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Talk. Consciousness, Creativity and Well-being.

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Exhibition of CORE digital prints complementing the talk. The prints can be seen in the Gallery at www.creativity-embodiedmind.com

The talk and exhibition were first presented at a national conference held at Manchester Metropolitan University in July 2010

Talk. Abstract

Consciousness, Creativity and Well-being.

The study of consciousness is now a crucial domain of research involving many disciplines www.consciousnessarizona.edu. Art has stimulated research into human functioning and consciousness. Leonardo da Vinci, after the discovery of perspective in painting, made detailed realistic anatomical drawings of the human body, which encouraged a deeper study of human functioning. In the twentieth century, Merleau-Ponty drew on the work of artists to develop a theory of art and creativity, which he used to support his theory of perception and embodied-mind. My practice led research into digital fine art, creativity and embodied mind, funded by the Arts and Humanities Research Council, has sought to develop the theories of Merleau- Ponty www.creativity-embodiedmind.com Haworth, J.T. (2010) Explorations in Creativity, Technology and Embodied Mind. In Freire, T. (ed) *Understanding Positive Life: Research and Practice on Positive Psychology*. Lisboa: Escolar Editora 429-444.

Creativity involves subconscious (pre-reflexive) and conscious (reflexive) thought. It is influenced by the body, place, culture, events, and technology. It is a process over time. A range of my digital fine art prints will be shown in the talk, and briefly discussed in relation to consciousness and the creative process. The actual prints will also be shown in the complementary exhibition. One innovative interactive project on 'A day in the life of----' samples subjective well-being, and uses photographs of daily life. It could be used as a social mirror of consciousness to aid sustainable living. www.socialmirrors.org www.wellbeing-esrc.com Diagrams for a proposed 3D print draw on the radical proposition that consciousness involves quantum computing in micro-tubules in dendritic nerve axons in the brain (Woolf, N., and Hameroff, S.R. (2001). The diagrams can be seen at the end of this document. My fine art prints have been exhibited internationally. Examples can be seen at www.commeccart.com and also in the gallery at www.creativity-embodiedmind.com For further information e-mail haworthjt@yahoo.com

Additional reading.

Haworth, J.T. (2010b) The Way We are Now. *Leisure Studies*. 29, 1, 101-110

Howes, D (ed) (2005) *Empire of the Senses*. Oxford: Berg

Woolf, N., and Hameroff, S.R. (2001) A Quantum Approach to Visual Consciousness. *Trends in Cognitive Sciences* 5(11):427-478

Bacci, F & Melcher, D eds (2010) *Art and the Senses*. Oxford: OUP This includes chapters written by artist-practitioners, neuroscientists, psychologists and scholars from other disciplines.

The talk will be complemented with an ‘Exhibition of CORE PRINTS’ produced during practice-led research .

Exhibition of CORE Prints John Haworth.



This exhibition of digital prints complements the talk by John Haworth on ‘Consciousness, Creativity and Well-being: towards a new research perspective’. The prints can be seen in the Gallery at www.creativity-embodiedmind.com. They include ‘When I see the light’, ‘Megalith Dancer’, ‘A day in the life of----’, ‘Wild Borders’, ‘Koloura Light’, ‘Morning mooring’, ‘May Day’ and the diagrams for the 3D print.

Exhibition



A day in the life of---- is an innovative photo-ethnographic project. It originates from both practice led research into creativity, technology and embodied mind (www.creativity-embodiedmind.com Haworth, 2009) funded by the Arts and Humanities Research Council in the UK, and research into well-being (www.wellbeing-esrc.com Haworth and Hart 2007), funded by the Economic and Social Research Council in the UK. The project uses a mobile phone/camera/recorder with an innovative Experience Sampling Method (ESM) extended to include images, which has not been done before. The project has been used to combine selected text and images from newspapers, including the political, with images of daily life, to produce a political-poetic statement on **'The Way We Are Now'** which was presented at the IMPACT 5 International printmaking conference in Estonia in 2007.

