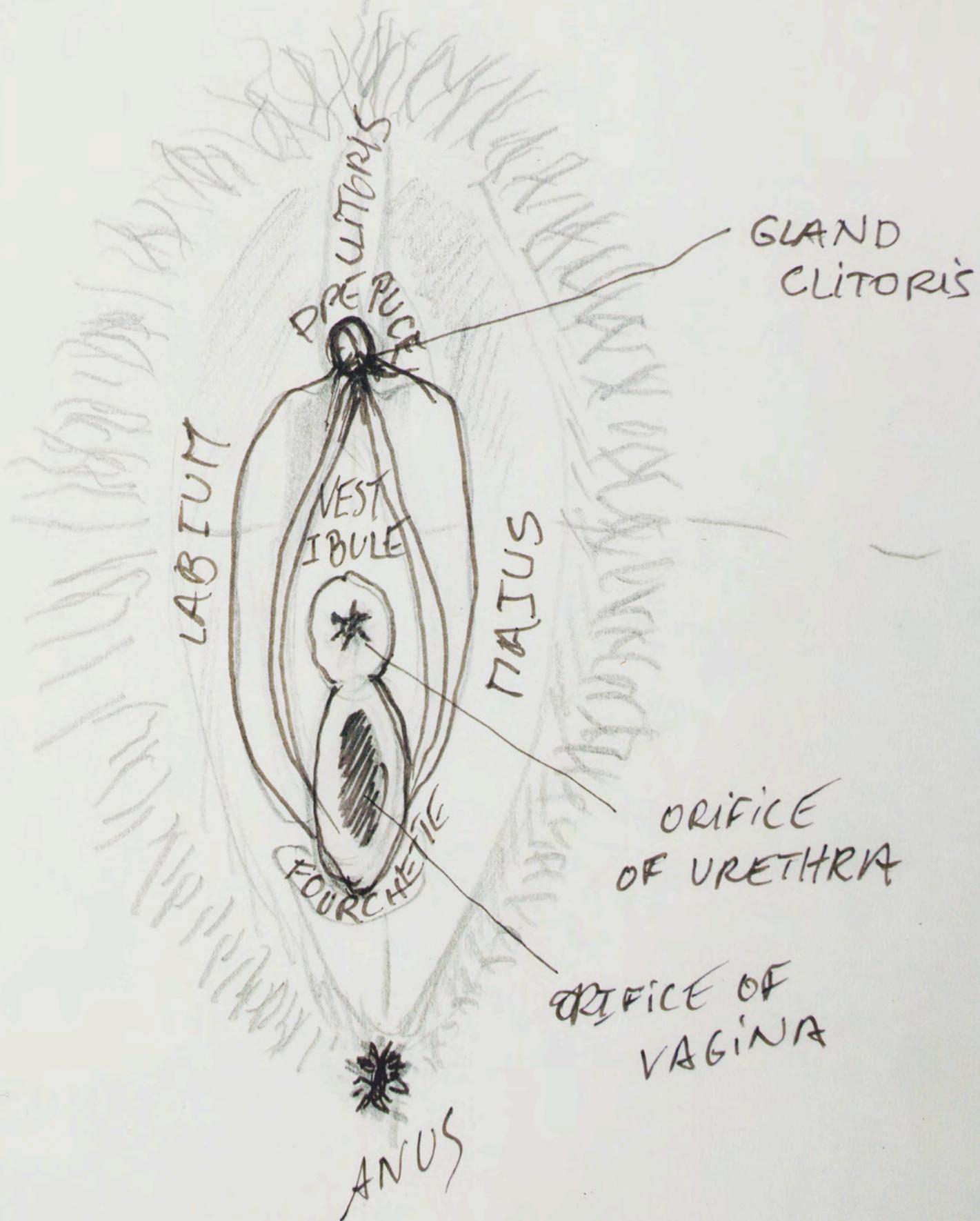
1st Rib

2nd Rib



*My dears
I hope you are fine
I am also confined, like you, for a few weeks now
Remember, "to con" means to trick someone, but "con-" also means together, with,
jointly
I'm with you in this trickery
I cannot meet you, nor touch you but I'm thinking of you
I'm dreaming of you
My thoughts are matter
It moves towards you, from one room to another, from one corner to another,
encountering details that were not there before, like a movement of zooming in and
zooming out without exteriority
It is not an experience to share, to join or to follow together
It is a condition that we cannot reject
It feels like a long somatic class that never ends
A lesson in silence without teachers, witnesses or directions
This wall is dirtier today, and my body is stripped of its skin
My body has no hands, no mouth, no tongue, no saliva, no voice anymore
I am wondering what I was attached to before and to what I am attached to now
I wish I could describe it to you more clearly
Some time ago, I wrote you a poem that proposed to open a room inside your forearm
The room is still there, in the middle of your forearm
In-between the two bones, there is still a section of a house, a house that we know and
where we can meet*



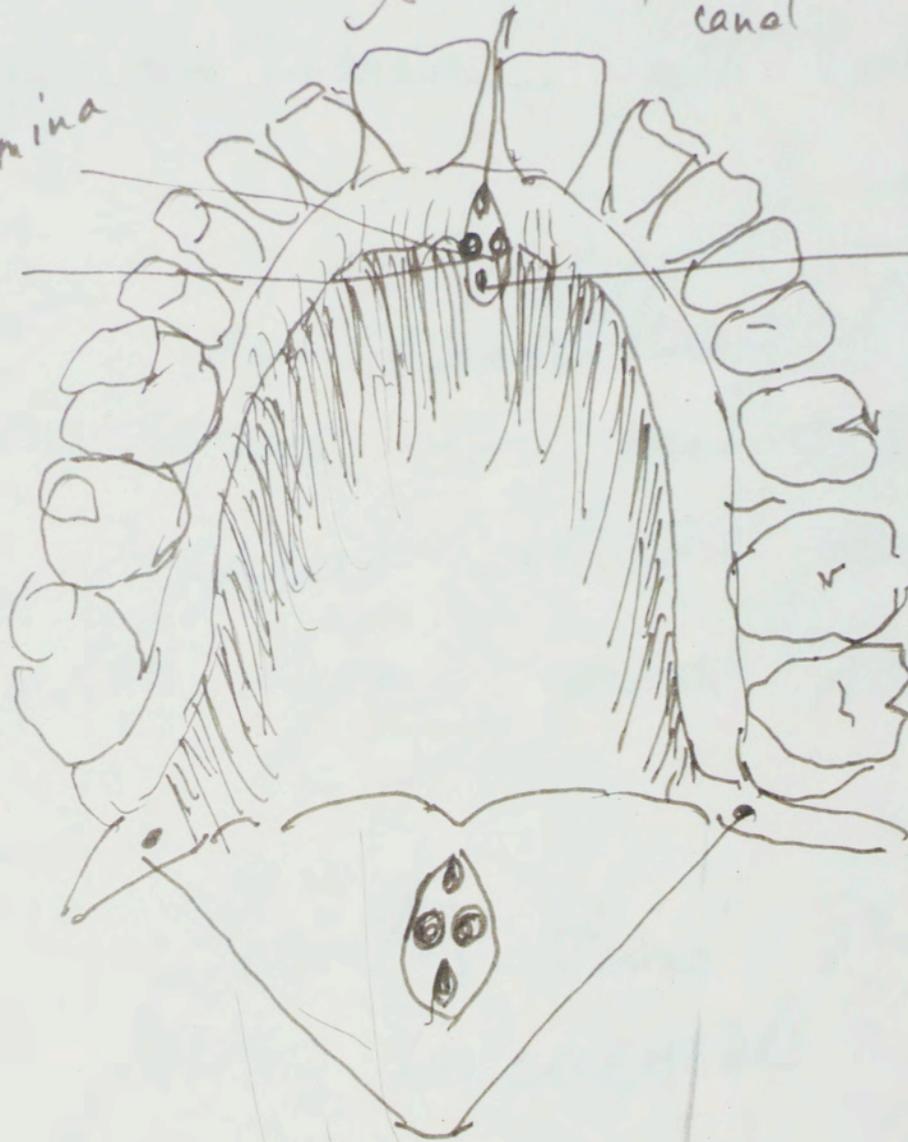


The palate and the alveolar arch:

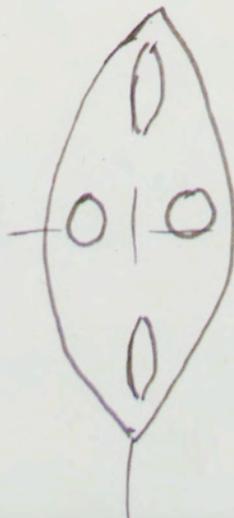
Anterior palate canal

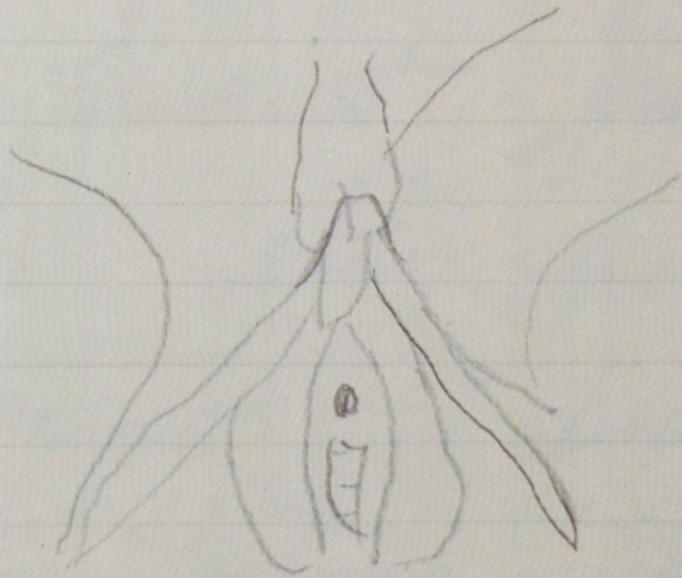
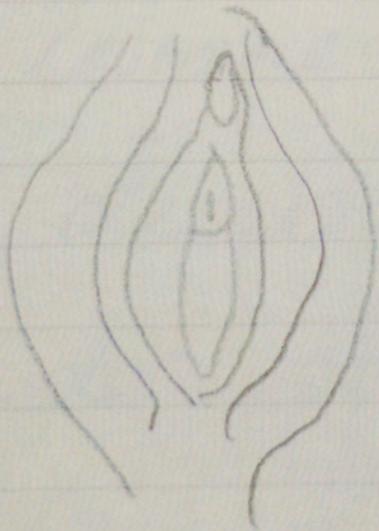
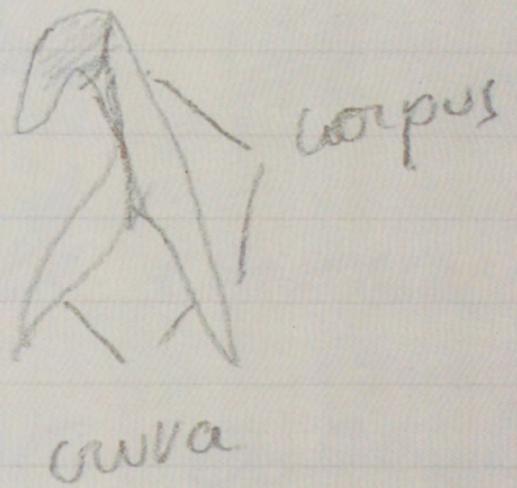
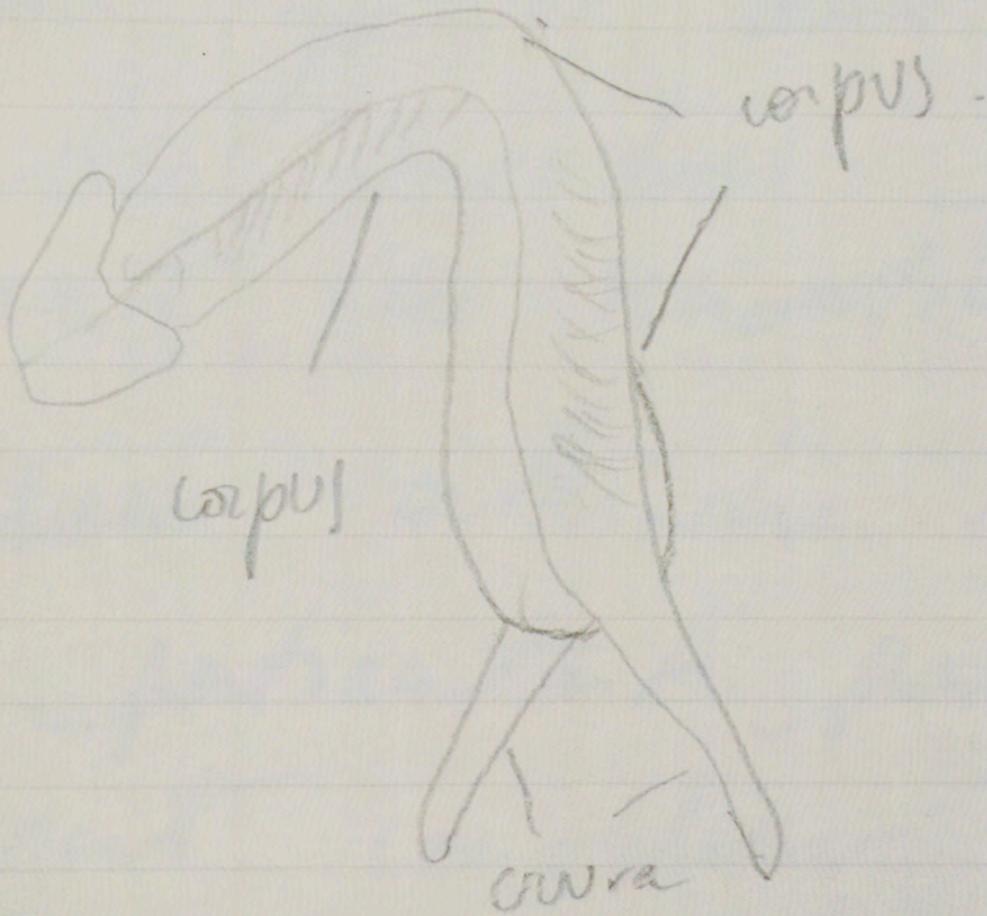
Foramina
Jensen

Foramina of
Scarpa

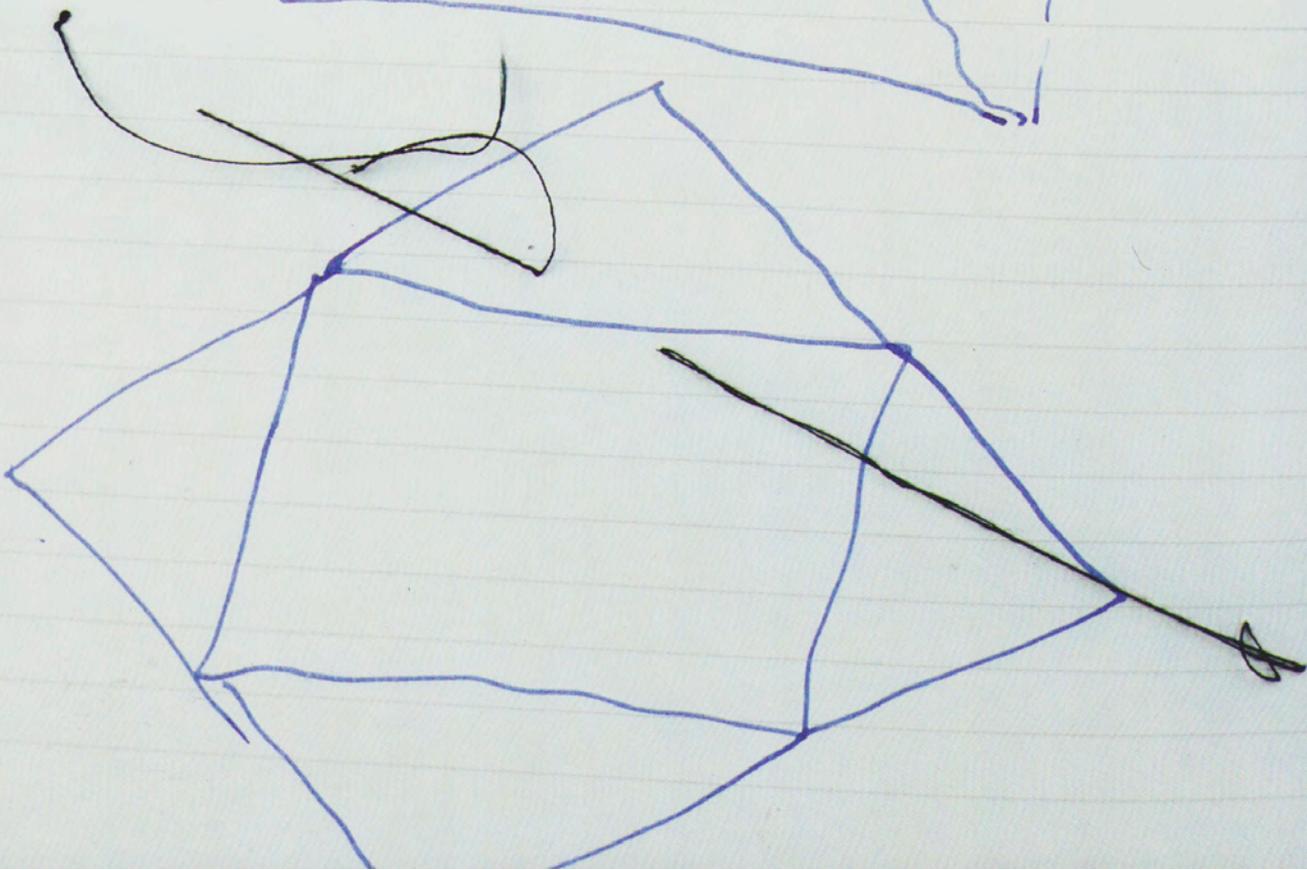
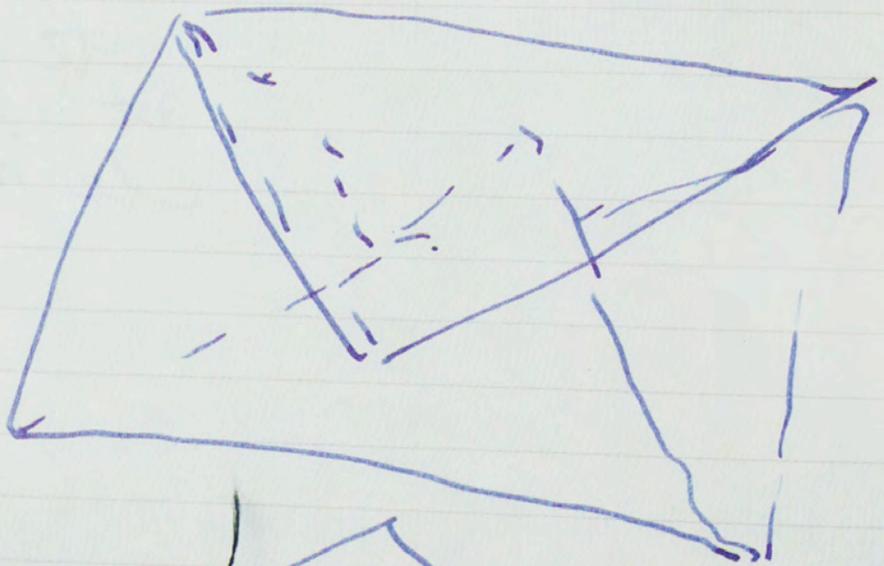


