

TIMES TO BREATHE.

Time(s) To Breathe

Technical Data

Length: 189" (3 minutes, 9 seconds)
Resolution: 2K Flat (1998x1080 pixels), 25 fps
Audio: Stereo
Format: Digital Cinema Package (DCP), FTR-25_F_EN_2K

Introduction

It is about the breath. And about thoughts. It is not about how to control your thoughts, but all about to stop your thoughts controlling you.

We walk through our life, childhood, teenage years, years in which we earn money and raise our children and eventually we enter the serenity of age. So it is about birth and death as well.

Time(s) To Breathe takes the attentive viewer/listener on a journey, at the end of which his condition should have changed: he breathes calmer and more consciously. An exciting animated film that directly involves the viewer/listener.

Time(s) to Breathe is a "breathing artwork" of Swiss-based digital artist Stan Adard. The project has originally been developed for the Midnight Moments, with an eye to characteristics specific to the site of Times Square, New York.

The breathtaking impression of Times Square has ultimately inspired Stan Adard and his small team to create a visual work about breathing.

The original project has been developed further on and Mihaly Horvath added the soundscape to enhance the hypnotic effect of the visual perception in a cinematic environment.

With a short instruction people will be brought into a collective state of relaxation by way of the common focus brought about by *Time(s) to Breathe*.



Time Square, New York: Stan Adard (l) and Peter Fibich (r).

Time(s) to Breathe: The Finality of Conscious Breathing

The basic idea of *Time(s) to Breathe* is to show how conscious breathing, along with our thoughts and perceptions of the world, are all radically linked. If we breathe calmly and consciously, a noticeably new world opens up for us.

The three planes of this experience— breathing, thinking, and an attitudinal shift in relation to the world—are implemented in the project visually and acoustically. Gentle, digital animations make breathing visible, enabling viewers to experience the activity of breathing more attentively. Viewers/listeners are spontaneously inclined to take over the respiratory rhythm on the screen, immersing themselves in its pleasant flow.



Conscious breathing releases a lot of psychological energy, diffusing fears and honing our attention. In a world where the primal forces love and fear (conceived as opposites) are always colliding against the current global situation; where, in many places, anxiety is conscientiously instrumentalized (fear of losing one's job, fear of losing in a relationship, fear of death, fear of social disgrace, etc.) *conscious breathing becomes a subversive act.*

Painting 'Jazz' by Magno Laracuenta, arranged as channel.

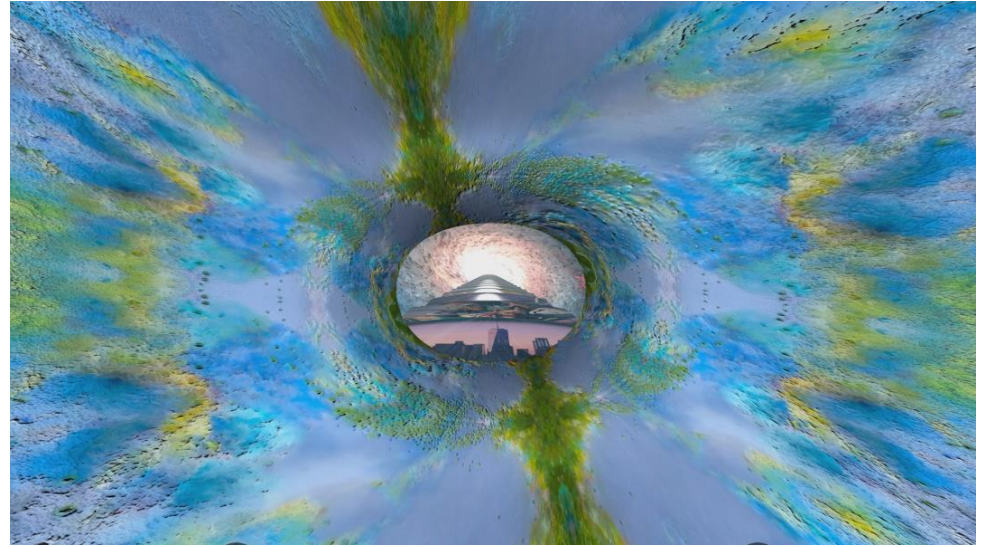
Practiced regularly over a long period of time, conscious breathing leads to better self-control, the dissipation of fear, and, finally, to the realization that we are essentially thinking beings and that *every thought duly has a beginning and an end.* We come to realize that it's just our thoughts that plunge us into fear; and that many of these frightful thoughts are deliberately fomented to manipulate people.

This mechanism must be broken.

The Different Levels of *Time(s) to Breathe*: How Does it Work?

Time(s) To Breathe is something like a spell cast over the people in the audience. The immediate, and, ultimately, unstoppable journey towards “the third eye” inevitably entrances the viewer.

