

Graham Nicholls

心理圖層 裝置實驗

Photographic mediums allow us to capture real moments of people's lives in a way no other medium can. The lens can take the viewer to any part of the world, at any time and beyond the normal limits of what is possible. Film, video and photography are the teachers, the entertainers and manipulators of our time. We should never underestimate how much power the photographic image holds.

– Graham Nicholls

攝影媒材讓我們得以捕捉人們生活的片段，這是其它媒材所辦不到的。鏡頭可以把觀眾帶往世界的任何角落，任何時間點，這超越了一般正常現實的限制。在我們的時代，電影、影片、攝影，可以教我們東西，可以娛樂我們，還可以支配我們。我們絕對不能低估攝影影像所具有的力量。

– Graham Nicholls



Age 年齡：
32
Horoscope 星座：
Leo 獅子座
City 城市 / Nationality 國籍：
London 倫敦 / British 英國
Art Tools 創作工具 / Technique 技巧：
Video 錄影、Photography 攝影、Immersive Approaches 融入式虛擬實境技術
Favourite Artist 最喜歡的藝術家：
Donald Pass、James Turrell、William Blake、J. M. W. Turner
Favourite Record 最喜歡的唱片：
When I was younger I listened to a lot of underground music. But music has taken a bit of a backbench since then, these days I tend to have a much more open taste and listen to whatever catches my attention.
我年輕的時候，聽很多地下音樂。但後來，音樂對我的重要性有些退居後座了。如今，我的品味更為開放，只要是能吸引我的東西，我都聽。

Favourite Book 最喜歡的書：
Marshall Rosenberg - *Nonviolent Communication*
「非暴力式溝通」、Dean Radin - *Entangled Minds* 「糾結的大腦」
Favourite Film 最喜歡的電影：
Spring, Summer, Autumn, Winter and Spring
「春去春又來」、*Dark Days & Earthlings* 「地球上的眾生」
Motto 座右銘：
Be the change you want to see in the world.
要改變世界，必先改變自己。

★ www.grahamnicholls.com
www.thelivingimage.org



✕: Please introduce yourself to the readers of XFUNS.

I was born and grew up on a housing project in London, in a poorer culturally mixed part of the city. I think this urban environment has defined me in many ways. Perhaps we always carry elements of the environment in which we grew up, no matter where we may go in the future. I think for me London was very inspiring, although there were a lot of problems and hardships. Growing up in such a culturally mixed environment instilled in me a real respect and interest in the wider world. I was also very interested in metaphysical ideas from a young age such as parapsychology and psychic phenomena, as well as the Hermetic, Pagan, and Thelemic. Traditions. I think this encouraged me to look beyond the literal world of concrete, noise and over population that many see when they visit London. So later when I became interested in art, it was that "looking beyond the literal" to something meaningful, which allowed me to use my background to talk about the social and psychological ideas that really matter to me. I suppose the way I look at the world has also made me unconventional in many ways. I would never have felt content doing an ordinary job, so art was an area I felt I could express myself and have the freedom I value in my life. My interest in metaphysical ideas resulted in my first job as a teenager working for a best selling author and esoteric lecturer called Dr. Douglas Baker. I have also done quite a few lectures on metaphysical topics since my early twenties and that has led to the book I am currently writing and a network I run focused on social and spiritual ideas. All in all I don't see myself simply as an artist.

For me I look at life as a learning process, it is about finding our potential, so limiting myself to art wouldn't fit in with my world view, I have a lot I still want to do.

✕: How would you define Graham Nicholls?

Well, I like to think of myself as someone who has integrity and tries to live inline with what I believe; but I think it is really others that ultimately define the way you are seen.

✕: Please share with us your earliest influences that inspired you to become a video artist.

