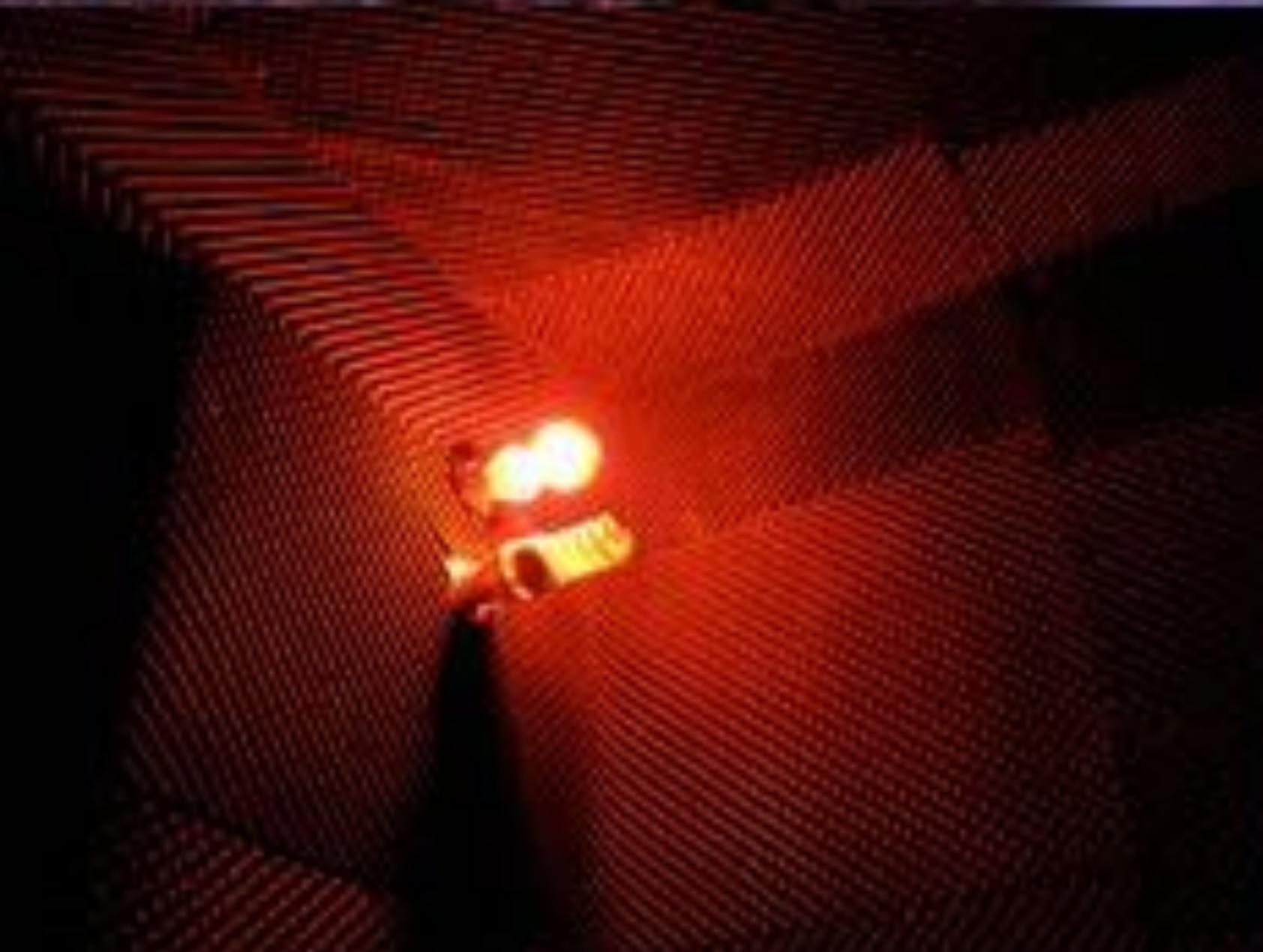


Antony Hall

[RE]Action Lab

Phd research project
Manchester Met. University
Funded By NWCDTP
Supported by:
FACT Liverpool
BEAM Lab Manchester University



How can experiential art contribute to a deeper understanding of the subjective experience of multisensory phenomena?

