



## ***Holding Breaths***

***Anne Glassner, Lavinia Lanner, Hyeji Nam***

**7.9. – 2.11.2025**

### **1 Lavinia Lanner**

*Untitled*, from the series *Holding Breaths*, 2025  
 Site-specific installation  
 3-B pencil on paper

### **2 Hyeji Nam**

*Pleasing Harmony*, 2024  
 Sound installation, 10:17 min.

### **3 Anne Glassner**

*Walk with mattress*, 2020  
 Photography, framed, photo: Christian Prinz

*Every breath you take*, 2025  
 Site-specific installation  
 Air mattress, pump, timer

## *Holding Breaths*

While sleeping, drawing, and making music, while walking, sitting, and lying down, working, traveling, and doing nothing, across every climate zone, at every time of day and in every moment: the breath is our quiet companion, source of life, and the first intimate threshold to the world. The permanence of its rhythmic loop remains hidden in the unconscious until a subtle or abrupt shift—whether actively undertaken or passively triggered—brings its presence into awareness. We pause in silence or reverence, linger in a breathing exercise, or freeze breathless in shock, surprise, or dread—each time suspending breath for just a moment. In these instances, the grammatical and physical impossibility of holding multiple breaths at once becomes clear: breath is an indivisible unity, neither multipliable nor divisible by an individual alone. Only in collective gathering more than one breath can be held at the same time.

In the exhibition *Holding Breaths*, the artistic approaches of Anne Glassner, Lavinia Lanner, and Hyeji Nam encounter one another. The three artists share a conceptual and performative practice that directs its attention to the unnoticed yet precious states of in-between, to fleeting forms and subtle moments. Thus, the concept of breath also gains new performative qualities, shifting between mindfulness and boredom, time-tracking and timelessness, disruption and intention.

These explorations between dichotomies seem most intricately interwoven in the sound installations of Hyeji Nam. In her artistic practice, Nam aims at nothing less than grasping life itself. The presence of captured moments unfolds into striking tonal experiences that address intimacy, taboos, beauty, and the human body's relation to nature—almost entirely without words. They are affective spaces, devoid of pathos, which at times may even become uncomfortable. To engage with Nam's singular, narration-free works means to adjust one's own pulse and breath to a new rhythm and to open oneself to other streams of consciousness.

Nam's insistent sound can thus be experienced as an intention for approaching the work of Lavinia Lanner: her drawing in 3B pencil across a nearly fifty meters long paper roll can be read as a holistic structure akin to the principle of breathing. Lanner's abstract formal language suggests ambiguity, heightened through the overlapping perspectives of its installation. Her work resonates on multiple perceptual levels: from afar, the fragile material of paper, through its curves, height, and dynamics, gains a corporeality of its own, transforming drawing into a sculptural-installative gesture; up close, the deliberately placed lines disclose information about their very condition, their motion, and their character—each as individual as every breath itself.

The overwhelming flood of associations in Nam's and Lanner's works multiplies in Anne Glassner's performative walk\*. From the public space, the artist slowly makes her way into the exhibition space, accompanied by two companions: her breath and an air mattress. Glassner literally walks between self- and external perception, surrendering with mindful steps to the transitions of her states of consciousness. The imagined dialogue with her mattress is interwoven with the theme of sleep, which, in its permeability, carries political resonances—sleep as an act of refusal to consume, sleep in safety as a privilege, or the absence of sleep in bodies that help, work, endure homelessness, or suffer injury. At this threshold between public and intimate spheres, we thus listen to an imitation of our own breath resounding in space—translated into the sound of the seemingly breathing mattress. It is the echo of a connection between us as breathing beings and a testament to the difficult exercise of consciously letting go of breath and of the control of life itself.

\*October 4, 2025, as part of the Long Night of Museums

Text: Andrea Kopranovic

Translation: Katja Stecher

## Programm

### Long Night of Museums

**4.10.2025, 6 p.m.**

Anne Glassner, *Walk with M*, Performance

Hyeji Nam, Sound performance

### Open Studios Lower Austria

**18.10.2025, 4.30 p.m.**

Artist talk with Anne Glassner, Lavinia Lanner and Hyeji Nam

Moderation: Katja Stecher

In English

## Biographies

### Anne Glassner

Her performances, videos, installations and drawings deal with intensive observations of recurring, everyday acts. The theme of sleep has been a central point of her artistic work for some time now, which she expresses, amongst other ways, through sleep performances, in which she allows others to observe her sleeping in unusual places. In her works she blurs the boundaries between art and life as well as fiction and reality, and she raises questions concerning self-perception and external perception as well as the intersections of the private and the public.

### Lavinia Lanner

Her artistic practice centers around drawing – more precisely, drawing with 3B pencil on paper. In both small and large formats, the artist pursues the ability of a drawing to slip into a range of roles, including sculptures, furry objects, metallic monuments and brushstrokes. Other series include drawings of found objects, forgotten vestiges of everyday life that are drawn in close-up and resurrected in a new environment and context. Lanner’s practice is currently adopting an increasingly installation-based approach, in which her drawings surround the audience in unconventional performative settings.

### Hyeji Nam

is an interdisciplinary artist, musician and researcher whose practice is rooted in rewriting historical and cultural narratives through embodied approaches that queer time, memory, and representation. Working across performance, sound, installation, and digital technologies, she creates affective environments where flesh meets code and histories are re-imagined through disobedient, sensorial storytelling. Interweaving themes of literature, sexuality, social taboos, and cultural politics, Hyeji Nam mobilizes experimental and queer methodologies to disrupt normative modes of knowledge and presence. Digital tools become both medium and metaphor: from voice-processing and AI-generated sound to choreographed interfaces that translate bodily gestures into sonic and visual languages.