

# CoRe

[ Cognitive Response ]

Federico Pelat & Alexis Zacchi

V 1.01

*English*

We are  
Maniacs.

## Opportunities and limitations of the tools of Art Direction.

Part #1 | Introduction

Reasoning about those themes requires reflections around distinct axis. Suppose Art Direction as a function rather than a profession in order to associate it with the semantic field of Arts and not its financial aspect. Arts is here understood as an artistic production whatsoever, subsequent to a first theoretical then plastic reflection; the notion of production is essential, it provides material to be seen by an external public and visually concretise the idea of the artist. *Direction* links to the notion of team work. Tasks are distributed according to each others skills and qualifications, which leads to a common project when perfect cohesion is established. *Art Direction* is the result of the association and collaboration of various artists ( graphic designer, visual artist, composer, type-designer ... ), working under the guidance of an Art Director in order to accomplish a creation where every talent is put to best use.

This initial hypothesis suppose that tools are needed for an optimal art direction. According to its definition, a tool is an instrument of manual operation or anything used as a means of accomplishing a task or purpose. Therefore, instruments enabling the communication around a project and/or its realisation through team work, which induce a material or a media.

«Everything in the universe is the result of chance and necessity»  
According to Democritus, Chance does not mean breaking the determinism but the competition of independent causal series, leading to no visible relationship between what actually happens and identifiable reasons. When invoking chance, it is actually the complexity of the phenomena.

Leaving AD aside and focusing on the Tool in its fundamental meaning, including its fallibility, we infer that there is a determining factor for the performance of the tool and the accomplishment of its purpose : the user's skill level. Depending on the tool's complexity, any individual does not have the ability to make a good use of it. Consider, for example, the Large Hydron Colider (LHC) of the CERN, one of the most advanced technology today. The usefulness of the particle accelerator placed in the hands of a writer or a wood worker would be considerably diminished if not non-existent. It goes the same for many other devices for which the use goes along with the knowledge of the tool and its purpose. We have therefore reach the first theoretical limit of a tool.

But what is a limit for the human intellect if not a new opportunity to surpass ourselves? We have to, in order to keep on progressing, open our mind to new perspectives, and adapt ourselves. We change our way to see and comprehend our environment; ve distort the tool and change its purpose. As human beings, we have the ability to adjust our behaviour to leave behind the state of ineptitude and limitations and use them as opportunities to surpass ourselves, excel and create. Adaptation is in the Human Nature.

Art Direction has, as tools of reflection and authentic creation, the human body. Art is only the material and media, conveyors of our creative thought. It is in our Human Nature that we reach for ideas and judgments. Our hypothesis places upon us our body and our mind as tools and mostly the limits of those tools in the face of our environment. The environmental conditions that are testing our ability to adapt result from unexpected events : Accident or Randomness. According to Aristote, the notion of Randomness is inherent to a subject and one can not exist without the other. It is when facing one of those chances that we are put to the test; Accident becomes Opportunity.

The human body is a tool and, by definition, fallible. The Art Director has to create and lead through a tool he does not fully control.

There are today several ways to observe and record this lack of influence over our own body. Science has often evolved with art and with, each discovery, created new forms of art. Wilhelm Röntgen discovered X-rays in 1895 and, from 2001, Wim Delvoye reinterpreted and worked the technique to create his X-rays series. Science is now on the verge of a new field of discovery. Upon stimulation of one of our five senses, our brain and more precisely, our neurons, activate each others and generate, beyond our control, connexions and associations leading to a response from our body. This response can be psychological and/or physical. Since the invention of the first X-ray scanner, by Godfrey Newbold Hounsfield, medical imaging of the brain increased continuously in precision; the CT scanner (computerized tomography scanner) is today one of the most efficient way of observing and analyzing the brain and its functions. The anatomical imaging and the functional imaging are two different methods for different purposes. The first is designed to highlight the brain structures and everything that can disturb them (tumors, bleeding, clots and other deformities present at birth) while the second, which concerns us here, calculates the activity of certain brain areas during specific tasks. Mainly used for basic research to understand better the role of our various brain structures. Thus, upon an environmental stimulus, our brain creates «dialogues» between neurons. Cerebral rhythm (or brainwaves) denotes an electromagnetic oscillation in a given frequency band resulting from coherent electrical activity of a large number of neurons in the brain. A blink of an eye, a feeling, an emotion become visible thanks to recent scientific advances.

These signals, both chemical and electrical are measurable, quantifiable and interpretable in data. There is therefore, during the AD's reflection process, an involuntary creation of data by the main "tool" of a creator: the brain. Our brain is imperfect because unpredictable and, consequently, leads us to a new proposition; the brain of a human being creates before the desire to produce a creation is formed. This idea introduces a paradoxical notion, it becomes our new subject of reflection and experimentation.

This limit, according to our very logic of Randomness, becomes a new opportunity for Creation. We will try to intercept these data to see the fragility of human control over his own body. The data retrieved using new digital technologies are generating alterations in the subject's environment (visual, audio and tactile) as and when the machine will attempt to decipher the human sensations transcribed in brain waves.

■ Deus ex Machina

*Translation pending*

Opportunities and limitations  
of the tools of Art Direction

Part #2 | Implementation

■ Darkness, void creator of infinity

*Translation pending*

Deus ex Machina

Opportunities and limitations  
of the tools of Art Direction

Part #2 | Implementation

■ Darkness, void creator of infinity

*Translation pending*

Deus ex Machina

Opportunities and limitations  
of the tools of Art Direction

Part #2 | Implementation