



# Intimate Distances: Mediating Mutuality, Contestation and Exchange between Bodies

Phillip Warnell

## INTIMATE DISTANCES

This text discusses a range of visual performance works, installations, objects and strategies that I have employed in the development of an extensive body of ongoing research, works and associated presentations. Highlighting a number of specific artworks positioned between performance, the visual and the sonic, I detail how they have been conceived, developed and resolved. Throughout I particularly emphasize the discussion of distinguishing characteristics such as the use of the body, especially its interior landscape, as an interrogative site of exploration, revealing hidden chemical, biological or psychological transformations, and the accompanying range of materials and tools employed for purposes of scrutiny and mediation. I refer to several texts that have informed and detailed my interests and methods.

## THE MEDIATED BODY

My work presents a series of performative propositions on the *mediated* body, formulating ideas on reception, transmission and the channeling of various elements between, in and around the spaces that define the integrity and proximity of bodies. Consideration is given to immediate and intimate distances [1] or liminal environments such as breathing space, materialized through inserted dimensions providing visibility. I aim to activate a live rather than a performed image (e.g. *Deeper, deeper & deeper* [1995], Article Frontispiece; *Streaming* [2000], Fig. 1). Using slow liquids, elastic materials and holding structures, an unstable correspondence is formed between psychological states, historical reference points and everyday activities. Sartre describes resistance to the fixity of material form in the evocative phrase "Slime is the agony of water." Here, flows and fluidity perform a process of becoming [2]. In *Deeper, deeper & deeper*, the continual cycle of (underwater) breathing is rendered or staged as a visible form: my head encased within a transparent sphere, becoming a magnified, living specimen reminiscent of an escapologist's venture. The performance is augmented by an acousmatic, hypnotherapeutic soundtrack, in contrast to the visible, spatial elements. Tension is generated between the calming voice (encouraging an increasingly deeper submerged journey) and the volatile uncertainty of the respiration, the psychological implications

of *depth* and its self-evident connotations. The development of such a performance requires an element of counterintuitive thinking, the isolation of the head from the rest of the body opposing the whole logic of diving. Here, there is as much a bathing, insulating process—encapsulating, surrounding and circulating material around the head—as there is a bodily movement directed towards the deep. In a spherical, hermetically sealed bubble, the experience commences *only* from the neck upward.

In these performance works, dialogues develop between live bodies and their mediated, recorded presence through attending to immediate environments and apparatuses that reveal and channel them. Spaces are emergent, located in vessels such as masks and containers where the physical, spectral and parapsychical can interchange and flow. In these circumstances, chimerical transfiguration takes place, bridging spatio-temporal gaps, causing the merger of otherwise seemingly distinct bodily forms. The subject is thus transformed through various catalytic devices, in augmented, masked and prosthetic forms.

## ABSTRACT

This article details artist Phillip Warnell's use of the body as an elusive object of research, considering a range of artworks realized within an exploratory framework. It examines how, through an interrogative consideration of the body as both place and subject, hidden biological, chemical and psychological transformations are revealed. The artist uses various strategies of mediation to inform this process, including live, recorded and research-driven forms of performance, and the exploration of mutuality, contestation and exchange between the singular and social body, culminating in the exposure of intimate distances. Through metonym and material, the viewer's attention is directed towards conceptual, visual and historical links between the celestial, organic and cellular corpus.

Fig. 1. *Streaming*, 5 min, 2000. (© Phillip Warnell) A continual, horizontal flow of viscous solution across the face of the artist.



Phillip Warnell (artist), 145 Goldsmiths Row, London E2 8QR, U.K. E-mail: <info@phillipwarnell.com>. Web site: <www.phillipwarnell.com>.

Article Frontispiece. *Deeper, deeper & deeper*, performance with personalized hypnotherapy tape, 25 min, performed 1994–1999. (© Phillip Warnell. Photo: Gary Winters.)



