

TERRY FLAXTON: A LIFE IN VIDEO ART
Featuring 52 works created between 1977 and 2023
50 years of creating Moving Image Art

What follows is a list of works in my retrospective at Roseberry Road Studios - plus a contextual commentary before each of the works.

The exhibition is structured as a journey through my development as an artist over 50 years of making what's known as Moving Image or Video Art. This will be revealed physically in an upward journey upward through four floors at Roseberry Studios Bath.

1st Floor The Human Condition

8 works on 3 screens Duration 2 hours and 3 minutes
All work re-presented as a 3 screen triptych

2nd Floor Landscapes and Installations

Landscapes 9 Works (the small screening area) Duration 42 minutes
Installations In Other People's Skins plus 4 Works (4 rotate within the rostra set up Dance Floor, Reflection on Water etc)
Overall loop duration of all loops, 2 hours

INTERMEDIATE FLOOR

12 works Duration 2 hours and 4 minutes
Early Works on a screen with projection one larger monitor or display, Duration

TOP FLOOR Into the Void 2023 and Beyond,

18 works, Duration 1 hour 43 minutes
Latest Abstract Works on a screen with projection or one larger monitor or display

Total works in the exhibition 52 works and a premier of a new work (perhaps on Friday 3rd or Saturday 4th November)

Ground Floor The Human Condition

A selection of 6 portrait projects 2008 - 2017	7 minutes
Portraits of Beijing, Cannaregio & London 2008 - 2017	26 minutes
Carnival of Light 2012 - 2013	7 minutes
Day of the Dead 2020	6 minutes
Portraits of Glastonbury, New York and UoB Bristol 2010	26 minutes
The Intersection of Dreams 2010 - 2017	14 minutes
England Keep My Bones 2011 - 2023	12 minutes
Signs and Symbols of the Human Condition 2017	10 minutes
<i>Apart from Handel's Zadoc the Priest, on A selection of 6 Portraits and a sampling of Ligeti's Lux Aeterna on</i>	
<i>The Intersection of Dreams all sound composition by Terry Flaxton</i>	

A selection of 6 portrait projects 2008 - 2017	7 minutes
Portraits of Beijing, Cannaregio & London 2008 - 2017	26 minutes

This series of still-yet-moving-image-portraits started in 2008. My proposition was that the subjects should be seen near to life size, so that people could approach and view the subjects closely, that all subjects should stand for 1 minute as a reference to victorian exposure times, or perhaps 18th and 19th century modes of portraiture and each should carry something to tell us how they regarded themselves or what they did for a living.

Carnival of Light 2012 - 2013	7 minutes
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Following on from still portraits of people in moving form, it struck me that what people did when outside of work would be a relevant development. But I wanted to come at this idea from a different angle and so where I live we have the Somerset Carnivals which began life thirteen hundred years ago as Viking fire festival and I'd long thought there was an a deeper experience to be drawn out with these. Many years later, every November, decorated floats leave Bridgewater and move on to another town, and then another, a month later they finish... The Somerset Carnivals now celebrate popular culture and it's interesting to me that this is mainly a reflection of American culture. But they still retain the idea of luminosity and we have to ask ourselves what this means.

Day of the Dead 2020

6 minutes

Late 2019 I buy a new iPhone and I find myself in the Hollywood Forever Cemetery, fully intending, after years of working with very high calibre 4k cameras, intent on capturing what is about to happen with my new smartphone. I also gave myself a set of rules which revolved around only taking one photograph, with a particular setting with a particular exposure, and fully accepting the outcome, with no post-production, other than a slow zoom in. These images were taken at night and I made a point of speaking to people to engage them fully as I only had one chance. If you've ever sung With a mike you'll know you have to sing to the back of the mike if you're going to connect with the audience, so I asked my subjects to look to the back of the lens - as that's where you the audience would meet their gaze.

Portraits of Glastonbury, New York and UoB Bristol 2010

26 minutes

The Intersection of Dreams 2010 - 2017

14 minutes

I created a work called the Intersection of Dreams which you'll notice is featured in the central panel - which was 11 stories down in Los Feliz in Los Angeles. Later this was shown in New York Cathedral and I wanted to add extra pressure on those looking by adding portraits of young people - as they gazed at the audience. When this work exhibited for a 6 month span at the preview people said to me "how could you have known to do this?"

