

Emotion in the Digital Age: Bergson's Creative Emotion and Metaphysical Methods for Digital Video Production.

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.....Heather Minchin

Abstract

This PhD explores Bergsonian notions of duration and the unrepresentable characteristics of creative emotion. Contemplating emotion through Bergson's duration assists an understanding of the measure of emotion's quantitative multiplicity, the complexity of its qualitative multiplicity and its creative potential. The application of these ideas to the Deleuzian cinematic concepts of the movement-image and time-image, allows the exploration of digital and analogue cinematic techniques alongside the characteristics of representable and unrepresentable emotion.

The analysis of emotion traverses various historical and contemporary subjects that include areas such as philosophy, science, art and digital sound and moving-image technology.

Three video pieces created for this thesis illustrate and elucidate the theoretical argument. The first work deals with movement, duration and change, the second with coexistent time, memory and perception and the third with intuition the *élan vital* and creative emotion. Each film is intended to allow the viewer/listener to enter their own creative emotion.

Thus the research reevaluates and elevates the further potentials of emotion, beyond its mere representation in order to discover how its very nature, suggests new approaches to the creation of art work that is itself, able to reveal the nature and process of creative emotion.

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