**Fig. 2.** *Soul Mining*, leather, rivets, uranium doped glass service, 2008. (© Phillip Warnell. Photo: Aurélie Pétrel.) Edition of three masks, developed with the assistance of Musée Hôtel Dieu, Lyon.

This interchange between personas and roles is typified in my performance work *Soul Mining* (2008) (Fig. 2), in which roles and identity shift between the doctor and the crow, the symbolic and the real. Informed by elusive phenomena and outmoded historical terms such as spirit, charisma, soul and animal magnetism—those of inner searches—the piece investigates the ritual and medical amalgamation of bodies and their shifting states of corporeality. This focus is combined with thoughts of viral diffusion and invisible rays, waves and (almost) immaterial particles, the movement of which is characterized by the lack of an

explicit material presence. The Crow Doctor's mutant form is multiply reminiscent, conjuring ideas of protection versus penetration, interspecies forms of transformation or even the spiritual world of the gods at work.

My research into these kinds of contributing factors aims to combine forces, demonstrating in various ways the actual and metaphorical passage of materials through and around the boundaries, borders and integrity of bodies. The perpetual flow of exteriority through and around the internal realm is perhaps best considered in reference to the otherworldly: the startling appearance

of light effects, glows and energy bursts, and penetrative capabilities of invisible rays. Having traveled unimaginable distances, these phenomena link the vast *celestial* sphere of dark matter with its earthbound cousin: the organic, animal and cellular corpus [3].

In addition to placing my own body centrally in component-based projects, I produce participatory works with a range of emphases and points of focus, a social portrait of an amalgamated body in representation. The use of group portraiture establishes the body as a place and research object or context rather than as a fixed subject position. *Shock* (2003)



**Fig. 3.** *Shock*, high-speed video work and artist's publication, video duration 90 sec, 2003. (© Phillip Warnell) Commissioned by Future Physical and East England Arts. Flipbooks commissioned by Firstsite, Colchester, U.K. Anyone working in some capacity for the commissioning agency was invited to be recorded as part of this work. Pictured: Mark and Linda (lighting technician at an arts center and head of personnel for Arts Council East).

involved the recording of individual reflex responses (on high-speed video) to off-screen, edited-out acoustic stimuli. Joined or coupled in post-production, these digital assemblies occupy a *seemingly* integrated, shared space. Offering a portrait of the moment when involuntary impulses supersede conscious, rational motivation, this unconscious impulse is akin to a *syncope*: a temporary loss of consciousness and eclipse of thought. The alert participant is rendered dumbstruck, temporarily traumatized, and is recorded thus [4] (Fig. 3). Flabbergasted states, in addition to stripping back the content and appearance of identity, reveal other imperatives concerning the status of the body. These fragments are generative, referring to the construction of a social body as would philosopher Jean-Luc Nancy: a community of *singular* rather than *individual* beings, the integral reference to plurality providing a model for ideas on intersubjectivity [5]. In addition, performance enjoys a privileged role in the fusion of subject and object—a suturing process—as described by Ric Allsopp in his text accompanying my recent work *Performing the Interior* [6].

### ORGANIC CINEMA

*Living Room* (2006) (Fig. 4), a temporary installation and performative demonstration of bioluminescence (with cultured single-cell organisms), derives from my interest in how bio-energy sources rather than technologies generate light (with great efficiency) that emanates mysteriously from within them, employ-

ing beams, codes and specially evolved light organs. These chemically driven interspecies and symbiotic capabilities produce effects of bodily transparency and inner projection. Perhaps the most extraordinary and advanced of these is the Hawaiian bobtail squid (included in *Living Room*, and evocative of its aims), which, to avoid detection by predators, disguises itself by eradicating the traces of its own telltale shadow. To achieve this, the squid projects a light beam from a specialized organ in its belly, its ink-sac

**Fig. 4.** *Living Room*, performative demonstration of bioluminescence, 2006. (© Phillip Warnell. Photo: Stéphanie Nava.) Single cell dinoflagellates were cultured in a temporary laboratory, using a controlled light exposure system; the night of the cells (their period of bioluminescence) was timed and adjusted to coincide with a public display. Devised in conjunction with Anne-Sophie Cussatlegras, Institute of Oceanography, Marseille. Presented at Endo-Ecto, a solo event space presentation at London ICA, 2006.



iris acting as an adjustable aperture. Sensing the amount of moonlight each night, its built-in beam is used to match lunar intensity, producing a bioluminescent equivalence via ingested bacteria.