The police killing at Fergusson had just happened and America was again looking at itself and its racist present and its racist past. Of course I didn't know this was going to happen before... but the task with installation is always to leave enough gaps for people to interpret events how they will. This work exhibited to around 1.2 million visitors, and I hope this work was a net contribution to the mix.

England Keep My Bones 2011 - 2023

12 minutes

Following on from The Intersection of Dreams, I wanted to try to depict the state of the human condition from a different position again. Sometimes when thinking about this, I go back to where I've chosen to live. I do this because conceptually there are some interesting things about Somerset, that arise as insights that are not so obvious to me, elsewhere. Somerset is in touch with its past and does not fear representing itself as a place of deep tradition and myth. Often this is obvious as with Glastonbury, Ynys Wydryn, the Isle of Glass within Avalon, but its crafts, though quieter, speak certain truths about the time we live within.

Signs and Symbols of the Human Condition 2017

10 minutes

Around 2012 I had a task to accomplish which involved some serious

technical issues. But that always means to me there should be a compelling investigation of aesthetic issues. So once more, after a period of reflection on the human gaze and what it most often looks at - other selves that accompany us through life, I wanted to reframe what it is that we are looking at, at a time when we, it seems, we are culpable of ecocide. That didn't mean that this would necessarily evoke distaste for the human condition, rather that we exist in a complex sensorium, with complex issues to solve - whilst also trying to be full of joy from the fact of being alive, is the most surprising thing you'll ever realise, if you just take a moment. And think on this whilst viewing "It is strange that the boundary between the knowing and the innocent may be subconsciously patrolled by our selves.

2nd FLOOR LANDSCAPES AND INSTALLATIONS

IN OTHER PEOPLES SKINS, 1992 - 2015, 1 Hour Loop
Exhibited as a 'table' installation

As you come into the space you notice what appears to be a physical representation of Da Vinci's Last Supper. Guests are invited to sit and take part and witness virtual dinner party guests, drinking, eating and communing from a series of different cultures, India, Africa, Asia and Europe.

DANCE ON WATER - a collective floor work, 50 minute Loop

These are a set of installations staged within a pit, surrounded by one foot high rostra. The audience is invited to mount the rostra to look down and will be presented with a set of images that there are incited to stand up, by getting into the pit - the are:

DANCE FLOOR, 2006 - 2015, 16 minutes

We witness two people, life size from overhead - they are dancing the tango.

REFLECTION ON WATER. 2006 - 2014, 4 minutes 30 seconds

We witness the different moods of the sea as it is abstracted and returned to its 'real' state. If we can have the courage, we can walk on water.

LINE DANCE FOR NORMAN MACLAREN, 2015, 16 minutes

*Norman MacClaren was a pioneer in a number of areas of **animation** and filmmaking, including hand-drawn **animation**, drawn-on-film **animation**, visual music and abstract film, this homage takes the realistic bodies of the two dancers above and turns them into their animated forms.*

UN TEMPO UNA VOLTA, 2008 - 2023, 16 minutes

Previously experience by laying beneath a 20 foot wide suspended screen on a huge soft silver cushion, this work grew from the challenge to represent Venice, the water city, without ever seeing water - yet understanding from the image that water affected the image. I achieved this by following Venetian advice, as people there always look at the sky, to place my camera in a boat looking up at the beauty of the architecture, against the sky. Here in this re-presentation, the audience is asked instead to look down into the pit, to witness the sky and the buildings above them - which flips the perspective of the gaze into a potentially vertiginous presentation.

LANDSCAPES

Exhibited on a single screen

This selection of works is based around an investigation of re-imagining Landscape. The first piece was a problem I'd set myself which was: Could moving image, which often fails to deliver landscape images in a meaningful way, reproduce the impact of one of the greatest photographer's landscape shots, with far less resolution than a photograph? So in 2008 I took a brand new Red 4k camera to Tunnel View in Yosemite. I decided that I'd hire an \$80k Anginieux 24mm to 297mm lens - then zoom in 6 miles to the

bridle veil falls and hold that shot for 30 seconds whilst holding my breath (so that the shot was stable such that in post I could zoom out of the pixels back to where the optical shot was held) - then zoom back to find Ansel Adams famous shot. Here's the result: you judge whether I succeeded.