I came from a working class background my father was a dustman (garbage man) and we lived very simply. Art was not really something that I was around, but my father took me to the British Museum and other places like that. I was fascinated by ancient art very early on. I also had a very inspiring art teacher in primary (or elementary) school who introduced the concepts and ideas behind works by artists like Leonardo da Vinci. I remember it was the drawings by da Vinci that most interested me as a child. I suppose I have always been interested in how things work and what leads people to make the choices they do. I think this is why I became interested in technology, psychology and spiritual ideas and approaches to life.

✕: Can you tell us a little about your studies, and how they shaped your work?

I left school at sixteen with no formal qualifications, so deciding I wanted to go to art school some years later was a major step. I spent months drawing and painting and

asking everyone I could how to apply to courses and what I needed to do etc. It was a very long process, but I was finally offered an unconditional place at Central St. Martins. It felt like I was finally getting a chance to do something with my ideas and passions. I got a lot from my time there in terms of professionalism, after that I did do more studying but I mainly gained friends. St. Martins was the influential part of my studying. Education had only a minor effect really, my work was formed by my experiences growing up and my spiritual ideas, these things came first and the art became an expression of them later on.

✕: What stimulates your creativity?

I think I'm quite a driven person. I'm always learning and exploring new areas especially through literature. As I left school with very little formal education, I learnt to educate myself. It is a skill that I use on a day-to-day basis, be it using technology or studying a particular subject for my book. So, I think it is my desire to explore ideas and to share those ideas with others that leads me to be creative. I think most creative people have that driving force, an inquiring mind with a desire to learn, express and communicate.

✕: What is the main concept and the key element in your work?

I would say our moral and psychological frameworks, as well as altered states of consciousness. All of my work looks at these areas in one form or another. I want to get beyond the image, to something that takes the person on a real inner journey. That's what *Epicene*, *LAM*, and *The Living Image* were about for me. *Epicene* for example involved the participant experiencing a mild hypnotic induction that gave them a direct emotional and visual experience. *Epicene* has always been a piece that I have felt created something really special.

✕: What or who is your biggest influence, in terms of style?

Well, filmmakers are probably the people I look to most in terms of style. People like Ridley Scott, Dario Argento, Krzysztof Kieslowski and maybe Stanley Kubrick to a lesser degree. They all offer a unique worldview but at the same time they have the ability to communicate on a very human and emotional level, that's something I really value in any creative form. I grew up loving film and amassed a large collection by the time I was in my early twenties.

✕: Have you ever confronted any difficulties when creating different works?

On a technological level, yes, *The Living Image* for example was such a large and complex project that required many pieces of equipment that had to be made especially for the project. One tracking device had to be abandoned altogether



as it was too experimental, and replaced with something simpler. Luckily we had the simpler version in mind as a backup plan so it didn't cause too much disruption. Apart from the issues with that project, no, things have gone very well.

✕: Please tell us about your latest large-scale work "The Living Image-2003-2004", what inspired you to create this project?

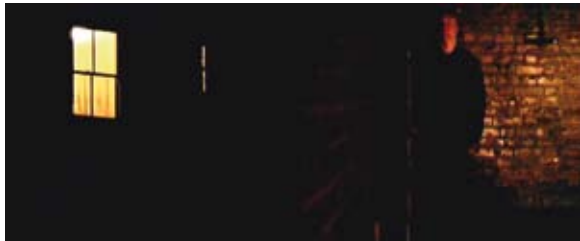
Well, after the success of *Epicene* and *LAM*, I wanted to take the idea of immersion a step further. Virtual Reality (VR) seemed the ideal option, as it is not limited by what you can physically build, its only limitations are the ones you place upon it yourself. I was also interested in the fact that VR is being used to help people overcome phobias and other psychological issues. My first attempts at moving into VR were limited by the fact that such a project would cost tens of thousands of pounds to realise. It was more than a year before, purely by chance, Roma Patel, a curator and 3D designer contacted me saying she had the funds. *The Living Image* took more than a year of extremely hard work to complete. I wanted to use 3D film within the installation in a way that as far as I'm aware had never been done before. We also utilised high-end motion tracking and real-time shadows, all of which was totally new in this kind of work. The only other artist I was aware of who had really worked with VR to any real degree was Char Davies and she used a headset with built in screen, where as *The Living Image* was projected in full stereoscopic 3D onto a free standing ten metre curving screen. The living