Accessory palatine
foramen

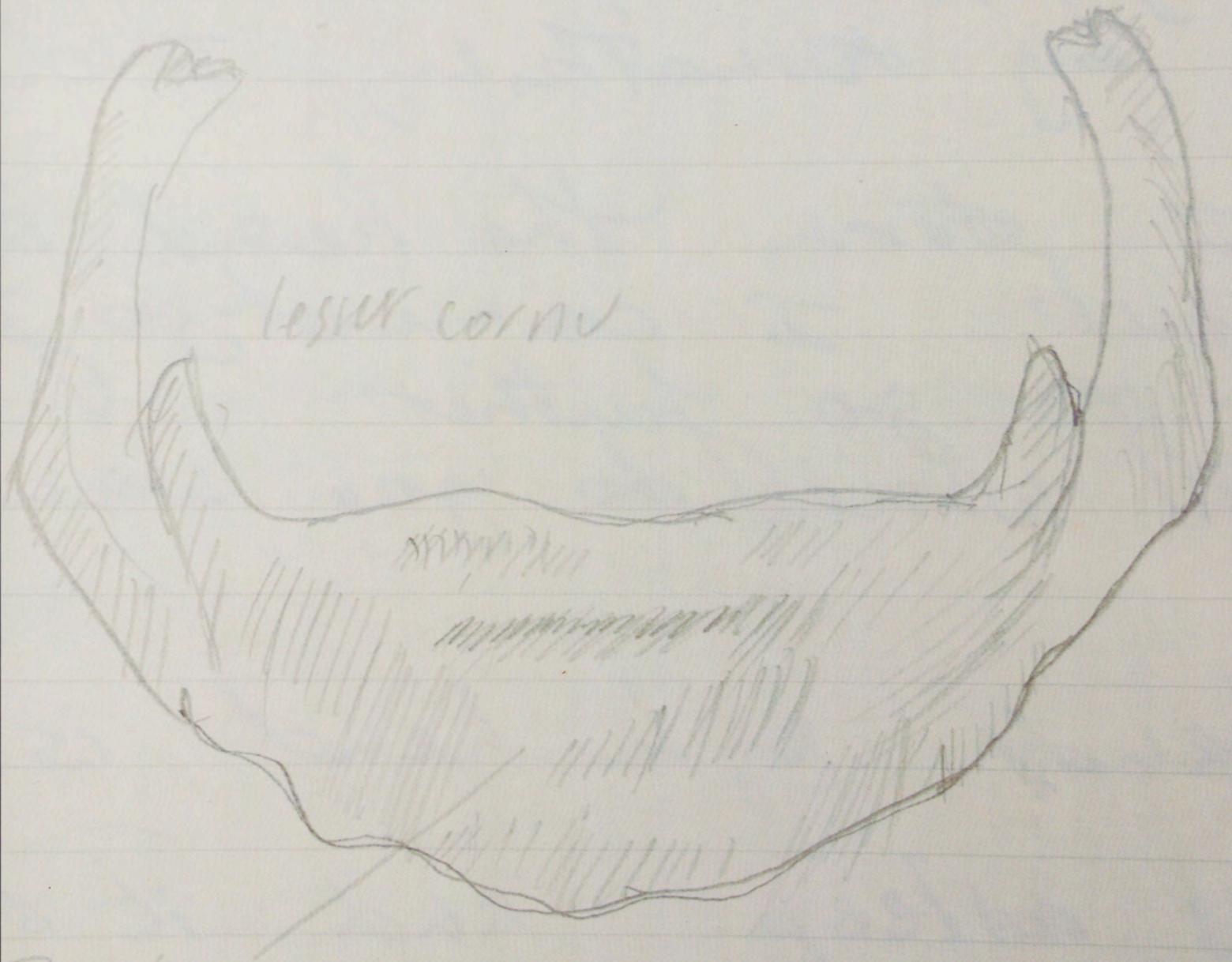




ENVELOPPE



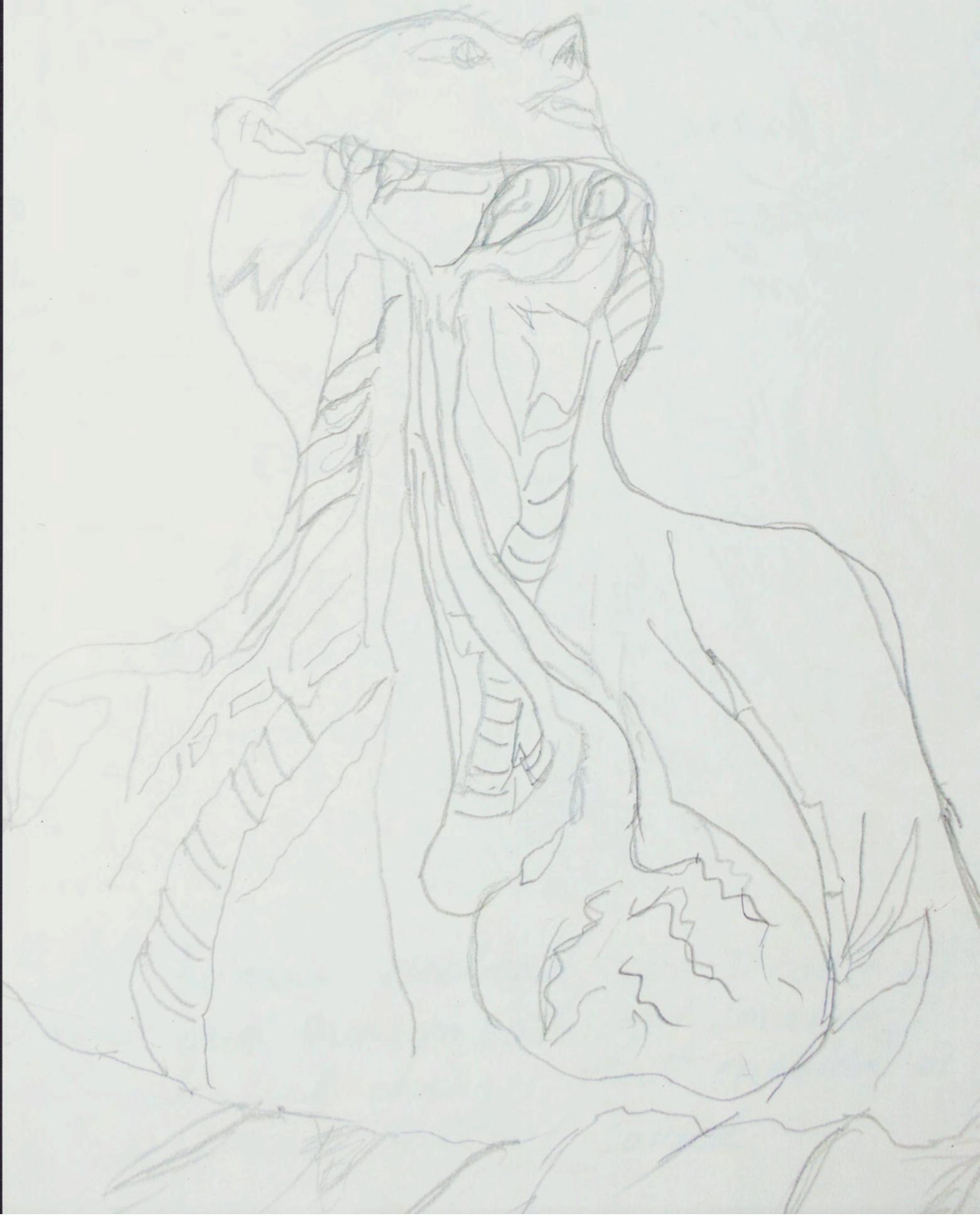
Greater cornu



Lesser cornu

Body

Hyoid bone





Patient Poems

Patient Poem # 1



Ana, 25th October
2017

The shoulder heat
is different

The hip is different
But the foot space
is there.

That sits the finger
That fell as deep

Only the one goes
down

And down

That causes here

too, from the

foot above

perhaps from below



It's always
different

But better that
it goes up.



Work and stress need
a Task

That no family
can cope with

les poèmes patients
(Patient Poems)

Ana, Patient Poem #1

Die Schulter ist
anders, Die Hüfte
is anders

Aber den Fussraum
gibts.



Das Sitz der
eingeschlafene Finger 1-

Als links.

Wie höhere Höher

Wie steinhart bewegt
es sich noch

Komplett gestoppt.

Eine See länger
wie ein Schluck.

STERNUTM

Ana, three weeks
later

When she talks
about her body,
it gives space
in our lower
abdomen.

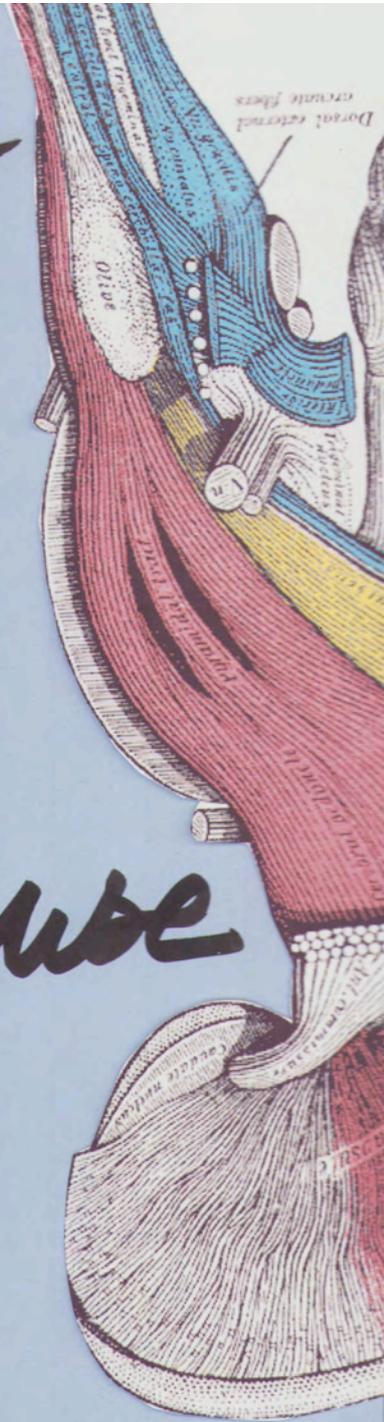
Her finger is
here, on this
side,

But in three
days I do
something

What's the use

Two weeks
later

Two weeks
later



Two weeks
later



Ana, Poem Patient
1

Naked and the
spine

before five,

The eyes of the
bones

into the
brain.

(Une pensée
flottante

durant la
séance)



(A floating
Thought

during the

session on

Follow Gravity

and

choreography)

Ana, 14th of
November
2017

Seat no more
Shoulder in
the hut.
Upstairs is
still great.
Sleeps.

Find all MDT program texts at www.mdstthlm.se

Find all MDT program texts at www.mdstthlm.se

The program texts are a series of unedited fanzine-style booklets available on the MDT website and in a limited cost price edition, printed, folded and stapled on MDT's Konica Minolta All-in-One Copier.

MDT is an international platform and a leading venue for contemporary choreography and performance in Stockholm. MDT was founded in 1988 and has ever since presented Swedish and international emerging artists. MDT is supported by Kulturförvaltningen Stockholm stad, Kulturförvaltningen and Kulturförvaltningen Stockholms läns landsting.

MDT program texts

Gives more space,
with swallowing,

Kind of.

Rubbing pushed
on top.

Right as left
Right not in
as left.

How higher, higher
How rock hard
it still moves,
Completely stopped.

A sea, longer,
like a gulp.

Sternum.

Symptom - Poems,

Le doigt fantôme
Les fourmis dans les bras
les acouphènes
Le cou rigide
Le sifflement dans la gorge d'Anne
L'asthme du fils
Le ciment dans la colonne vertébrale du chauffeur de taxi, une maison
Le syndrome de Stockholm
Le syndrome et le symptôme
le Saint Homme de Lacan
Quand une poétique de la relation devient une relation poétique

Les troubles ontologiques
Les nausées
Les boulimies
Les anorexies
Les avortements- Abortion
Les rages de dents
Les dislocations
Les déchirements
Les agnosies -Agnosia
Les symptômes transformés
Les doigts fantômes
Les fourmis dans les bras
Les acouphènes
Les Tinnitus
Les cous rigides
Les sifflements dans la gorge
Les asthmes
Les ciments dans la colonne vertébrale
Les symptômes
et
Les sinthoms

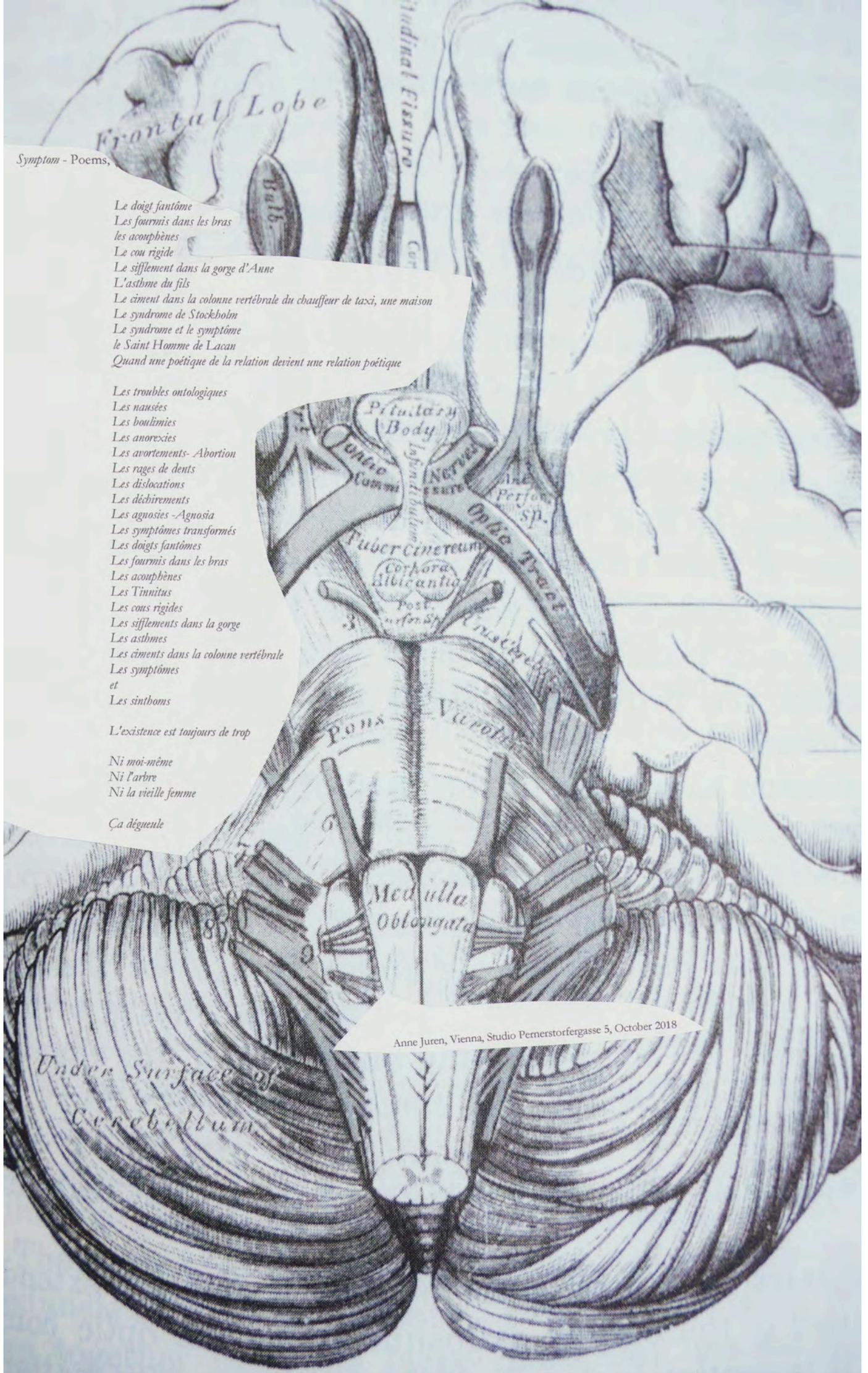
L'existence est toujours de trop

Ni moi-même
Ni l'arbre
Ni la vieille femme

Ça dégueule

Anne Juren, Vienna, Studio Pernerstorfergasse 5, October 2018

Under Surface of
Cerebellum





On de rais
Ou l'odeur de parfum
L'odeur d'autour et d'ailleurs
La vue voit
La voix respèndit
La vérité s'est déshabillée
Les décors se décorrèquent
Des corps tiquent
Décorrèquent les corps
Ces neuf sens se décorrèquent