The Duration of the works in this area is 33 minutes

In Re Ansel Adams 2008 (90 seconds x 2)	3 minutes
Kings Canyon, Westhay, FuerteVentura 2012 - 2017	4 minutes 30 secs
(Re) Imagining Venice 2019	4 minutes
(Re) Imagining New York 2019.	3 minutes 30 secs
Sanctus 2018	6 minutes
Lancashire (Commission) extract 2020	1 minute
(Re) Imaging Istanbul (Cartouche) 2020	5 minutes 40 secs
Metamir 2020	4 minutes 30 secs
Parachronon 2021	3 minutes 30 secs

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Kings Canyon, Westhay, FuerteVentura 2012 - 2017	4 minutes 30 secs
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In 2010 I'd travelled to Australia and found myself at Kings Canyon a few miles from Ayers Rock. I was not expecting the majesty of this place but I wanted to respond to its visual qualities. I had no equipment except an early iPhone and decided I should take many small shots (as one alone would not stand up to large screen display). So I'd realised whilst desperately seeking a solution that when combined, these together with their resolution intact at a smaller scale they might just imply the spirit of the place I was in. Later I realised, when switching these shots into 3d I knew I had a way forward and what follows are also Westhay in Somerset and Fuerteventura. Each piece will remain on screen for 90 seconds. Notice the colour and sound palettes of each landscape. Often, these together exhibit as a triptych of landscapes.

(Re) Imagining Venice 2019	4 minutes
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The previous three works were created between 2010 and 2015.

I had been to Venice Before, and it struck me that I could take my new direction into cities. So this was my first attempt (first exhibited this work as a Triptych at the RWA) but now I needed to move this idea on such that the city gained movement in its depiction - so I decided to return to a single screen and add movement. Re-invention of older ideas plays a strong role in my work.

(Re) Imagining New York 2019.	3 minutes 30 secs
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Naturally, finding myself going to New York, (and though I'd initially depicted this as a two screen Diptych at Bristol's RWA where I am an Academician), how could I resist depicting such

a famous city in a new way - which I now attempted in
(Re) Imagining New York again with movement on a
single screen.

Sanctus 2018

6 minutes

Some years back, after going to Australia I went out into a nearby wood - I was carrying with me the idea of multiple capture of images, though this time with an HDV camera, better than an iPhone, less good than an HD camera - I knew to revolve the shot repeatedly though I didn't know why. But by 2018 I knew why after hearing my friend Emily Burrridge play her cello. Combined together we could make something that spoke about the sanctity of trees and woods as the original sacred spaces. In fact Emily had originally recorded this piece of music in Chartres Cathedral - which told me that the provenance was there to make this piece of work called: Sanctus.

Lancashire (Commission) extract 2020

1 minute

2018 and a commission comes along - a producer/curator's seen my city triptych of Venice and asks could I do something for a bid from Central Lancashire to Government. I say OK - but ever in search of re-invention I decide I'm going to quadruple the images to give a good account of that region. With thanks to Deborah Lander.

(Re) Imaging Istanbul (Cartouche) 2020

5 minutes 40 secs

2019 and I'm asked to be a judge on an independent film festival in Istanbul. I am in full flow and initially I decide I must do a similar piece of work to the other city pieces. So I capture all the images, but when I return home I decide I have to change tack because Istanbul is different, it has the energy of both Venice and New York combined, but another kind of soul altogether, which I feel I must capture.

So I struggle to find the form and in so doing I decide to throw away most of the images I've gathered and try to emulate the idea of a cartouche and a major reinvention happens, as I realise that the soul of Istanbul is like a glyph or cartouche or a Landscape of the Heart...

A Primo Levi: In Tempo Di Guerra (For Primo Levi: in Time of War)

Metamir 2020

4 minutes 30 secs

Parachronon 2021

3 minutes 30 secs

2020 and I decide that in making Istanbul Cartouche and in some manner fictionalising the city, I have now freed myself to create interior landscapes - and that these can now be inspired by fiction.

