



I've been looking at the world from a 'professional' viewpoint for much of my life and sometimes I've spent 16 hours a day with the paraphernalia of motion imaging equipment to aid in the exclusion of the world, in search of the meaning of the dark surround, and what lies luminously within it.

**PART ONE, 20 minutes: How experience as a practitioner can provide
the basis for research activity**

**PART TWO, 10 minutes: Digital (or Electronic) Cinematography and the introduction of:
D I R E C T
(Data Imaging Research in Electronic Cinematography and Transmedia)**

PART THREE, 15 minutes: Q & A

Terry Flaxton

<http://www.visualfields.co.uk/flaxtonpage1.htm>

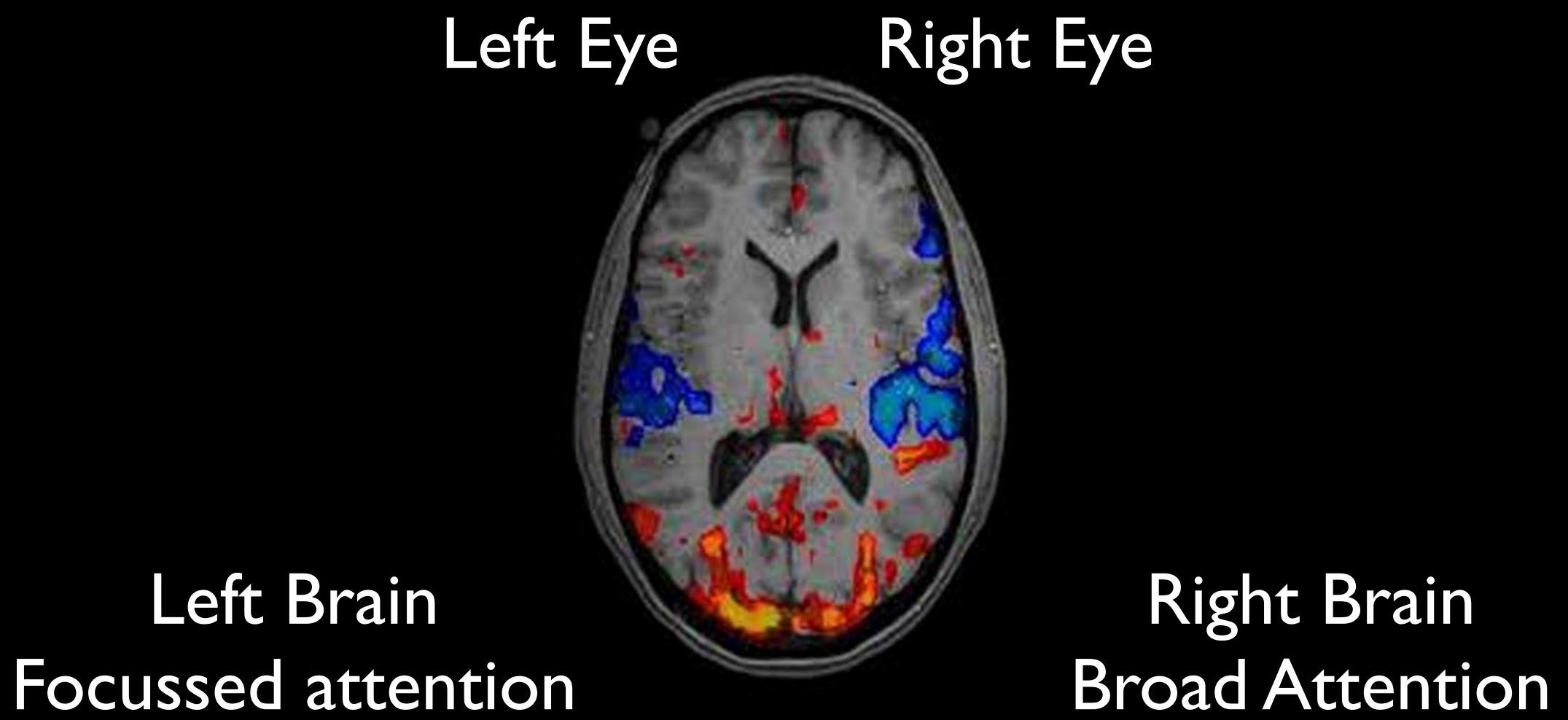
In what follows I'll describe how my research has been derived from my professional practice as a cinematographer, whilst revealing how particular signposts in that research relate to my professional career. This research has itself prompted cross-disciplinary partnerships between academia and industry and I believe my current research will have long term impact on many forms of moving image and new media industries.



I was cinematographer on one of the 1st theatrically released feature films captured in electronic media in 1987, technically directed the 1st corporate satellite broadcast with a ten camera shoot, which tied together a further 18 countries in 9 languages, and technically directed the largest BBC Northern Ireland multi-camera concert using 19 cameras, which I also lit. I was commissioned by Channel 4 in the early days to write a feature - which was not dissimilar in subject matter to Charlie Brooker's Black Mirror Series, plus I wrote several others, one of which was eventually made into a feature. I've shot many documentaries, dramas, commercials and was present shooting for Apple during the launch of the Apple Macintosh on Ridley Scott's famous '1984' commercial. I also had a ten year period writing, directing and producing documentaries for terrestrial TV.

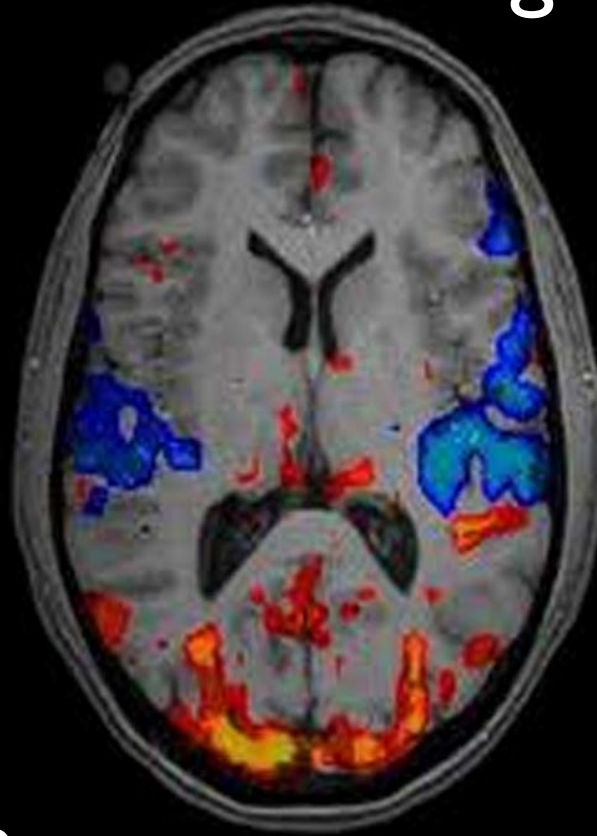


From the very first though, I have made and exhibited art and that's where my heart lies with regard time-based moving image work. Most of my work is held in various international collections including Berlin Museum of Modern Art, Video des Beaux Jours in Strasbourg and one piece is in our local Arnolfini gallery. I also taught during this time at University of Westminster, Goldsmiths and of course latterly, UWE.