EXHIBITION: A day in the life of-----

The exhibition installation visualizes a day in the life of the author. (Figure 1 below) The print is 42cm wide x 1142cm high, with wooden poles at either end. Associated information presented as part of the installation summarizes the method, and shows the color coding of the questions on subjective wellbeing. It also provides reference to a downloadable paper ('The Way We are Now') on the web site www.creativity-embodiedmind.com **Which Will Enable The Viewer To Undertake The Project**. The installation can be wall mounted or stand alone on a purpose built frame.

A website and an exhibition, could portray 'A day in the life of---' different individuals from around the world, constituting a science-art project giving creative insights into the human condition



Figure 1

METHOD

The ESM in this project involves a series of short questions on activity and well-being answered on a card, and a photograph of the surroundings taken, at a signal from the mobile phone, eight times during the day at randomly selected times between 9.30 am and 9.30 pm, pre-programmed in the phone. The questions are on activity, enjoyment, interest, challenge, skills, visual interest and happiness. The questions on activity and subjective well-being have been used previously in research with the ESM. (e.g. Clarke and Haworth, 1994) With the exception of the question on the activity being undertaken, answers are chosen from pre-coded alternatives, making recording on a card simple: for example:

Q2 How much were you **enjoying** the activity

1 2 3

low enjoyment moderate enjoyment high enjoyment

A photograph is also taken of a heading to an article in three newspapers, and of a topical image in the newspapers. They provide a comparative view to the images of daily life taken at the ESM signals. The images can be taken from other aspects of the media, such as TV, magazines, etc. Full details of the method, used for seven days, is given in the paper 'The Way We are Now' on the website www.creativity-embodiedmind.com

The previous is downloaded into the computer to provide the raw material for the production of visual documentation. An example of a print of 'A day in the life of----' is given in the gallery at www.creativity-embodiedmind.com. It was shown in an exhibition at Blackburn Museum and Art Gallery in the spring of 2008.

Each image taken at an ESM signal has colour codings along side it of the answers to the questions asked at the ESM signal, which has not been done before. For example, the question on enjoyment is coded low enjoyment: pale red, moderate enjoyment: bright red, high enjoyment: deep red. The question on interest in activity is coded, low interest: pale blue, moderate interest: bright blue, high interest: deep blue. Challenge is coded using orange; Skills is coded using green; Visual Interest is coded using purple; Happiness is coded using yellow. The key to the colour codings is presented with the print. (Figure 2)