image project also used wireless tracking technology and was a solo experience, only one person at a time would enter the installation space. The solo experience was important on a conceptual level as I wanted the participant to experience entering a dark almost fearful environment without an emotional support system. It was like a confronting of our collective fear of the unknown, the dark and the secluded areas of a large city, in this case London. I started to look at it almost like a mythological journey into the underworld, as in literature such as Dante's *Inferno*. Many people that experienced the project also described it as being a liberating experience as they entered places in the VR world they would never have entered in real life.

✕: How do you apply your knowledge of psychology to multimedia production?

I've spent a long time exploring meditation, visualisation, trance and areas related to hypnosis, like Neuro-Linguistic Programming (NLP). These ideas have allowed me to gain clues into how our consciousness might work from a creative point of view. This has allowed me to offer something through my work that is more than just an image for interpretation. The things that have really had an impact on my creativity and life in general have been meditation and trance states. I have experienced many out-of-body experiences, an area that captivates me. These inexplicable experiences have led me to question where the mind begins and ends, and whether there is more than just the materialistic worldview. While these questions fascinate me

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3	1. Scho 27 zero, 2000
	2. Seen, 2000
4	3. Section 9, 2002
5 6	4. State 1, 1999
	Right Page
	5-6. Epicene, 1999



I have wanted to keep the way in which I represent them in my art in context to my life growing up in London. This is why my work is often urban and still. My projects are not sensationalist even when portraying something violent or sexual. The psychology is about trying to draw the public to a similar consciousness to what they might achieve in meditation or other state. This I believe allows them to take something real away with them and maybe view the world slightly differently, possibly even harsh aspects of life such as violence. If you think about religious art, it wasn't there in temples and sacred places just to be admired for its beauty, it was there to try and connect the believer somehow with something deeper. The whole building was an immersive installation in a sense. Even the simplicity of a Zen garden is designed to draw the practitioner to an experience far beyond what is in front of them.

✕: You are also interested in certain social issues, what brought you to such concerns?

My background I suppose, growing up in a tower block on a housing estate (or project) I saw a lot of problems and poverty that left an indelible effect on me. I also experienced a lot of trouble at school and was surrounded by violence and crime. When you combine these kinds of experiences with my spiritual concerns, I think it's clear why I focus on these issues in my art. I think when you look at the world through that filter you try to think of positive solutions, or at least valuable insights you can pass on through your work.

✕: Which artists or people do you admire most? Why?

As mentioned earlier, the people that really inspire me are people who make a difference in their area of life. People who have integrity and the ability to see beyond the noise, by which I mean people who are intelligent and interested but maintain a real criticality. There is nothing more disappointing than someone who has stopped looking and simply accepts the dominant ideas, be they academic, religious or in the media. The people I admire don't have to be well known they might be someone who has decided they will try and improve their community and help the elderly or someone like Gandhi who took that same desire to improve the society in which he lived and used it to overcome the British Empire. You can see those same qualities in people like Rosa Parks, who in her simple refusal to leave her seat, and her defiance of an unjust society ultimately helped transform America and the world.

✕: What is the most important thing in your life? How is it reflected in your work?

My family my friends and my partner, I value most, I have many ideas and interests, but I live quite a simple life really. I enjoy walking and camping out in the countryside and generally trying to live a positive life. Beyond these things it is my interest in human potential and the ideas already mentioned that most inform what I do.

✕: Would you like to share your current or future project with us?