Ian McGilchrist, All Souls, Oxford, tells us in his book, ‘The Master and his Emissary’, that the brain is asymmetric in some of its functions and consequently the right-brain governs left-side operations and left-brain governs right-side operations. Though vision occurs in both hemispheres of the brain, it’s said that left-brain levels a narrow-focused attention on the world and right-brain utilises broad attention.

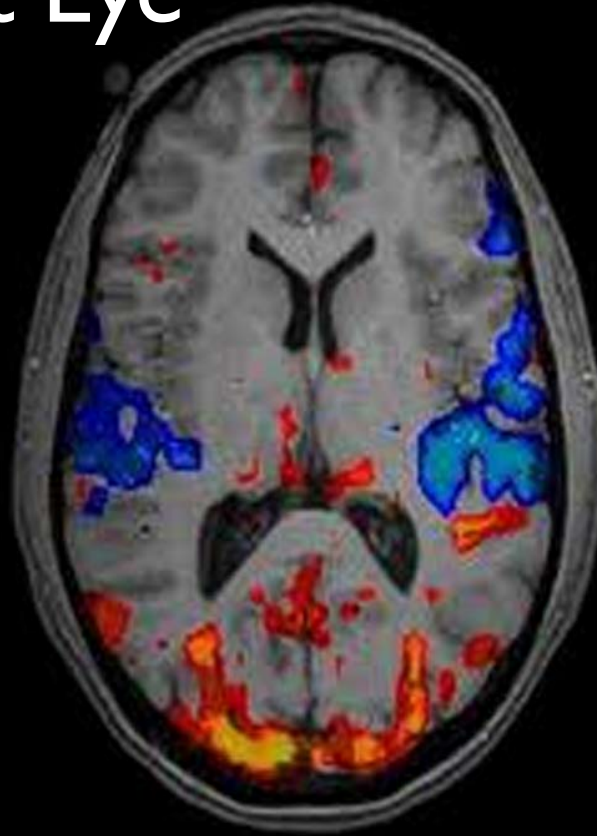
Right Eye



Left Brain
Focussed attention

Significant then, that 99% of cinematographers construct an image with their right-eye, focused 2 inches into a viewfinder, using their left-brain narrow-focused attention

Left Eye



Right Brain
Broad Attention

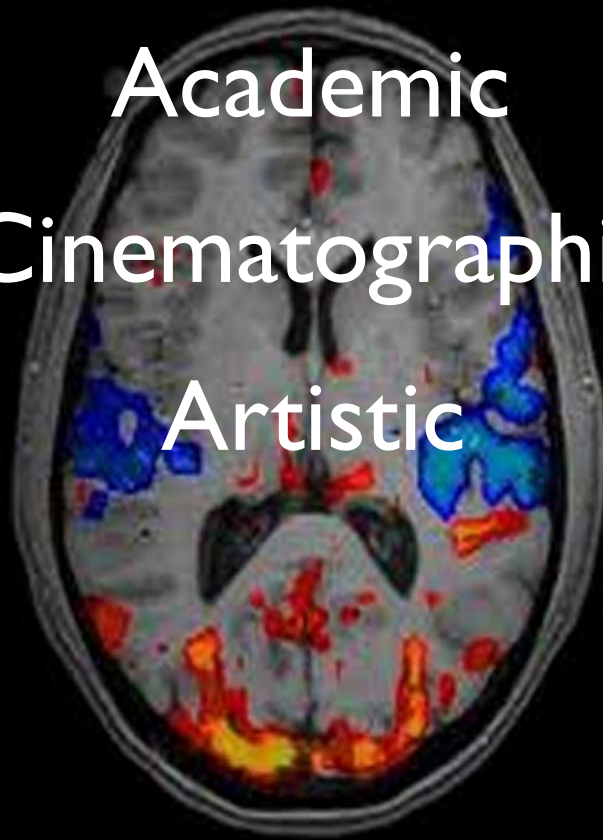
whilst cinema audiences watch the output of the cinematographers endeavours with their right-brain, left-eye, broad-attention view of the world.



The academic would mainly use the frontal ratiocinatory function...

and the artist utilises many spontaneous and improvisational strategies that can supersede the systematic response of the frontal lobes. This is managed by the back-brain and usually called ‘intuition’.

Academic
Cinematographic
Artistic



The cinematographic mind of course, uses both capabilities.

Incidentally, we now know that the right brain is the site of insight, where recognition is accompanied by a gamma wave flash of insight, however, one second before this, an alpha wave surge from the back brain shuts down visual processing in the brain as a whole. Like shutting our eyes tight, we turn off visual processing to allow more random connections to surge through the brain, as first insight, then realisation, this process then reveals the previously onbscurred connections which suggest what the plot and narrative, or significance of the artwork, are presenting us with. The visual functions are then turned back on and we might then receive the insight synthetically as a visual, or a sound, or a smell - or a memory.