At this time I'm rereading Primo Levi, survivor of the Holocaust, who found solace in writing and sometimes creating new myths for a coming humanity. In the case of Metamir, Levi returns to Aesop's fables for the myth of a mirror that can reflect other people's internal landscapes. I dedicated both this piece and Parachronon, the following two-part piece:
For Primo Levi in time of War.

INTERMEDIATE FLOOR, EARLY WORKS

The Duration of the works in this area is 2 hours & 3 minutes

Arguably these are 'messages' from a time prior to high definition

This is a selection of 12 projects created between 1977 and 2010

The Fashion Show 1977	5 minutes 40 secs
Towards Intuition: An American Landscape 1980 45 minutes	extract 9 minutes
Circumstantial Evidence 1981 20 minutes	extract 4 minutes
The Gap 1983 13 minutes	extract 4 minutes
Eurythmics 1983 20 minutes	extract 12 minutes
Prisoners 1984	16 minutes
The World Within Us 1987	16 minutes
Building Sights, D10 The Boots Wets Building 1989	9 minutes
Zagorsk	4 minutes
Skin Deep 1999 26 minutes	extract 16 minutes
One Second to Midnight 2005	4 minutes 20 secs
Postcards from Beijing 2010	9 minutes

The Fashion Show 1977 5 minutes 40 secs

In 1976 we first formed the group Vida, which was Penny Dedman, Anthony Cooper and myself, Terry Flaxton.

Two of us had shot film before and I had edited a video documentary, but now video had pushed itself front and centre of our thoughts and we wanted to engage with it. We started on several projects at the same time and with The Fashion Show we saw an opportunity to make a comment on consumerism. We'd all come across Situationist thinking and we decided to gather together the resources and bodies to shoot and photograph a fashion show to explore the possibilities plus Kraftwerk had A track we could experiment with. There weren't many promos around so as a twist in the story the BBC got in touch asking to use what we'd shot - at the last minute they decided to do a version of what we'd already done. We ourselves had been consumed.

Towards Intuition: An American Landscape 1980 45 minutes extract 9 minutes

In 1980, our group Vida, had worked in order to buy equipment and then taken ourselves to drive through the Dream that America then represented. We went in search of how video and film might differ from each other, in case those differences might tell us why this new medium excited us so much.

But more importantly we intuited that the meaning of the availability of the technology of video at that time, meant something much more profound for human experience in the future. The question we asked ourselves was: "Why has this technology arrived: Why now?"

Now 40 years later, though our equipment was primitive - and you'll see that the signal in this extract has very seriously deteriorated which I in fact appreciate - and at that time too, the imperfections of the medium were in fact aesthetically pleasing - such that every glitch held meaning.

And now together they add an additional commentary to our search then, and my own search now ...and importantly perhaps this also resonates in a melancholy way with the Dream that America once represented.

Circumstantial Evidence 1981 20 minutes extract 4 minutes

So we'd shot Towards Intuition and then had to find the money to edit it. This is the first time we'd tried for an award and got about 1200 pounds from the Greater London Arts Association which enabled the purchase of enough time at Fantasy Factory in London to edit it. We managed this 55 minute cut in a week by reviewing the material many times prior to the edit, with what was called a 'paper cut'. This emboldened us to try for another award and again the GLAA gave us a small sum. Kez Cary had joined us and a

young American woman had approached us with some journals she'd found in her mother's attic of a Vegetarian atheist piano tuner who was a long ago relative of hers. Kez set about rethinking how we might write this and I considered how we could technically innovate and bring a different aesthetic from standard TV Drama of the time. We realised we could set the journals against the life of a young London woman. This was the first time Gina McKee, the BAFTA award winning actress had appeared on screen. Later we won an award for this piece as it was comprised of dissolves which was technically impossible with the equipment we then had - but we did it by playing in the shots real time - mixing as we went.