Et tous les autres sens
noception, de la proprioception, de l'équilibre
Les sens du toucher, de l'ouïe, de l'odorat, de la vue, du goût, de la thermoception, de la

Les sens du corps
C'est moi qui ne suis pas là !
It's me who is not here
Tu es toujours là
La lourdeur est toujours là
Ton système immergé
Immunitiser contre
Ton système immunitaire
Stimmisier contre
Dein Immunsystem
Stimmisier contre
Die Schwere ist immer da

Ich denke an das Verhältnis der Wunden zu uns
Ich brauche die Schulter frei
Ängste, es hängt zu sehr

On the contours of the wound
my finger slides
There is a knowledge here, a knot of tissue, wound around, entangled
Ich drücke noch fester auf die Wunde

[Poèmes patients (Patient Poems), excerpt]

Je tire sur la peau de tes jambes, de tes bras
Pour donner de l'air dedans
Je tire sur la peau
Mais les épaules sont collées
Le radiateur marche toujours

Petite aux cheveux noirs, courts et volumineux, des lunettes attachées à un cordon rouge
qui lui embrasse la tête
Elle porte un jean délavé et élastique, un T-shirt aux manches longues, des baskets aux
couleurs fluorescents
Une rapidité dans ses mouvements
Elle est bientôt là
Une répétition de nos énoncés communs
Un trou dans la hanche, une épaule gauche paralysée, des fourmis dans les doigts et dans
le bras, une peau très douce, les yeux en amande, une enfance en Pologne, des jambes
courtes, un buste long, un cou long, un ongle long, un grand sourire
Je me sens lasse, mon mal de tête n'est pas parti, je viens de lire Michel de Certeau, un
passage sur Lacan

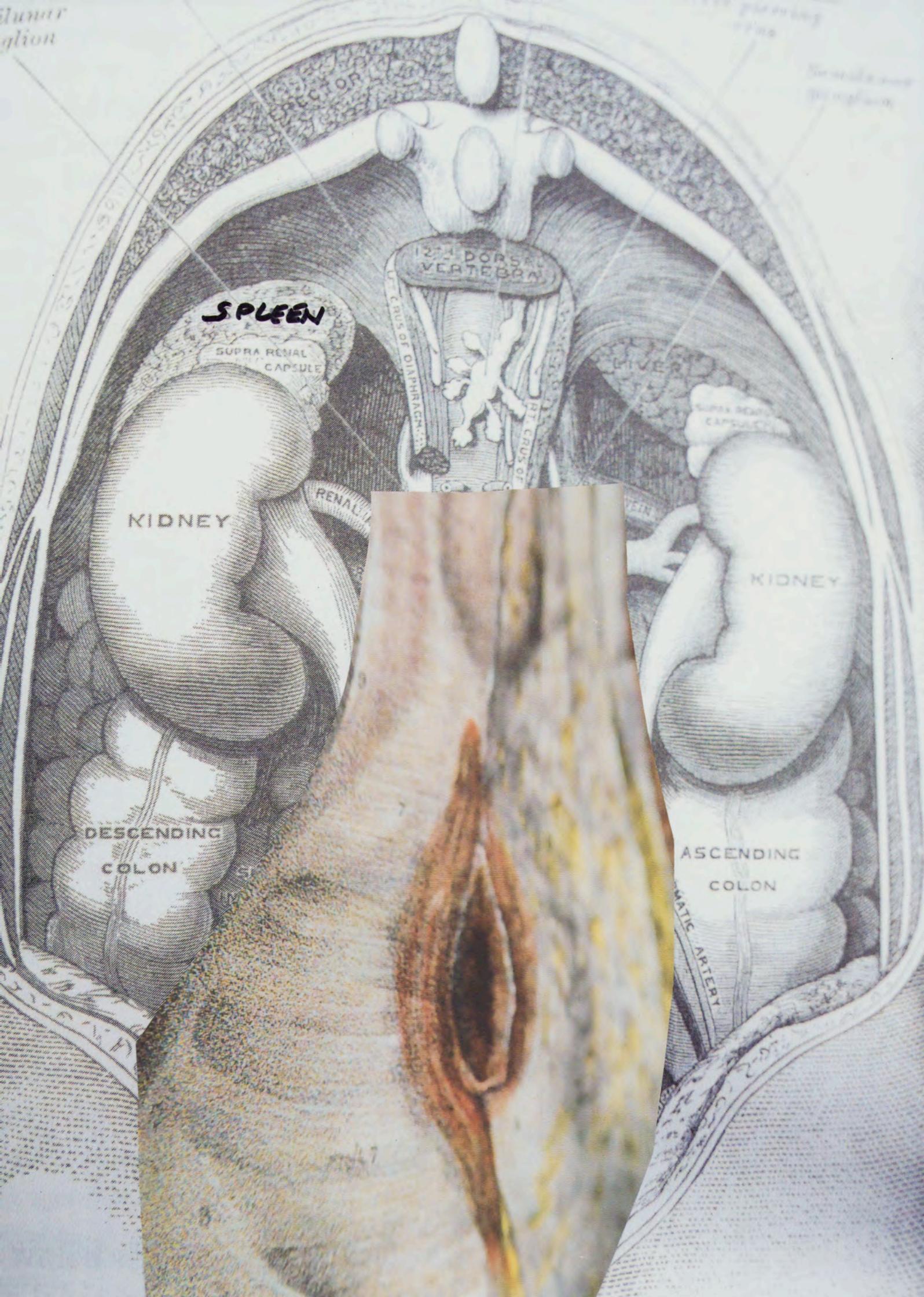
Krampf
Das letzte Mal haben wir die Verbindung Back, Neck, Sternum
Diesmal können wir den Bowl auf dem Brustbein machen
Die zeitliche Narbe geht tief
Hormonwechsel
Satzzeichen
Der Finger dazwischen in der Wunde
Es ist zu schwierig
Ich komme nicht durch
Der Oberkörper ist fast zu locker
Linke Bein hoch
Hitze kommt
Die Wirbelsäule auf dem Bauch



various functions. (After Ferrier.)



movements of opposite leg and foot. 2, 3, 4. Centres for complex movements of the arms and
5. Extension forwards of the arm and hand. 6. Supination of the hand and flexion of
rs and depressors of the ankle.



SPLEEN

SUPRA RENAL CAPSULE

KIDNEY

RENAL VEIN

DESCENDING COLON

12th DORSAL VERTEBRA

L. CRUS OF DIAPHRAGM

R. CRUS OF DIAPHRAGM

LIVER

SUPRA RENAL CAPSULE

KIDNEY

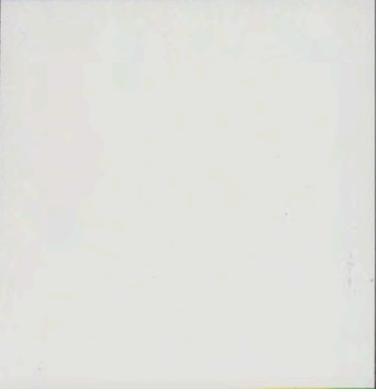
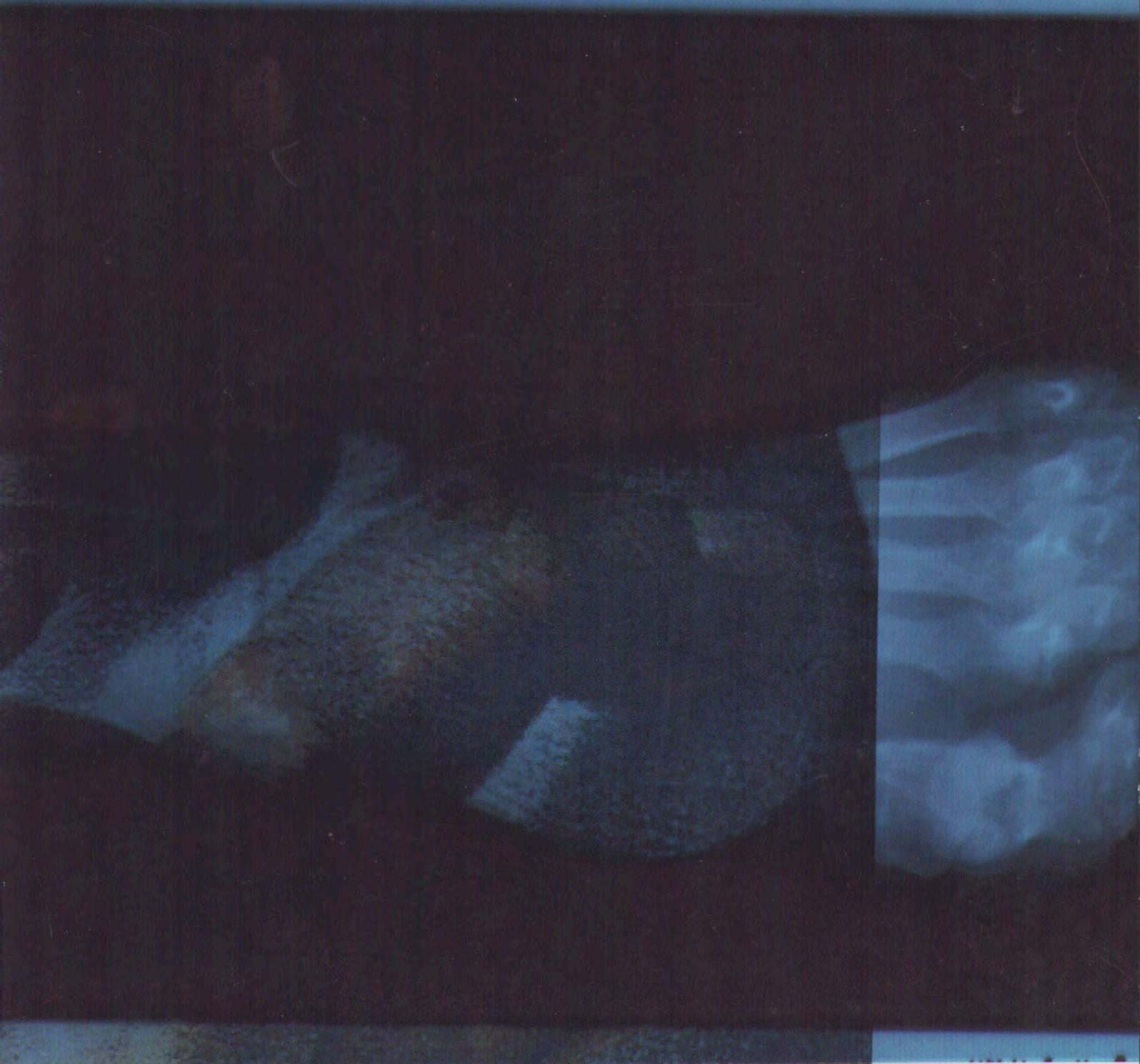
ASCENDING COLON

RENAL ARTERY

LUMBAR GLAND

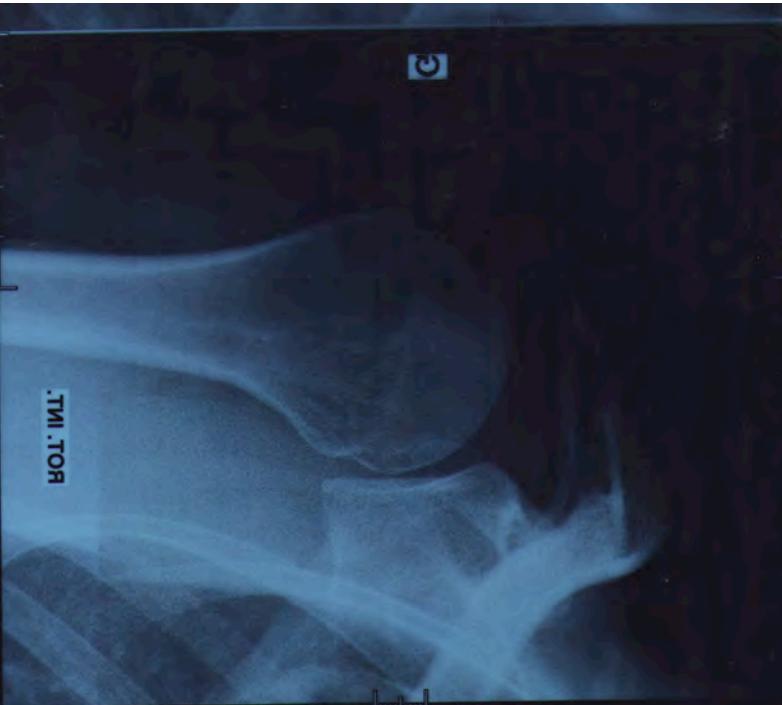
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WAS 15



ИНА ИЯЛУ
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2. 212. 1. 2. 0000 A. 2. 588
[050B]Ebrule S4 X30.5' 4P тог EXH
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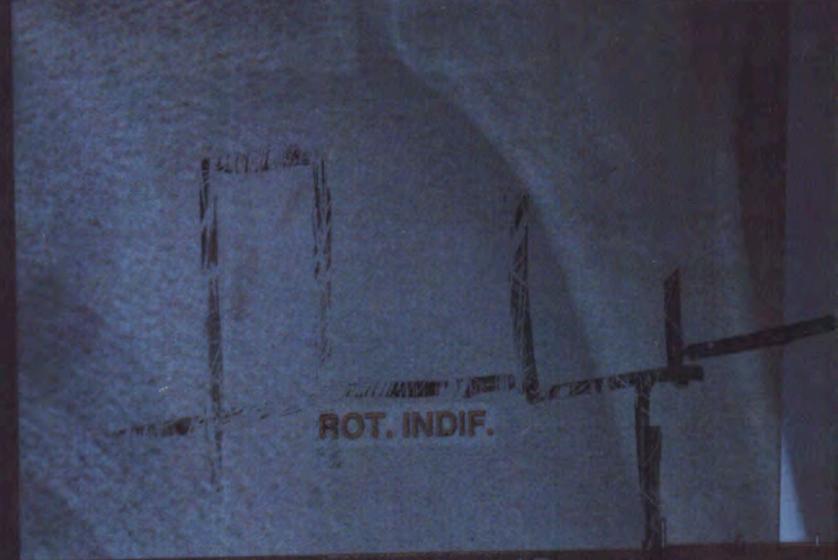
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2. 212. 1. 2. 0000 A. 2. 588
[050B]Ebrule S4 X30.5' 4P тог EXH
DRB: E:0 e 2'0 8 K:501 MW:105 105 8 0.0 a 2 a 2 #



ВОЛ' ИДИЕ'

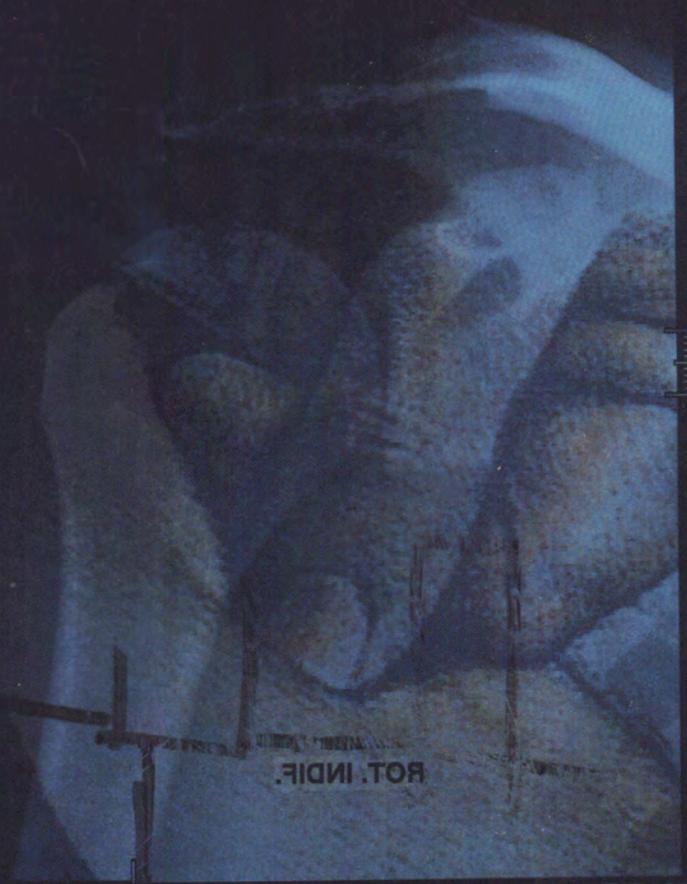




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S: 515 L: 2.6 MODE: A 0002
RADIOLOGIE LA MIOTTE - Dr. ARHAN / VUILLARD BELF



RADIOLOGIE LA MOTTE - Dr ARHAN \ VUILLARD BELFORT



ROT. INDIF.