Academic Cinematographic Artistic

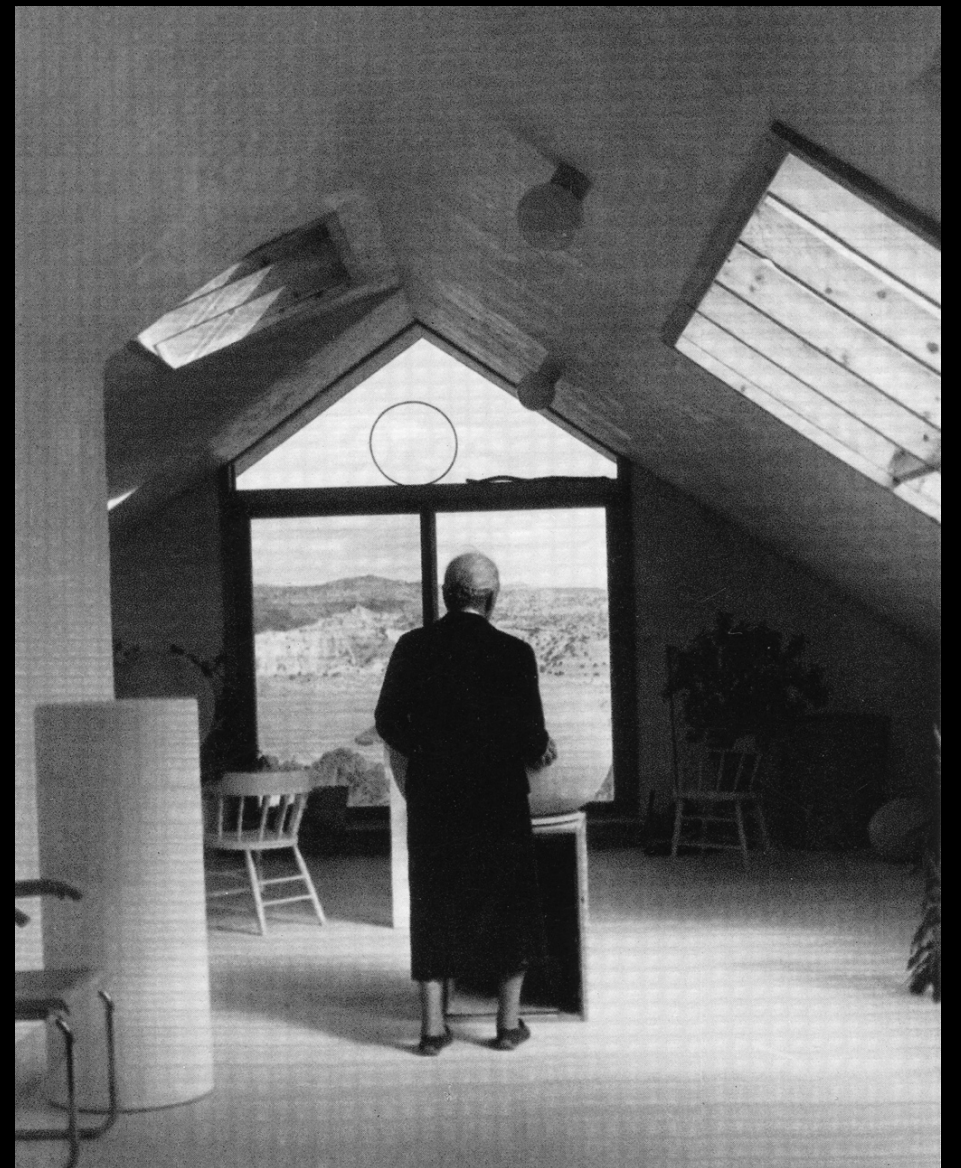
In 2006 I wrote the schedule for a 3 year AHRC Creative Research Fellowship where the research artworks were intended to become acts of navigation – each work would plot a position, that would then become a building block towards the argument to answer my core research question:

In what ways will High Resolution Imaging change the work produced in the convergence of art and visual technologies and consequently, our experience of that work?

‘In what ways will High Resolution Imaging change the work produced in the convergence of art and visual technologies and consequently, our experience of that work?’

I set about producing work to explore the question, but all the while: deep down, from an artistic perspective, the fact that I was creating work with a research driven imperative, felt wrong: surely the artistic mind should be driven by inner knowledge that is re-discovered at the moment the gesture of creation is made? The key to righting that feeling resided in something Georgia O’Keefe had said on becoming blind around her 90th year:

“Creativity is like an abyss and it is only when you have dived into the darkness that your fear might turn into wings”



“Creativity is like an abyss and it is only when you have dived into the darkness that your fear might turn into wings.”

O’Keefe demands that we remain spontaneous by acting upon internal knowledge - yet academic research presupposes absence of knowledge. So for many of us within the arts, ‘practice as research’ becomes a subtle balancing act to accomplish. To deal with this I have kept in mind Bill Violas’ deceptively simple statement:

Duration is to consciousness as Light is to the Eye

Duration is to consciousness, as light is to the eye.

In other words to enable the audience to take the time to look, I had to construct the work with that understanding as an inherent property.

Create Artwork: The Artefact

Exhibit to examine effect

Critically Reflect in traditional form:

Articles

Conferences Papers

Combine all within
Practice as Research Portfolio



For 30 years of gazing at the world through a viewfinder, I was often physically hung off the end of a crane or perched on a dolly in constant motion – in many ways I just wanted the image-world to stop, to make it more scrutinize-able. I realised that to engage in practice as research, the outcomes must be robust and theoretically examinable within a scholarly methodology... That I had to pose a research question and formulate a hypothesis within an artwork, then Exhibit to then examine its effects... Critically reflect upon the outcomes in first articles - then conference papers ...and that these together could become a 'Practice as Research Portfolio'.

Create Artwork: The Artefact

Exhibit to examine effect

Critically Reflect in traditional form:

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Combine all within
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3 fold strategy



I use the term Practice as Research Portfolio because a lot of work has been done to make this idea acceptable - at least to some of the peer review academy - but some academics are either antipathetic towards the idea - or simply still ignorant of the concept. I say this regardless of the concept having won quite a lot of esteem - and for 'esteem', read research money - over the years. However, if we think of 'process' rather than practice, then process can be understood by the majority of the academy across all 5 research councils. This is a subtle and nuanced difference which I'll return to later. So my three-fold strategy to answer my core question, derived from years of practical experience was

1st Strategy

Practice as Research Portfolio I:

Experiences of Immediacy and the Environment

In what ways will High Resolution Imaging change the work produced in the convergence of art and visual technologies and consequently, our experience of that work?



- i) to photograph domestic parts of the real world - a table, a bed, a chair - and present those things projected back onto themselves at different resolutions, then note the times of engagement people spent with them - then correlate increased resolution and times of engagement. Through this method I began to identify that engagement and immersion increases in quantum jumps rather than simply increasing bit by bit.

1st Video

I produced 'In Other People's Skins' which is a sculptural work that heightens the confusion of the senses about what is real and what is not. I shot 5 dinner parties from above: Indian, European, Asian, African and 1st Century middle-eastern - and then projected them back down on the same-sized table. Around the table there are 12 seats, on the table are 12 white plates, screens to catch the virtual food. The audience sit at this table in a performance reminiscent of the Last Supper - and sometimes imitate the gestures of the virtual guests by placing their hands 'in other people's skins'. This work was eventually shown at 7 cathedrals in the UK, then a further 3 more attracting 150,000 visitors to engage with it - and then after various European shows (Sweden, Malta, Italy) and also Xi'an in China as you can see on the screen, it went on to a 5 month run in the Cathedral of St John the Divine in New York end of 2010 attracting another 150,000 visitors and will again return there for 6 months in 2014 in a 3D version.

2nd Strategy

Practice as Research Portfolio 2: High Resolution Motion Imaging and the Iconic Image



My 2nd research strategy, was to go from the interior to the exterior world, to re-photograph places where iconic images have been made, then re-interpret them in a way that reflects an enquiry into my research question.

Here the cinematographer bursts out and is at peace in the new medium. This strand has its genesis in a mistake made by Alan Yentob whilst controller of BBC2. He created a schedule that left a 10 minute gap at 8.50pm on Thursdays. He rang a friend of mine who then devised an architectural series of 10 minute programmes called Building Sights. At that time I was engaged as a BBC 'Video Consultant' and I was shifted over to develop the idea to take an artist to a noteworthy building to describe it in different terms from that an architect. I wrote and directed programmes for three series and the elephant in the room was always the Lloyds Building, which no-one wanted to deal with as it had been photographed so much: Michael Craig Martin and myself then approached the reinterpretation of this much photographed iconic location.

2nd Strategy

Practice as Research Portfolio 2: High Resolution Motion Imaging and the Iconic Image



So, years later, I made a series of works which sought to approach the reinterpretation of much photographed locations to go beyond pictorial tropes, in a way that fundamentally related to high resolution cinematography. Here's a 90 second example called: In Re Ansel Adams



2nd Video

This will display at some 32 times less resolution than what is possible - You wont get the full effect, but you will get the idea.

