

D S R

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DURST SEBRING REVOLUTION

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Revolution
Revolution
inside the sphere we turn with the desire and need to affect something which is not yet
seen
the power turns within
denoting a great change without
this constitution struggles to become another
turn, turn to reach for what is not yet there
it's extended as far as it will go
know it must be able to continue on and on
turn, keep turning, revolution
just keep turning, turning, moving forward
re-evolution
project in to something great to another dimension
single turn of it's kind, the cycle of rotation
round and around circuits breaking
revolving as celestial bodies, light projected
the single cycle of motion
revolution
evolution
becoming something beyond another dimension
break the mold of conventional movement
an extraordinary second
reoccurring succession
much we stretch time to capture this extended momentum
to breathe the light within our shadows,
to bring the lower layers to the surface
to be yesterday and tomorrow in a single still moment
to be centered in a spinning place
revolution
to feel revolutionary
to be revolutionary
revolution
evolution
re-evolution
one complete turn of the new
revolution

-BY JESSE PARIS SMITH

STEVEN SEBRING'S REVOLUTION

A vanguard in artistic 3-D imaging, photographer, filmmaker, and producer Steven Sebring developed a unique 360-degree motion capture system to pioneer multi-dimensional photography, film, and VR, leading him to launch Sebring Revolution in 2011.

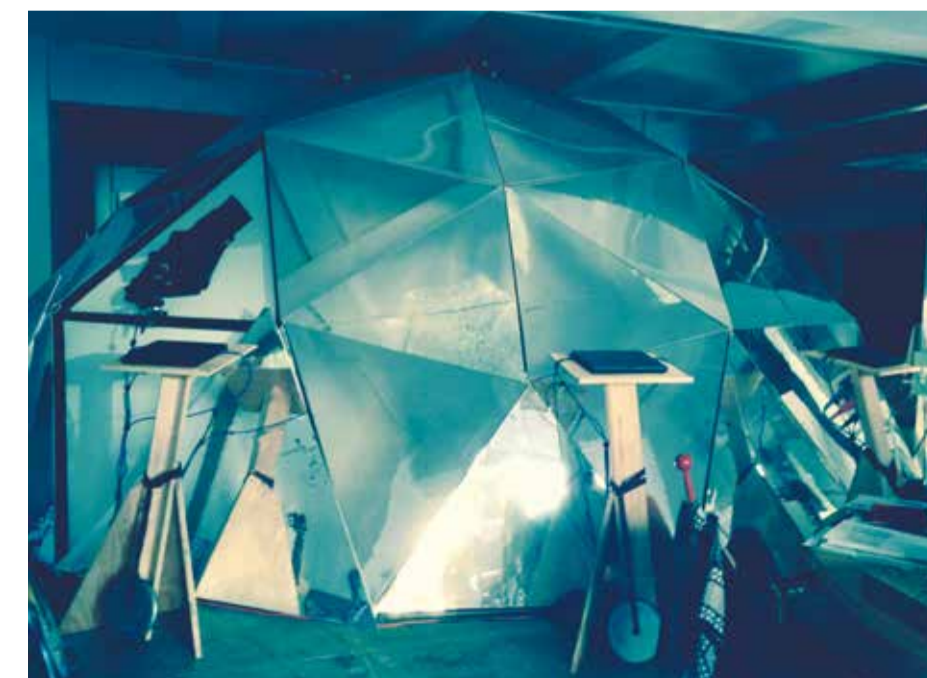
It was then Sebring first devised and built "The Rig," a 360-degree camera system in a geodesic dome with 100 still-frame cameras that shoot simultaneously or sequentially. Though futuristic looking, the concept is rooted in the origins of photography, building on Eadweard Muybridge's zoopraxiscope and photographic studies of motion. By layering photographs from all angles atop one another, the result is a volumetric capture of light from multiple perspectives through time.

