



**BUDDHA MIND
IN A CULT OF SPEED**
ALEXANDER HÖGLUND

To mom and dad

Content

Part I: A Cult Of Speed

| | |
|----------------------------------|------|
| Introduction | p.7 |
| The invention of time | p.9 |
| Liquid modernity and liquid life | p.11 |

Part II: Buddha Mind In A Cult Of Speed

| | |
|--|------|
| Intermezzo: Why our artists might be sad and bitter in the 21st century | p.15 |
| Slow art | p.16 |
| D.T. Suzuki; a new guy in town | p.18 |
| Monet and Kandinsky | p.22 |

Part III: Shankng The Habitual;

| | |
|----------------|------|
| Final thoughts | p.26 |
|----------------|------|

Part IV: Appendix

| | |
|---------------|------|
| Reading list | p.28 |
| Illustrations | p.29 |

Buddha Mind In A Cult Of Speed

Written by Alexander Höglund

Supervisor: Ingrid Commandeur

Designed by: Jay Yoon

Special thanks to:

Nigel and Åsa-Britt Bradshaw,

Gustav Widerberg and Olof Bergman

Fine arts department

Gerrit Rietveld Academie

Amsterdam 2014 ©

Part I: A Cult of Speed

Introduction

... the Chinese worshiped their ancestors and dignity took the place of understanding: but we who worship Progress, Speed and Efficiency are like a little dog chasing after his own wagging tail that has dazzled him. Our ancestor- worship are without grace and it is because of our conceited hypocrisy that our artists are sometimes sad, and if there is a shade of bitter mockery in some of them it is only there because they know that the joyful spirit of their work is to this age a hidden treasure.¹

1. Concerning
Marcel Duchamp's
refused work, the Fountain.

Louise Norton,
Buddha of the bathroom,
(1917), p. 6

So we read in the 1917 issue of “the Blind Man”. Louise Norton’s short article “Buddha of the Bathroom” raises a finger of awareness and warning to her contemporaries and most certainly to her descendants, we who live and work in the 21st- century.

Three years ago, while walking down a street in Amsterdam I came across the latest Nike campaign advertising running shoes. The campaign slogan; **FULL SPEED TOWARDS WHATEVER** stuck to my mind and imposed several fundamental questions. Is the goal of life really definable by, whatever? What does it mean to go towards whatever? If the meaning of life is whatever is there any use of going there with speed or is there actually no point of going at all? Surely the intention by the Nike corporation was not to provide material for philosophical contemplation even though it might be that the inclined solution to

the existential issue, posted by the copywriter, is to buy Nike shoes for better endurance and speed, towards whatever, whatever You desire. The slogan was later used by Felix Weigand in his essay, “A Typography of Speed”, exemplifying the accelerating speed of society. Weigand concludes;

In fact, Nike's slogan seems to compress two essential phenomena of our time: the constant need to accelerate and a certain disorientation with regards to where we are actually heading. Is there causality there? Are we trying to speed up things because there is no clear destination?²

2. Felix Weigand,
A Typography of Speed,
(2011).

Recently, I have understood that my focus on the **WHATEVER** might have been misleading, that the true issue lies in the word, **SPEED**. Perhaps is life a whatever, a process towards self-realisation and contentment but if that process, life and work, is defined by speed, we might just miss out on the whole thing.

The Invention of Time

In order to understand the cult of speed we need to look back in time. Before the age of clocks man trusted in “natural time”, one would sleep when tired and eat when hungry, the technology of time measuring was yet to be invented. Archaeological findings suggest that ice age hunters started measuring time over twenty thousand years ago. By carving in sticks and bones they counted the days between the lunar phases. For early civilisations time measurement became key for development and prosperity. Chinese, Mayans, Babylonian, Egyptian all developed there own calendar in order to, among other things, work out when to plant and harvest and for religious practice. Time became measured.