The single-cell marine dinoflagellates I used in *Living Room* were cultured in a temporary laboratory situation [7] using a controlled light-exposure system as an artificial sun. The result is an amazing bio-light show. The “day” and “night” of the cells (they emit light only during their night) can thus be controlled to coincide with a performative demonstration. Housed in round-bottomed glass flasks, these glowing microenvironments are evocative of Molotov cocktails, light bulbs and, indeed, living spaces. The miniature lightshow these organisms provide when the flasks are agitated is startling and strangely moving. Reminiscent of synapses and energy flows, they release sparks of miraculously stored light.

My use of transmissions and recordings from ingestible micro-cameras is in direct contrast to *Living Room*. The appropriation of medical technology and diagnostic forms of instrumentation is characteristic of my work and integral to several pieces. The pill camera, or capsule endoscope, is striking (aside from its medical usage) for its evocative correspondence with both anthropometric and cinematic fantasy spaces. Its active lens, complete with built-in flash unit and radio-wave transmitter, records and transmits the entire 9-meter voyage through the gastro-intestinal tract, taking around



Fig. 5. *Host (guest plus host equals ghost)*, performance, film, web object, sound, 2004. (© Phillip Warnell. Photo: Stéphanie Nava.) Presented at the Museum of Contemporary Arts (MACRO), Rome 2004.

70,000 photographs over the period. I have undergone this procedure on several occasions, collecting the images as raw material for use in *Host* (Figs 5 and 6) and *Nine-metre Web Object* and for direct transmission before an audience (seen alongside the *Living Room* installation) at the Endo-Ecto event (2006). The *Nine-metre Web Object* may indeed be the only existing representation of an entire gastrointestinal tract in real dimensions [8].

The cinematic associations of such a procedure, a *Fantastic Voyage*, are as emphatic as the image itself. They expose a volatility, the devouring capabilities of the digestive system in action, wave upon wave of convulsive, peristaltic, muscular contractions. As Raquel Welsh puts it in *Fantastic Voyage*, having been miniaturized and then transported into the inner space of the human body onboard the vessel *Proteus*, “I never imagined it could be anything like this” [9].

Unlike real-time television endoscopy, the animated view provided by a miniaturized capsule traveling through a body reminds us that the alimentary canal absorbs and assimilates the external world with animal ferocity; evocative of an internalized, possessive guest invertebrate, converting food into energy and nutrition in exchange for the haven of an accommodating host body. The transmitted images, like a turned-out sock, are also those of a haptic, inside-out passage. Flattened representations of a pre-outer world, they emit the elasticity and pre-subjectivity of protected inner space. This ambiguous environment empha-