JUREN ANNE III
D'ORLANS

[0508]Epaule 24x30'S, Profil+Face AP
DRR: E 0 6 2:0 8 K:201 WL:27\58 G:1#
S: 215 L: 2 6 MODE: A 0005

RADIOLOGIE LA MOTTE - Dr ARHAN \ VUILLARD BELFORT

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DBB: E: 0 e 2: 0 8 K: 501 WIG: 2128 G: 1#
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ВОТ ИДИЕ

РАДИОЛОГИЈА МОСТЕ - ДИЈАГНАСТИКА И ТЕРАПИЈА





ROT. INDIF.

RADIOLOGIE LA MIOTTE - Dr ARHAN VUILARD BELFORT
S: 515 L: 2 e.MODE: A 0002
DRR: E:0 e.S:0.8 K:501 WL:2758 G:1#
[050B]Epaule S4x30'S, Profil+Face AP
JUREN, ANNE [I]
010678M



ROT. INT.

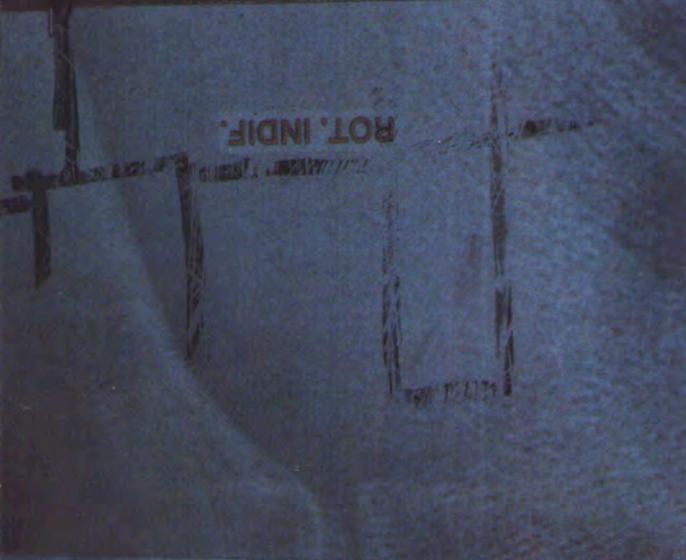
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JUREN, ANNE [I]
010678M



lambert



[020B]Epaule 24x30/2 Profil+Face AP
 DRR. E:0.6 S:0.8 K:201 W/L:57/58 G:1#
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 RADIOLOGIE LA MOTTE - Dr ARHAN / VUILLA

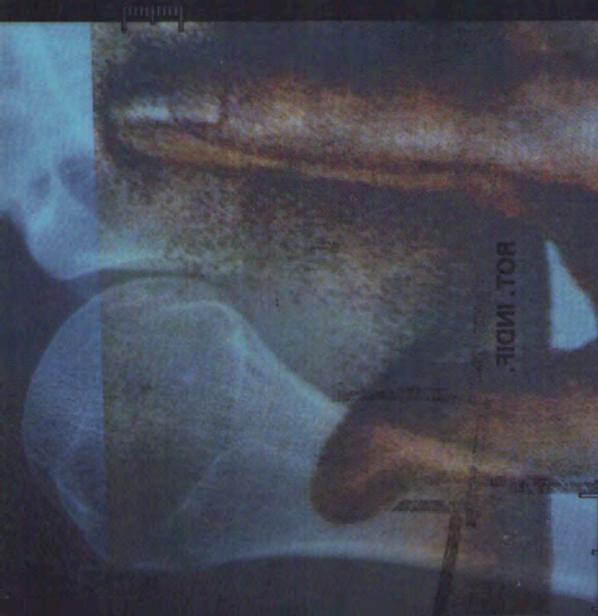


ROT. INDIF.





Fig. 5.



ROT. INT.



ROT. INT.

RADIOLOGIE LA MIDDLE - Dr. ARHMAN \ NUILTYARD BELFORT
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 [0508]Ebanle S4X500'S. Radio-Face AP

010828M
 JUREN ANNE (I)



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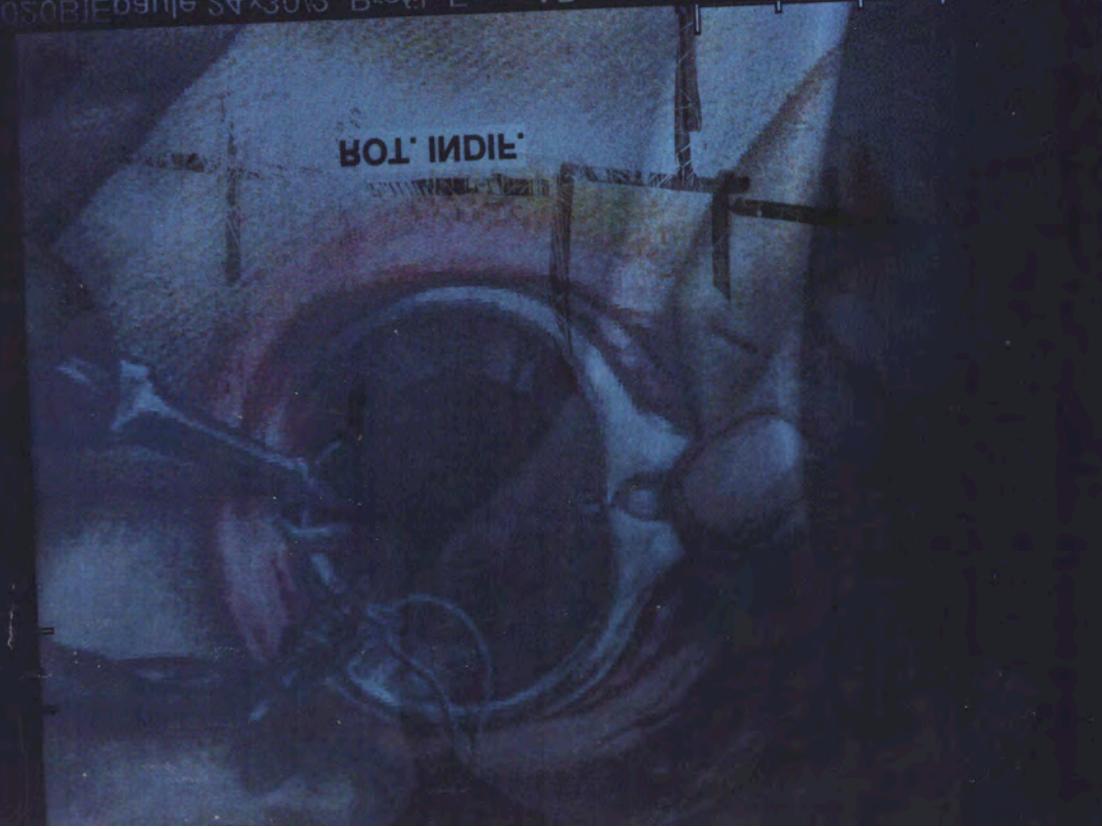
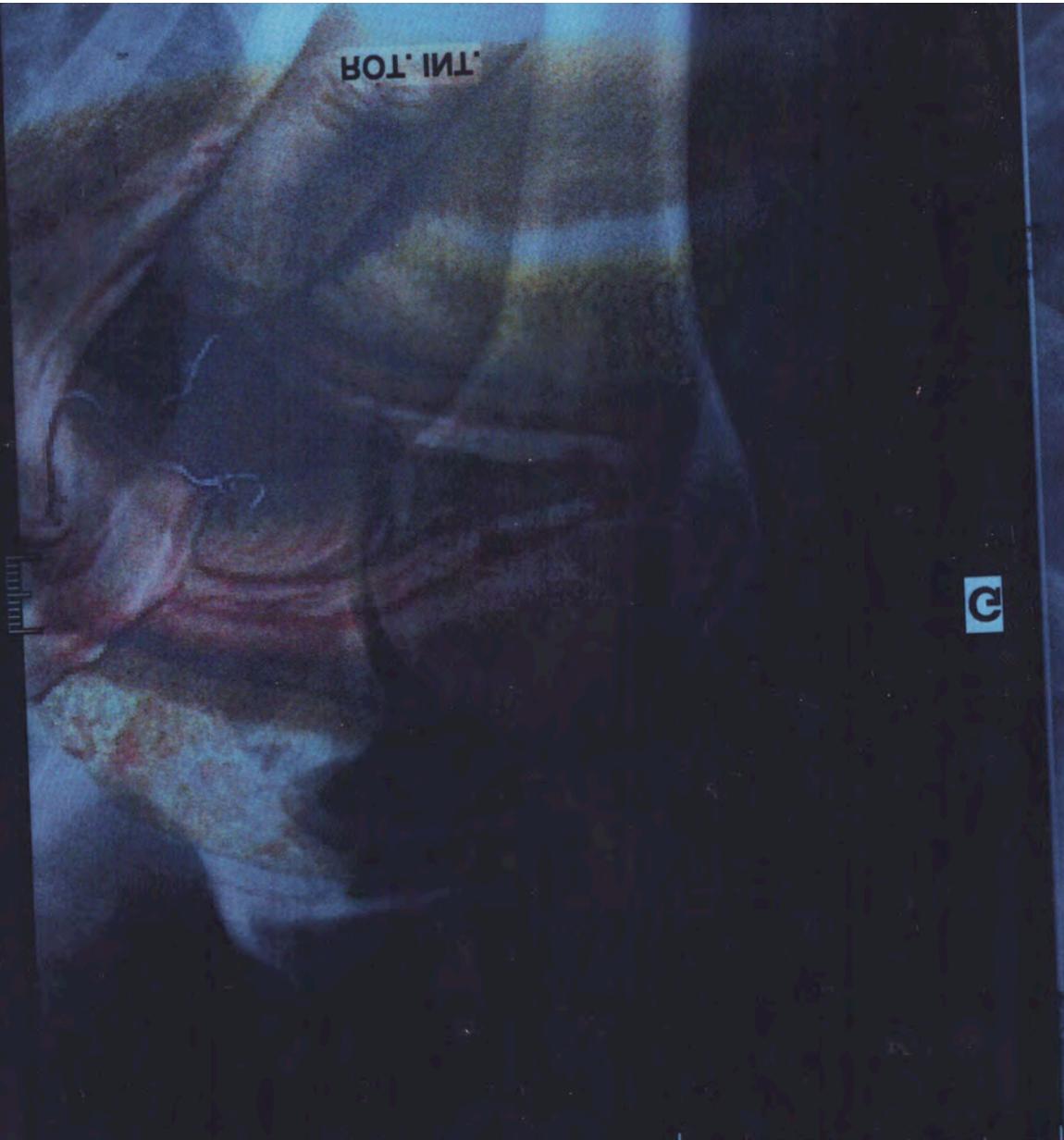
ВОТ' ИИТ'



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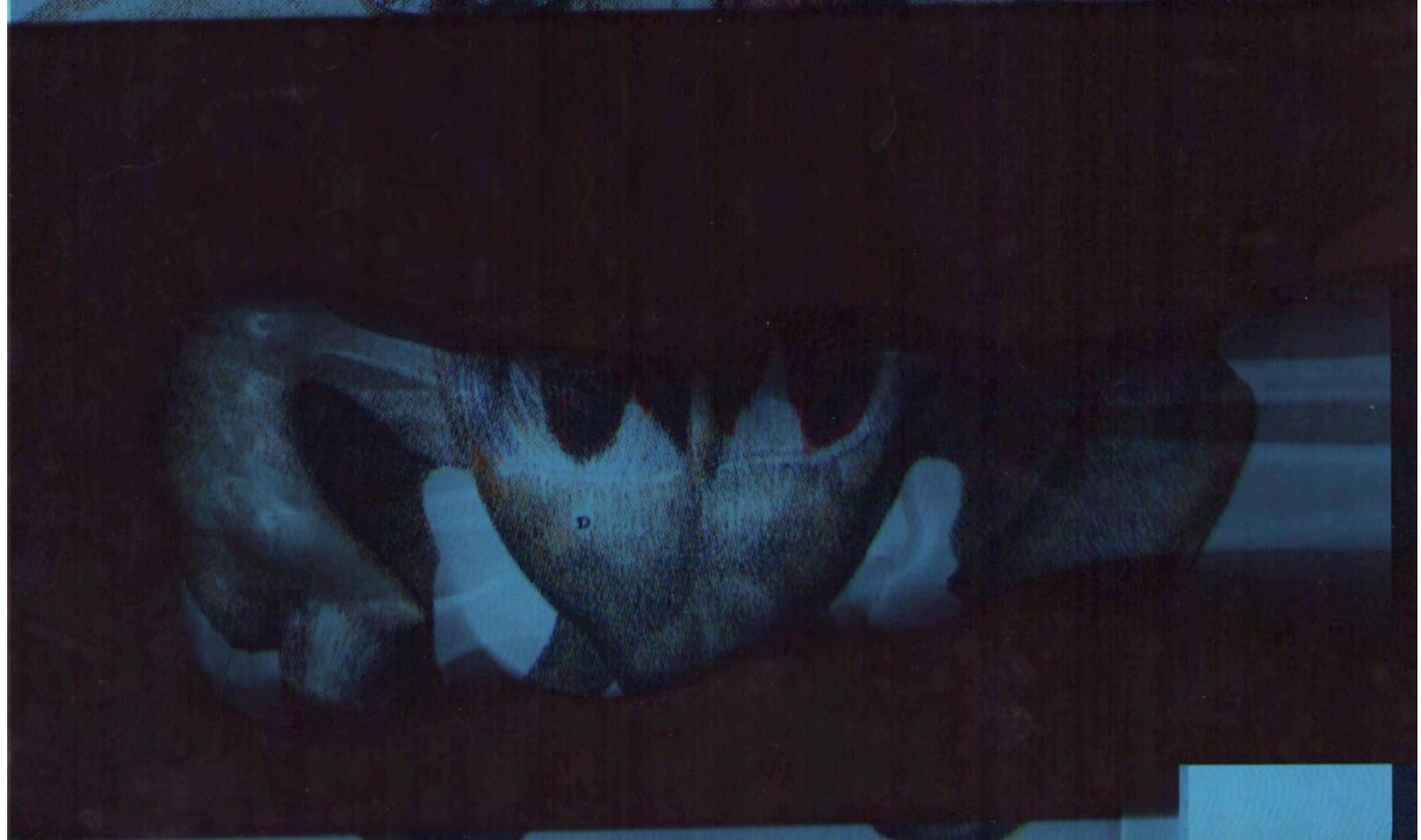




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43915
pellicle









ROT. INDIF.

[020B] 24x30/2, Profil+Face AP
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JUBEN, ANNE [I]
010678M

27-oct-2003 09:36
3f9d2d522d5244f5



[020B] 24x30/2, Profil+Face AP
DRR : F 0.5 S 0.8 K 201 W/L 57/58 G:1#
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JUBEN, ANNE [I]
010678M

27-oct-2003 09:36
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ROT. INT.

[020B] 24x30/2, AP rot+Int
DRR : S 0 K 201 W/L 58/61 G:1#
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JUBEN, ANNE [I]
010678M

27-oct-2003 09:36
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[020B] 24x30/2, AP rot+Int
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JUBEN, ANNE [I]
010678M

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RADIOLOGIE LA MOTTE - DR ARHAN VUILLARD BELFORT

ROT. INDIE

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RADIOLOGIE LA MOTTE - DR ARHAN VUILLARD BELFORT

JUREN ANNE [I]
010278M

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ROT. INT.

[020B]Epaule 24x30,5, AP rot Ext+Int
DRR: E:0.8 S:0.8 K:201 WL:2821 G:1#
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JUREN ANNE [I]
010278M

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57-09-5003 08:36

ROT. EXT.

[Lecteur]

[Lecteur]



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UBC

10-Jan-2003, JUREN, ANNE, 01-Juin-1978, 3170215, F.



COM. MOYE APRES REDUCTION

CH ST LUC ST JOSEPH - Urgences

UBC

10-Jan-2003, JUREN, ANNE, 01-Juin-1978, 3170215, F.



G

CH ST LUC ST JOSEPH - Urgences

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ROT. INDIF.

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57-oct-2003 08:38

JUREN, ANNE [I]
010678M

RADIOLOGIE LA MITTLE - DI APHAN - VULIARD BELFORT
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ROT. EXT.

ROT. INT.

31: 1595 1594412
57-oct-2003 08:38

JUREN, ANNE [I]
010678M

S: 285 L: 2 MODE: A 0001
DRR: E: 0.8 S: 0.8 K: 501 WL: 57151 G: 1#
[050B]Epanle 24x301/2, AP rot Ext+Int

wie ein Schluck.

