

1BT Catalogue / Introduction / Nov. 05

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This catalogue is a manifestation of the artistic and spiritual process that I've been going through in the past few years, since I started creating in one breath time. I did not develop the One Breath Time notion rationally; it came to me in the form of an epiphany, which struck me like lightning. The experience was so intense, that I had no doubt about it: this was it. This was my way. This document is an attempt to portray the basic principles of which this way consists, and the new understandings I have come to since I started this journey.

The concept behind my art relates to environmental and social issues. I faced a serious dilemma about the writing of this introduction – how to communicate my message, which is only starting to be acknowledged these days, in a way that doesn't seem too militant, too "environmental", too deterring. I hope and believe that the notion that is presented here does not diminish the power and the high artistic value of the art work itself. The message is designed to complete and to empower the work, which stands by itself as a purely artistic item.

Time is Breath

I began to give shape to the One Breath Time way about three years ago, after years of creation. It evolved from my conception of the need in environmental and social activity to address the problems created by the human race, and the destruction that is an integral part of its culture; a culture which is unconscious of the limited resources this planet can provide, and of the limited extent of damage it can take.

Everyone in our modern world keeps saying that they have no time, when time can only be felt and understood through breath. When one holds one's breath to pass through a highly polluted area, or to get away from a place where a gas bomb has exploded, then that person only has one breath time, and no more. If one panics, then one's breath will get shorter; and if one retreats calmly, breath time may be extended.

Naturally, the global breath cannot be measured, and is more of a metaphoric one. However, the formula I have developed during the process of creation follows: the larger format (canvas) you conquer (paint on), the more air you consume, and so the shorter your breath becomes. And the more technology the human race develops, using its endless amount of information, and uses to exploit Earth's resources, the more precious and rare time becomes, and the shorter the global breath becomes. At the dawn of civilization there was almost no information, but there was abundance of time. Now we have abundance of information, but no time.

Every breath is the whole world, and it contains many decisions; and therefore, think of the end before you begin. We have to start thinking about

the next generations, and not just about here and now. If time is breath, then we only have one breath time left to change and fix our way of life.

Flash

In 2001 I barely survived an assassination attempt, which occurred as a result of my environmental activity. I got entangled with a mob which was damaging and destroying the environment, and as I was trying to stop them, I turned into a target. A hit man broke into the studio where I was painting and shot me at the back at point blank. I was critically wounded; my right shoulder was torn out, leaving my right hand – the one I used to paint with – paralyzed. Ever since then, not a day goes by in which I don't feel pain, and my pain is connected with Mother Earth's pain, in a way which makes me see the injustice done by civilization with an excess of clearance.

I consider this event a turning point in my life. The severe physical experience I've been through was accompanied by a tremendously substantial spiritual experience. I had an epiphany, which has allowed me to appreciate the swift flash that we live in today, where people kill people merely for the sake of financial profit, which is but an illusion of this material world.

I have come to believe in God – that force which we are not able to comprehend, and which is the cause of all things. As far as I am concerned, he is the great master of art. We, in the modern world, simply try to imitate him, using our brains. Using the brain, which is affected by impulses and brainwashes, can result in art works which may be amazing, but cannot be compared with the complexity of a mosquito, or with the beauty of nature itself. However, when we stop thinking, and switch to the surviving momentum, the flash which has created us is passed forward.

Never in history was there such a hasty era; internet, mobile phones, cars, airplanes, spaceships, and so on. Our daily life is frenetic, irrational; hence, the creation is carried out in a swift survivor's movement: a flash. The breath is held and the item is painted at maximum speed, without planning and without pausing, until the breath can no longer be restrained. Holding one's breath symbolizes a current given state of pressure. The flash, which is extremely quick, is painted by hand. The flash can be created and perfected only by the bare hand, with no brushes or technical accessories – prosthesis – which can only hurt the authenticity of the art work.

The art work itself is as precise as an earthquake's registration on a seismograph; and just as the soil's composition, the layers of which it consists and the changes it had gone through link up with the earthquake to create a new topographic condition, so the person's personality, their past and everything they'd absorbed are combined with the concrete moment of the creation to attain the flash. The flash has nothing to do with intuitive creation which flows out of one's body. It doesn't convey flow, but an incision of the moment and of the given situation. The art work itself acts as a wordless protest display, like an Indian dance, which serves to tell the story of the age and its consequences.