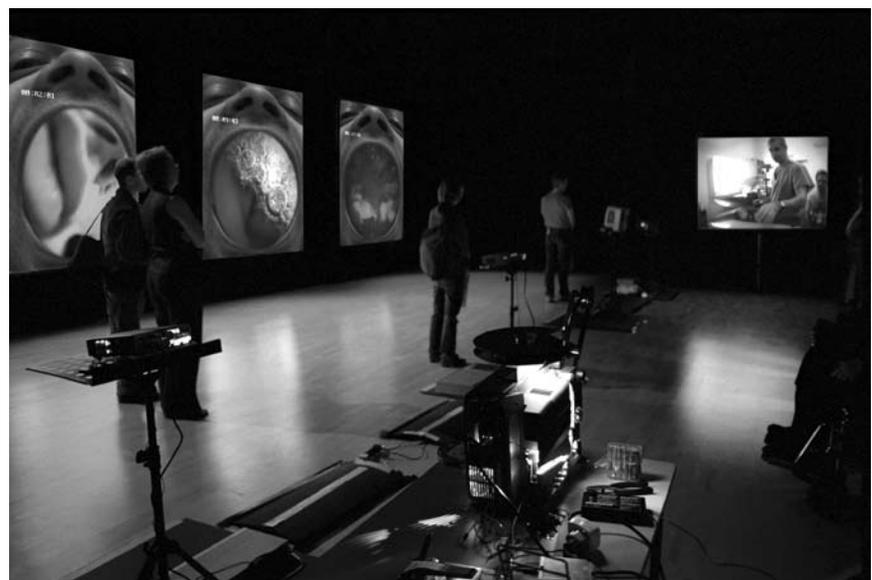
sizes similarity and otherness in a combination of intimacy and alienation that is bound to elude. *Host* sectioned one such journey, relocating my own alimentary canal within the holding aperture of the mouth, providing a multiscreen view enabling the viewer to witness all parts of the journey simultaneously.

### X-RAY VISION, EXTRA-MISSION AND EYEBEAMS

My recent project, a 35mm film entitled *The Girl with X-Ray Eyes*, further presses an interest in the embodiment of supra-

organic technologies or (popular fantasies of) mutations, along with exploring how these are manifest within shamanic, mystical and non-Western cultural traditions. Rather than drawing examples through scientific means, the work elaborates propositions on the questionable authority of existing bodies of knowledge. In the process, ideas on the *negotiated* use of filmic space are introduced, along with questions concerning the role and status of the artist. Natasha Demkina is known internationally as “the Girl with X-Ray Eyes.” Her purported ability—a supplementary form of vision or second sight—enables her to see and diagnose bodily ailments. This technique is scrutinized in the film without the explicit intention of producing a *true or false* appraisal of her skills. Instead, it draws attention, significantly, to the direct act of looking, and to historical (and scientific) notions of extramission [10]. I concentrate here on depicting the changing sense of a lacuna (an inter-auratic zone?) between Natasha and myself, the material site and point of departure for a metaphorical journey undertaken during our encounter. Natasha offers a consultative process formed entirely from her penetrative gaze, culminating in a verbal report on the medical condition of the patient’s energy composition, psychoemotional state and metabolic condition. She further diagnoses pathologies and potential future conditions based on this information. Her status as a conventional medical student intensifies and blurs the matter, complicating the disciplinary circumstances within which she operates. Mirroring

Fig. 6. *Host (guest plus host equals ghost)*. (© Phillip Warnell) Performed as part of *Bodystates*, October 2005. Ellen Terry Centre, Coventry, U.K. Organized by the Centre for the History of Medicine, Warwick University.



her cinematic namesake in *X—The Man with the X-Ray Eyes*, Natasha replicates the extraordinary journey of actor Ray Milland, culminating in the combination of the skills of a surgeon with the prescient vision of an oracle. Milland, as Dr. James Xavier, confounds the medical establishment until finally becoming a victim of his growing, ungraspable ability to witness the entire universe, that which should remain unseen.

### ANIMAL MAGNETISM

If, as Slavoj Žižek states, “art manifests that which resists the grasp of knowledge” [11], the fascination of Natasha lies in how she embodies undetermined, unknown or even unknowable realms of potentiality. The film’s attention, however, is directed primarily toward her gaze, introducing discreet forms of invisible communication, enabling the viewer to witness a close-up portrayal of her vision in action. While the scientific community can dispute her ability and that of others, she firmly and unquestionably resides within the history and tradition of perceptual vision: the logic and architecture of the imagination and prophetic phenomenon of second sight. My publication, *The Girl with X-ray Eyes*, details these issues and histories, with textual contributions by theorists Gérard Wajcman and Steven Connor, struggling to reconcile a magical, shamanic continuum with scientific rationality [12]. In 1617, mystic and philosopher Robert Fludd depicted Plato’s theoretical phenomenon of extramission [13]. Fludd’s *Oculus Imaginationis*, or inner eye, reverses the direction of vision, radiating rather than receiving images using an eyebeam, in the process making use of a screen located just beyond the back of the head, providing a trajectory and falling surface for the flow of images and depictions emanating from within. My performance and film work *Unseen Footage* references this reversal of trajectories, images, flows and expectations (Fig. 7). Natasha’s vision similarly appears to harness impulses, colors and aura, as she describes in the film and publication [14] (Color Plate B).