[RE]Action Lab

- ❖ This practice-based research centres around the artistic re-creation and re-appropriation, of science experiments for purposes of experience.
- ❖ Taking methods from experimental psychology, experiments and workshops will be prototyped through a process of feedback, reflection and [Re]action.
- ❖ Artworks and transferable tool kit will be developed.

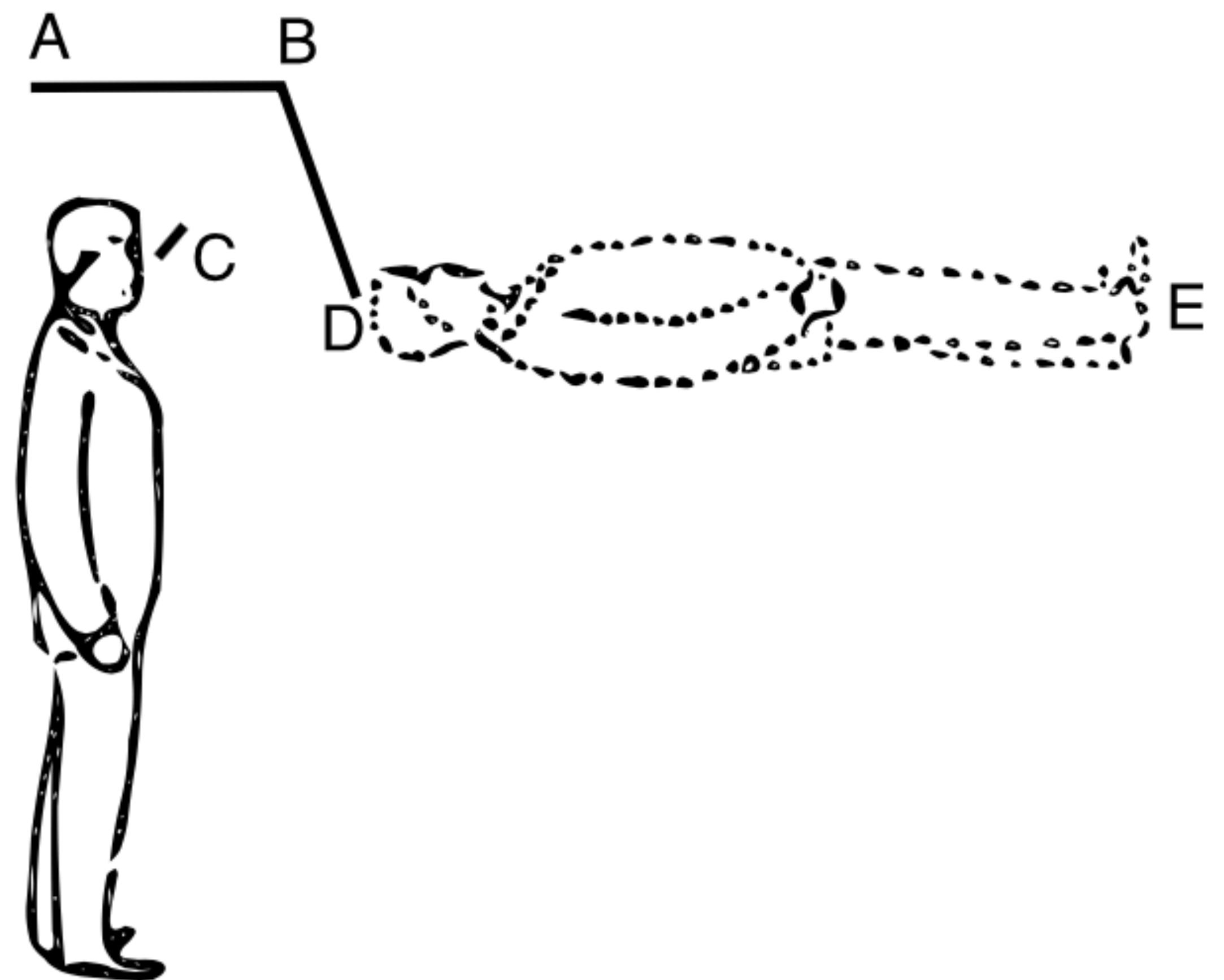
An early experiment in 'perceptual plasticity' was conducted by Psychologist George Stratton in 1896. He used his inverted vision goggles, over a period of 8 days, and over time adapted to the point where he was able to function normally.