Since we are living in such an aggressive era, where time and resources are running out, I choose to refer to my art works in terms of conquest, rather than painting. Creating the flash is a conquest of the format, which symbolizes the conquest of Earth by man, the change of climate and atmosphere. Changes which, compared to Earth's time, are merely a flash. Anything new that we create involves utilization of resources and pollution. Therefore, modern technologies no longer have room in this world, and anything we add to what is already existent has to be useful and minimalist. In fact, in my view, even the flash, which is a high form of art, has no justification in our world. For this reason, my process of creation is a painful one, and is accompanied by a constant inner struggle. I am not at peace with the liberty I have taken to create, and I only create today out of deep conviction that my work serves constructive and essential purposes in which I believe.

Language

Today, after three years of working in one breath time, I have reached a conclusion and an understanding of the survivor's movement. I have learned how to attain this high form of art, which is a type of Zen, and to express myself through it perfectly, as I manage to disconnect myself from the culture from which I came, and observe it from afar.

When creating in one breath time, I use myself as a guinea-pig, and the outcome obtained is perfectly scientific. For this reason, I don't consider One Breath Time a philosophy, but a precise, scientific insight.

The completed art work is like a prayer-book to me. Just as the Holy Scriptures guide and lead one to the essence, so the flash reveals the essence of its maker and connects them with God. The art work is the creation, and its maker is God – a particle, a pixel, a constituent part of the great God.

Today I believe that art can only express the essence of its maker, and nothing else. Hence, every attempt at creating something else is bound to turn into a handiwork, Expressionism, Cubism, Realism, etc.

Creating in one breath time pulls out of me the true substances of which I consist. It captures movement, and that movement is a language, and a reflection, and a precise translation of my essence at that moment, and of who I am with everything I've been through to this day.

This language becomes comprehensible as the experience in working with groups of people in one breath time exceeds. Hundreds and even thousands of people create in one breath time simultaneously, when the only instructions given to them are to hold their breath, count to ten and then, without thinking, make the quickest movement possible, and stop when the movement ceases to be quick. And that is the flash.

The art works made by the participants in the One Breath Time workshops tell the stories of their creators through the movement. The definition of life is movement. Therefore when the art work is the movement, rather than an attempt to imitate nature or to twist it, the movement becomes a language which precisely reflects its maker's character: what talents they were granted;

what mental problems they suffer from; whether they're developed or not; whether they're humble or haughty; whether they're a perfect conqueror or a simple person, a nature lover or a computer buff. This is a new language, which could only be created in our era, where the need to try and catch up with the speed of life turns the creation into a flash.

Boom

The ultimate illustration of the condition to which civilization has come is the judgment day weapon, the atom bomb. Manufacturing it requires the height of information and of technology; as it explodes it creates a destructive mushroom-like flash; and in one breath time, one may push enough buttons to eliminate the world. This is our era: abundance of information, abundance of technology – but no time. If time is breath, then we are now on our final breath.

Meanwhile, the art world is yearning for a new item; not another technique, of the sort that appears frequently, but a real, unique notion which will constitute an ultimate artistic development, that will parallel the ultimate human development. Such notion would have the power of a prophecy and a vision, and the capacity to alert, to provide solutions and to sweep people into action. All the genuinely great notions are basically rather simple, and so is the One Breath Time notion. It is no invention; the human breath is not a registered patent, nor is the human destruction. And therefore, this is merely a new perception of reality, as it appears from the bird's eye view.

I have recently finished writing a book, which is currently in press, and in which I unfold the new way of One Breath Time, illustrating its relevance to all areas of life. The book merges the spiritual world with the practical and the artistic world, and routes them on the right way towards truth and sustainability. Through the book, I wish to encourage people to assume responsibility for themselves and for their environment, a responsibility which is in fact a choice. The infinitesimal splits of a second in which I create symbolize our infinitesimal existence compared to the infinity that flows around us; and we have the power to choose where to situate ourselves within it – whether to stay in the material dimension, and continue to conquer and exploit substances, or to switch to the spiritual dimension, which isn't occupied with conquests, nor with destruction or creation.

The book presents practical keynotes for a sustainable life, based on a reassessment of ourselves and of our relations with the environment. Such reassessment is attainable through the creation of pure art, truthful art, which has the power to reveal our essence and to shake us out of our apathy towards the imminent devastation.