The intention in this work was to investigate the impact of high resolution photography when interpreted as *high resolution cinematography*.



In terms of impact, this work has been exhibited in various countries and has exhibited as a work within the permanent art collection of the Harris Museum in Preston since September 2012.

3rd Strategy

Practice as Research Portfolio 3: Images of High Resolution Portraiture



Third Video

My 3rd strategy was to create a Practice as Research Portfolio of 9 portraiture works so the audience could more fully relate to the life-sized scale of the subject: these usually exhibit 20 feet by 10 feet. In the work the subjects remain still for one minute to reference early photographic exposure times and following traditions within painting and photography: their environment, how they're dressed or what they carry, says something about them. This work comes from hundreds of hours of shooting interviews where the cinematographer in me saw something of the private person that was often excised from the documentaries they were part of. My conviction had steadily grown that the mechanics that underlie the relationship of the audience with the artwork, was that increased resolution more fully synchronises the audience with the subject. This quality of 'synchronised entrainment', known as 'frequency response' in engineering (that pendulums of clocks in the same location will eventually swing together), is also currently being investigated within neuroscience to answer how 'empathy' is produced, but is instead called, the study of 'empathetic mirror neurons'. This function places the audience on a par with the artist: The proposition by the Frankfurt School that evaluation of the worth of art, by ratiocinatory processes, then follow, as opposed to leading the process.

TERRY FLAXTON
High Resolution Moving Image Works
London 9 - 19 December 2010

4th Video

In December 2010 I exhibited 18 new works in association with University of Westminster's P3 gallery in the centre of London. This included a 60 foot triptych of the portraiture projects. I then won an AHRC Knowledge Transfer Fellowship and held workshops and surgeries around the South West. My partners were the Watershed and South West Screen (now Creative England). During this I had initiated a combined academic and professional symposium in Spring 2011 with Marc Cosgrove of the Watershed, which has led to the new joint initiative: the Golden Hour Festival of Cinematography, which is to begin in 2014, but there'll be a taster session in September's Encounters when the new Research Center I'll tell you about shortly is opened by two Hollywood Cinematographers and two prominent Video Artists.

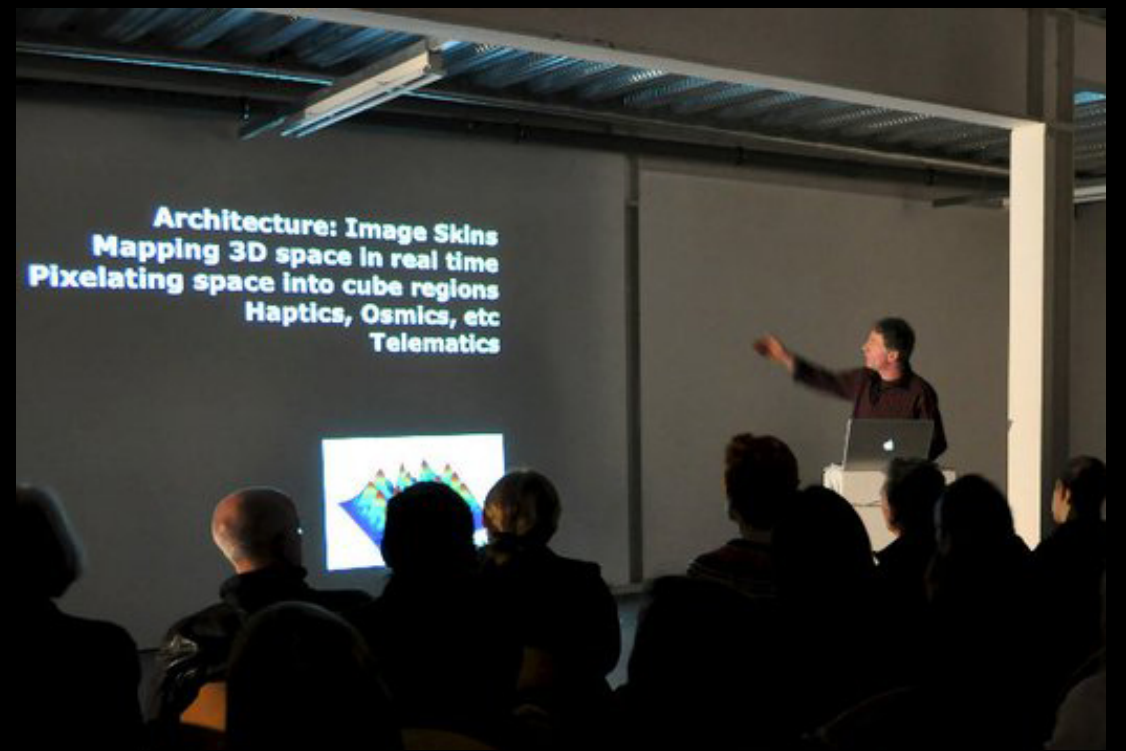


Fifth Video

Stephen Lighthill, President of the American Society of Cinematographers & Cinematographer in Residence at the American Film Institute running a 2 year MFA in Cinematography

Let me now describe one other initiative I felt important to undertake from the very beginning of my research: Between 1895 and 1915 it was not an imperative that the voices of early film practitioners were recorded for posterity. This current period, 1990 to 2015, is the mirror period (one hundred years later) of the development of early film. In 2007 I began creating 'The Verbatim History of Digital Cinematography'. I set about recording the voices of the pioneers of HD (or electronic cinematography), from Games Designers to Artists, from Cinematographers to Consultants, so that researchers can look back and hear those voices spoken whilst this period develops. My strategy is simple: an unedited interview: just my questions answered by those in front of the camera and the subjects are those available to me that have something to say about the medium. I collected the interviews and bound them together with text based online resources as my 4th PARP. I am now setting up another Verbatim History, this time of the early days of analogue video - a history that has not yet been written up and challenges the current written histories.