The Gap 1983 13 minutes

extract 4 minutes

In 1981, I worked at the London Film School, then a stint promoting Merchant Ivory pictures - anything to keep money flowing so I could make art without constraints. I then joined a video facility called Videomakers in Soho and Anthony had come too and we became European stringers for MTV. At the same time we were working with The Campaign for Press and Broadcasting Freedom and several of the unions plus Race Today, New Beacon & Bogle L'Overture and once I even had the privilege of working with C.L.R James.

Though we regarded ourselves as free thinkers and always tried to keep open minds, we white boys had started to wake up to the injustices of white on black and our first stab at critiquing our own limitations was to notice how culture was expressed in each community. The then cool in temperature white take, the then hot in temperature black take. The poem here by Oku Onuora really took hold of me and I received permission to use it once more, many years later, at the climax of Skin Deep (1999).

Eurythmics 1983 20 minutes

extract 12 minutes

I'd mentioned working for MTV and in fact we'd shot the pilots for most of the cable stations by that time. There were benefits to working for MTV - first of all working with very well known acts such as Def Leppard and Grace Jones and honing a technique to be able to be in the same space with people within a state of trust. We did 50 shoots where Antony and I directed, shot, recorded the sound and also edited all of the pieces... and that enabled me to experiment as Videomakers had some equipment which enabled us to freeze the frame and even at a push, to dissolve shots.

You have to remember that a dissolve required three tape machines - one to receive the recording and one to supply the next shot and a third, via a vision mixer to create a dissolve. If you had an elementary time base-corrector you could also freeze the shot.

Prisoners 1984

16 minutes

Another benefit of 'learning the trade' was being commissioned to do work that gave access to areas that would've been prohibited otherwise. In 1983 we were rung by Apple on the back of the MTV work (because we were one of the few crews in London au fait with the US NTSC system, and were asked to cover the making of Ridley Scott's famous launch commercial for the Mac. At that time this was to be the most expensive commercial ever made and it was intended that it was to be shown only once during the 1984 Superbowl to the world's largest television audience. So I found myself capturing the dystopia of the time under Thatcher's Government, one of the world's most innovative directors, with a US advertising agency and what was to be the world's largest and most successful computer innovation - on a set with one hundred Neo nazis.

And we were to be the anarchist video crew, under cover.

The World Within Us 1987

16 minutes

In 1987 after doing a few documentaries for Channel 4, one of which was 'On Video', a series of 5 projects contextualising British and European Video Art, I was approached by the creators of Channel Four's Ghosts in the Machine, the 1st series of which showed American Video Art. Ghosts 2 were to be new commissions and I proposed a piece to be called: The World Within us. I had just finished reading John Cowper Powis's A Glastonbury Romance, seen Bertrand Tavernier's Sunday in the Country and a friend of mine was dying, too early at the age of 30 of cancer. This came together in a heady mix - and then won prizes at several festivals including Locarno and Montbeliard. There is a scene in A Glastonbury Romance where an old housekeeper washes vegetables at the sink and the gardener comes in and starts talking. It is described like this:

"...she listened with the patience of woman of all ages, as men as they are won't, talk about things far greater than themselves".

Building Sightings, D10 The Boots Wets Building 1989

9 minutes

I had advised both ITV and Channel Four on technical issues with regard 'quality', plus fundamentals such as how TV transmitters were prone to shutting down with regard some forms of video art (yes really). The BBC had rung me to consult on some technical areas. My friend Claire Patterson had been asked by Alan Yentob to fill in a 52 week gap he'd created at 8.50 on Wednesdays. She proposed a series of ten minute programmes where artists or curators were taken to well-know buildings to comment on the architecture - and this was to be called "Building Sightings" - a radical new proposition time-wise. So I'd worked with Beatrix Campbell and also Michael Craig-Martin on the Lloyds Building (as no other director wanted to deal with that photographically over-exposed building). I was now being asked to do something with Iwona Blaszwick. I relished this opportunity as I could go for overt video art techniques to reveal the eccentricities of Owen Williams' radical design for the Boots D10 Wets Building - plus I'd discovered a new Estonian Composer, Arvo Part, who's music I really liked and thought I could use...