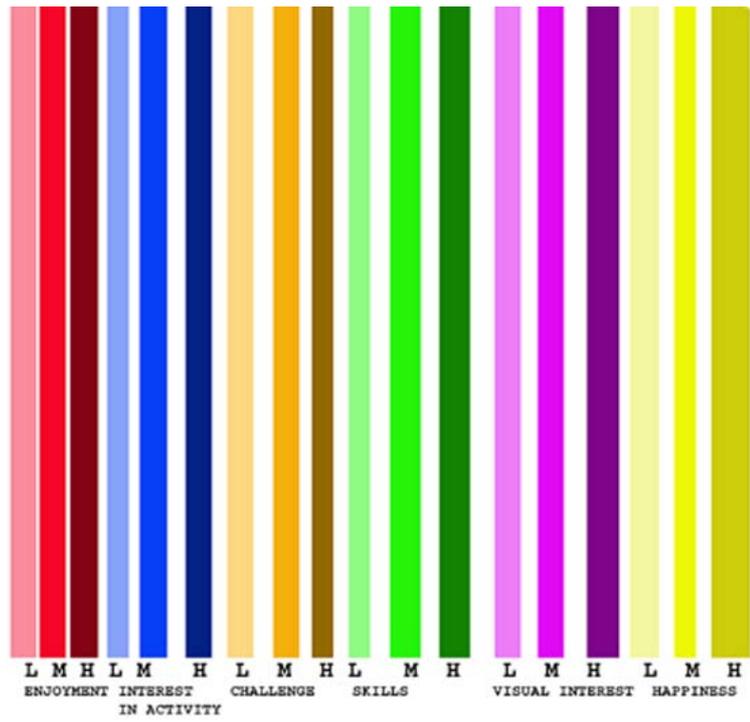
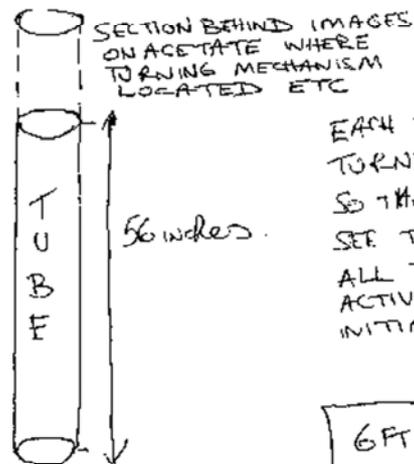
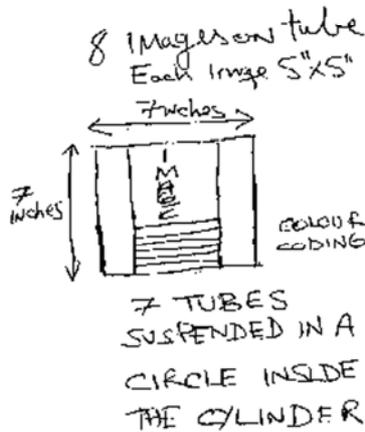
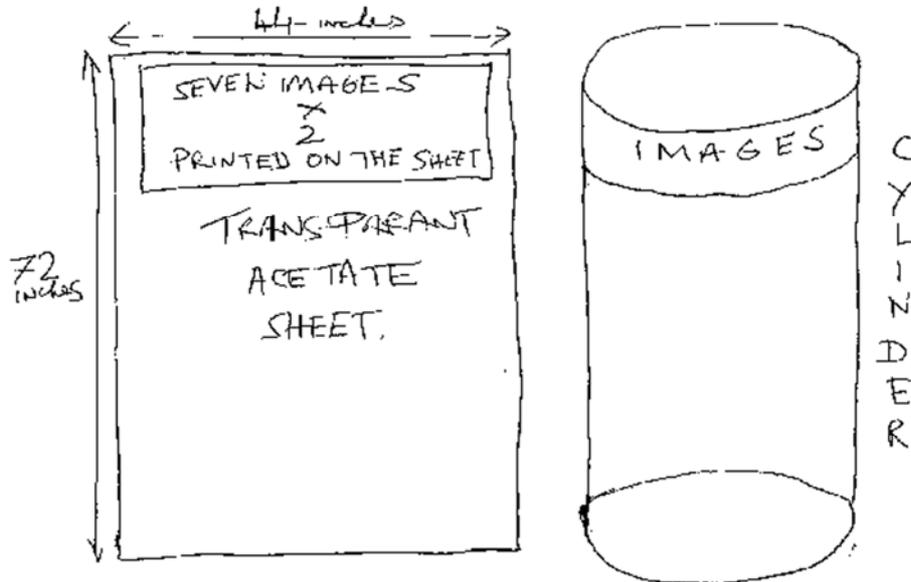


Figure 2

PROPOSAL FOR A 3D PRINT BASED ON THE IDEA THAT
CONSCIOUSNESS INVOLVES QUANTUM COMPUTING IN
MICRO TUBULES IN DENDRITIC NERVE AXONS IN THE BRAIN