Well, I am planning a documentary to explore the ideas in the book I am working on. That is the single thing I have most in mind for the next year or two. ☒

✕: 請向 XFUNS 讀者介紹你自己。

我生長在倫敦的國民住宅，位在都市裡一個較為貧窮的多種民族文化混合區域。我覺得，這樣的都市環境，在許多方面形塑了我的人格特色。我們大概都會受到成長環境因素的影響，無論我們長大以後到哪裡去。對我來說，倫敦雖然有許多的問題和艱困之處，卻是個很能啟發我奇思妙想的地方。成長於如此多種民族文化混合的環境，我學會了真正的尊重，並對遼闊的世界懷有興趣。我從年輕時，就對超自然的觀念很有興趣，諸如心靈學、通靈現象，還有鍊金術、異教、迪拉瑪神秘學教派 (Thelemic) 等等，這一類的學問有悠久的傳統。這樣的興趣，激發了我把眼光看向超越實在世界以外的東西，所謂實在的世界，就像是許多人來倫敦所看見的這個具象、喧囂、人口過多的世界。我對藝術發生興趣之後，在「超越實在世界以外的地方」，看到了有意義的東西，我因而能運用我的背景，來談論對我覺得十分重大的各種社會和心理的概念。我看待這個世界的方式，也使我在許多方面不合常規。我大概永遠無法滿足於做一般的工作，因此，我自覺在藝術領域，可以表現自我，可以擁有我在生活中相當重視的自由。我對超自然觀念的興趣，起於我第一份工作，我少年時期曾經為 Dr. Douglas Baker，一位暢銷作家和神秘教義的演講者，擔任過工讀生。我二十出頭以後，自己也演講過幾場關於超自然的題目，因此，我目前也在撰寫一本書，並主持一個網路系統，談論有關社會和超自然的觀念。整體看來，我不認為自己單單是藝術家而已。對我而言，生命是一段學習的過程，學習發現我們的潛能。所以，只把我侷限於藝術，並不符合我的世界觀，在藝術以外，我還有很多想做的事。

✕: 你會如何定義 Graham Nicholls?

我希望自己是個正直，而且努力依照我的信念來生活的人。不過，我覺得，到了最後，你如何被看待，其實都是別人在定義。

✕: 你早期受到什麼影響，使你成為一位動態影像藝術家?

我出身於工人階級背景，我的父親是收垃圾的清潔工，我們的生活非常簡樸。以前，我的生活環境裡並沒有什麼藝術，但我爸帶我去參觀大英博物館，還有一些這類的地方。我很小的時候，就深受古代藝術的吸引。小學時，我也遇到一個非常有啟發性的美術老師，他會跟我們介紹藝術家 (如達文西) 的作品背後的概念和創意。我記得，小時候最感興趣的就是達文西的繪畫了。對於事物如何運作? 人們做出選擇的原因為何? 我一直都很感興趣。這就是為什麼我後來對於科技、心理學、超自然概念很感興趣的緣故。

✕: 請談談你的求學經歷及其如何形塑你的作品?

我 16 歲時，還沒正式畢業就離開了學校，所以，幾年後我決定想辦法進藝術學校，可是艱難的一大步。我花了數個月做素描和油畫，詢問每個我問得到的人：如何申請就讀課程? 我該做好什麼準備? 這個過程很漫長，但最後中央聖馬汀藝術學院無條件提供我一個名額。我終於獲得一個機會，可以運用自己的創意和熱情，做點什麼了。我在那裡學到很多專業的東西，之後我也繼續學習，但在那裡最主要的是可以交到很多朋友。聖馬汀藝術學院在我的學習過程，有很大的影響。不過，教育學習對我的創作的影響，只佔了小部分；我的成長經驗，我的超自然概念，才是形塑了我的作品的主要部分，我的藝術成了這些東西的表現。

✕: 你的創意靈感從何而來?