Historical records from the German city of Cologne suggest that a public clock was raised in 1370 on the town square. Later that year a decree was passed fixing the start and end of the working day and restricting the lunch break to one hour. In 1391 the city established the end of the working day for foreigners at 9 pm in summer and 8 pm in winter followed by a general decree in 1398 setting the end of the working day at 11 pm. Over the course of one generation the citizens of Cologne went from never knowing the precise time to allowing the clock to dictate the rhythm and activities of the day. With the industrial revolution came the age of the machines. Suddenly people could travel faster, produce goods faster and send information faster. With industrialisation followed urbanization and life

in the city promised to introduce even more speed into people's life. In 1890 it was noted that out of the fifteen thousand patents registered in the US, most of them concerned inventions for the acceleration of movement/travel and for the saving of time and labour. The clock had become the operating system of the modern world.³

In Japan, the super human businessman Kamei Shuji, a top Tokyo broker put in some 90 hours of work every week, making him a fortune and a reputation. Kamei Shuji became the symbol of success in the 1980s. After the stock crash of 1989 Shuji put in even more working hours and in 1990 he died from a heart attack, 26 years old.⁴

Today in a world governed by consumerism time is literally money. Scheduling and "minute by minute" planning of our lives goes far beyond working hours and includes all hours, days and weeks of our lives. The writer Paul Virilio noted in his essay "The Vision Machine", that our ability to concentrate has been seriously damaged due to the constant flow of information, time management and Internet habits. Likely due to online power browsing, even picking up a book and reading more than a few pages can be very challenging for many of us. According to Virilio the cognitive pattern of our brains are changing for a "power-browsing" culture.⁵

3. Carl Honoré,
In praise of slowness,
(2005).

4. Honoré, (2005).

5. Paul Virilio,
The Vision Machine,
(1994).

Liquid modernity and liquid life

The sociology scholar, Zygmunt Bauman, describes modern life in the western world as liquid life in a liquid modern society. Pointing to a life where the surrounding and its rules are changing faster than routine can develop, a life in constant uncertainty and fear of falling behind. Liquid life can never stand still, it has to modernize or end up in the rubbish bin, just as the consumer goods of a liquid society do. Efficiency and productivity has become so important that a major problem for society is to find an efficient way of getting rid of waste from consumption. Liquid life is all about not being consumed, not falling behind, not ending up in the rubbish, much like the children's game of "musical chairs" where one chair is removed after another, in the end leaving just one, for one player.

Speed, not duration matters. With the right speed one can consume the whole of eternity inside the continuous present of earthly life. /.../the trick is to compress eternity so that it may fit, whole, into the timespan of individual life. The quandary of a mortal life in an immortal universe has been finally resolved: one can now stop worrying about things eternal and lose nothing of eternity's wonders – indeed one can exhaust whatever eternity could possibly offer, all in the timespan of one mortal life. One cannot perhaps take the time-lid off mortal life; but one can (or at least try to) remove all limits from the volume of satisfaction to be experienced before reaching that other, irremovable limit.⁶

6. Zygmunt Bauman,
Liquid Life,
(2005). p. 7

In order not to miss out on life, we create things such as iPhones, smart cars, 5:2 diets, fitness centres, yoga for beginners, self-help books, USB-fans and one-minute-bedtime-stories. Liquid life is a life of constant self-scrutiny, self-critique and self-censorship, liquid life feeds on the self's dissatisfaction with itself. This state generates two constant problems:

1. How to dispose of all garbage.
2. How to avoid becoming waste yourself,

since consumption in a liquid modernity means the consumption of life itself.

So then what is an individual in our modern world? A raftsmen gently making his way down the flooding river, the man could only make minor adjustments to the course of the raft; he had to trust in the movement of the river itself. When the sail was invented man could master a technique in order to go in the direction he chose.. In this way we can understand the basis for individuality. We can no longer trust the outside world but only in our self can we find the answer to what an individual is and find direction in life. In one classic scene of Monty Python's "Life of Brian", in which Brian is wrongly assumed to be the Messiah, Brian does his best to stop his followers following him "like sheep" and instead think for themselves.

Brian: *You are all individuals!*

The crowd answers in unison: *We are all individuals!*
except for one small voice: *I'm not...*

7. Terry Jones,
Life of Brian, (Film)
(1976).

Brian: *You have to be different!* He cries.
The crowd: *Yes, we are all different!*
Except again one voice: *I'm not...*⁷

In this small scene one can find the conundrum of individuality. On one side most people define individuality as "personal uniqueness" but on the other side of the individuality-equation is the paradox that the only thing we share in common is our individuality. This view of individuality problematizes the possibility of individual choice and ultimately questions our freedom. Yes, we are all individuals by law and perhaps is the liquid consumer society a response on "how to" become an individual in a society of individuality. Consumption helps us obtain uniqueness through materialism and tokens. "Be yourself – choose Pepsi". Individuality can in this society easily become an ever-going struggle instead of being something natural, where the fast consumers, early adopters, and forerunners, assumes they will gain unique advantages over those slower to embrace change. In Alice's Adventures in Wonderland Lewis Carroll writes:

*"Alice, now here you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!"*⁸

8. Lewis Carroll,
*Alice's Adventures
in Wonderland*,
(1865).

In a liquid world where everyone must be individual the most efficient way of being different, unique, individual, is surprisingly, not to be an individual!⁹

9. Zygmunt Bauman,
Liquid Life, (2005).



14

Alexander Höglund (2012)

15

Part II: Buddha Mind In A Cult of Speed Intermezzo: Why our artists might be sad and bitter in the 21st century

Society seems to be speeding up, generating an ever more difficult world to comprehend. Understanding of the self seems further and further distant. Who am I, what is my purpose? The world is in some regard different than it was before., new information, new technology, and new communication, marking up new challenges for the artist of today.

...like TINNITUS, where a ringing in the ears perceived in the absence of external noise soon becomes unbearable, contemporary art's prosecution of silence is in the process of lastingly polluting our representations...¹⁰

10. Paulo Virilio,
Silence on trial,
(2003). p. 104

Part II will consider some artists and theorists that offer insight in how to overcome the issues an artist might experience in a liquid life.

Slow art

In a society where the goal is to achieve and maintain constant economic growth and constant acceleration, suggesting the need to move more slowly in some areas, such as consumption and the environment, appears to be in contradiction to generally accepted policy.

The consequence of a world in ever acceleration seems to affect all parts and branches of life including the world of art, but as the world speeds up some people slow down. "Slow art" seems to compress, the belief of "starting with one self" by craft and the process of repetitive movement and careful artistic handling. An individual process towards a sometimes unglamorous end, but perhaps more important, a personal victory and a way of getting in touch with the world, the self and the material. In slow art the idea of doing something fast essentially disables the process. Is there a reason to play music faster, or listen to music faster, just to get to the end of it? The process of creating music or fine porcelain or any kind of art (even abstract expressionism) cannot be made in any other tempo than the most suited for the material and scope at stake. And is that so, in all our doings? Should I practice "Slow food" and "slow thinking", a calm and undisturbed mind? Or should I embrace smart phones, fast food and brainstorming? Is brainstorming and thinking the same? Maybe we should go fast maybe not? Who knows?

16

17

In the catalogue for *Slow Art*, an exhibition on contemporary craft, by the national gallery in Sweden we read:

*In a society such as ours, driven as it is by short-term profitability, phenomena that are described with the word slow indicate a conscious protest against prevailing values and conditions.*¹¹

11. Cilla Robach,
Slow Art, (2012).

One of the artist participating in the Slow Art Show is Mats David Gahrn born 1956. His work includes a small wooden bowl. The work is produced out of a piece of 400-year-old oak. Dry oak is very hard and the wood has to be always kept moist. The hard wood requires firm, meticulously and repetitive handling. When finished, the bowl is left to dry for at least six months. As it dries, the wood shrinks by 6–8 %, a change that needs to be taken into account before starting to work on the bowl. After drying, the bowl is smoked with ammonia and then treated with hot tar on the outside. The inside is sensitively sanded and treated with linseed oil.¹²

12. Robach. (2012).

D.T. Suzuki: A new guy in town

*HUA-YEN MYSTICISM, The Flower Garland Sutra opens on a dazzling vista. It evokes what the Buddha sees as the diamond light of the morning star pierces his third eye and the scenery of enlightenment unfolds on all sides of him. Suzuki lays out the picture for us. No longer do our knees dig painfully into the scratchy soil atop the ridge called Vulture Peak in Bihar, northern India. No longer do we watch as a gnarled Indian man in patched robes teaches esoteric doctrines to a handful of ragged disciples. Now, via the Flower Garland Sutra, we enter the mind of the Buddha and come along with him as his awareness unfurls to infinity.*¹³

D.T. Suzuki first set foot in America in 1896, invited to accompany his Zen master on the first world religion parliament. When Dr D.T Suzuki died in 1966 he had become one of the most regarded scholars of Buddhism in the west, a person of great wisdom of Zen, Japanese culture, language and eastern philosophy. D.T Suzuki travelled back and forth from Japan to New York and America during his long career as a teacher, translator and researcher of Japanese culture, literature and Buddhism.

