

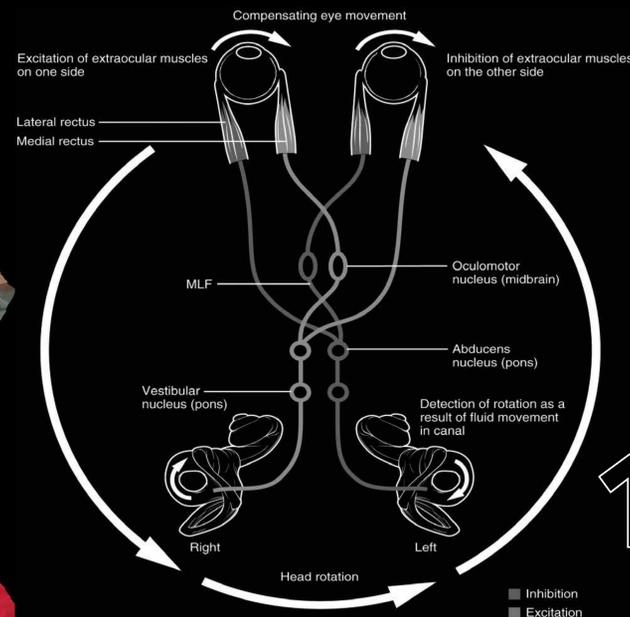
Swallowed half an hour before closing time, that second dose of soma had raised a quite impenetrable wall between the actual universe and their mind.

Aldous Huxley, *Brave New World*.

[...] the structure of the nervous system is such that it is hard to imagine purely sensory or motor or vegetative impulses. The most abstract thought has emotional-vegetative and sensory-motor components. Abstract thinking is possible only in conjunction with a special configuration or pattern or state of the body.

Moshe Feldenkrais, *Body and Mature Behavior: A Study of Anxiety, Sex, Gravitation, and Learning*.

2



1

1 Wikimedia Commons, Vestibulo-Ocular Reflex.

When the head moves, the vestibuloocular reflex responds with an eye movement that is equal in magnitude but opposite in direction (see the image below). Head movements, rotational and translational, stimulate the vestibuloocular reflex. With a rotational movement, the head moves relative to the body. Examples of this include turning the head back and forth, nodding, and bringing the ear in contact with the shoulder. Translational movements occur when the entire body (including the head) is moved in tandem.

Manali S. Amin, *Vestibuloocular Reflex Testing*.

2 Ruth Anderwald + Leonhard Grond, *Taumel Issue #1*, 2015.

Every morning for the first few weeks into our artistic research project, we, in turn, spun until falling down dizzily. This experience made us particularly interested in constituting the ephemeral moment of a spinning person's simultaneous moving upright and falling. While spinning and observing the other spin, it also became clear that one can see the other person stumbling and falling. Still, no outward signs indicate the quality of the other's experience of dizziness, of becoming more or less sick any given day, nor when or if the other person will finally fall.

Intrigued by these observations, we began to work on data for 3D models. With the help of 'iconic', then a leading photogrammetry studio in Istanbul, we spun one after the other, to the point of falling, surrounded by the studio's cage of 100 cameras. After quite a few failed efforts, 'iconic' was finally able to record snapshots of us and to print two photo-sculpture models of this possible moment. The image shows the surface of the sculpture, composite snapshots taken from 100 perspectives to capture the whole body in the moment between uprightness and fall.

3 Anna and Bernhard Blume, *Kitchen Frenzy*, 1986.

The sequence shows a domestic interior run amok, with potatoes flying of their own volition at all angles. The title, which is a pun on the condition known as "prison frenzy"—the insanity that sets in when inmates are imprisoned for long periods of time—wryly plays with the daily rituals of traditional suburban life. The absurd and humorous quality of the Blumes' work [...] slyly undermine certainties about human reason and social order.

Excerpt from *MoMA Highlights since 1980*, catalogue.

SOMATIC DIZZINESS

The fish trap exists because of the fish; once you've gotten the fish, you can forget the trap. The rabbit snare exists because of the rabbit; once you've gotten the rabbit, you can forget the snare. Words exist because of meaning; once you've gotten the meaning, you can forget the words.

Where can I find a man who has forgotten words so I can have a word with him?

Zhuangzi, *Basic Writings*.

3



Pilots have even reported that free fall can trigger a feeling of confusion between the self and the aircraft. While falling, people may sense themselves as being things, while things may sense that they are people. Traditional modes of seeing and feeling are shattered. Any sense of balance is disrupted. Perspectives are twisted and multiplied. New types of visuality arise.

Hito Steyerl, *In Free Fall: A Thought Experiment on Vertical Perspective*.

Ruth Anderwald + Leonhard Grond, *Navigating Dizziness Together*, www.on-dizziness.org
FWF-PEEK AR 598, Zentrum Fokus Forschung.