

Reciprocal



Introduction:

Imagine that you and I are standing opposite each other. I may silently acknowledge that I am here and you are there, even although your here is my there and vice-versa.

My here exists only in relation to you, and your here exists only in relation to me. There is no inherently existing here or there for either of us.

Nevertheless, both of our impressions are accurate in the context of our contrasting perspectives and it would be mistaken for either of us to suppose that our here does not exist at all.

While there is little doubt that we each somehow exist as discrete entities; in many important respects, I only exist *because* you exist and you only exist *because* I exist.

This project looks at some of the ways in which the modalities we inhabit operate inside the shifting reference points of our mutual reciprocities.

Film Project:

Based on a Shambhala Art exercise
Inspired by Chogyam Trungpa Rinpoche's *True Perception*
Involving sustained eye-contact between two participants

Using slow-motion moving-image portraits
As a vehicle
To manifest ostensibly intangible subject-matter

Such as selflessness, emptiness, compassion
Perhaps honesty, vitality, neurosis
Or all of these

Placing a camera lens in the axis of eye-contact
So that a viewer might vicariously inhabit
An intimate-collective encounter

An image flow is generated
Characterised by contemplative simplicity,
Directness and unselfconsciousness

Black and white tonality of form
Against a uniform field
Diminishes distraction

Spontaneity of content
Moderates
Mediated intrusion

Imperceptibly shifting mandalas of expression
Evoke subtleties
Glimpsed in their invisibility

Notes:

The artistic
And technical challenges
Are significant

A privileged camera position
Between self-possessed participants
Is achieved using an EyeDirect Interrotron
(As in the Oscar-winning documentary *The Thin Blue Line* by Errol Morris)

Filming in ultra slow-motion
Using a high-end digital cinema camera
Such as an Epic or Alexa

Initial tests are done with a 5D Mk 11
To arrive at a lucid compositional structure
For moving-images at normal playback speed

The project then proceeds to faster frame-rates
Using more sophisticated equipment
Requiring specialised illumination