Zagorsk

4 minutes

1990 I'm in Russia - The Wild East. I'm working with a new director who becomes ill and has to go to Hospital Number 20 in what was then Leningrad. I take over the directing and find time to do something for myself. In covering how the Jewish religion had been traduced by the KGB, the Russian Orthodox religion though also taken down, was slowly growing. I'd noticed that old men and women had come back into their cathedrals (and the one depicted had been a KGB library of political prisoners), these older people were slowly re-establishing themselves. The bells were usually rung by older women, but here, a 2nd violin for the orchestra (and sometimes rock guitarist) had taken over that job. Somehow there was a spiritual transmission going on between young and old, at the end of the Soviet Union - though no one had any idea what was to happen shortly after, with the rise of 'the kleptocracy'.

Skin Deep 1999 26 minutes

extract 16 minutes

Being born in the East End of London, I was aware that racism was rife. Because I'd been involved in performing from the age of 13 onwards, that meant I'd been exposed to other ways of thinking - from 14 onwards my lead guitarist was mixed race of Jamaican heritage - with two beautiful, tough and strong sisters...

By 1999 I decided to try my hand at drama and wrote quite a few shorts and several features films. Having seen an article concerning racism in the British Army Skin Deep came to me entirely in one night. I knew that racism wasn't the only issue as there were many prejudices I'd come across - at that time anti-gay thinking was also still around. So I wanted to tackle those prejudices. Here's the beginning and the end of Skin Deep - and you may note Oku Onuara's poem rise once again in this story...

One Second to Midnight 2005

4 minutes 20 secs

One night in 2005 I decided I had to make something... but it was 10pm. I thought: get a camera, turn on the TV and shoot for 30 minutes and whatever's on TV will then be my subject. Later I look at the footage and know that I should write something and whilst trying to find the theme for this I know that the voice should speak in Chinese - and I remembered that my Taiwanese friend had shown interest in what I was doing so would she please have a look and if she liked what she saw would she please translate the poem and then voice it?

Sometimes you simply have to go along with the instinct that everything will fall into place - because the instinct to make and its final state are the same thing.

Postcards from Beijing 2010

9 minutes

Five years later I'm in China. We've just shot 'Portraits of the Arrow Tower, Beijing' and shortly we're going to Xi'an to show 'In Other People's Skins' at the Academy of Fine Art as part of a delegation to promote Western art and research in China.

But Beijing hasn't yet let me go and I get the urge to make something in response to the experience of being in such a vibrant place, yet certain places still retain tranquility - and somehow 'I know' that I have to place the camera somewhere and let things occur in front of it and this is what I do (with several exceptions).

TOP FLOOR/THIRD FLOOR
Into the Void 2023 and Beyond

In this area there are three collections of works I created between 2018 and 2023. The duration is 1 hour 46 minutes and there are 18 parts in total. Please feel free to drop in and out. These three collections are:

1. **Anthropocene**, which is a response to The Rite of Spring by Stravinsky
2018 - 2021, 5 parts, 26 minutes

2. **The Laniakean Paradigm**, which is a response to our astronomers mapping the largest area of space so far. 2019 - 2022, 5 parts 39 minutes (Laniakea is the Hawaiian word for "Immeasurable Heaven")

and:

3. **Entangled: The Human Gaze in an Age of Quantum Entanglement** which is a response to the advent of Quantum Computing and its lesser innovation of 'AI'. 2020 - 2023, 8 parts, 38 minutes

1. **Anthropocene**, which is a response to The Rite of Spring by Stravinsky
2018 - 2021, 5 parts, 26 minutes

Long bothered by the patriarchal concepts promoted in Stravinsky's Rite of Spring - that the tribe shall survive if a young maiden sacrifices herself to the Gods, I and Shawn Bell, the Canadian composer, decided to create a piece that wraps around Stravinsky's piece of work. Necessarily it had to take account of what we now know - that human interference with nature's way eventually destroys nature. Needless to say, patriarchal values are a huge part of the destructive equation.

We therefore set about creating a dance piece which iterated the stages of creation of our Planet: the solar system swirling, 'Worlds', the early days of the planet, 'Mountain Thunderstorm' and plant and animal life arising, 'Glade', such that the world is made ready for Stravinsky's 'Rite of Spring' to now take place. But: after the Anthropocene, the seas will rise and erase humanity, the sun will expand and consume the earth ('Borderless: Under Every Sea a Desert', and 'Consumed by the Sun'). The performance principle here is that the troupe of dancers will be motion tracked and elements of what

you will next see will be projected back onto their motion tracked bodies.