Magno Laracuente’s oil on canvas work ‘Jazz’ has been digitally curved and recorded from such a close distance that each individual brushstroke is given an almost textile effect. Starting from this, *Time(s) To Breathe* should demonstrate through audio-visual expression, the connection between breathing, thinking, and the opening up of a new world. It should provoke the viewer/listener, in his or her current moment, to participate bodily in the rhythmic unfolding of the imagery.





Painting 'Camouflage' by Magno Laracuente, symbolizing the third phase of life.

Meanwhile, the galaxy breathes in its own rhythm. Each picture shows a breath. While the picture is forming, we inhale; when the picture dissolves, we exhale. Every picture is a different kind of thought. Each breath is a little longer, and a bit deeper than the previous one. With every breath, thought becomes clearer.

Thoughts always have a beginning and an end; they are part of our polarized, opposing world. In the present work, a variety of thought-forms (ranging from the overwhelming to the everyday, from the circuitous to the orderly) are displayed within the duration of a single breath. Every thought-form lasts one full breath. The more consciously we breathe the clearer these thoughts become. In total, 12 thought-images in 12 decelerating breaths document the development of this awareness. The 13th and 14th breaths are left entirely to the beholder, who is welcome to view her thoughts now from the outside, on an endlessly flowing band.

With our last breath we transform our energy back to the universal mystery, called death.





Sequences of Images/Thoughts

Photograph	Description	Thought / Experience
Emptiness	<p>The first breath is the time you require to synchronize art with the environment.</p> <p>The first breath is almost imperceptible. The camera moves slightly upward when inhaling, and downward when exhaling, synchronizing a unified experience of time. The movie title is breathing.</p>	<p>00</p> <p>Your own thoughts.</p> <p>You've read <i>READY FOR AN EXPERIENCE OF THE THIRD KIND?</i> and <i>BREATHE ALONG THE FOLLOWING 14 BREATHS.</i> You are sitting in a cinema theater. You need a moment to prepare for this journey.</p>
	<p>In this thought-moment, different images of Times Square display the message of the composition: Breathe! The emergence of these images (synchronized with an inhalation) and their passing (synchronized with an exhalation) should be intuitively understood after a few moments, so that the breath automatically adapts to the momentum of the imagery and calms down slowly.</p>	<p>01</p> <p>The <i>first</i> (visible) thought is overwhelming; it fills the whole field of vision and our mind. It is formed by over 250,000 individual spheres, which arise with inhalation and dissolve again upon exhaling. We all know these thoughts—they formally envelop us, filling our thinking apparatus. The heart beat in the soundtrack supports a relaxed attention.</p>
	<p>The butterfly as a symbol of transformation, lightness and beauty.</p> <p>As you inhale, the first and the second image appears with the readable request to inhale and exhale.</p>	<p>02</p> <p>The surprising thought. This form of thought also fills out our field of vision, and is generated by over 200,000 slightly larger spheres.</p>




TIMES TO BREATHE.

	<p>A child is born, takes its first breaths.</p>	<p>03</p> <p>Joyful thoughts—perhaps about the possibilities of a new day? These thoughts are symbolized in this breath by 60,000 spheres.</p>
	<p>Growing up, you learn to control your body, you learn all the rules, you make the thoughts of your social environment your own.</p>	<p>04</p> <p>Ordering our thoughts. We have to do this all day long to cope with everyday life. The 132 flat Spheres created when inhaling order disappear again when exhaling.</p>
	<p>Daily life and decisions. We cross the street, avoid passers-by, go our usual way.</p> <p>Entering adult life.</p>	<p>05</p> <p>Selective attention helps us focus on things that are important to us. 89 spheres (Fibonacci's number) are used to show this type of thought.</p>
	<p>Work / Fun / Recreation. We are thinking about different things simultaneously: our rooftop party, our wardrobe, tickets to a concert.</p>	<p>06</p> <p>Weird thoughts paradoxically support us in recognizing our world: we realize that they are confused thoughts.</p> <p>34 spheres (13 + 13 + 8).</p>
	<p>Is this device still working? Is it important? Does it help me? Why are there leaves now, instead of spheres?</p>	<p>07</p> <p>Questioning thoughts let us look at an object from different aspects. We intend many thoughts to one and the same object in order to discover answers. The universe contains the answers; we have to find the questions ourselves.</p> <p>21 leaves.</p>

TIMES TO BREATHE.