Current & Future Research



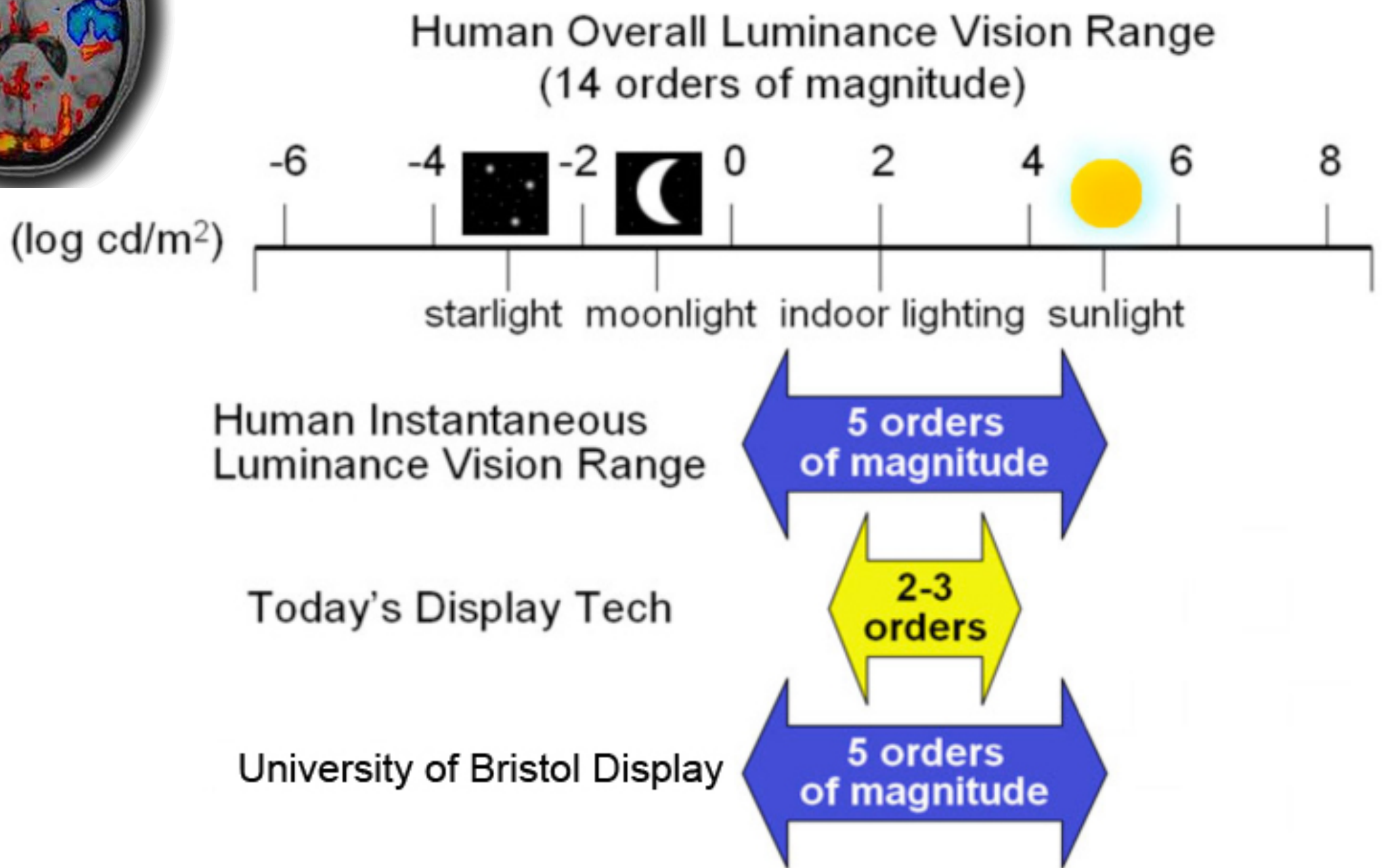
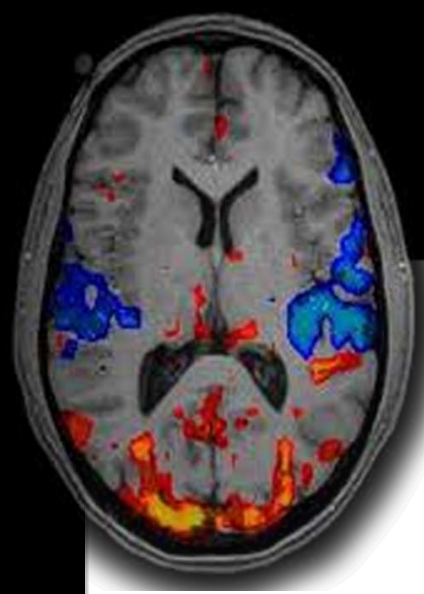
HFR: higher frame rate