我這個人很有一種迫切感。我總是在學習和探索新的

領域，尤其是透過圖書資料。我離開學校時，尚未接受過什麼正式的教育，我就學著自己進修。這種自修的技能，我每一天都會用到，不管是要運用科技，或者為了我要寫的書，而需研究某些題材。所以我想，因為我渴望去探索觀念，並且渴望把這些觀念與他人分享，因而激發了我的創造力。我覺得，大多數搞創意的人，都有這樣的驅策力量，這是一種追根究底的態度，一種學習、表現、溝通的渴望。

✕: 你作品中的主要概念和元素為何?

用我的話來說，主要概念和關鍵要素，就是人們的道德與心理架構，以及意識的各種變化狀態。我所有的作品，不管哪一種型式，都在探討這方面的東西。我希望能超越圖像本身，到達某個境界，把人們帶往真正的內在旅程。我的作品「Epicene」、「LAM」、「The Living Image」的精神，正在於此。拿「Epicene」來說吧，這件作品牽涉了參與者的經驗，我讓他們體驗輕微的催眠引導，使他們在心靈與腦中直接經驗想像的畫面。我一直覺得「Epicene」是很特別的作品。

✕: 就風格而論，有什麼東西、或什麼人物，深深影響了你?

就風格而論，我最常注意的人，是電影工作者。例如 Ridley Scott、Dario Argento、Krzysztof Kieslowski 等人，或許 Stanley Kubrick 也稍微能算吧。他們各自呈現了獨一無二的世界觀，而同時他們在傳達表現上，又非常重視人性與心靈的面相，無論哪一種創作型式，這些面相都是我相當重視的。我成長過程中很愛看電影，我在二十出頭歲不到，就累積了很大數目的電影收藏庫。

✕: 創作時曾經歷什麼困難嗎?

就技術層次來看，我的確遭遇過困難，像「The Living Image」這麼大型而複雜的計劃，需要許多件特製的裝備。由於某個追蹤裝置太過實驗性，不得不放棄，而用較簡單的東西取代。不過，好運的是，我們腦中有個較簡單的版本作為備案，所以計劃並未中斷太久。除了有關這個計劃的事情，就沒有什麼困難了，一切都相當順利。

✕: 請談談你最近的大規模作品「The Living Image 2003 - 2004」(動態影像 2003 - 2004)，你創作的靈感從哪裡來呢?

「Epicene」與「LAM」成功之後，我想要更進一步地探索融入式的概念。虛擬實境 (VR) 似乎是理想的選擇，因為它不受物理上的限制，它唯一的限制，就是我們自己。對於 VR 可用於幫助人們克服恐懼症、以及

其它的心理問題，我也很感興趣。一開始，我打算投入 VR，但為經費所限而作罷，因為這種計劃要實現的話，動輒耗上數萬英鎊。大約一年多前，純粹是偶然，有一位展覽策劃與 3D 設計師 Roma Patel，與我聯繫，說她拿到一筆經費。於是她花了超過一年時間、極端辛苦的工作，完成了「The Living Image」。我想把 3D 影片，用在這種裝置裡，這我沒聽過有人這樣子用過。我們也使用了高級的動作追蹤系統，與即時陰影生成運算，在這類的創作裡，上述所有的東西都是新鮮的嘗試。我所認識的藝術家裡，曾經真正做過 VR 的人，就是 Char Davies 了。她曾用一個內建螢幕的頭戴式接收器，其融入式虛擬影像，便以完全 3D 立體的型態，被投射到一個獨立式的十公尺的曲面螢幕上。「The Living Image」的計劃也用了無線的追蹤攝影技術，屬於單人體驗的模式，也就是說，同一個時間裡，只有一個人能夠進入這個裝置空間。就概念的層次而論，單人體驗十分重要，因為我希望參與者在毫無任何支援系統的情況下，體驗自己進入了一個黑暗而可怕的環境。這就好像人們在面對集體恐懼，例如面對未知的事物，面對大城市裡黑暗而隔絕的區域，在我的作品裡，則以倫敦為情境範本。我觀看這些事物，幾乎就像是一場進入地下世界的神話式旅程，就像在文學作品裡的經歷一般，例如但丁 (Dante) 「神曲」裡的「地獄篇」。許多體驗過這個計劃的人也說，他們進入了這個在現實生活裡大概永遠不可能有的 VR 世界，有一種解放的感受。

✕: 你如何在多媒體製作之中，運用你的心理學知識呢?