1. Worlds, the early days of the planet, 2018 - 2021, 4 minutes 20 seconds
 2. Mountain Thunderstorm plant and animal life arising 2018 - 2021, 5 minutes 30 seconds
 3. Glade', 2018 - 2021, 4 minutes 10 seconds
- such that the world is made ready for Stravinsky's 'Rite of Spring' 26 minutes
3. Borderless: Under Every Sea a Desert, 2018 - 2021, 6 minutes
 4. Consumed by the Sun, 2018 - 2021, 4 minutes 50 seconds

2. **The Laniakean Paradigm**, which is a response to our astronomers mapping the largest area of space so far. 2019 - 2022, 5 parts 39 minutes

On seeing the latest map of our nearby universe, I couldn't help but try to imagine what it might mean to be conscious at an interstellar level, beyond planetary consciousness and also the logos of a solar system, beyond a galactic level, even beyond a family group of galaxies. What if you had dominion across massive swathes of space?

Where perhaps your speed of thought is not unlike the human, which is as fast as light, but your judgement is something different than the human - a judgement that does not base itself, nor does it exist within time itself? What would your thoughts be?
- How would they form?

So I set about to try to understand this conundrum - but first I had to imagine what categories those beings would be...

1. The Consciousness of the Least of All the Species, 2019 - 2022, 5 minutes
2. Gravity Waves, 2019 - 2022, 6 minutes
3. The Consciousness of the Foundations and Elements, 2019 - 2022, 4 minutes 30 seconds
4. Arabesque: The Consciousness of the Least of All the Species, 2019 - 2022, 9 minutes 30 seconds
5. Paradigm Enigma, Being Human, 2019 - 2022, 9 minutes 30 seconds

3. **ENTANGLED: The Human Gaze in an Age of Quantum Entanglement** which is a response to the advent of Quantum Computing and it's lesser innovation of 'AI'. 2020 - 2023, 8 parts, 38 minutes

Whilst at the University of Bristol between 2007 and 2012, I'd seen their Optical Quantum Computer in its early stages & I'd also seen early iterations of what's now called AI, which comes in many forms and is generally think-dumb - and relies on people projecting agency on to its actions to believe it to be 'real'. So it had struck me that we were in for a bumpy yet exciting ride - and that a central question always accompanies any new technology: Why this, Why now?

To answer this I set about making 'Entangled' which proposes that what we invent is simply an extension of our potential future state. In his book 'Origins of the Modern Mind' the neuroscientist Merlin Donald proposes that we began exporting knowledge into the environment with sacred trees and megaliths, then learned to write and placed that knowledge in scrolls, papyri, codex, then books - and TV and Radio and now digital computers. So quantum knowledge is the next step of exporting that knowledge - or that which we are - out of our 'frame' and into the environment we inhabit. The theosophists speak about this matter as the involution and evolution of spirit into and out of matter.

Entangled: The Human Gaze in An Age of Quantum Entanglement 2020 - 2023

On a theory of knowledge

The Passion of the Spirit, The Passion of the Mind, The Passion of the Flesh, A meditation on compositional, abstract and non-objective mind

1. Universal Triptych, 2020 - 2023, 5 minutes 30 seconds
2. The Core of Many Qbits, 2020 - 2023, 3 minutes

3. Occipital Occlusions, 2020 - 2023, 4 minutes 30 seconds
4. Gaming the Void, 2020 - 2023, 5 minutes
5. Radial (nEither You nOr Me), 2020 - 2023, 5 minutes
6. Encircular (Neural Shunt), 2020 - 2023, 3 minutes
7. 7: Orbital Leap (Polyptych in Polyptych), "All these world's are yours, except Europa", 2020 - 2023, 5 minutes, 30 seconds
8. Universal Colloquium (Magister Ludi) "Everything is contradictory, everything tangential; there are no certainties anywhere. Everything can be interpreted one way and then again interpreted in the opposite sense". 2020 - 2023, 4 minutes