HR: higher resolution

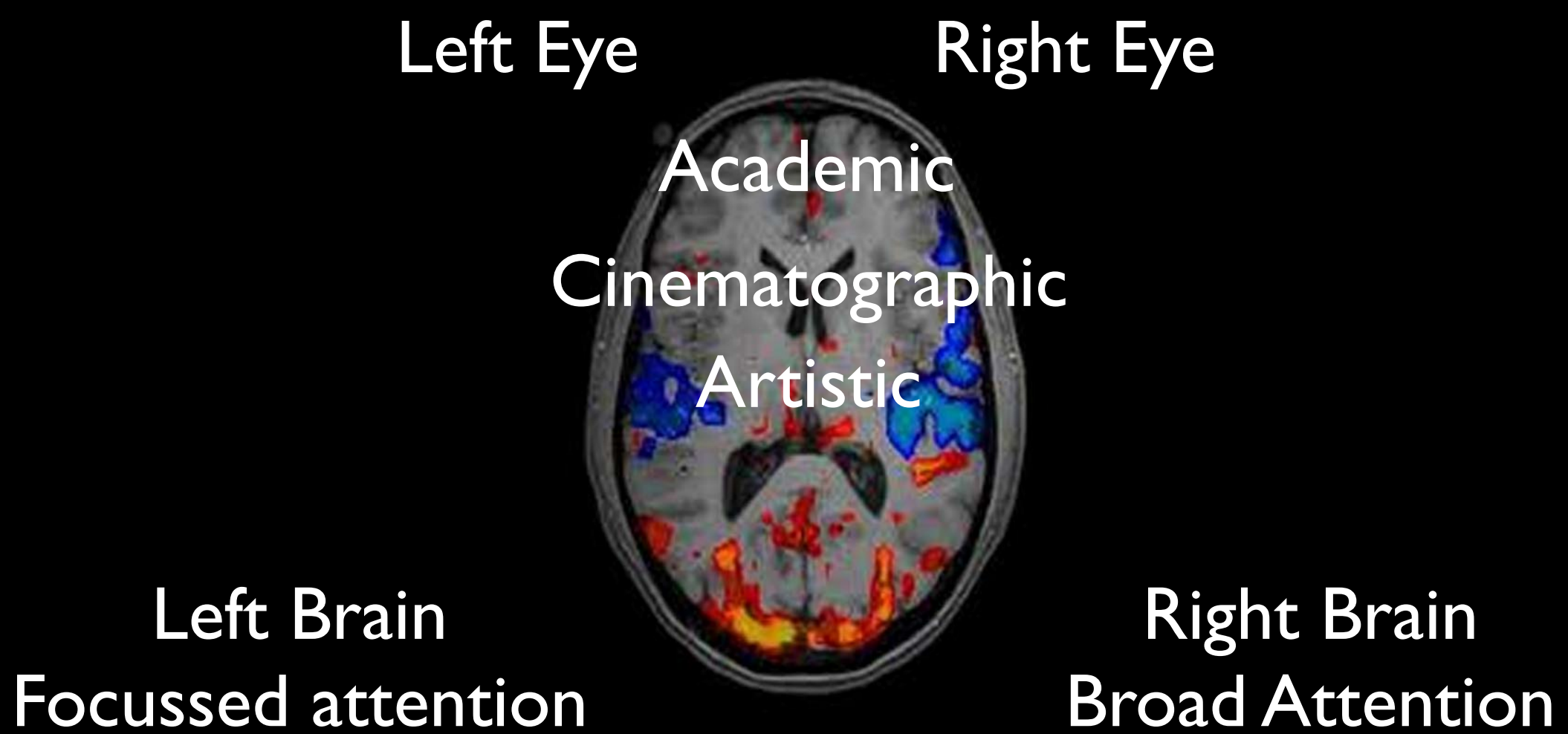
HDR: higher dynamic range

My current research strategy now centers around our physiological specificity. I've been working with Professor Dave Bull of Faculty of Engineering and Professor Iain Gilchrist of Department of Experimental Psychology at the University of Bristol in partnership with BBC Research and Development, and I am extending my investigation into the immersive qualities of the image by combining the properties of, higher frame rate, higher resolution and higher dynamic range images. In November we completed the first ever test shoot for this level of motion image production which was followed by second then a third - the latest a Pyrotechnical shoot in Millennium square in April.

Current & Future Research



If you look at this diagram it shows that the human eye/brain pathway uses 5 out of a 14 order of magnitude scale, sliding this instantaneous facility up and down the scale to deal with starlight at one end and desert sun at the other. All contemporary displays only currently show between 2 – 3 orders of this scale, but a new prototype held *at University of Bristol*, displays across 5 orders and the BBC in turn have created a 200 frame per second projector. By combining variants of frame rate, resolution and dynamic range, we should be able to effectively produce 'the perfect picture' by then calibrating these functions to produce a combination that best resonates with our eye/brain pathway - and therefore conscious awareness. The proposition is that if we can manipulate *all* the factors of the construction of the digital image then conscious immersion may follow. Shortly, we hope to be joined by well some known Industry partners in this enquiry.



It seems to me that an imperative of the attentive gaze is that consciousness is always looking for completion – and like two parts of a jigsaw when it finds it, a sense of fulfillment is activated. The gaze and its opposite, the fleeting look of the other in response to your own gaze, activates a sense of completion, and so the active conscious gaze can be rendered fulfilled if met by its own curiosity in an embodied form. What I hope to have shown is the relationship between the concerns of the cinematographer, artist and academic and the research work that has derived from these considerations, but It is important to me that the impact of the work goes beyond the confines of the practice of each of these disciplines within academia and reaches out to the communities of interest outside of academia – and also deep within UWE of course.

PART ONE, 20 minutes: How experience as a practitioner can provide
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PART TWO, 10 minutes: Digital (or Electronic) Cinematography and the introduction of:
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(Data Imaging Research in Electronic Cinematography and Transmedia)

PART THREE, 15 minutes: Q & A

I said earlier, that “if we think of ‘Process’ rather than practice, then process can be understood by the majority of the academy across all 5 research councils. The earlier part of this talk was to demonstrate the conceptualisation of my own practice - which when converted into a theoretical base was effectively made impactful and also ‘monetised’.

So I now have to tell you about the new research center:



To do that I have to give you a little background: Due to the History of lens based work in painting, according to researchers like David Hockney, from the 1300's forward, the camera lucida and camera obscura were first used, then the fixing of the image with the conversion into photography and cinematography, then the beginnings of electrical capture with the advent of television then being recorded in first analogue then digital video, and we now have the triumph of the electronic corporations over the chemical corporations with the development of Digital Cinematography - which requires a description:



- the historically determined optical pathway is 35mm or above
- it is constructed with a progressively based lossless data/image flow, with one full frame of information at a time, rather than as with early television, recorded as an interlaced image
- It holds the image in a latent state until an act of development (or rendering) is applied and unlike film, its development is non-destructive of its prior material state
- its capture mechanism is not its sole intent as a medium or method of capture

Because of these conditions, in some ways Digital Cinematography has greater similarities to photo-chemical film than televisual forms - and for me this then allows a moment in the tsunami of technical innovation where we might take stock and examine the disarray of moving image training that is inherent in the UK Educational sector with its film craft and art training, television, corporate, new media and film theory and the plethora of variants that are confusing everyone. Ostensibly my definition of Digital Cinematography is the following:

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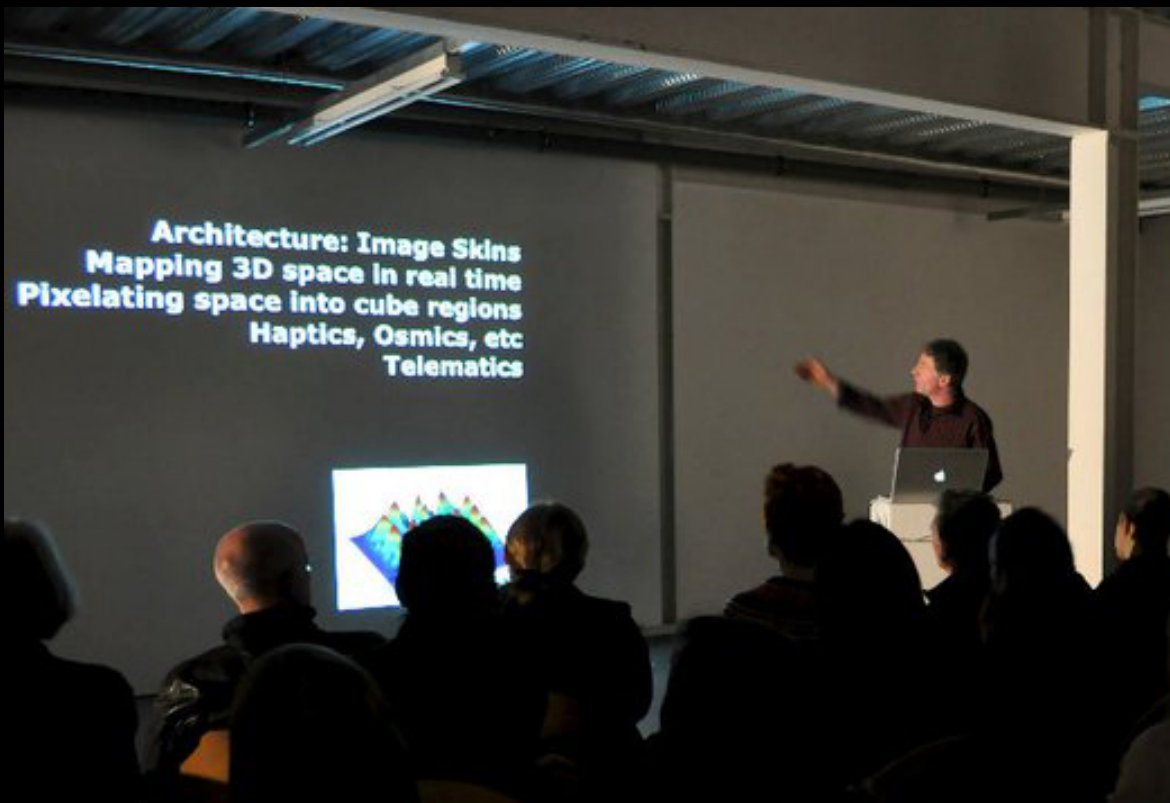
- GoP Structures (Group of Pictures)
- Differences between CMOS Sensors and CCD's
- Discrete Cosine Transforms
- Modular Transfer Function
- Contrast Sensitivity Function
- Wavelet Transforms
- Bayer Patterns
- Nyquist-Shannon Sampling Theorem
- Theory of Colour Space
- Theory of Dynamic Range & Tone Mapping in Display Devices including HDR

On a deeper engineering level, what we accept as Digital Cinematography is governed by another set of principles which I will simply list - but whenever anyone speaks of advances in digital moving image capture devices, they will be needing to understand these areas.