My interest in such practices, which are inherently linked to, but not bound by, medicine, have included working photographically with material artifacts manufactured by Franz Mesmer and his bizarre, pioneering work with séances, magnetization and especially *mesmerism*. Engaged with a formative notion of psychoanalysis, Mesmer gained kudos and fame in mid-18th-century Europe,



**Fig. 7. *Unseen Footage*, performance, found film footage, video relay, reproduction posing stand, 2006.** (© Phillip Warnell. Photo: Stéphanie Nava. Projector adaptation: David Leister.) Performance: 40 min. An adapted 16mm projector displays a miniaturized image of found footage formatted to fit onto a lens worn by the artist, using the eye as a cinema screen. Simultaneously, the micro-image is relayed onto a larger screen, enabling the viewer to see the film in situ on the eye and in an enlarged form. The artist can take breaks during the projection period, closing down the projection using a switch. A replica Victorian posing stand, used to hold the subject still during long exposure photographs, enables the image to stay in alignment.



**Fig. 8. *Placebo (Animal Magnetism)*, 2008.** (© Phillip Warnell. Photo: Aurélie Pétrel.) Surrounding the only surviving *Baquet* of Franz Mesmer, from right to left: Jean-Luc Nancy, philosopher, author; François Vandenesch, biologist; Jérôme Etienne, doctor and doyen; Christian Joschke, art historian; Jacques Voinot, medical historian; Phillip Warnell, artist; and Jaqueline Payre, hypnotist and anaesthetist.

particularly through his conception of *animal magnetism* [15]. This misleading term in English necessitates emphasizing the term's etymological root: *animus*, both *breath* and *soul*. Mesmer theorized that ailments and bodily imbalances were caused by the blockage of an invisible, universal fluid channeling through each of us, linking cosmic and metabolic energy sources; all living tissue. A session with his specially designed *Baquet* or vat was intended to act as a catalyst for the restoration and balance of its invisible flow. My photographic portrait *Placebo* (2008) (Fig. 8) mobilizes the sole surviving vat Mesmer manufactured, placing a series of participants around his therapeutic device. A session or *séance*, based on a formative notion of psychoanalysis, was thought to produce the possibility to see within one's own body, inspiring a trance-like state of beneficial crises and uncanny self-diagnosis [16]. Although these methods were famously exposed as fraudulent, the nagging correspondence between magnetization, bodily transparency and corporeal insight continues, forming an intrinsic part of contemporary medical imaging instrumentation.

As with my earlier work, *Shock*, the scene shown in *Placebo's* composite portrait did not quite take place. Essentially, it is an imagined shared space: a partly constructed, partly hypnotic act and suspended narrative. Composed of participants whose arrival was never syn-

chronized, it mirrors the construction of classical painted portraits. The choice of those photographed was also significant, the collective professions of the group being a loosely formed lineage of the initial proposals of *mesmerism*.

### TRANSFIGURATION

Utilizing a historical and archival artifact somehow retains the possibility of prescience. During the summer of 2007, while undertaking research at Musée Hôtel Dieu in Lyon, I was given the opportunity to work with a unique template for the mask worn by a 17th-century plague doctor. These hermetically sealed Moroccan leather masks have an extraordinary form, incorporating a crow-like beak, crystal glasses and a hat, accompanied by leather gloves and pointing stick. I took the opportunity to develop a historically accurate series of replicas (*Soul Mining*, 2008) (see Fig. 2). The mask was intended as a filtering device, an early form of artificial respiration; the gas mask-like form supposedly protecting the wearer from infection. However, its herb-filled beak only really provided relief from the stench of *la peste's* accompanying deathly odors, the plague itself being transmitted by fleas. Intriguingly, the costume embodies an image of transfiguration, stuffed, as it were, with references as well as herbs, alluding to an alchemical, metaphorical merger between doctor, bird