STERNUM

DBB: E 0 e 2 0 8 K 304 WIG 2021 0 1#
[050B]Epaññe 54x3015' AB 101 EXI+INT

010013W
[I] ANIA' AVIEE [I]

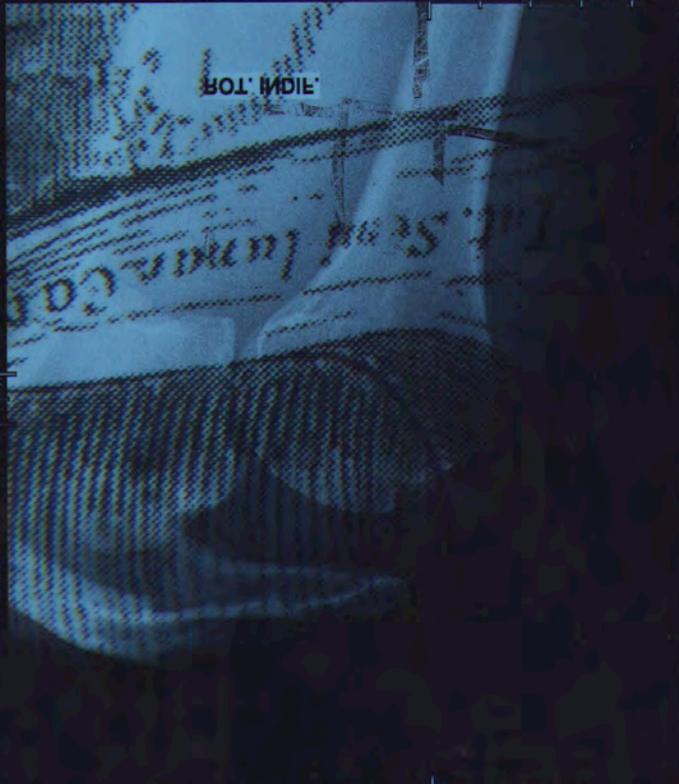
3100425525925+4412
54-04-5003 00 30



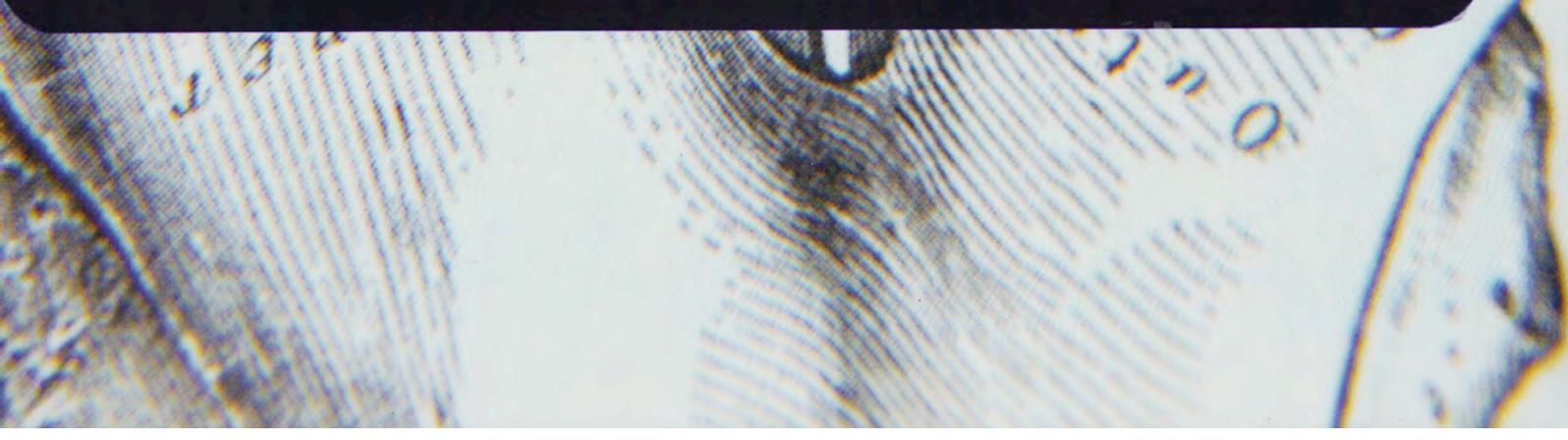
РАДИОЛОГИЕ ГА МИОТЕ - Д-р АВНАИ \ УЛИГГАВР ВЕГЕОВТ
S: 212 Г S: 8 MODE: A 0005
DBB: E 0 e 2 0 8 K 304 WIG 2028 0 1#
[050B]Epaññe 54x3015' AB 101 EXI+INT

010013W
[I] ANIA' AVIEE [I]

3100425525925+4412
54-04-5003 00 30



РАДИОЛОГИЕ ГА МИОТЕ - Д-р АВНАИ \ УЛИГГАВР ВЕГЕОВТ





Im/roo

[020B]Epaule 24x30/2. Profil+Face AP
DRR: E:0.6 S:0.8 K:201 W/L:57/58 G:1#
S: 515 L: 2.6 MODE: A 0002

JUREN, ANNE (I)
010678M

27-oct-2003 09:36
3f9d2d522d5244f5



Im/roo

[0203]Epaule 24x30/2. AP rot Ext.Int.
DRR: E:0.6 S:0.8 K:201 W/L:59/51 G:1#
S: 982 L: 2.5 MODE: A 0001

JUREN, ANNE (I)
010678M

27-oct-2003 09:36
3f9d2d522d5244f5



sech

schob

en, Rippen oben

dwie

...

Das gibt mehr Platz

normaler

Schütten in der Mitte

Sitz nicht mehr

...

14. November 2017

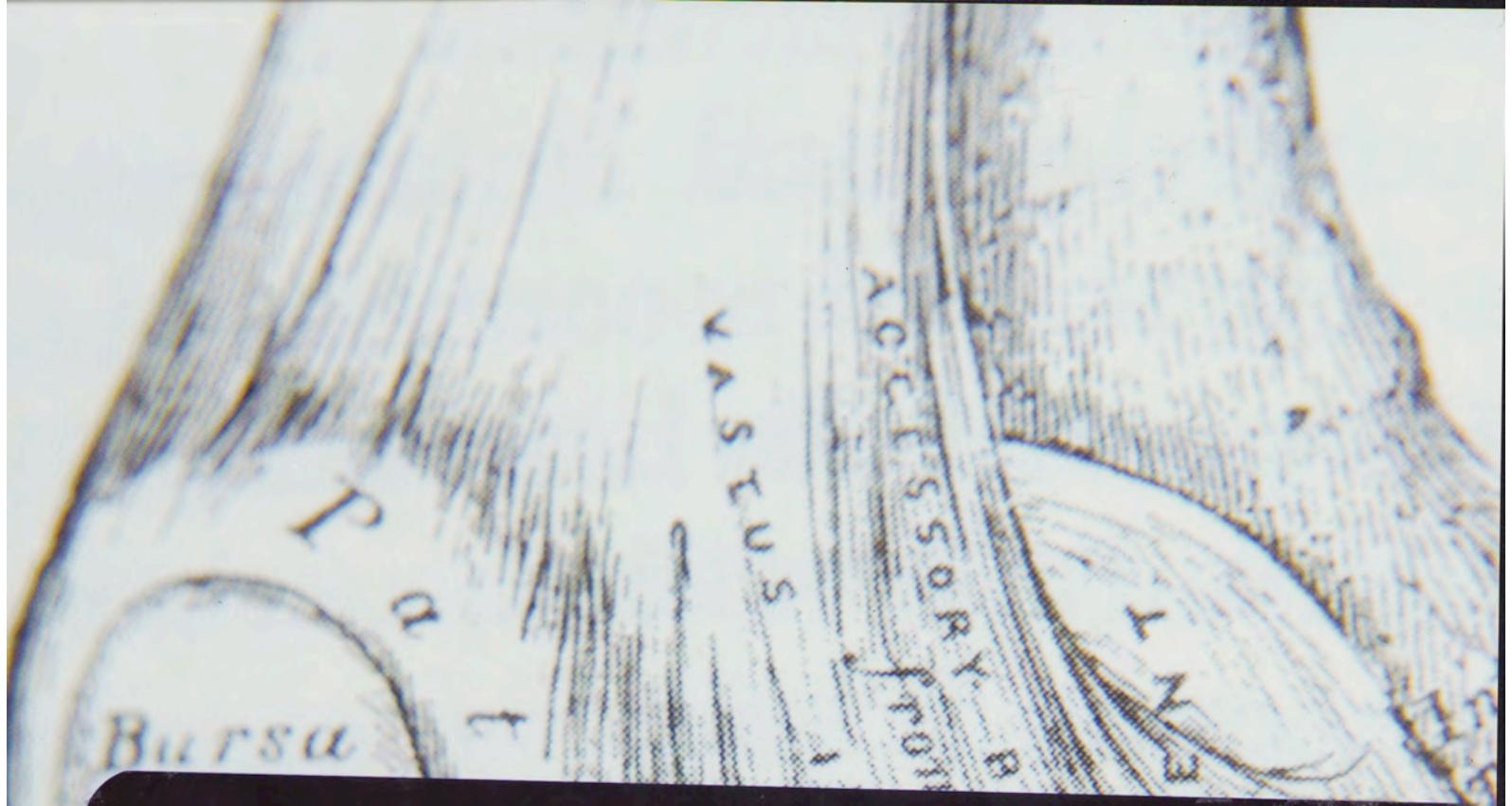
Sitz nicht mehr,
Schulter in der Hülte.
Oben ist noch super.

D

Das gibt mehr Platz,
mit Schluckern

Ag geschoben.

2/1/20



27-oct-2003 09:36
3f9d2d522d524415

JUREN, ANNE [J]
010678M

[020B]Epaule 24x30/2, AP rot Ext+Int
DRR: E:0.6 S:0.8 K:201 W/L:59/51 G:1#
S: 982 L: 2.5 MODE: A 0001

ROT. EXT.

ROT. INT.

G

27-oct-2003 09:36
3f9d2d522d524415

JUREN, ANNE [J]
010678M

[020B]Epaule 24x30/2, Front+Face AP
DRR: E:0.5 W:0.8 K:201 W/L:57.58 G:1#
S: 514 L: 2.8 MODE: A 0002

HADJICIC LA MOTTE - DR ARHAN / VUILLARD BELFOR

ROT. INT.

ATELLE

Birth is not so much a beginning as it is an abrupt change in which suddenly there are different factors than those in the womb, and there is gravity. With gravity, a new negotiation begins, and these terms condition us for the rest of our lives.

jump

5

[020B]Epaule 24x30/2, AP rot Ext+Int
DRR: E:0.6 S:0.8 K:201 W/L 59/51 G:14
S: 982 L: 2.5 MODE: A 0001

JUREN
010

ROT. (R01F)

ROT. INDIF.

27-oct-2003 09:36
3f9d2d522d5244f5

JUREN, ANNE [I]
010678M

[020B]Epaule 24x30/2. Profil+Face AP
DRR: E:0.6 S:0.8 K:201 W/L:57/58 G:1#
S: 515 L: 2.6 MODE: A 0002
RADIOLOGIE LA MIOTTE - Dr ARHAN / VUILLARD BELFORT

G

ROT. INT.

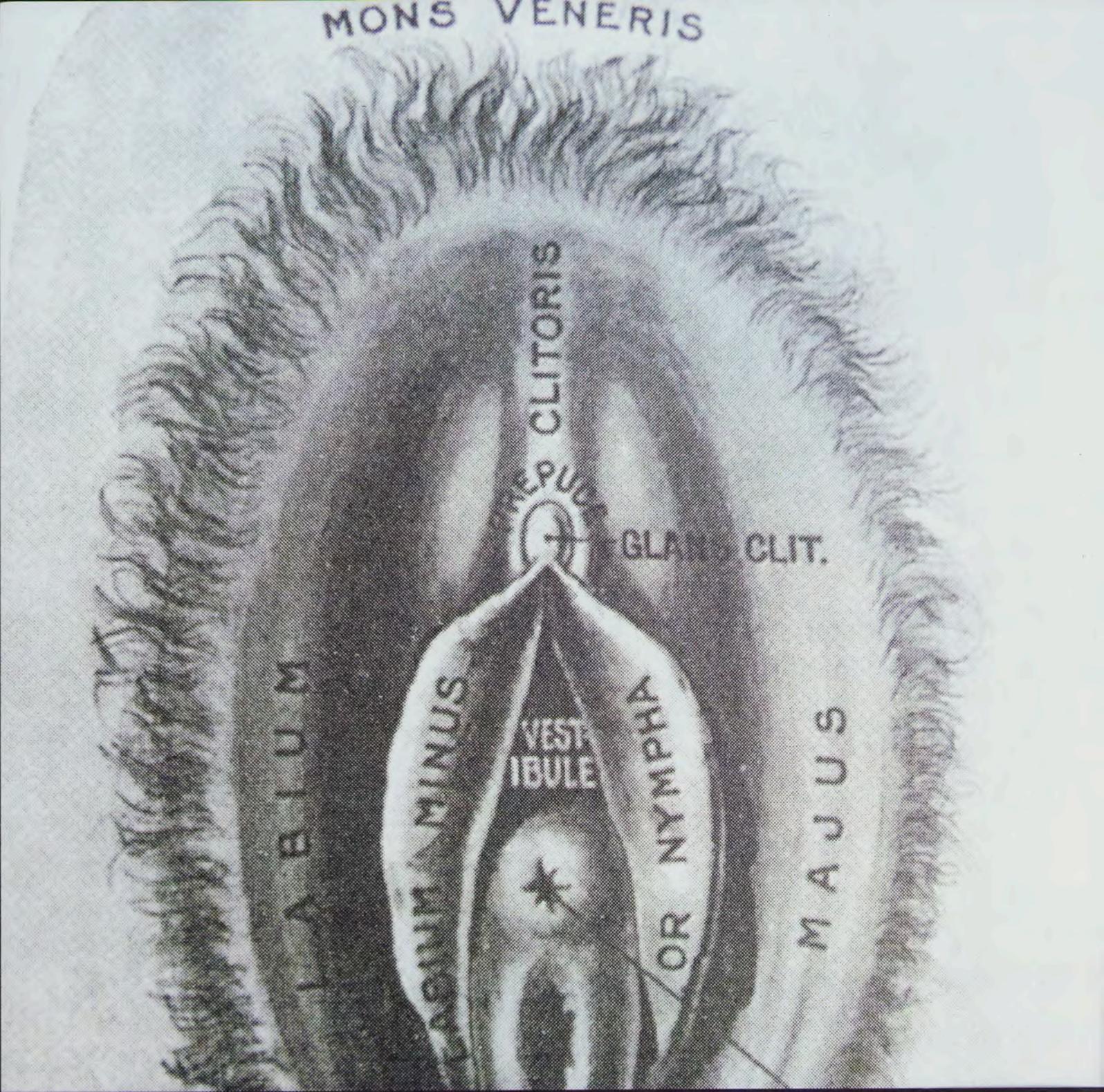
ROT. EXT.

27-oct-2003 09:36
3f9d2d522d5244f5

JUREN, ANNE [I]
010678M

[020E]Epaule 24x30/2. AP rot Ext+Int
DRR: E:0.6 S:0.8 K:201 W/L:59/51 G:1#
S: 982 L: 2.5 MODE: A 0001

MONS VENERIS



PREPUCE CLITORIS

GLANS CLIT.

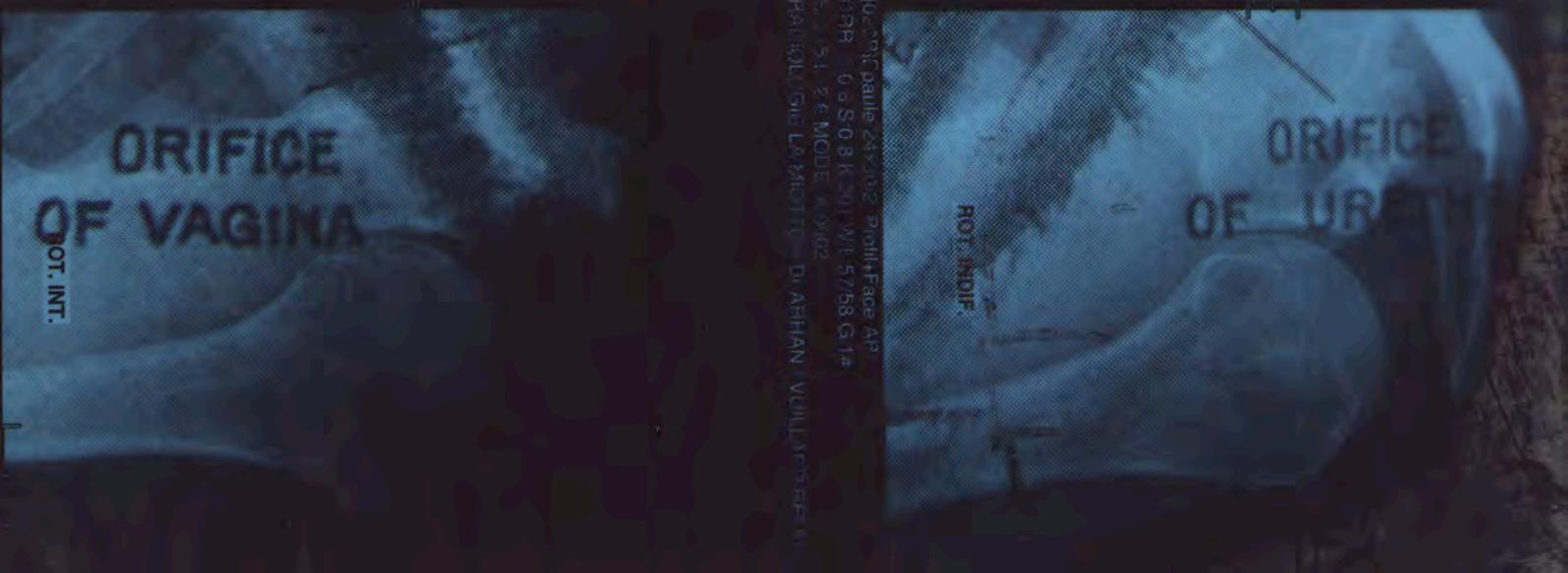
LABIUM MINUS

LABIUM MAJUS

VESTIBULE

OR NYPHAE

LABIUM MAJUS



ORIFICE OF VAGINA

ORIFICE OF URETHRA

ROT. INDIF.

ROT. INT.