When the glasses were removed, it took some time for him to adapt back to seeing the world as normal without them.

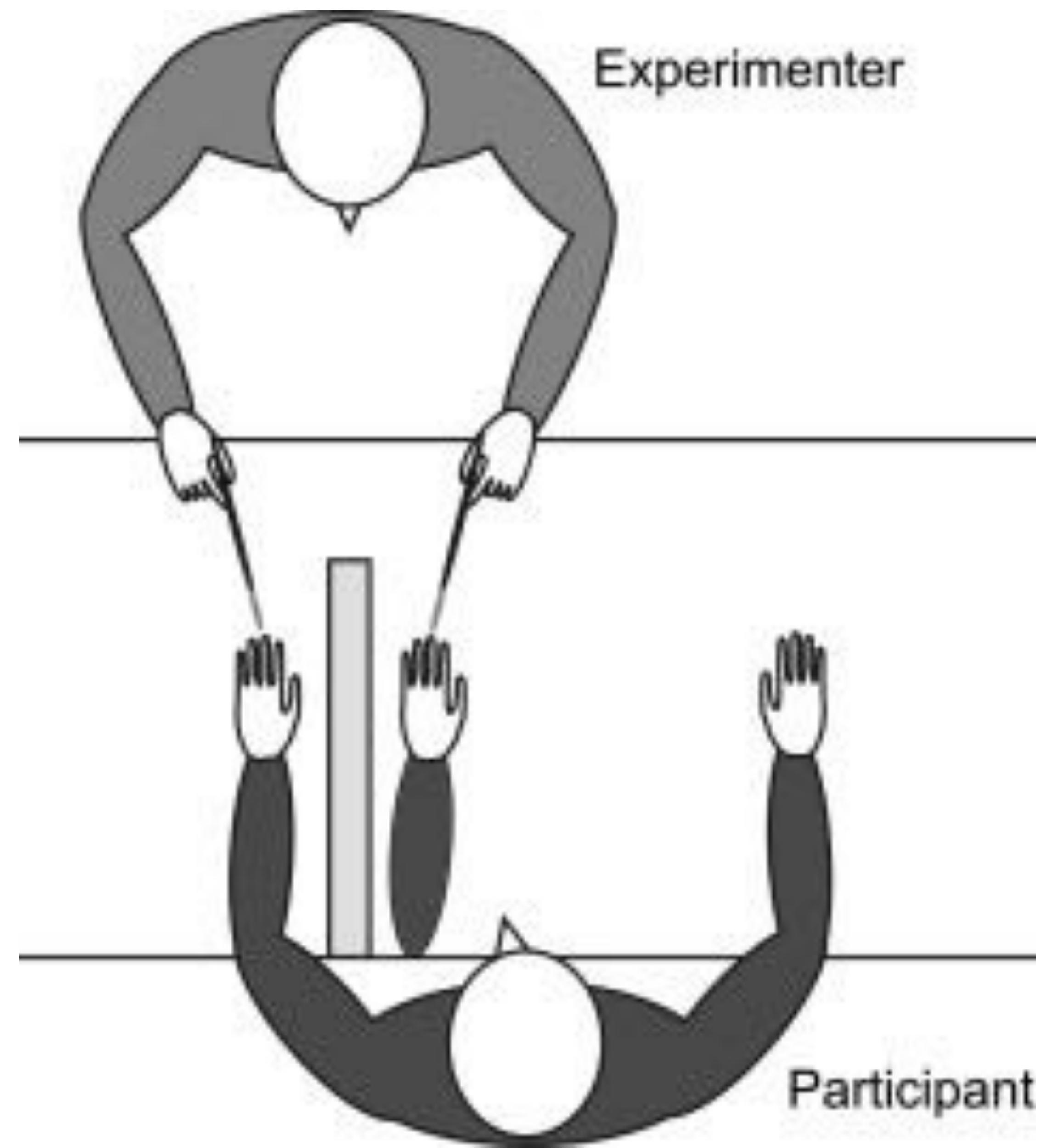
Further explored through the 'Innsbruck Goggle Experiments' [Theodor Erismann and Ivo Kohler] 1933