In 1948 Alan Grinspan had a vision. Laying on his bed in his New York apartment, masturbating while reciting “Ah-Sun-flower! Weary of time... by William Blake, he heard a deep voice from the ancient days talking directly to him, he saw the solid world flicker and becoming transparent, revealing for Grinspan the

18

13. Kay Larson,
*John Cage's
Zen Awakening*,
(2013), p. 85

19

14. Kay Larson,
Where the heart beats,
(2012).

true meaning of all and that existence itself is God. He felt awakened and shaken. Grinspan set out to find an answer to the meaning of his experience and in the New York Public Library he got hold of D.T Suzuki's Introduction to Zen Buddhism and found that Suzuki's description of Satori corresponded with his own experience. Alan Grinspan decided to follow Suzuki's classes at Columbia University venturing down the same road as Alan Watts, John Cage and many others who would prove important to the development of art and philosophy in the West.¹⁴

So what is Satori? There are countless of explanations to this question due to the fact that Satori must be an individual experience gained from personal insight rather than from logic or intellectual understanding. However Suzuki writes in his book Introduction to Zen Buddhism:

Without the attainment of satori no one can enter into the truth of Zen. Satori is the sudden flashing into consciousness of a new truth hitherto undreamed of. It is a sort of mental catastrophe taking place all at once, after much piling up of matters intellectual and demonstrative. The piling has reached a limit of stability and the whole edifice has come tumbling to the ground, when, behold, a new heaven is open to full survey. When the freezing point is reached, water suddenly turns into ice; the liquid has suddenly turned into a solid body and no more flows freely. Satori comes upon a man unawares, when he feels that he has exhausted his whole being. Religiously, it is a new birth; intellectually, it is the acquiring

*of a new viewpoint. The world now appears as if dressed in a new garment, which seems to cover up all the unsightliness of dualism, which is called delusion in Buddhist phraseology.*¹⁵

20

15. Daisetz Teitaro Suzuki,
*An Introduction
to Zen Buddhism*,
(1964). p. 65

If D.T Suzuki had an influence on Alan Grinspan it profoundly seems to have shaken John Cage.

For John Cage's art had the purpose "to sober and quiet the mind so that it is in accordance with what happens".¹⁶ Perhaps this goal or artistic purpose is most well articulated in his famous piece "4'33". This piece of 4 minutes and 33 seconds silence, indicated by the non-action of a pianist, certainly addresses Buddhist thought. We can trace this thinking in a broad variety of work, lectures and writings by Cage. Corresponding well with the concept of silence as "something" was his lecture entitled "Lecture on Nothing" at the New York Artists club in 1949 or 1950. His opening statement, "I am here and there is nothing to say"¹⁷.

16. Jaquelynn Baas,
Smile of the Buddha,
(2005). p. 166

17. Baas, (2005). p. 165

During Cage's career he studied many of the mythologies of east and west but settled in Zen Buddhism. He acknowledged the importance of letting go of the ego, and how awareness of the senses is affected by state of mind. For John Cage, playing with and addressing state of mind relates to his statement of quieting the mind. So what led John Cage to esoteric studies? Similar to Monet (as will be discussed later), it was his personal life that seems to have sparked his interest in Zen Buddhism. In 1945 John Cage faced a deep personal crisis. His marriage with his wife ended

21

18. Kay Larson,
Where the heart beats,
(2012).

19. Baas, (2005). p. 167

and an urgent need to come to terms with his sexuality became apparent, all aspects which he felt affected his work in a negative manner.¹⁸

*None of the doctors can help you, our society can't help you. And education doesn't help us... Furthermore, our religion doesn't help us... There isn't much help for someone who is in trouble in our society. I had eliminated psychiatry as a possibility. You have Oriental thought, you have mythology.*¹⁹

After a lecture by John Cage, at the Black Mountain College in 1952, Francie du Plessix Gray writes in her journal:

*"At eight thirty tonight John Cage mounted a stepladder and until 10.30 he talked about the relation of music to Zen Buddhism while a movie was shown, dogs ran across the stage barking, 12 persons danced without any previous rehearsal, a prepared piano was played, whistles blew, babies screamed, Edith Piaf records were played double-speed on a turn-of-the-century machine."*²⁰

20. Kay Larson,
*John Cage's
Zen Awakening*,
(2013). p. 86

Mats David Gahrn (2012)



Monet, Kandinsky and the spiritual in art

22

The master and inventor of impressionism, Claude Monet, 1840-1926, articulated a process of placing himself in a meditative state when painting. In an imagined interview with the artist, the contemporary art critic Claude Roger-Marx illuminates the parallel between the artistic process of Monet and Buddhist thought.²¹