[02:01] paula 245 0102 ProfilFace AP
 100% 64 S 0 8 K 201 1 M 1 5758 G 1 a
 5 1 5 1 2 1 E MOUPE 40902
 PARI SOLI GIB LA MORTO DI ARHAN VULLYPROSPER



3189592559254412
57-oct-5003 08:38



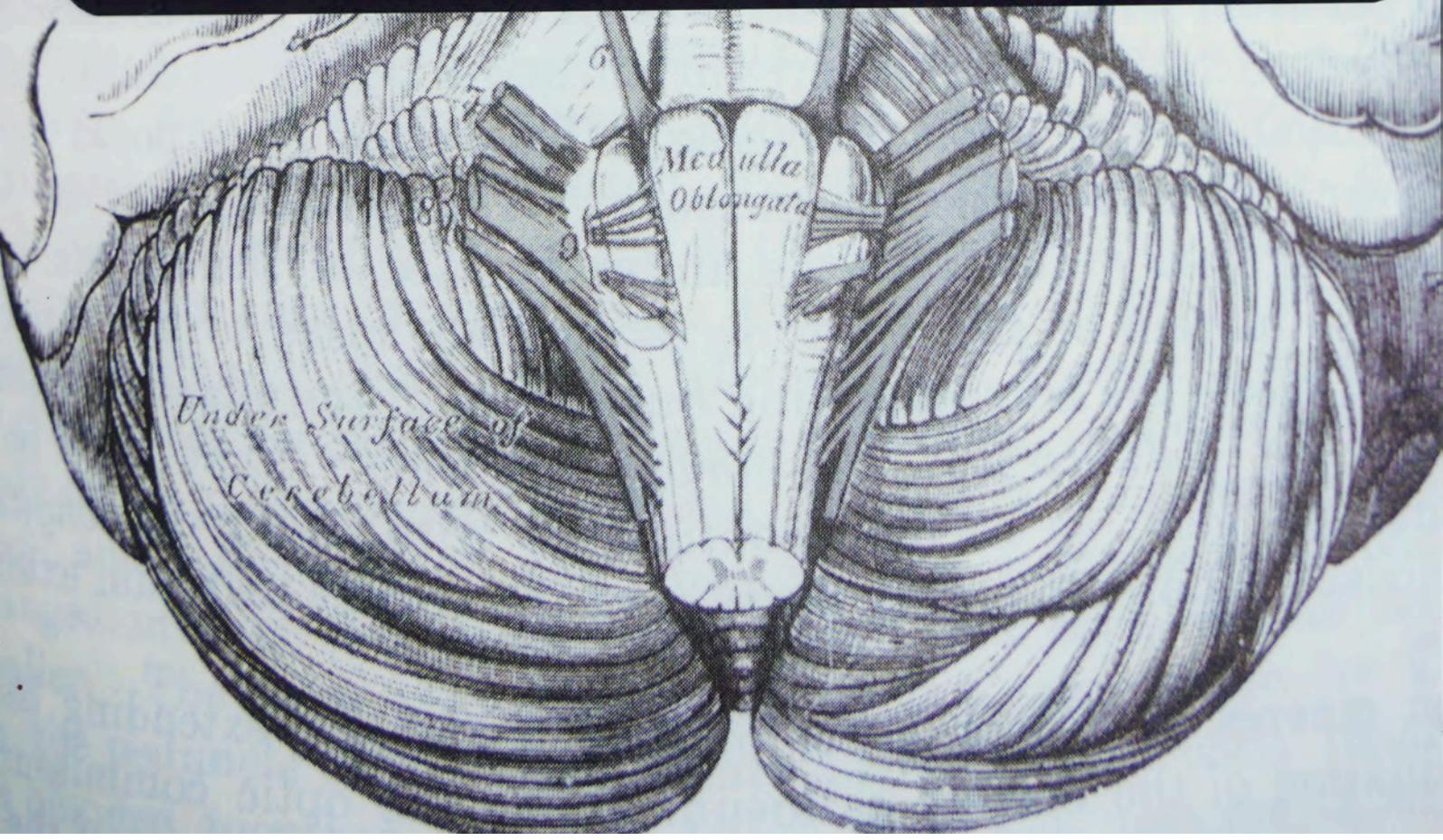
RADIOLOGIE LA MOTTE - Dr ARHAN VUILLARD BELFORT
S: 215 L: 2.5 MODE: A 0002
DRR: E: 0.8 2: 0.8 K: 201 W.L: 27.58 G: 1#
[020B]Epbaule 24x30L, Profil+face AP
JUREN, ANNE II
010678M



3189592559254412
57-oct-5003 08:38



S: 285 L: 2.2 MODE: A 0001
DRR: E: 0.8 2: 0.8 K: 201 W.L: 29.51 G: 1#
[020B]Epbaule 24x30L, AP rot EX+Int.
JUREN, ANNE II
010678M



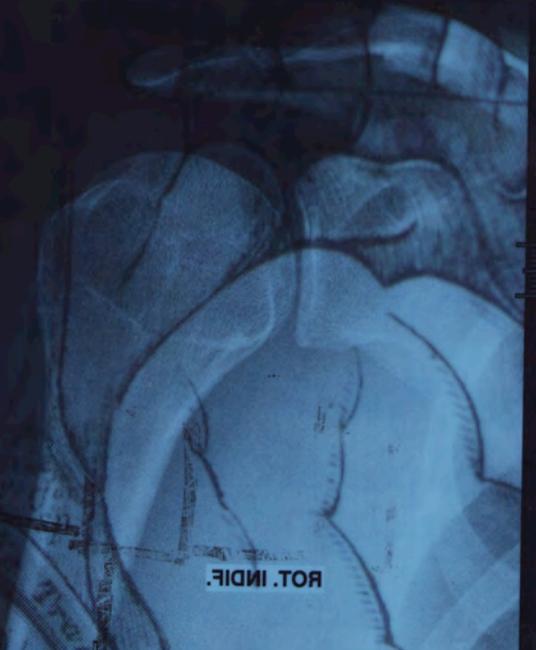
RADIOLOGIE LA MIOTTE - Dr ARHAN \ VUILLARD BELFORT

lambert



31a9d559254415
57-oct-2003 09:38

JUREN, ANNE [I]
010678M



[050B]Epaule 24x30I, Profil+Face AP
DRR: E:0.8 S:0.8 K:201 WIL:57158 G:1#
S: 215 L: 2.6 MODE: A 0002

RADIOLOGIE LA MIOTTE - Dr ARHAN \ VUILLARD BELFORT

lambert



31a9d559254415
57-oct-2003 09:38

JUREN, ANNE [I]
010678M



[050B]Epaule 24x30I, AP rot Ext+Int.
DRR: E:0.8 S:0.8 K:201 WIL:50154 G:1#
S: 285 L: 2.2 MODE: A 0001

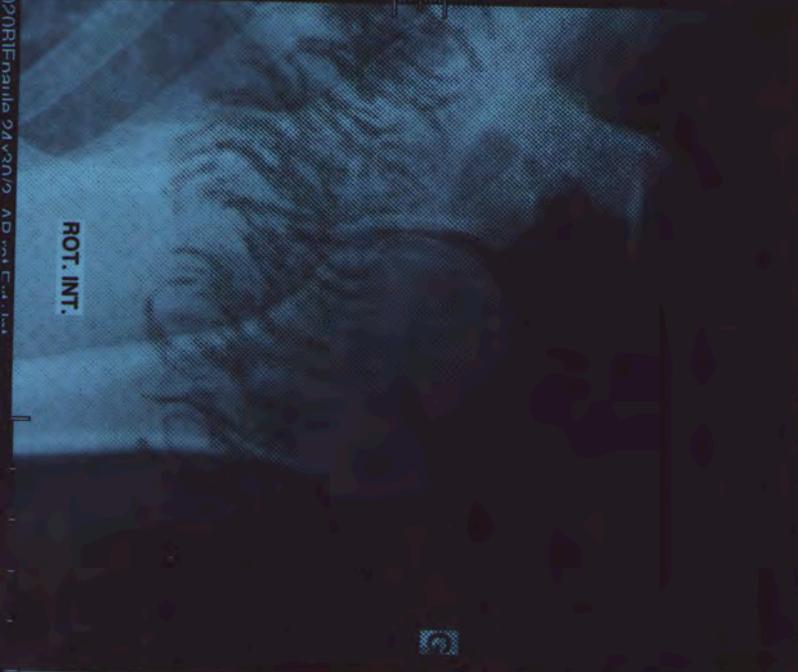
MONS VENERIS

02081Epaule 24x3019 AD 1041 C-4-1-4

[02081Epaule 24x3012 Profil+Face AP
DRR: E 0.6 S 0.8 K 201 W/L 57/58 (3) #
S: 5151 2.6 MODE: A 6802
RADIOLOGIE LA MOTTE - Dr ARHAN WILLAERT BELFORT

JUREN ANNE III
01687848

2002 05 36
35002002-05-36-115



ORIFICE
OF VAGINA

OF URETHRA

2: 212 G: 5 e MODE: A 0001
DBB: E: 0 a 2: 0 8 K: 501 WIG: 27128 G: 1 #
[050B]Epbajie 54x30\5' AB 101 EX+101

010018M
M879010
[1] ЭИИЕ АИИЕ [1]

310959255925442
57-04-5003 00:30

ВОТ. INT.

ВОТ. EXT.

©

РАДИОЛОГИЕ ГА МОТТЕ - ДІ АВНАИ \ ВУИГГАРД ВЕГЕОРТ
2: 212 G: 5 e MODE: A 0005
DBB: E: 0 a 2: 0 8 K: 501 WIG: 27128 G: 1 #
[050B]Epbajie 54x30\5' AB 101 EX+101

010018M
M879010
[1] ЭИИЕ АИИЕ [1]

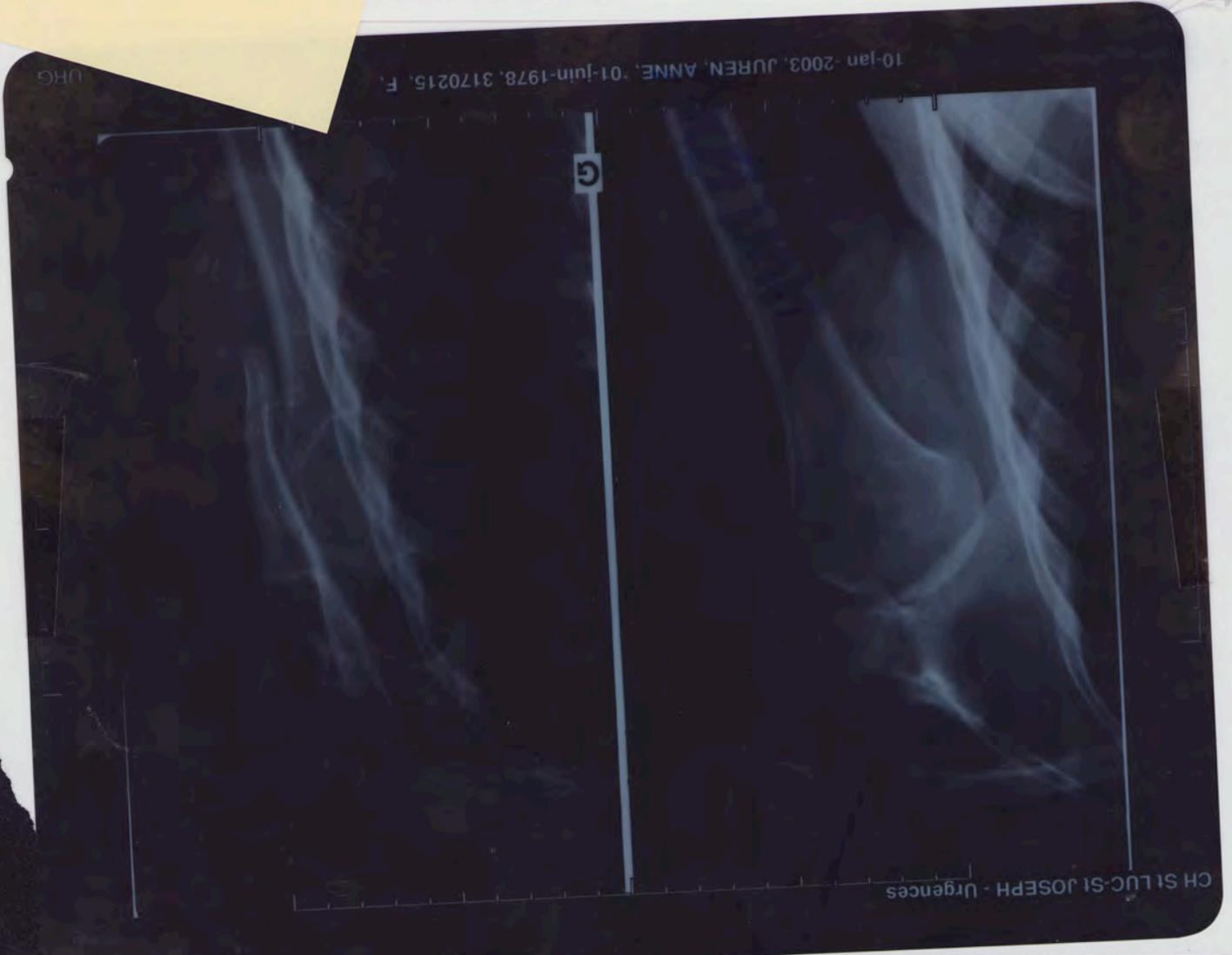
310959255925442
57-04-5003 00:30

ВОТ. INT.

РАДИОЛОГИЕ ГА МОТТЕ - ДІ АВНАИ \ ВУИГГАРД ВЕГЕОРТ



Epe

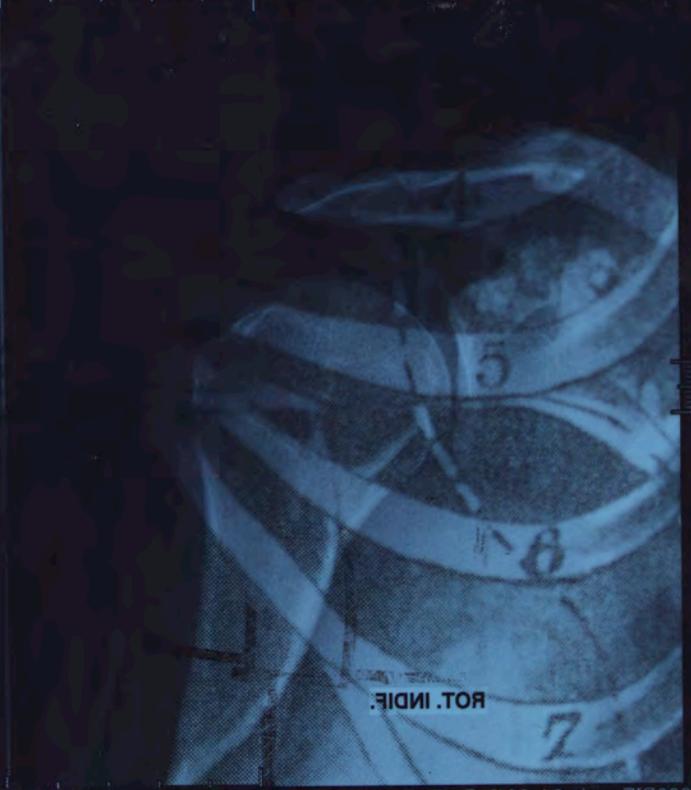


UHG

10-jan-2003, JURÉN, ANNE, 01-juin-1978, 3170215, F.

CH SI LUC-SI JOSEPH - Urgences

RADIOLOGIE LA MOTTE - Dr ABHAN VUILLEARD BELFORT



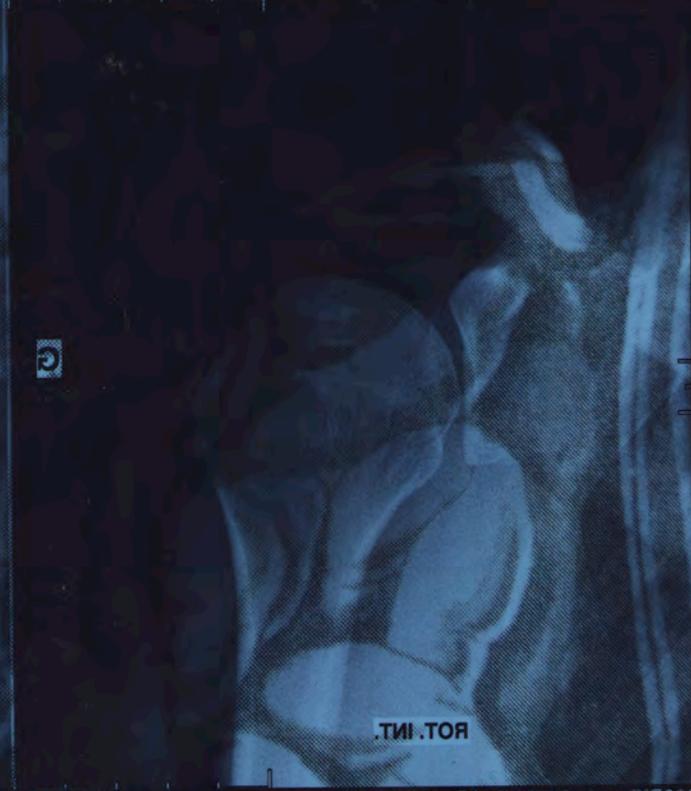
ROT. INDIF.