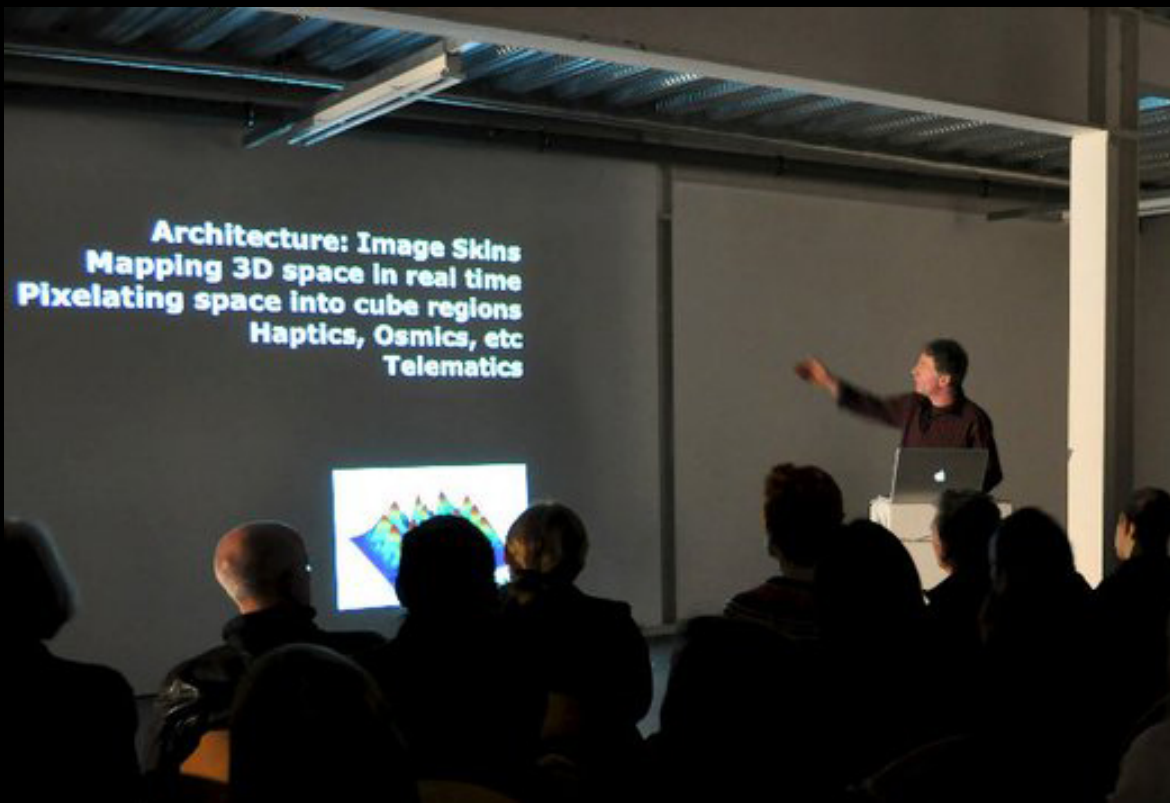
- 2011, 10 Digital Cinematography Kits in UK HEI's
- 8 In Arts and Humanities Departments
- 2 in Engineering Departments
- University of Bristol had 2
- Red Epics shot the Hobbit and Prometheurs
- Alexa shot Skyfall and the Life of Pi
- 2012 Arriflex Alexa Academy 22 Competitor HEI's present
- Ordering 12 new Alexas
- UWE 5 Red Kits
- UWE 2 Alexa Kits
- University of Bristol has 1 Red One & 1 Epic in Engineering and 1 Red One and One Scarlet in Drama
- Bristol Vision Institute and DIRECT gives us access to these
- This and other partnerships in the city gives UWE the Biggest compliment of Digital Cinematography Kit in the UK

In 2011 I conducted a survey of this kind of kit in UK Higher Education and discovered that there were 10 kits out there, 8 in arts and humanities departments, 2 in Engineering Departments and university of Bristol had 2 of these, one in engineering and one with me, given by the AHRC. Red shot the Hobbit and Prometheus, Arriflex Alexa shot Skyfall and Life of Pi. At this years Alexa Academy in January - 22 film schools were present, 12 ordered new cameras. Here at UWE we've already come into the fray with 5 Red Kits and on order we have 2 Alexas. Uni of Bristol has an Epic and a Scarlet plus 2 red ones. Relationship with Bristol Vision Institute gives us access - plus BBC R&D enables me to be co-author of a BBC white paper on HDR at this years IBC.



The Future of Cinematography

I believe it is possible to look on the digital landscape from many directions - Someone in New Media said to me a few years ago: 'What's image resolution got to do with anything', I answered, 'When people in new media get fed up waiving your arms around to get the lights to switch on, you'll want to simply make a small gesture - and that's where resolution comes in'. 10 years ago in Milan I saw something Studio Azzurro, an art group, had made where the basis was the following: The spacial output of two triangulated cameras - a kind of sonar - can produce a real-time computer version of the location we are in and map events across that space, which can be interrupted by moving bodies to produce events in that space.



The Future of Cinematography

Mapping 3D space in real Time

Pixelating Cube Regions of Space

Telematics - distance eventing

Direct Relationship to 3D Printing

Haptics, Osmics touching and smelling the image

Architectural Image Skins

What that also means is:

i) Mapping 3D space in real Time

ii) Pixelating Cube Regions of Space

iii) Telematics - distance eventing,

iv) Direct Relationship to 3D Printing

v) Haptics, Osmics touching and smelling the image

vi) Architectural Image Skins - All of this affects the name of the center - which has to stand as a catch-all name.



AREAS of RESEARCH for DIRECT:

- Cultural and technological histories of the moving image including television, film and domestic and counter cultural production of time based forms (i.e. early analogue video histories)
- Film theory and new media theory and the production of cultural meaning within the continuing development of cinema, television and platform delivery through digital and electronic means
- The relationship between associated practices and how each affects the other (i.e. Photography in Cinema and vice versa, Cinema in Television, Illustration in Cinema, Painting in Photography)
- The production of moving and photographic images within the practice of Art and also experimental moving image forms not boundaried by the term 'Art'
- Emerging cinematic and televisual technologies in relation to neuro-scientific and experimental psychological positions (higher dynamic range, 3D, levels of immersion, Neurocinematics)

So – what are the areas of research to be for direct?