*People who hold forth my painting conclude that I have arrived at the ultimate degree of abstraction and imagination that can be found in reality. I should much prefer to have them acknowledge the gift, my total absorption in my work... Perhaps my originality boils down to being a hypersensitive receptor, and to the expediency of shorthand by means of which I project on a canvas, as if on a screen, impressions registered on my retina. If you absolutely must find affiliation for me, select Japanese of olden times: their rarefied taste has always appealed to me; and I sanction the implications of their aesthetic that evokes a presence by means of a shadow and the whole by means of a fragment.*²²

As this imagined interview tells Monet was a collector of Japanese art and probably first came across Asian woodcuts at the age of sixteen. Monet was born in the French city of Le Havre, a city famous for its harbour and for being a trading post between east and west. In 1873 Monet painted his famous Impression: Sunrise, which would later name the movement,

21. Jaquelynn Baas, *Smile of the Buddha*, (2005).

22. Baas, (2005). p. 20

23

Impressionism. For Monet the years before 1873 had been a turning point. In 1870 France declared war on Germany and Monet escaped the war and military service with his family and settled in London. During the years between 1870-1873 Monet experienced loss of friends and family and went through a seemingly inner psychological change. The contemporary art critic Arsène Alexandre states that it was his flight to London that “led Monet to examine himself seriously, and seek something else, in the sense of his true nature”.²³ Perhaps this change encouraged Monet to further study Buddhism and Japanese art.

Gustave Geffroy, the biographer of Monet writes in the last chapter of his book on Monet;

*“This is the supreme significance on Monet’s art: his adoration of the universe, ending in a pantheistic and Buddhist contemplation... pursuing his dream of form and colour almost to the annihilation of his individuality in the eternal nirvana of things at once changing and immutable.”*²⁴

Monet responded accordingly; “I have no need to tell you how touched I am, all modesty apart, by the good you say concerning my works and myself.”²⁵

Many of the impressionist and post-impressionist painters dedicated themselves to Buddhism, esotericism and meditation. Vincent van Gogh, Paul Gauguin and Odil Redon to mention three artist of significance.²⁶

23. Baas, (2005). p. 20

24. Baas, (2005). p. 24

25. Baas, (2005). p. 24

26. Baas, (2005). p. 24

Another artist well known for his esoteric studies is the abstract maestro Wassily Kandinsky, also he a collector of Japanese art. In 1909 Kandinsky functioned as the Munich correspondent for the Russian art magazine, Apollon. In its first issue Kandinsky contributed with “Letter from Munich”, discussing the contemporary art scene in Munich. He concludes this critical article with remarks on a large exhibition of 1257 pieces of Japanese and East Asian art;²⁷

*Again and again, so much that is part of Western art becomes clear when one sees the infinite variety of the works of the East, which are, nonetheless, subordinated to and united by the same fundamental “tone”! It is precisely this general “inner tone” that the West lacks. Indeed, it cannot be helped: we have turned, for reasons obscure to us, away from the internal towards the external. And yet, perhaps we Westerners shall not, after all, have to wait too long before the same inner sound, so strangely silenced, reawakens within us and, sounding forth from the innermost depths, involuntarily reveals its affinity with the East.*²⁸

27. Jaquelynn Baas, *Smile of the Buddha*, (2005).

28. Baas, (2005). p 66

The idea of the inner tone corresponds with another important concept for Kandinsky, the Sounds or Klang. For Kandinsky a great piece of art has soul and forms an inner life of its own. This spiritual and mystical force Kandinsky calls the Klang. Kandinsky believed that the force imbedded in the artwork is directly transferred into the art by the artist and becomes part of the resonating world.

*“Our minds, which are even now only just awakening after years of materialism, are infected with the despair of unbelief, of lack of purpose and ideal. The nightmare of materialism, which has turned the life of the universe into an evil, useless game, is not yet past; it holds the awakening soul still in its grip.”*²⁹

29. Wassily Kandinsky, *Concerning The Spiritual In Art*, (1910). p 10.

to “aesthetics in general” in his book “Concerning the spiritual in art” from 1911. It is surprising to read how this doomlike analysis corresponds with the ideas of Zygmunt Bauman, as discussed earlier, written a hundred years later. The word materialism used by Kandinsky can be replaced with technology or acceleration and it could very well be a description of present values. But Kandinsky should not be understood as a person desiring to turn the clock backwards, rather the opposite. He might claim that an art without spirit is like technology made for the reason that it can be made, or as Kandinsky would call it, “art for art sakes”. Kandinsky writes;