3195955254412
57-oct-2003 08:36

JUREN, ANNE [I]
010678M

[050B]Epaule S4x30V, Profil+Face AP
DRR: E:0.8 S:0.8 K:201 WL:27158 G:1#
S: 215 L 2.6 MODE A 0002

RADIOLOGIE LA MOTTE - Dr ABHAN VUILLEARD BELFORT



ROT. EXT.

ROT. INT.

3195955254412
57-oct-2003 08:36

JUREN, ANNE [I]
010678M

[050B]Epaule S4x30V, AP rot Ext+Int
DRR: E:0.8 S:0.8 K:201 WL:28151 G:1#
S: 285 L 2.5 MODE A 0001







(AP)

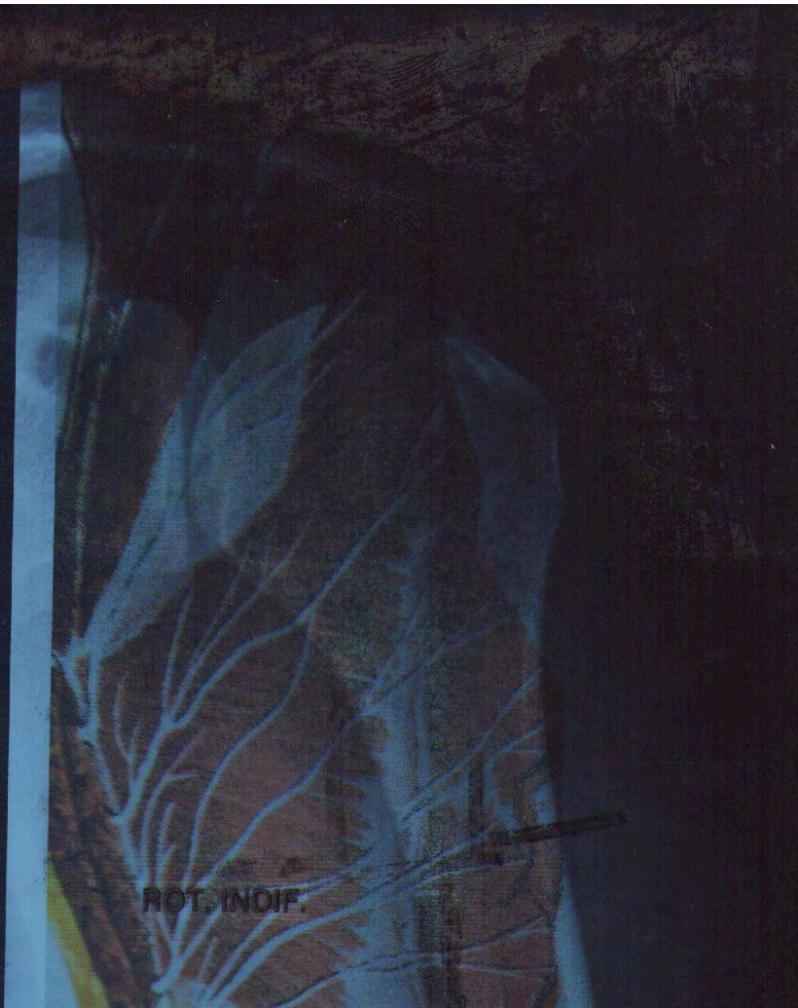
21P60

2/12/09



2192





ROT. INDIF.



e 24x30-2 Profil+Face AP
S 0.8 K 55, W/L 17/58 G.1#
S MODIF. A 0002
E LA MOTTE - Dr ARHAN / VUILLARD BELFORT

JUREN ANNE [1]
010678M

27-oct
3f9d2



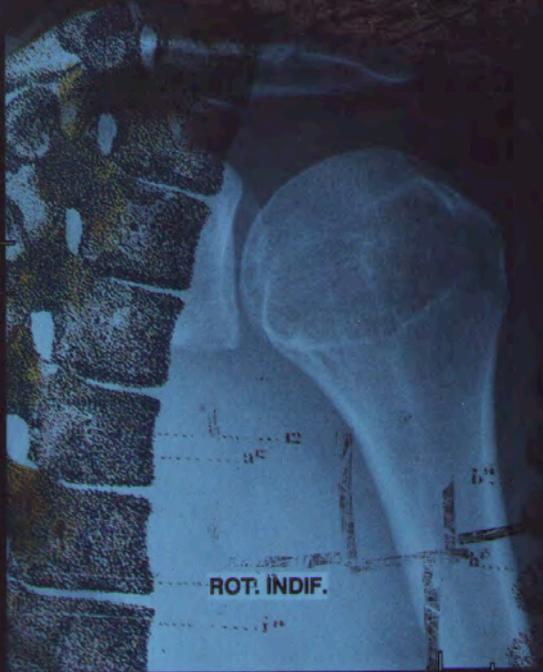
ROT. INT.



ROT. EXT.







ROT. INDIF.

[0200] 24x30/2, Profil+Face AP
DRR: F 0.6 S 0.8 K 201 W/L 57/58 G:1#
S: 98 MODE: A 0002
RADIOLOGIE LA MOTTE - Dr ARHAN / VUILLARD BELFORT

JUREN, ANNE [I]
010678M

27-oct-2013 09:36
3f9d2d522d524415



ROT. INT.

[0200] 24x30/2, AP (rot. Int.+Int.)
DRR: S 0.0 K 201 W/L 59/61 G:1#
S: 98 MODE: A 0002

JUREN, ANNE [I]
010678M

27-oct-2013 09:36
3f9d2d522d524415

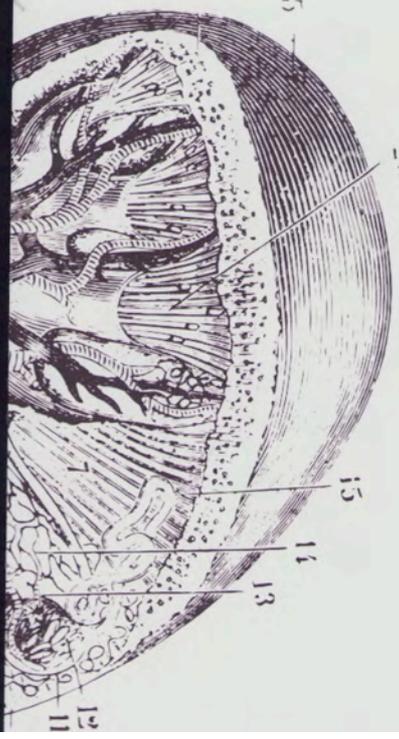
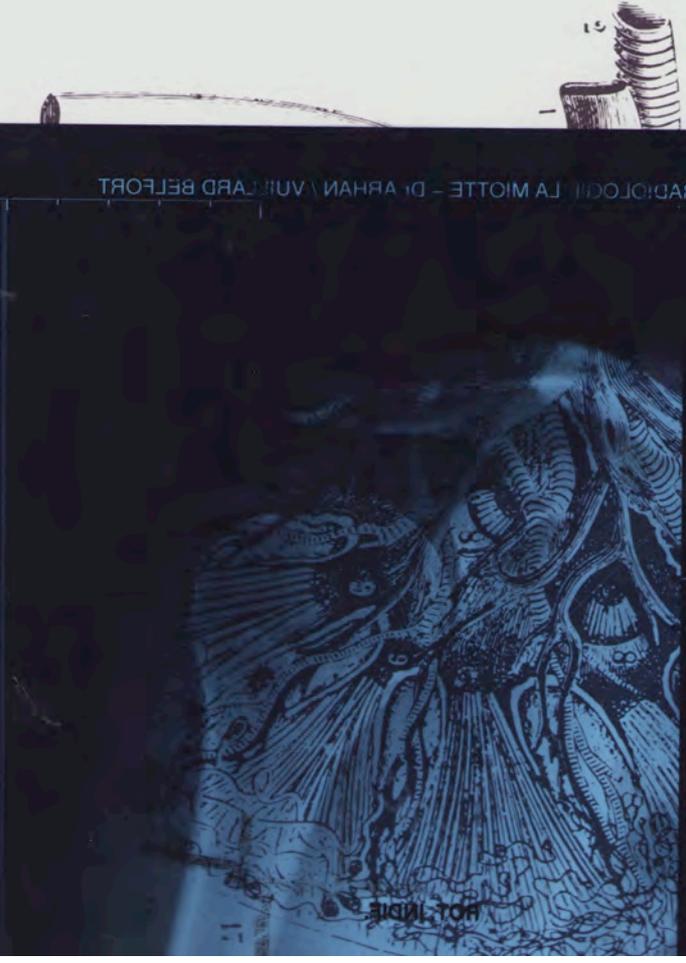


ROT. EXT.

[0200] 24x30/2, AP (rot. Ext.+Ext.)
DRR: S 0.0 K 201 W/L 59/61 G:1#
S: 98 MODE: A 0002

JUREN, ANNE [I]
010678M

27-oct-2013 09:36
3f9d2d522d524415



J'ai rievé quand je ne parlais pas
un mot d'allemand
Pendant plus de deux ans j'n'ai rien
compris à ce que les gens me
racontaient.
Ma source pour la réponse

Notes pour une
lecture dislexique et dysgraphique
dys-difficulté +
Cæcæ Lepis from Greek
"speech" Schizein "to split"
lyre a latin "to read" + phren "mind"
difficulties handwriting withdrawal from
penmanship 51100 Vienne, March 2019
Healy's personal relationship into

Studies on Antismial Automata, Anne Jurin

factory electric and a kind of neural fragmentation.

LA MIOTTE - Dr ARHAN / VUILLARD BELFOR

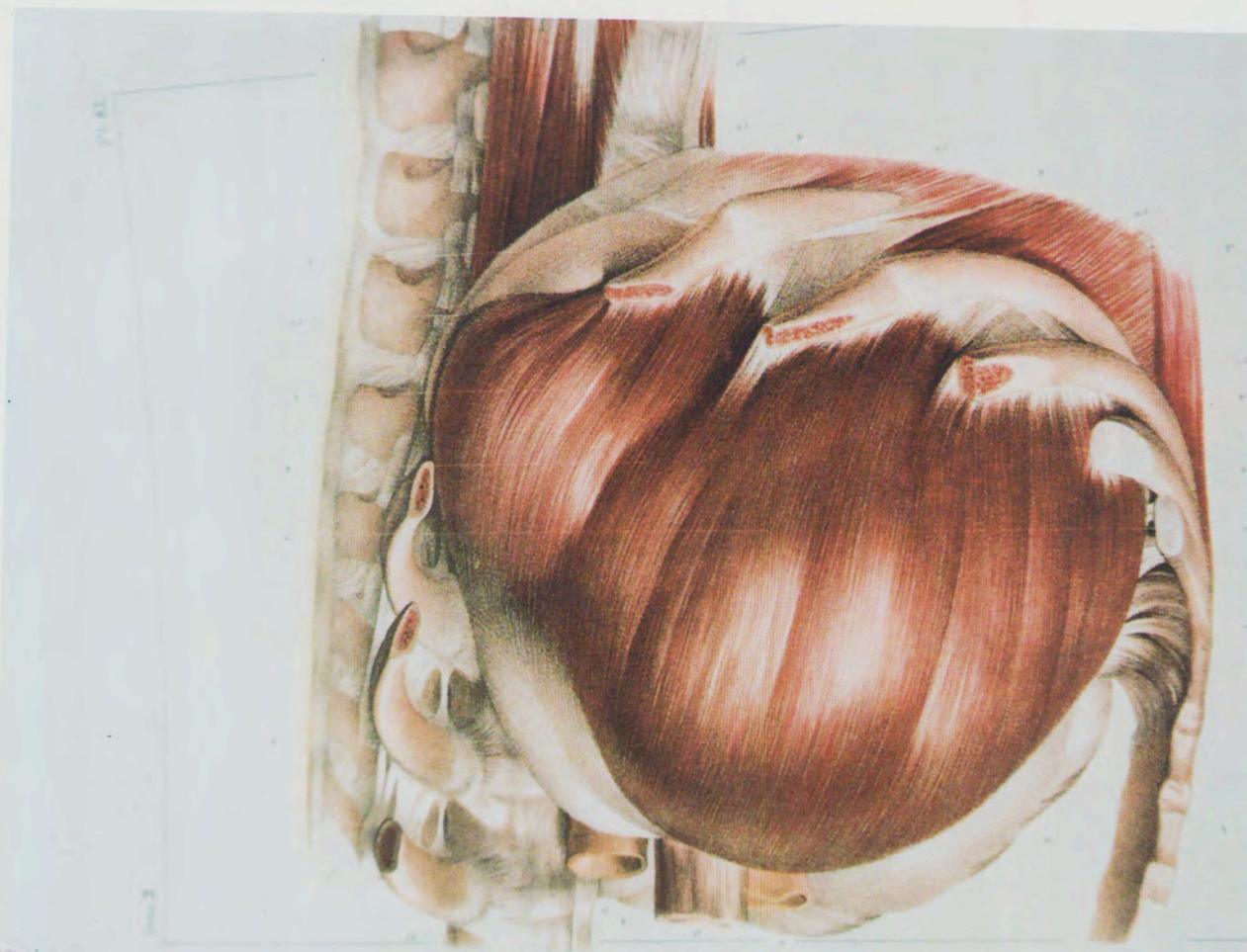


ROT. INDIF.

24x30/2 Profil+Face AP
0.8 K 201 W/L 57/58 G 1#
MODE A 0002
LA MIOTTE - Dr ARHAN / VUILLARD BELFOR

THE ARMPITS
 THE BEND OF THE
 ELBOWS
 THE ARMS
 THE WRISTS
 THE ANUS
 THE SOFT PALATE
 THE CONNECTIVE TISSUE
 THE MENINGES
 THE DURA MATER
 THE ARACHNOID
 THE PIA MATER
 THE SCLERA
 THE CORNEA
 THE RETINA
 THE CHOROID
 THE GUMS
 THE PLEURA

THE OPTICS
 THE ACOUSTICS
 THE OLFACTORIES
 THE NERVECELLS
 THE GLOBULES
 THE RED CORPUSCLES
 THE LEUCOCYTES
 THE HAEMOGLOBIN
 -
 THE CUTANEOUS NERVES
 THE INNERVATIONS
 THE PAPILLAE
 THE NERVE
 NETWORKS
 THE NERVEROOTS
 THE BUNDLES
 THE BRANCHES
 THE PLEXUSES



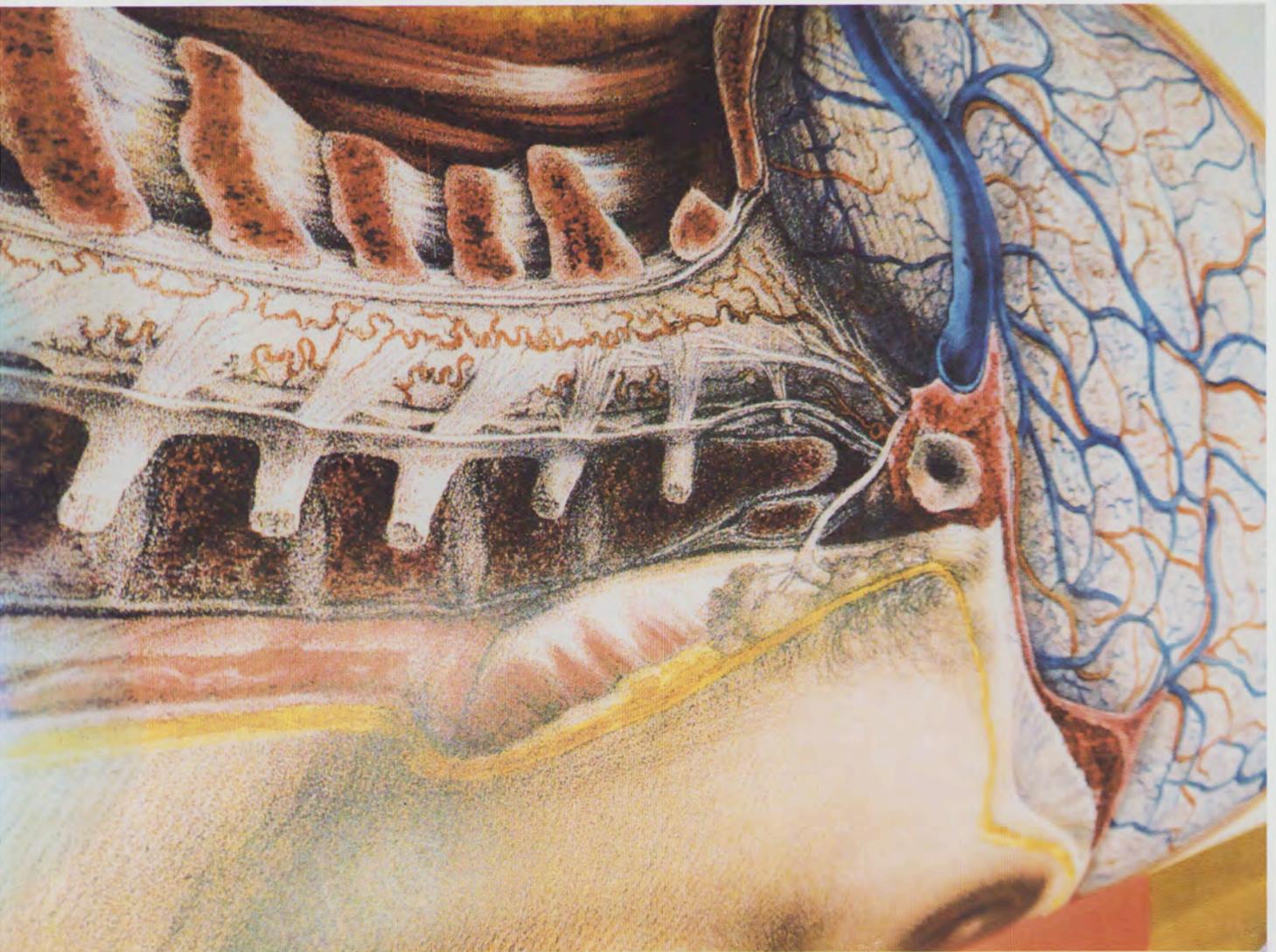
THE ARMPITS
 THE BEND OF THE ELBOWS
 THE ARMS
 THE WRISTS
 THE ANUS
 THE SOFT PALATE
 THE CONNECTIVE TISSUE
 THE MENINGES
 THE DURA MATER
 THE ARACHNOID
 THE PIA MATER
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 THE DURA MATER
 THE ARACHNOID
 THE PIA MATER
 THE SCLERA
 THE CORNEA
 THE RETINA
 THE CHOROID
 THE GUMS
 THE PLEURA

[0208]Epaule 24x30 2 Profil Face AP
 DRF E 0 6 S 0 8 K 20 W L 5 7 58 Q 1 #
 S 5 15 L 2 6 MODE A 0002
 RADIOLOGIE LA MOTTE - D. ARHAN - VUILLARD BELFORT

ROT. INDIF.