and techno-prosthetic breathing device. Worn performatively, the mask defines an immediate zonal sphere or self-space. Its wearer occupies an infection-free symbolic space, while implicating the audience as captive, suspended within a site of contamination and exposure, echoing the *real* circumstances of borders, thresholds and limits in our everyday environment. The crow family holds a distinguished mythological and historical connection with scenes and shapes of death and disease: at once an embodiment of spirit and a contrasting literal consumer of carrion. As a group, crows are described as a *murder*, and ravens, amusingly, collectively form an *unkindness*. Such shamanic resonances traverse specializations and breed diversity of reference. The transformative properties and spiritual potential embedded in animal pelts ensure resonances of a second skin, of spiritual guidance enshrouded with connotations of possession, healing, mortality and vulnerability.

### STRANGE FOREIGN BODIES

The centrality of identity, gender and subjectivity, the continuing preoccupation with self and accompanying, overzealous models in cultural or gender studies are ongoing points of contention in my research and thinking. *Outlandish: Strange Foreign Bodies* [17] (Fig. 9) makes use of anonymity and the intersubjective, the partial, denatured body and even the body partial (pertaining to issues of compatibility); shifting the locus of attention toward a matrix of thought, plurality and the resulting social consequences. In a work emphasizing the *invisible dynamics* of biomaterial, a complex political economy of organ procurement and re-distribution is considered. The social, surgical configuration of a body is thus highlighted, pertaining especially to human transplantation. The focus here is on visualizing and imagining the continued responsiveness of organs during an *out of body, out of time* period: the lacuna or liminal moment when organ condition, hygiene, preservation and viability are prioritized over subjective identity or individual ownership. This project, part film work, part real-time data screen, is also concerned with the material culture of the organic exchange process: the preparation, carriage, transportation and preservation of organic tissue between clinical spaces and hosts (see Fig. 9). Combined with the poetic supplement of a text—*Strange Foreign Bodies*, by philosopher and author Jean-Luc Nancy [18]—the project considers a complex

Fig. 9. *Outlandish: Strange Foreign Bodies*, current research project, 2007. (Photo © Phillip Warnell) Organ Transporter, Medical Museion, University of Copenhagen.



range of material: surgical and technological interventions, guest/host relationships, the maintenance of creatures outside their natural realm (through the metaphor of capturing marine life), research into xenotransplantation, hybridity and the unfulfilled dream of an organ bank for *off the shelf* replacement parts [19].

In total, the series of works I have elaborated here could be said to engage with, as Jacques Derrida once put it, the *science of ghosts* [20]: the corpus in its residual, furtive and spectral form—a vehicle or go-between, pivotal axis or point of orientation—enabling us to channel, witness and question the fragile and frequently startled nature of our negotiations with ourselves and our (cultural) environments. This philosophy of approach concerns itself with mediation and modes of representation, taking into account the irreducible and persistent gap between given explanations, supposed truths and the phenomenological thing itself. The anonymity of bodies, their slippages, synopses, social configuration, impulses and drives are played out in association with aspects of intimacy and anonymity. True examination of such encounters is a scrutiny of everyday instability: a series of moments where the split imperatives of intimacy and otherness supersede our anticipated norms and evaluations, a reflexive, stimulating and traumatic insight.

## References and Notes

*Unedited references as provided by author.*

1. This article's title is shared with a Francisco Varela essay, "Intimate Distances—Fragments for a Phe-

nomenology of Organ Transplantation." It is online at: <[www.oikos.org/varelafragments.htm](http://www.oikos.org/varelafragments.htm)>.