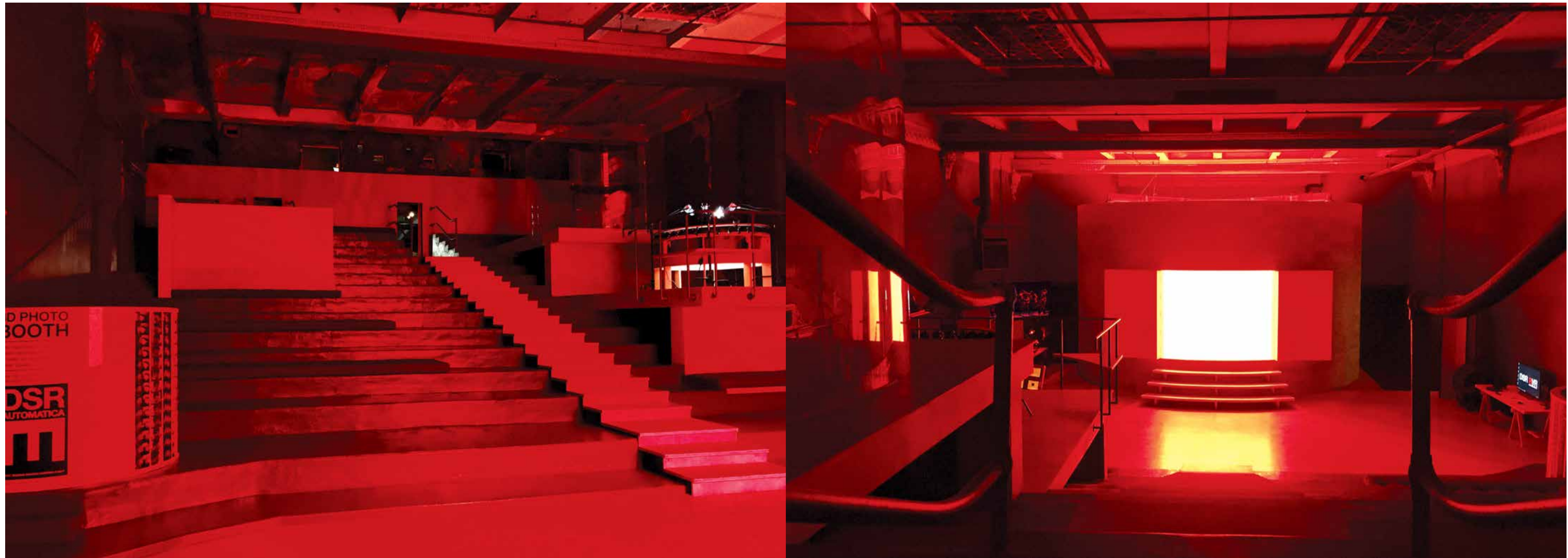


SEBRING REVOLUTION STUDIO

Sebring aptly calls these 360-degree captures "revolutions"; heralding a new dawn of photo creation, the photo system is not only revolutionary but also travels circularly through the capture, thus more fully embodying its function. Using this rig, Sebring captured skateboarding legend Rodney Mullen debuting new tricks after Mullen's decade-long hiatus; supermodel Coco Rocha in a series of films and stills, most notably their book and gallery show *Study of Pose*, documenting the human form in 1,000 interactive photographs; poet and icon Patti Smith in an experimental short examining time and space through the captures, as well as a host of other luminaries and innovators.

Sebring Revolution expanded in 2016 to merge with Durst Group to form DSR. Using his Rig as a basis, DSR established and built the first DSR media lab, redefining the traditional photo studio, with outposts being built globally.





The DSR Media Lab is a content creation studio generating multi-dimensional photography, film, and VR. Building on Sebring's own maxim, "Don't let the technology rule your art; let your art rule the technology," the proprietary system was developed over thousands of hours built by and in service for artists.

Using the concept of Sebring's Rig as a basis, redesigning the dome into an expansive cylinder, the Media Lab transforms the traditionally square studio and becoming hub for all media channels and concepts, thus disrupting the concept of what a photo lab is and what its capabilities are. Freezing and capturing moments in new ways, the sculptural space is reminiscent of an art installation, making it the perfect environment to inspire creators while creating large amounts of media in single captures. What was previously

singular becomes multiplied; each capture in the lab gives 2D, 3D, and VR content, allowing photographers around the world to venture into new dimensions and applications that traditional photo studios restricted them from. Beyond artistic endeavours, the lab also functions as an archival tool for fine art and sculpture, capturing content in high quality photographs to exist digitally forever.

Located in New York's storied Lower East Side, the flagship DSR media lab also includes a recording studio, one-of-a-kind lighting and audio system, full editing suite, and DSR's additional photosystems beyond the central Rig. With outposts being built globally, the DSR media lab will become a center of media and broadcasting, delivering solutions for artists and brands alike with multi-channel imaging, generating content in a new, fast, and creative way.