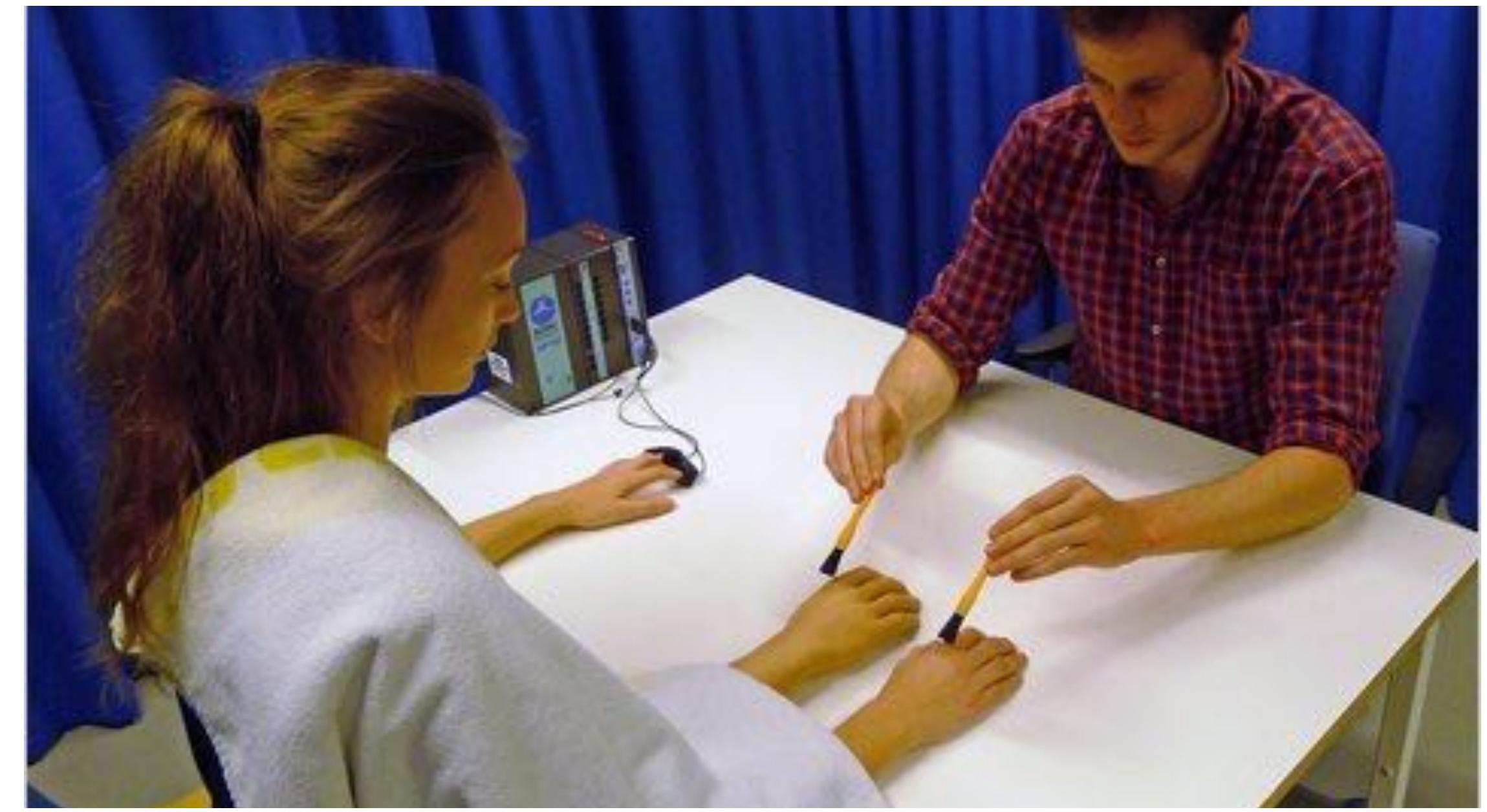