3D PRINT



EACH TUBE
TURNS ROUND
SO THAT CAN
SEE THE IMAGE
ALL TUBES
ACTIVATED WHEN
INITIATED

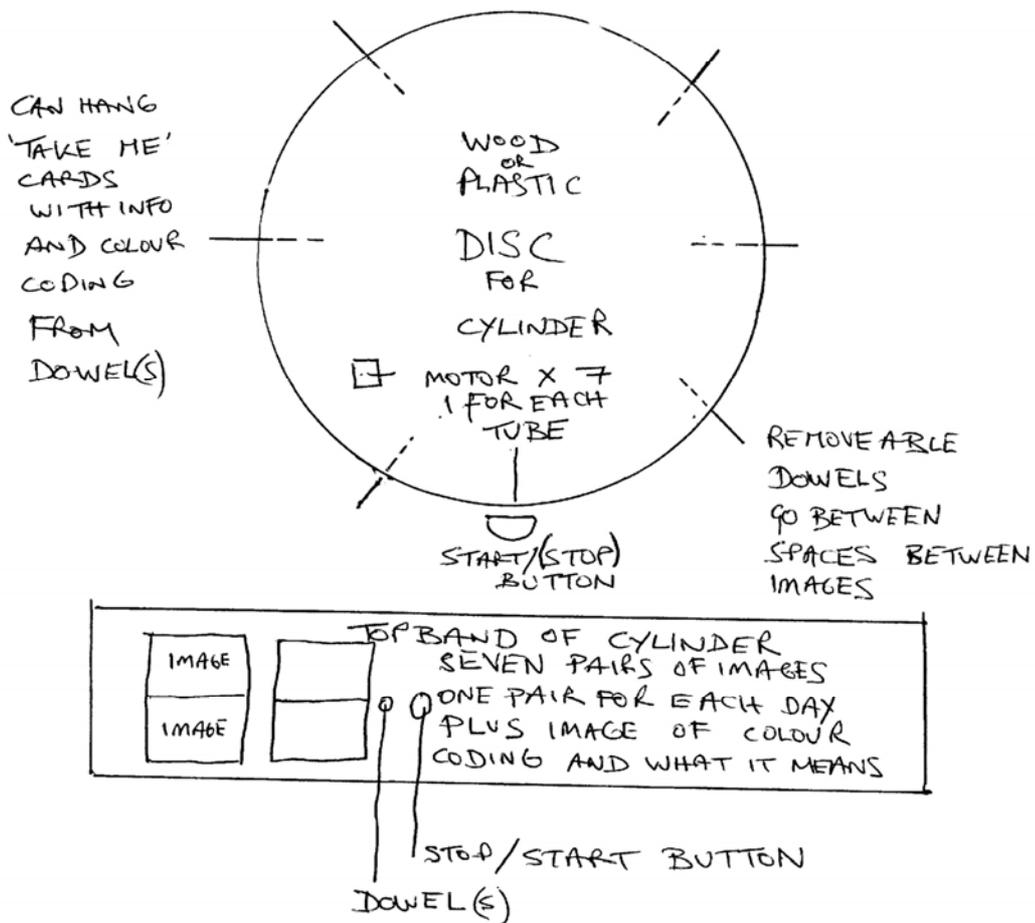
IF INCLUDED SOUND

RANDOM/SEQUENTIAL
RECORDINGS WHEN
INITIATED

6 FT = 72 inches
10 images inc coding
7 inches each
Image 5' x 5'
7x2.5 = 17.5m
3 CYLINDERS ON
ONE ROLL

PROTOTYPE 1

INSITU
SELF ASSEMBLY
MECHANISM & SUPPORT



TAPE RECORD OF SOUND COULD BE PLAYED IN THE CYCLE SYSTEM ON CYLINDER DISK. OR NOT INCLUDED IN THIS PROTOTYPE

TUBE MOTORS DRIVEN BY RECHARGEABLE BATTERY ACCESSIBLE FROM TOP INITIATION / (STOPPING) OF WHOLE SYSTEM BY PRESS BUTTON ON TOP BAND. INSTRUCTION ON BUTTON ON TOP BAND OF CYLINDER COULD HAVE TIMED OUT CYCLES SIDE FASTENING PIECES FOR CYLINDER OVERLAP