RADIOLOGIE LA MOTTE - D. ARHAN - VUILLARD BELFORT



Goldshlageses
15th 76

U3 Johnstrasse back of the train

16h30

then I walk back home. I traverse the street and saw a police car stopped at the red light. I crossed the street in diagonal so just to trigger the attention of the policemen but not enough to give them the possibility to correct my behavior. I touches some limits to touch people consciousness.

The sensation is different. Because the memory tricked me.. I forgot the most concrete situation

https://books.google.at/books?id=gclnRxmlyYC&pg=PA2&lpg=PA2&dq=deborah+hay+on+tongue&source=bl&ots=a1S2T_dLHo&sig=rNjkaQp-AY00tMMWnQAxcm9zllrQ&hl=en&sa=X&ved=0CC0Q6AFwA2oVChMIkpGG_Zi_yAIVQkQaCh3j9QEM#v=onepage&q=deborah%20hay%20on%20tongue&f=false

BOL' INT'

A : since a few year i start
put the choreographic into
a very poetic text about the
parameter to actually see
where they fall asleep, the
physical state
e-sense, it is not a science
having different tools
expanding form of

?? : have you seen that
it's something like a

A: it's more art, you
through
for example
and external

BOL' EXL'

have 4 years to go, my main concern is like i
body, i ask them to lie down and speak trough
d it's like i am loonking for some kind of
onal state appears or where people collapse or
nd of moments, how you can sustain it this

find out how you can invent totally crazy-
r post-human society/

a person (?) the out body experience

the body in sensoriel aspect where i speak

ce goes inside the body and discover org
fantasmagoric. It's expanding what we

his, when people stand up, it ch
ut to look, it can be extremely intense
n different places, with people with speci
the body is not functioning

ety but

d be

GA MIOTTE - DI AVNAN \ VOIGTARD BEGLOBT

MODE A 0005

0 8 K 501 WIGZV28 C:1#

54x305 P:041+FBCE AB

M879010

UNVEN' ANNE [I]

3189592556

55-04-500

BOL' INT'

A : university is very curious, I

?? : to be in this camera affects a
I work with cells, brain and behav
when i was talking to christian
analyses
there are some very small dev
you measure the brain activity
the front part of the brain is ve
affected.

Anne ; I am interested in how
body can do

camera in a theater

ing with EET (?) measurement

u put on your forehead and

and personality, it could be

pending what the

2 : 8851 : S 2 MODE : A 0001
DRR : E:0 e 2:0 8 K:501 W:L:25:21 G:1#
[050B]Eparle 54x30'S AP rot Ext+Int.

JUREN, ANNE [I]
010628M

? : it's a very holistic way of thinking
we are much more composing everything

A : in which way ?

? : why are those paths involved

I guess I should switch
what areas

or not

A : I am interesting in working with more science
terrible if we have science and we have art and

? : it is a very different way of thinking so it's

A : it took me time, it took me very much time

obvious

? : because you don't even know what you're
what about a heat camera

so you can measure the heat, the temperature
you can see the heat

because this way of thinking is very
you don't divide

ROT INT

ROT EX

RADIOLOGIE LA MIOTTE - Dr BRAHAN \ VUILARD BELFORT

2 : 512 L : S 6 MODE : A 0005
DRR : E:0 e 2:0 8 K:501 W:L:27:28 G:1#
[050B]Eparle 54x30'S Profil+Face AP

JUREN, ANNE [I]
010628M

why not try to do it

? : I don't divide psychology from biology

ROT INT

A : some do.

? : most people do, you have to do it
and when you want to discuss with people about this,

but they're is no free will if it's only biological
for me, I don't think the biology excludes the free will

the consciousness has to come from something and it

ROT EX

Mia

years to go, my main concern is like
i ask them to lie down and speak
it's like i am loonking for some kind
emotional state appears or where people
kind of moments, how you can sus

to find out how you can invent totally crazy
post-human society/
person (?) the out body experience
sensoriel aspect
ly and

27-oct-2003 09:36
3f9d2d522d5244f5

there is a lot of things in the b
there will be feedback on the biolog
thoughts are made from the brain, they are the activi
hard to know how you think about it
time to realize if you do the separation or not
specific thought

it's exactly where is a bit my problem /interest in terms or re
because you have some assumption, let's say there is no disotomy b
the body
in a way it could be seen as an assumption
you could claim and say that's it!
in science you have to measure this
in art you can claim it
let's do it know

? : it's nice to talk about it
there are some questions that you don't have to answer scientifically
we would gain a lot to bring art and science together

ROT. INDIF

JUREN, ANNE [I]
010678M:

[020B]Epaule 24x30/2, Profil+Face AP
DRR: E:0.6 S:0.8 K:201 W/L:57/58 G:1#
S: 515 L: 2.6 MODE: A 0002

RADIOLOGIE LA MIOTTE - Dr ARHAN / VUILLARD BELFORT

085 F: 5:2 MODE: A 0001
DBB: E:0:8 2:0:8 K:501 W:22\21 G:1#
[050B]E:0:8 2:0:8 K:501 W:22\21 G:1#

010818W
JUBEN ANNE [I]

you don't need it to be really precise, you just want to

Anne : no, it's just **HOL:INT** complete scientific survey
reaction, and find some mainstream reactions

? : have you been to science museum where you play
brainwave
headset with analysis
bio-feedback.
Synchronized activity that you can measure.

Anne : the dance of the brain, where you could
dance is not just about watching someone moving
I want to measure how you stand up and what

? : you are limited in what you can measure
you can measure
heart rate
blood flux
skin contact
→ this would be the
it has to be very simple

see what somehow

your forehead

BO

C

number of people

RADIOLOGIE LA MOTTIE - DI ABHAN \ VUIGLAVD BEGEORT
S: 2:2 L: 5:8 MODE: A 0005
DBB: E:0:8 2:0:8 K:501 W:22\28 G:1#
[050B]E:0:8 2:0:8 K:501 W:22\28 G:1#

010818W
JUBEN ANNE [I]

extremely cas par cas
you cannot define one
you understand a system and you push it
and then it will come **HOL:INT** another possibility
so I am using those principles I am doing it everyday

? : I have to take a lots of time to integrate everything you

A : why it is so different tell me

BOL' INT'

A : since a few year i start
put the choreographic ins
a very poetic text about th
parameter to actually see
where they fall asleep, the
physical state
e-sense, it is not a scien
having different tools
expanding form of a

?? : have you seen the
it's something like

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through
for example
and extend

BOL' EXT'

have 4 years to go, my main concern is like i
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d it's like i am loonking for some kind of
nal state appears or where people collapse or
nd of moments, how you can sustain it this

find out how you can invent totally crazy-
r post-human society/

a person (?) the out body experience



the body in sensoriel aspect where i speak

ce goes inside the body and discover orga
fantasmagoric. It's expanding what we

his, when people stand up, it cha
ut to look, it can be extremely intens
n different places, with people with spec
the body is not properly functioning

ety but
d be

GA MIOTTE - DPAVHAI \ VUIGTAVD BEGEORL
VODE A 0005
0 8 K 504 MIF-2V28 C 1#
54X30\5' B10M+EAGE AB

0100\8M
JUBEN' ANIE [I]

3109592550
5\~ocf-500

A : university is very curious,

BOL' INDIE

?? : to be in this camera affects a
I work with cells, brain and behav
when i was talking to christian, a
analyses
there are some very small device
you measure the brain activity
the front part of the brain is w
affected.

Anne ; I am interested in how
body can do

a camera in a theater

with EET (?) measurement

put on your forehead and

and personality, it could be

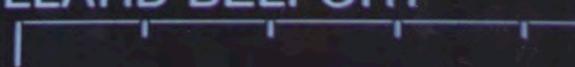
pending what the



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JUREN,
010



... she called a "regres
... sity of Cam...
... of the art object
... by a "participant,"
... ated soft sculptures
... ed to a whole series
... to be joined under
...
... These objects
... involving precarious
... equilibrium or change
... had to be linked
... around two or
... fully scores, but
... Campaign, Breathe
... (Sensual masks
... like, find, paste
... six had learned in
... denotes the
... of one here) makes
... areness of one's
... deived and medi-
... ested with impre-
... ble be her role
... of e-erotic
... constructed



... ovulação, germinação, expulsão (The house is the Body, Penetration,
... ovulation, germination, expulsion). The latter is a twenty-six-foot-long
... penetrable structure made of wood, plastic sheets and fabric, where
... the audience goes through several small "rooms," each with different
... elements on the floor and ceiling, and connected by a transparent black
... fabric. O corpo é a casa meanwhile names a series of different proposi-
... and what we have is not one fixed environment but increasingly



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Clark

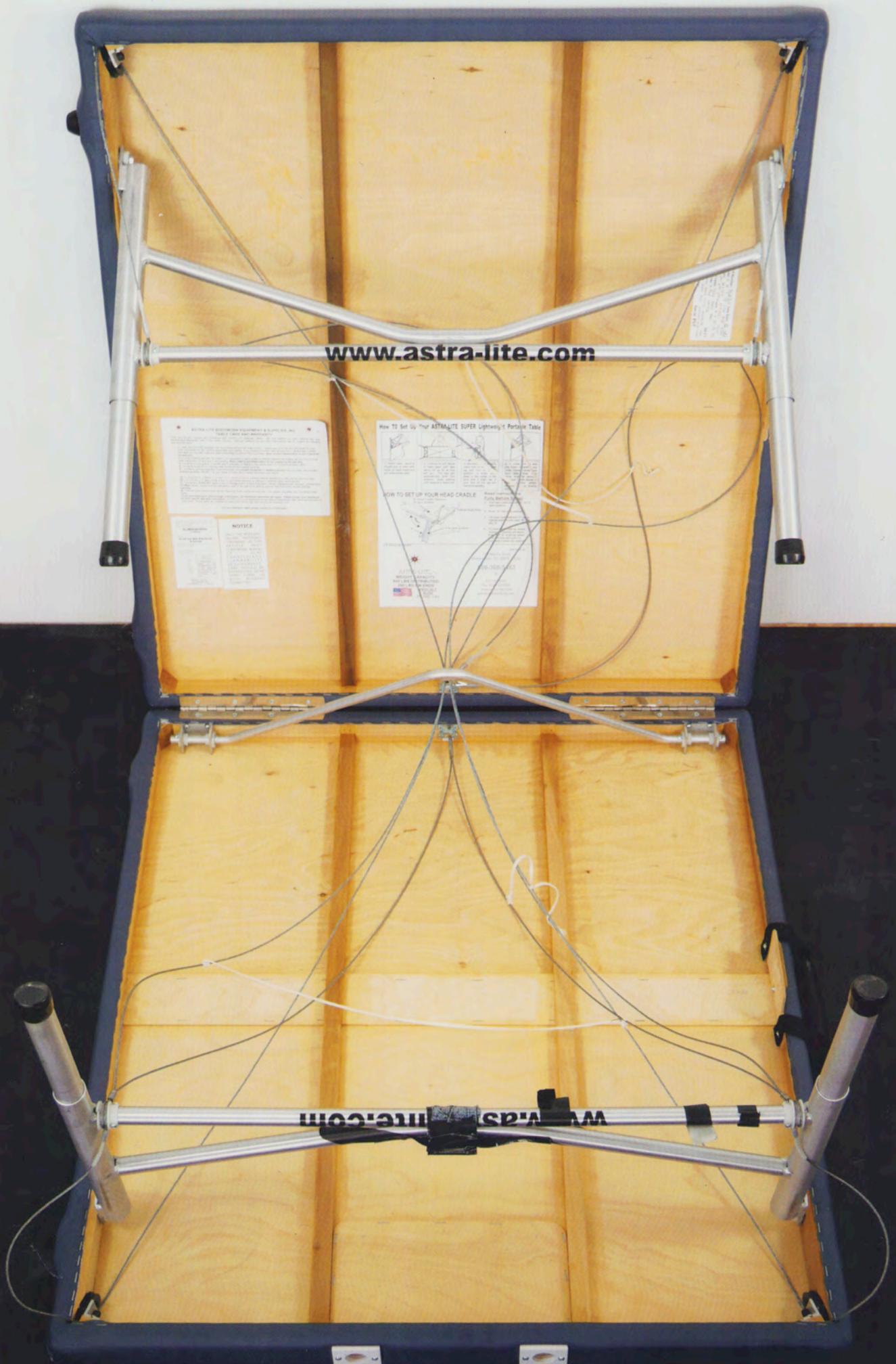


by the viewer-participant, which were grouped under the title *Nostalgia do corpo* (Nostalgia of the body). From 1966 on, the body became the

the power of psychiatric institutions were being questioned. Can we

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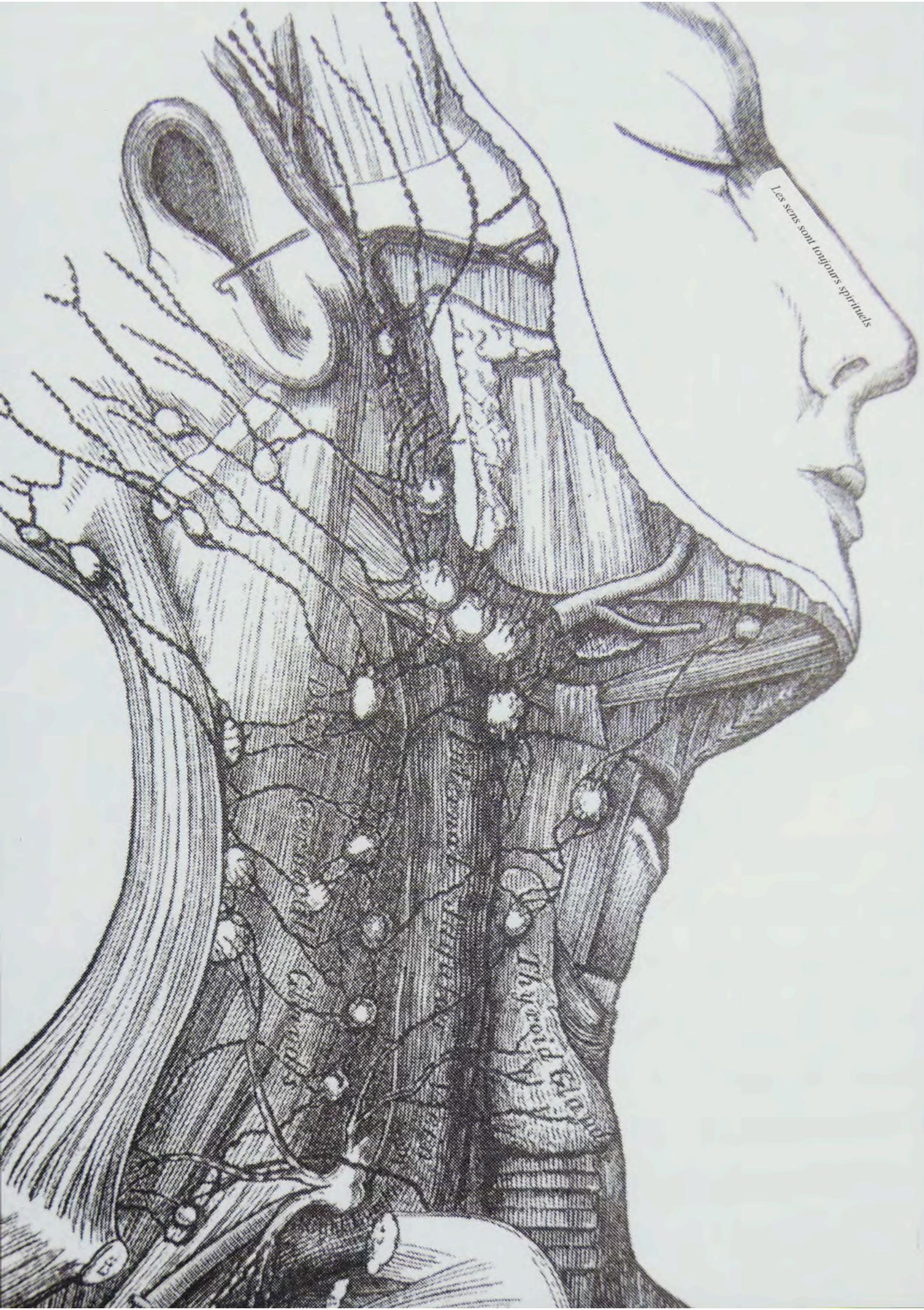
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X. Colophon

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