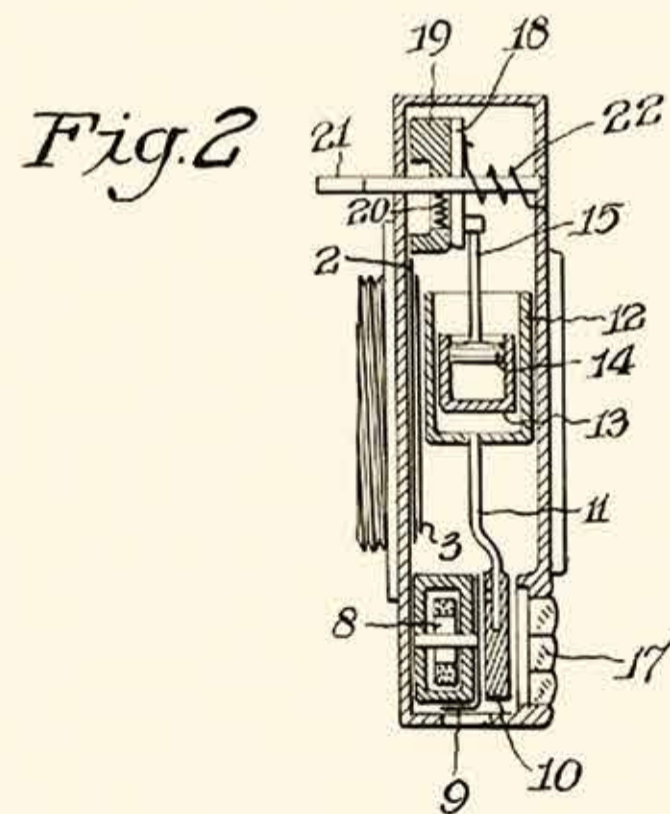
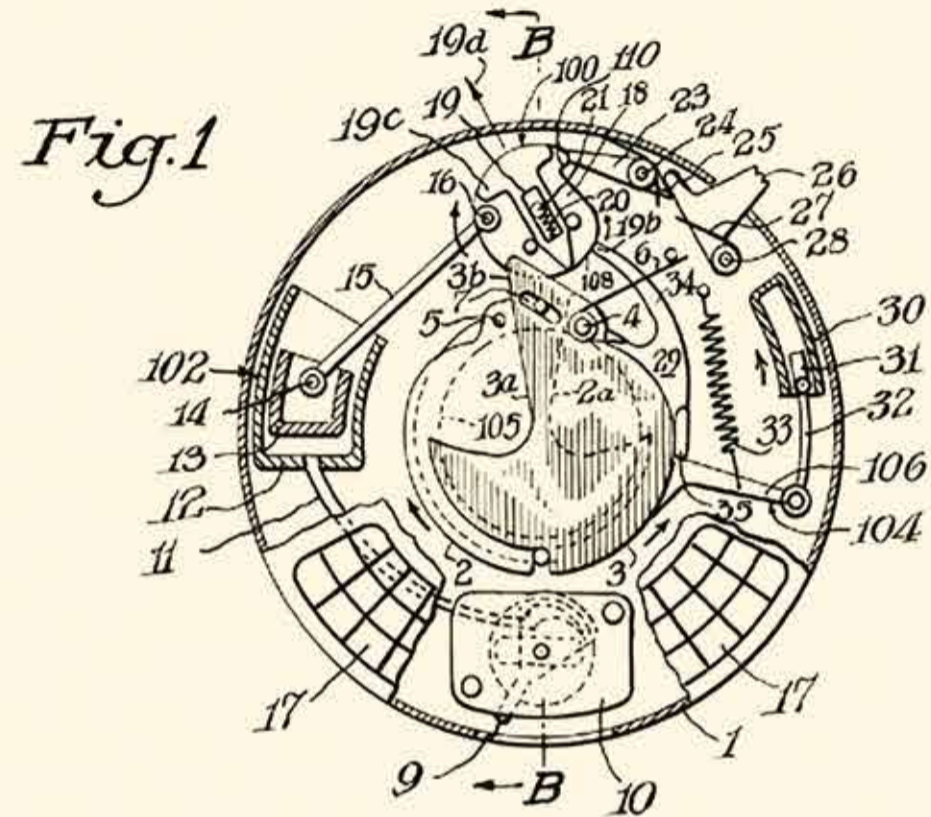
Jan. 25, 1966

J. DURST

3,230,853

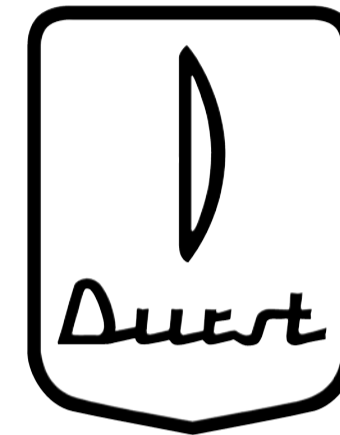
PHOTOGRAPHIC LENS SHUTTER MECHANISM

Filed Dec. 19, 1961



INVENTOR
Julius Durst

BY *Connolly and Hutz*
ATTORNEYS



While today Durst Group is most known for designing, developing, and manufacturing the world's premiere industrial inkjet printers, its origins are rooted in photography. Durst Phototechnik AG, founded in 1936, began building photo enlargers, box cameras, and invented the first camera with an automatic exposure meter: the Automatica. The automatic shutter mechanism originally developed and patented by Durst is the predecessor of the modern shutter design.