	<p>Where am I? This breath is meant to ground the viewer, without releasing him from the momentum of this stream of images. In holidays we find some time to get aware of our breath.</p>	<p>08</p> <p>Organizing thoughts helps us find our way around our environment or over the planet. We're in holidays now, so we have to go home later, making our way to our apartment or hotel room. 13 spheres.</p>
	<p>Relationship. This breath is dedicated to our diverse relationships. Doing things together, creating together—these kinds of activities are important for us humans. We recognize ourselves in the other. Without a counterpart, we neither exist nor develop. Relationships are both: momentous and fragile.</p>	<p>09</p> <p>Loving thoughts and fearful thoughts form a relationship of opposition. How often do we think about aspects of our relationships? Is this frequency in inverse relationship to the quality of time spent together? 5 spheres.</p>
	<p>Waste / Poverty / Violence / Climate Change.</p> <p>Many of our thoughts deal with these issues. With increasing clarity, we are able to reflect on larger issues of humanity</p> <p>We are still three breaths (symbolized by three spheres) from growing out into the universe.</p>	<p>10</p> <p>The clearer our thoughts, the more we perceive what is happening around us. Poverty, violence, war, the changing of the global climate, the challenges of digital transformation - for many of us all this makes the world threatening. Or do we only <i>think</i> that the world is threatening? Is the world really constituted by our fears? The question of the chicken and the egg arises.</p>
	<p>We are all human beings. Regardless of origin, skin color, religion, gender, age, or sexual orientation, we are all breathing beings. And we are not perfect. Reason enough to forgive us our small imperfections and mistakes. We are still two breaths (2 spheres, as of this breath) away from exiting into a broader plane of knowledge.</p>	<p>11</p> <p>Thoughts can revolve around a topic. But as much as we turn matters around, we always see the same thing. It's time to complete this breath as well. This breath lasts 13 seconds. Our breathing should have calmed now by more than half, as compared with our normal, unconscious breathing.</p>

TIMES TO BREATHE.

	<p>Happiness. What is luck? When are we happy? One last breath shows a picture taken by Stan Adard in a New York subway. Some nice words have made this musician (who controls his instrument and sings excellently) happy.</p> <p>And some day we will take our last breath and transform and spread our energy into the universe.</p>	<p>12</p> <p>Uplifting thoughts take us higher. We don't only want to move forward, but to ascend in graduated steps. Exhaling with the 12th image, we arrived in the universe.</p>
	<p>Universe. The final sequence lets us step out onto our individuated path of life and thought. At bottom, we consist exclusively of cosmic energy, manifesting it throughout our lifespan, and giving back the matter stored in the body (which, according to Albert Einstein, is also extremely vibration-decelerated <i>energy</i>) during the transition-period called death. Our body is borrowed stardust.</p>	<p>13</p> <p>The camera is still following an almost imperceptible rhythmic movement, but that is no longer important. The viewer breathes now, in his or her own rhythm. We see our thoughts as a band spread out before us, and can now handle them with care. This leads us both: further and higher.</p>
	<p>Epilog</p> <p>„Remember to breathe. It is, after all, the secret of life.“ With this quote from Gregory Maguire (checked with Mr. Maguire), we conclude our exploration of the contexts of conscious breathing and controlled thought.</p>	<p>14</p> <p>We hope that <i>Time (s) to Breathe</i> will make a lasting impression on viewers/listeners, instilling them with an experience of breathing calmly and deeply.</p>

Pictures of our Worlds: Original Paintings by Magno Laracuenta



"Jazz" (2017), oil on canvas

Childhood / adolescence



"Diving" (2017), oil on canvas

Work and family life



"Camouflage" (2017), oil on canvas

Seniority

Classic art meets digital animation.

Stan Adard (animation)

Born in 1954 in Schaffhausen (Switzerland), Stan Adard is a Swiss-based digital flow artist. He graduated from the University of Zurich with a master degree in Education, Social Psychology and Sociology.

As the owner and director of an international software company, Adard is a pioneer in the field of digital art and design since its advent. He has since received international recognition for his “breathing pictures,” which he started developing in 2014.

Website: www.stanadard.com

Agency: www.astradream.com (founded by Stan Adard)

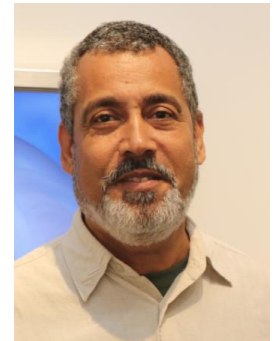


Magno Laracuente (paintings)

Magno Laracuente is an internationally exhibited, award-winning artist, with a style that seamlessly blends expressionism, surrealism, and abstraction. Comprising painting, sculpture, and photography, Laracuente's oeuvre demonstrates an astute facility for widening the scope of technical conventions.

In 2001, Laracuente received the prestigious Osaka Triennials award. He has works on permanent display at El Museo del Barrio in New York, the Contemporary Art Space in Osaka, Japan, and the Museum of Modern Art in the Dominican Republic. Magno lives and works in New York and New Jersey.

Website: www.magnolaracuente.com



Mihaly Horvath (soundscape)

Mihaly Horvath lives and works in Switzerland. He has been traveling as a musician since the late 1970s. With the formation “Wild Hearts” he performed as a supporting act for Uriah Heep. Horvath also celebrates success with LEVEL at the Jazz Festival in Montreux (Switzerland).

Mihaly works as a studio musician, runs his own recording studio and is specialized in creating amazing soundscapes.

Website: <https://2me.ch/>



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