2. Jean-Paul Sartre, *Being and Nothingness*, Gallimard Editions, Paris 1943.

3. For a more elaborate description of these concerns see The Journal of Performance Research, Lexicon, Volume 11.3: entry by Phillip Warnell *On Radiation*, Routledge Press (published in association with Documenta 12, 2007).

4. Shock (High speed video work & artists publication of two flipbooks) ISBN: 0948252154 distributed by Cornerhouse, UK. Matts Gallery, London 2005.

5. See Jean-Luc Nancy, *Être singulier pluriel*, Paris, Galilée, 1996. *Being Singular Plural*, Stanford University Press, 2000.

6. "Performance has the ability to reveal those hidden, concealed, overlooked aspects of our behaviours and place them within discourse. It is a lens through which both subject and object are joined. What were considered visionary and imaginary entries into the individual body, associated for example with the traditions of shamanic, magical and theatrical performance, are now routinely materialised through remote imaging technologies which can render the hidden interior spaces of the live, active body visible and transparent. When placed back in the context of performance such techniques can reveal imaginal apertures which in turn disclose other possibilities, other boundaries for our conception of the body (and body politic) as a transforming and generative site of representation." Ric Allsopp, *Performing the Interior: notes on Phillip Warnell*. A paper given at Endo-Ecto, London ICA, 2006.

7. *Living Room*. Developed in association with Anne-Sophie Cussatlegras, Institute of Oceanography, Marseille, 2006.

8. *Nine-metre Web Object*, on-line at <[www.phillipwarnell.com/host](http://www.phillipwarnell.com/host)> or archived at Rhizome.org <<http://rhizome.org/artbase/33353/host/>>.

9. *Fantastic Voyage*, directed by Richard Fleischer, 1966.

10. Plato and other philosophers devised a theory of extramission, according to which the eye actually emits a beam that touches subjects during the act of looking.

11. Slavoj Žižek, *Organs without bodies*, Routledge Press, London/New York, 2004, p. 150.

12. Natasha Demkina, from *The Girl with X-Ray Eyes*, Phillip Warnell, 35mm film, 2007. "When I am scanning I see every single cell in every organ, each with its own vibration frequency. When something happens on the cellular level a sort of wave picks up these frequencies and a pathology starts to develop." Natasha Demkina, interview by Alisa Terekhova, Moscow 2007.

13. See Robert Darnton, *Mesmerism and the End of the Enlightenment in France* (Schocken Books 1970, and Harvard University Press 1968).

14. "The Girl with X-ray Eyes," co-published by Leamington Spa Art Gallery & Museum and The Mead Gallery, Warwick. Distributed by Cornerhouse. ISBN: 978-0-90268387-7.

15. *Mémoire sur la découverte du magnétisme animal* (Propositions concerning animal magnetism; 1779, Paris) Franz Anton Mesmer. For more on Mesmerism see: *Mesmerism and the End of the Enlightenment in France*, Robert Darnton. Schocken Books, New York 1968. Library of Congress card number: 68-35607.

16. The Baquet is housed at the Musée d'Histoire de la Médecine et de la Pharmacie de Lyon, Université Claude Bernard, Lyon, Conservateur, Professor Jean Normand.

17. *Outlandish: Strange Foreign Bodies*, Phillip Warnell. Research & development being undertaken in collaboration with Warwick University and University Hospitals Coventry & Warwickshire, following an award from The Wellcome Trust, London.

18. Jean-Luc Nancy's seminal text, *L'Intrus*, (The Intruder) Paris, Galilée 1999, describes and reflects on his own experience of heart transplantation.

19. In the U.K., organ banks are in use for cornea storage and their transplantation. Transgenic pigs and savior siblings are also thought to provide the future potential of living banks for major organs.

20. Jacques Derrida describes cinema "When it is not boring," coupled with psychoanalysis, as the *science of ghosts* in Ken McMullen's film *Ghost Dance* (1983).

---

Manuscript received 26 October 2007.

*Phillip Warnell is an artist based in London. He is currently Leverhulme Trust Artist in Residence at Warwick University.*