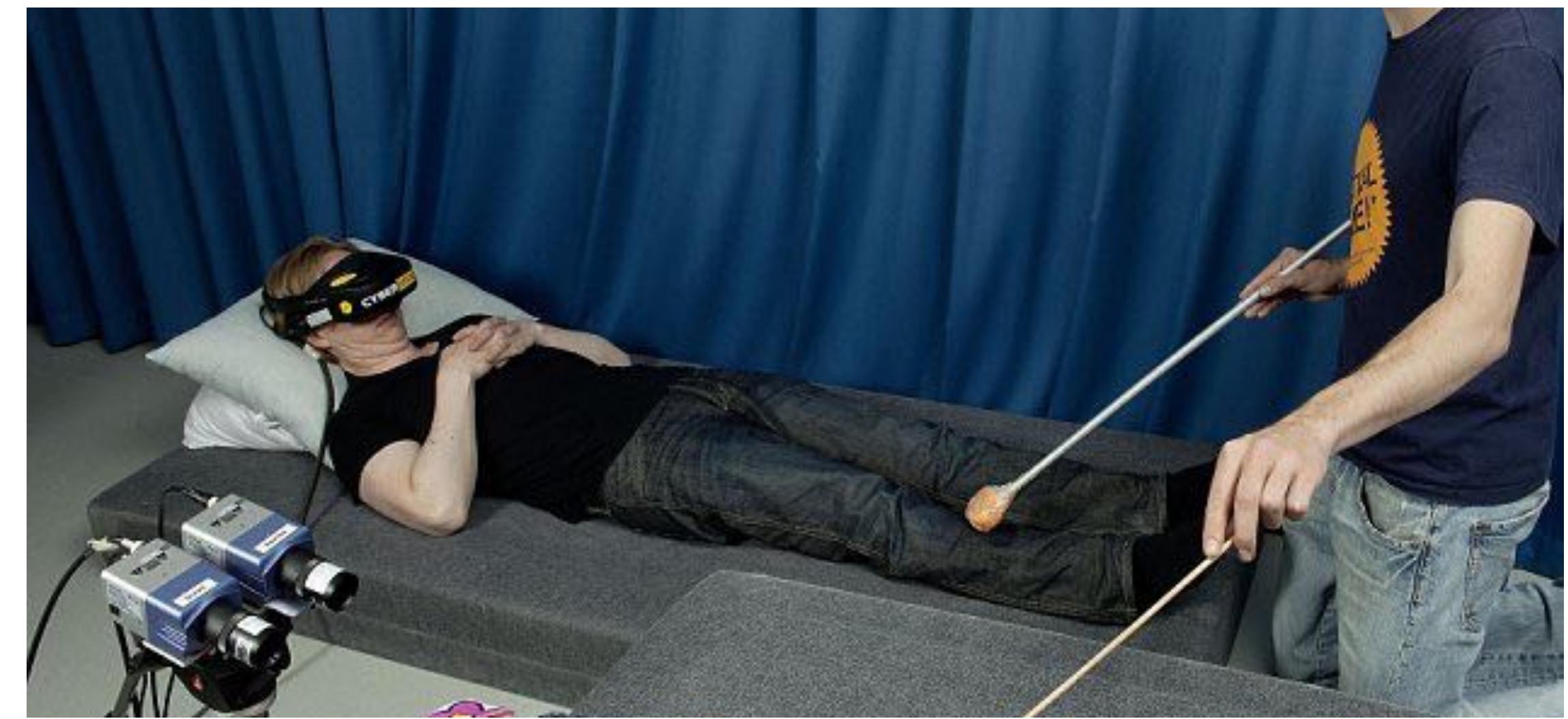