我花了很長的時間，探索了有關沉思、想像、出神、以及催眠等學問，例如神經語言程式學 (NLP)。這些概念，使我獲得不少深具創見的線索，了解我們的意識可能的運作方式。因此，我在作品裡所呈現的，就不只是一幅圖像而已。大體上，沉思與出神狀態，一直影響了我的創作與生活。我有過多次靈魂出竅的體驗，我深深著迷其中。因為有了這些難以解釋的體驗，我不斷去探索，心靈之生在哪裡? 心靈之死又在哪裡? 世界上有沒有超越物質的東西呢? 這些問題很迷人，我希望繼續藉由我所成長的倫敦生活情境，把這些問題呈現在作品裡。因此，我的作品經常會具有都市風情，並且經常像是靜物畫。即使描繪了暴力或性愛，我的作品也不會顯得很官能。我試著在我所呈現的心理學由，把眾人引導到他們也許能夠達到的沉思或其它意識狀態裡。我相信，這樣他們可以脫出一些現實的東西，從而以稍微不同的方式觀看這個世界，甚至從比較刺眼的生活面相 (例如暴力) 來觀看世界。試著想想看宗教藝術，這些擺在寺廟或聖地的藝術，並不只

是供人瞻仰其美麗而已，而是試著為信徒連繫上某種更深奧的東西。從某種意義看來，整座宗教建築，就是一種融入式 (immersive) 的裝置。即便是像禪園這麼簡單的東西，也是為了使參與者超越當下現實的體驗的一種設計。

✕: 你也對某些社會議題感興趣，你為什麼會關心這些呢?

我想，是因為我的背景使然吧。我成長於一幢國宅大樓，我在那兒看到了許多的問題和貧窮的景況，對我留下了難以抹滅的影響。我在學校時，經歷過許多麻煩，周遭不時有暴力和犯罪。假如你能把這類的經驗，跟我對於超自然心靈的關注連結起來，你就能清楚了解，我為何在創作裡關注這些議題了。透過這些題材來看待這個世界，你就會努力去思考正面積極的解決方案，至少，你在作品裡能傳遞出有價值的洞見。

✕: 你最崇拜哪個藝術家或人物? 為什麼?

一如我先提到的，最能影響我的人，是那些在自己的生活領域裡為事物帶來不同變化的人，是那些真誠、而且眼光能超越這個喧囂世界的人，也就是說，那些有智慧、能一直維持批判性的人。人們最令人失望的，莫過於不願觀看，而只是接受既成觀念的支配，無論是學術的、宗教的、或媒體上的既成觀念。會讓我佩服的，不一定是有名的人，而是那些有心努力改善社區、幫助老人家的人，或者像是甘地這樣有雄心改善他所居住的社會，並以此戰勝大英帝國的人。看看 Rosa Parks (非裔美國人權運動者) 這樣的人吧，她所做的，只是拒絕讓座給白人，然而她對於不公義社會的反抗，後來卻促使美國以及世界有所轉變。

✕: 你生命中最重要的是什麼? 它又如何反映在你的作品中?

我生命中最重要的是，我的家人、我的朋友、我的夥伴；我自己有許多的想法和興趣，但我的生活卻相當簡單。我喜愛散步，或去鄉間露營，大體上努力過著積極的生活。這些事物以外，我感興趣的，則是人類的潛能、以及前面提過的種種概念，大多都反映在我的作品裡頭。

✕: 請與讀者分享你目前進行的作品? 接下來有什麼計畫?

我正在計劃一部紀錄片，要探索我正在撰寫的那本書籍的概念。未來一、二年裡，我腦子裡唯一的事情就是這個了。☒