*“Every work of art is the child of its age and, in many cases, the mother of our emotions. It follows that each period of culture produces an art of its own which can never be repeated.”*³⁰

30. Kandinsky, (1910) p 10.

Part III: Shaking The Habitual³¹; Final Thoughts

Every generation of artist has its own challenges and concerns to attend; it can be war, it can be social turmoil, or breakthroughs in technology. From the examples presented above one can make the assertion that the concern of our time is a constant lack of time, lack of contentment and mounting uncertainty. The fast changing world and technological developments foster individualistic confusion and lack of permanence. We find ourselves disorganised, disorientated and left in what Bauman describes as liquid life. This liquidity is most certainly influencing our artistic capacities and puts a name to our assumed inability to concentrate. Liquidity hinders the artist to develop her potential. Kandinsky was wishing for the inner sound to be reawakened within us, an inner tone that seems more distant than ever. In contraposition is the noise of the external, the liquid. This is the core of modern life, a kind of constant tinnitus that disables us to reach the potential of thought, sensibility and artistic practice. Artists in this state is bound to self-expression, self-censorship and self-scrutiny.

FULL SPEED TOWARDS WHATEVER.

Luckily some artist offers a solution; the way of the spirit. The way of the spirit can be distilled into the concept of ridding oneself from ego and for a moment or two putting the individual and liquid thinking aside. This can be done via meditation, esoteric practice in general or appear spontaneous in the aware artistic practice. Of course much more needs to be said of

26

31. The Knife,
Shaking the Habitual,
(2012).

27

32. David Lynch,
Catching the big fish,
(2007).

that, however, when the state of the “spirit” is explored the artist can tap into the “unified field”³² of all, and experience the Klang or the Sounds resonating through reality. By practical artistic training and experience the artist can vibrate in the Klang and from that state the artist can express the world through art and make the liquid mess of modernity transparent.

Imagine yourself sitting on a bench by the ocean. You are looking at the sun’s rays glittering on the water and for a brief moment you loose yourself in the shimmering. In this moment there is no thought, no ego, no words. You are in this moment at the end of intellect, experiencing the unifying field and like Monet vibrating in the moment.

Lastly I want to point to the timelessness of the spirit. If we assume again that every artwork is a child of its time it is not bound to form and colour important to the artists of modernism. The spirit in art can resonate through concept, identity, language, technology, individuality, words of much concern in the 21st century.

“Peace”.³³

33. The RZA,
The Tao of Wu,
(2009). p. 129

Part IV: Appendix Reading list

- Jaquelynn Baas, *Smile of the Buddha*,
(University of California Press, Los Angeles 2005)
- Zygmunt Bauman, *Liquid Life*,
(Polity Press, Cambridge 2005)
- Lewis Carroll, *Alice's Adventures in Wonderland*,
(England 1865)
- Carl Honoré, *In praise of slowness*,
(Harper One, New York 2005)
- Terry Jones, *Life of Brian* (Film) (USA 1979)
- Wassily Kandinsky, *Concerning The Spiritual In Art*
(London 1912)
- Kay Larson, *John Cage's Zen Awakening*,
(Bonniers Konsthall: A smile for you,
Jeppe Hein, Stockholm 2013)
- Kay Larson, *Where the heart beats*,
(The Penguin Press, London 2012)
- The Knife, *Shaking the Habitual*,
Rabid Record, (2012)
- David Lynch, *Caching the big fish*,
(The Penguin Group, London 2007)
- Louise Norton, *Buddha of the bathroom*,
(The Blind Man #2, New York 1917)
- Cilla Robach, *Slow Art*,
(Nationalmuseum, Stockholm 2012)
- The RZA, *The Tao of Wu*,
(The Penguin Group, London 2009)
- Daisetz Teitaro Suzuki, *An Introduction to Zen
Buddhism*, (Grove Press, New York 1964)

28

29

- Paulo Virilio, *Silence on trial* (2003),
(Sound: Whitechapel Gallery, London 2011)
- Paul Virilio, *The Vision Machine*,
(British Film Institute, London 1994)
- Felix Weigand, *A Typography of Speed*,
(Metropolitan M, issue 5, Amsterdam 2011)

Illustrations

- Alexander Höglund,
Full Speed Towards Whatever, (2012)
- Mats David Gahrn,
Wooden bowl, (2012)