One of Stratton's lesser-known experiments: Over three days in 1899 used a set of mirrors to view his whole body as if tilted by 90 degrees. He describes interesting motor control anomalies and even an experience which he describes as an 'out of body experience'. Currently, I am searching for more information and documentation on this experiment.



Rubber Hand Illusion







Public workshops / experiments

Clay Hand Experiment

In this experiment participants were asked to make their own clay hand, as well as an unfeasible clay object, with which to repeat a version of the RHI experiment.

Examples of clay hand models
and modifications [ages 6-60]



Fig. a



Fig. b



Fig. c



Fig. d



Fig. e



Fig. f



Fig. g



Fig. h

Blind drawings

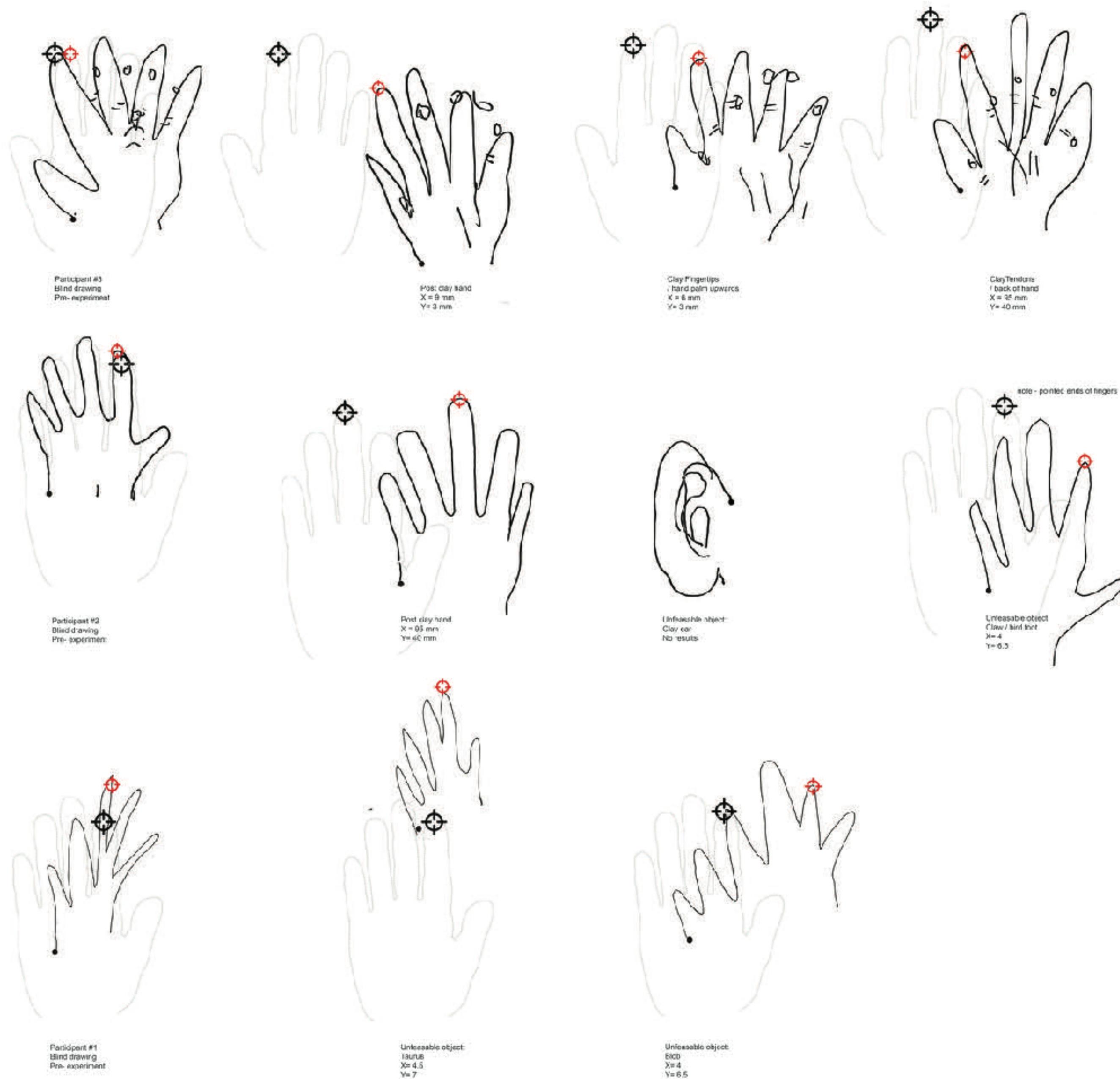


Before



After

Blind drawings

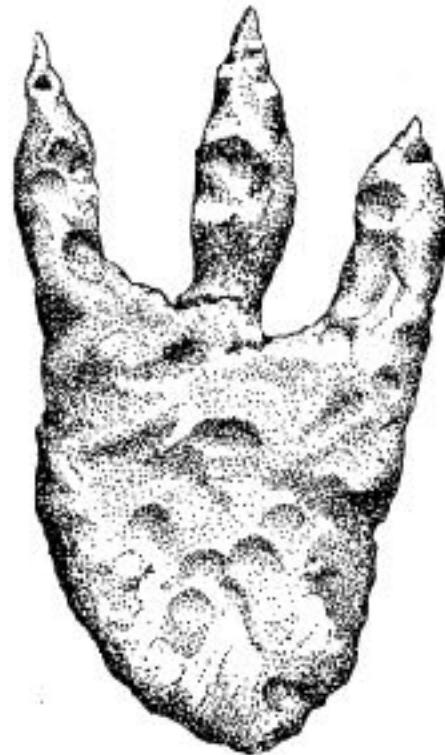


“I feel a connection with this ball now, it really feels like it's part of me now, it's so weird...I felt like a bit maternal towards it.”

P1



“I’m getting a shiver up the left-hand side of my body. Like you shouldn’t be doing that to my body ... [referring to the claw hand]... And I’m still getting the feeling now, all up my left arm and all down my neck spreading to my spine.”



Somaesthetics

- ❖ Somaesthetics is a phenomenological approach, defined as the ‘critical, meliorative study of the experience and use of the living body (or soma) as a site of sensory appreciation’ (Shusterman, 1999). It is claimed somaesthetics can “benefit life more generally” (Bukdahl, 2015).

Pragmatic Somaesthetics encompasses bodily practice and training as a means to enhance bodily experience

such as Feldenkrais: a method of enhancing self-awareness through movement and bodily perception, incorporating these methods into my daily practice and aspiring to this notion of an ‘art of living’ (Richard. Shusterman)



Courtesy of *Feldenkrais* Institute, Tel Aviv, Israel