- Cultural and technological histories of the moving image including television, film and domestic and cultural production of time based forms (i.e. early analogue video histories)
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GOALS FOR DIRECT

- Create new knowledge in the subject areas of Cinematography, Television, New Media Platform use of Still and Moving Image in both traditional and new experimental Time-Based Moving Images including installation and Transmedial use of still and moving images.
- Contribute to the development of an overall strategy for the research direction for the Faculty of Creative Industries for the 2020 REF.
- Inform teaching across UWE in Lens Based Arts
- Situate UWE as a research brand leader alongside the efforts of CFPR, DCRC and other research centers
- In the mid-term make the center financially self-sustaining by attracting research council money and industry partnerships.
- Make UWE a primary student destination for anyone wishing to learn the crafts and theory of filmmaking, television, independent filmmaking, video art, time based art and photography in the UK
- Monetise Online Research Resources to help reform academic publishing

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The key to achieving all of this is the creation of a cross disciplinary collegiate atmosphere in the faculty where research comes through not only into the classroom but into other disciplines, where each research center feeds other research centers and contributes to the overall research strategy. So what should the strategy be to achieve theses goals?



STRATEGY TO ACHIEVE GOALS

- Create training and retention of staff of the highest calibre that are empowered to understand the thrust of the initiative – and that staff begin winning research council awards to develop esteem.
- Create affiliations with leaders in the area, both professional and academic: engage Honorary Professors & Consulting Professors to enable research areas to flourish, i.e. Mcullin, China Mieville, Dyer, Roger Deakins).
- Obtain the best equipment whenever necessary to promote our status as research leaders and enable and empower students and staff
- Create further industry partnerships with both national and international players so industry and academia are in no doubt of our authority to lead, that the quality of the partnerships are the highest in the subject area (including both cultural and industry partnerships: BBC, BFI, Quantel, Sony)
- Develop and strengthen pathways of development from Undergraduate, through Postgraduate, Doctoral and Fellowship levels to sustain potency and robustness of research
- Create exterior events in co-operation with significant organisations that then promote impact on the cultural identity of the city region nationally and internationally
- AND ABOVE ALL: Publish research papers and traditional dissemination of research at the highest levels and boost our online publishing presence

Strategy to Achieve Goals

- Create training and retention of staff of the highest calibre that are empowered to understand the thrust of the initiative – and staff begin winning research council awards to develop esteem.
- Create affiliations with leaders in the area, both professional and academic (engage Visiting Professors to enable research areas to flourish, i.e. Don Mcullin, China Mieville, Geoff Dyer, Roger Deakins).
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INITIATIVES

- Create 'Golden Hour Festival of Cinematography' for 2014 with a taster at Encounters 2013
- Create 'The Show of Light' Festival of Experimental Moving Images with Arnolfini, Spike and RWA 2014
- 2014 Conference on disarray within moving image training in Education in the UK
- Fund and Create an early television histories research initiative
- Begin the long run up to set-up .MOV – the museum of analogue video – (Dot Mov)
- Create DIRECT Website to face outward to make research resources available for small micropayments
- Offer Strategic Research Awards & 1 larger award to Faculty Members
- Offer Cinematography Prizes at LFF, Sundance, Tribeca etc
- Offer small Experimental Moving Image prizes at Video Art Festivals and also one with local partner, the RWA
- Organise monthly outward facing research events with external partners Spike, Waterhsed Arnolfini, RWA
- Initiate Cross-Disciplinary activity with other departments and faculties
- Fund cross-disciplinary research artefacts (i.e. how does geography work with cinematography)
- Fund a joint research initiative with University of Bristol
- Create research fellowship positions
- Initiate Cinematography Support Unit
- Collaborate in monetised Production Resource for making new work
- Encourage Teaching Instructors to engage in creative work and research projects

Further initiatives that I plan to start to tease out Goals:

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- Initiate Cinematography Support Unit
- Collaborate in monetised Production Resource for making new work
- Encourage Teaching Instructors to engage in creative work and research projects



TO CLOSE:

Has anyone read the City and the City, or Embassytown by China Mieville, the Invention of Morel by Adolpho Bioy Casares, seen The Colour of Pomegranates by Sergei Parajanov, Stalker et al by Tarkovsky, been to the Palazzo Fortuny in Venice, The Unseen Museum in California or The Museum of Jurassic Technology in Los Angeles?

I ask because I like these things...



The Institute for Creative Neuro–Cinematics

10 years ago I was approached by Jonathan Coles – DJ Dad – to organise an event in a Hotel that was closing down. We got together with Jon Dovey and we found 22 artists including Carol Stevens, Terryl Bacon, Rik Lander and many more and took over the Ashely Down Hotel for 2 days – we had around 2000 people visit – it was the beginning of pop-up art occupations by benevolent forces. It happened in Bristol first. This was inspired by a visit to the museum of jurassic technology where when you visit and find a blank door with a grill in it – you knock. You wait a moment, then the grill slides open and you are scrutinized to see if you are worthy to enter and the grill slams shut. After far too long and just as you feel like you should now leave, the door swings open and a woman in red velvet dress bids you enter and that you should note the sign on the wall which states:

The Institute for Creative Neuro–Cinematics

“Enter all of those that realise
that a museum is that place
where the muse will descend upon all”

“Enter all of those that realise, that a museum is that place, where the muse will descend upon all”

Of course what is inside that ‘Museum’ is incredible and bares a similarity to the Palazzo Fortuni in Venice... The experience is not like any museum you will ever experience. ‘The Art Hotel’ was also taken up in Milan where I put the whole thing on again with a group of European Artists.

So ‘The Institute of Creative Neuro–Cinematics’ is intended as the antidote for banality – an external brand – which I intend will create interventions not only in Bristol, but in the virtual version of Bristol that will pop-up in other cities. The mentality is a combination of everything I’ve said but is epitomized by a single-screen work that I now want to show you.

In what ways will High Resolution Imaging
change the work produced in the convergence
of art and visual technologies and
consequently, our experience of that work?

The Institute for Creative Neuro–Cinematics

“Creativity is like an abyss
and it is only when you
have dived into the
darkness that your fear
might turn into wings”

“Enter all of those that realise
that a museum is that place
where the muse will descend upon all”

Duration is to consciousness as Light is to the Eye

I wanted to make an art piece with 50 students. I wanted them to perform an action in an organic way but when we rehearsed they were not being spontaneous. It’s no wonder because of what I had them doing. However, it struck me that if I could get them doing something that would distract them – like singing – then they might perform the act spontaneously. I suggested we do the Hindu intonation I’d learnt during making In Other People’s Skins. Afterwards when editing, I then thought – well why not include what they sang, because it was part of the event. So what I’ll show you, which is 2 and a half minutes long, encodes all of the things I’ve been talking to you about and hopefully holds the spirit of what I want DIRECT to be.



sixth Video

Then Q & A

We then watch the sixth video then go into the Q & A