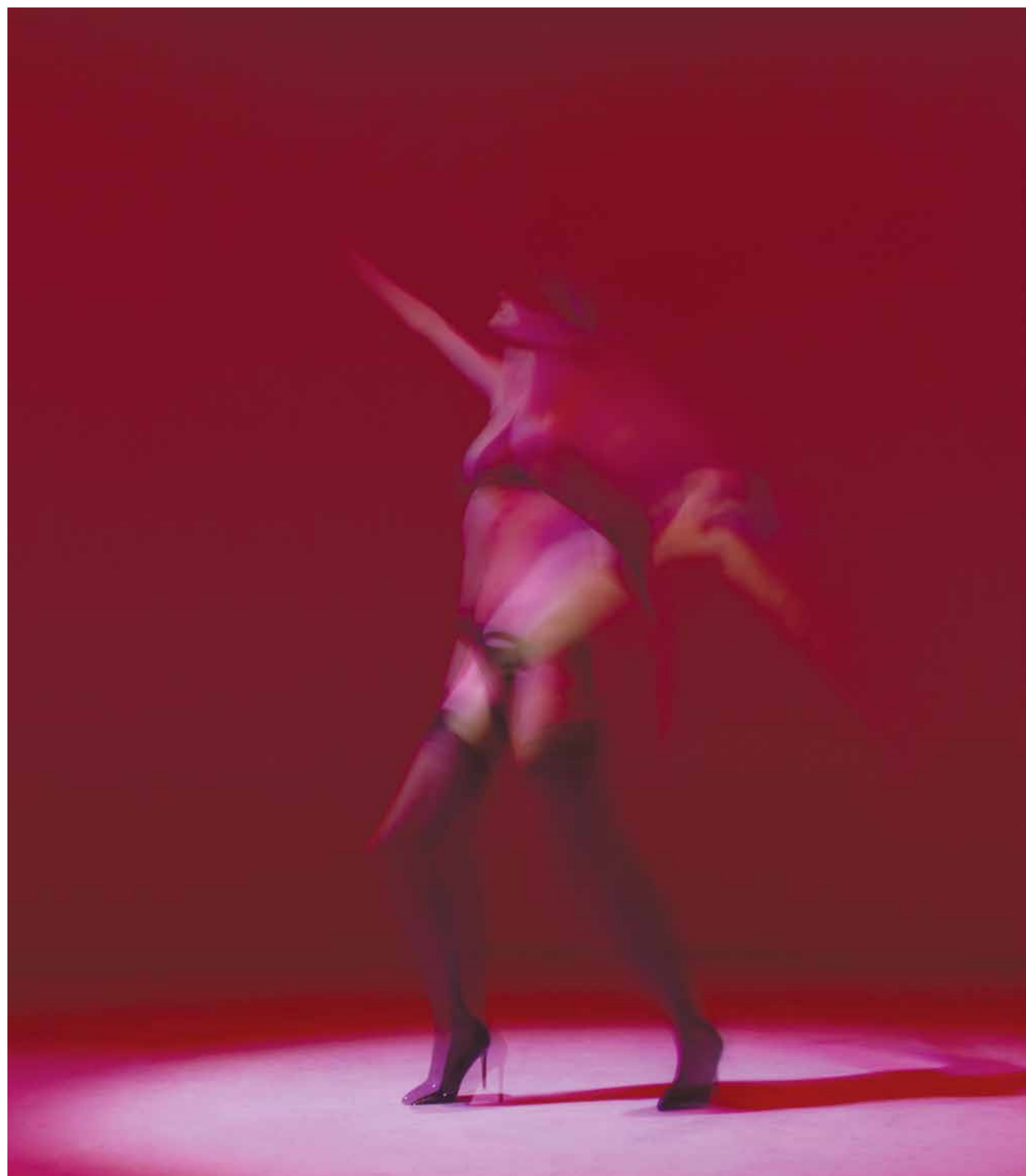
Thus, cyclical in nature, Durst returned to photography after an approximate 50-year hiatus by merging with Sebring Revolution in 2016 to create Durst Sebring Revolution, building upon Sebring Revolution's original manifesto, continuing to push the limits of technology to new frontiers. The newly merged DSR utilizes Durst's industrial production expertise to manufacture and distribute the most advanced dimensional image capture systems in the world. Using the original "Rig" devised by Sebring as a basis, DSR dissected the existing setup to create a state-of-the-art system which is projected to revolutionize a multitude of industries.

With Sebring's ideation and Durst's manufacturing capabilities, together as DSR they build the most advanced 360-degree volumetric capture systems in the world to create films, interactive images, augmented and virtual reality, holograms, and more, making DSR a leading player in the digital age.





DURST GROUP HEADQUARTERS IN LIENZ, AUSTRIA

















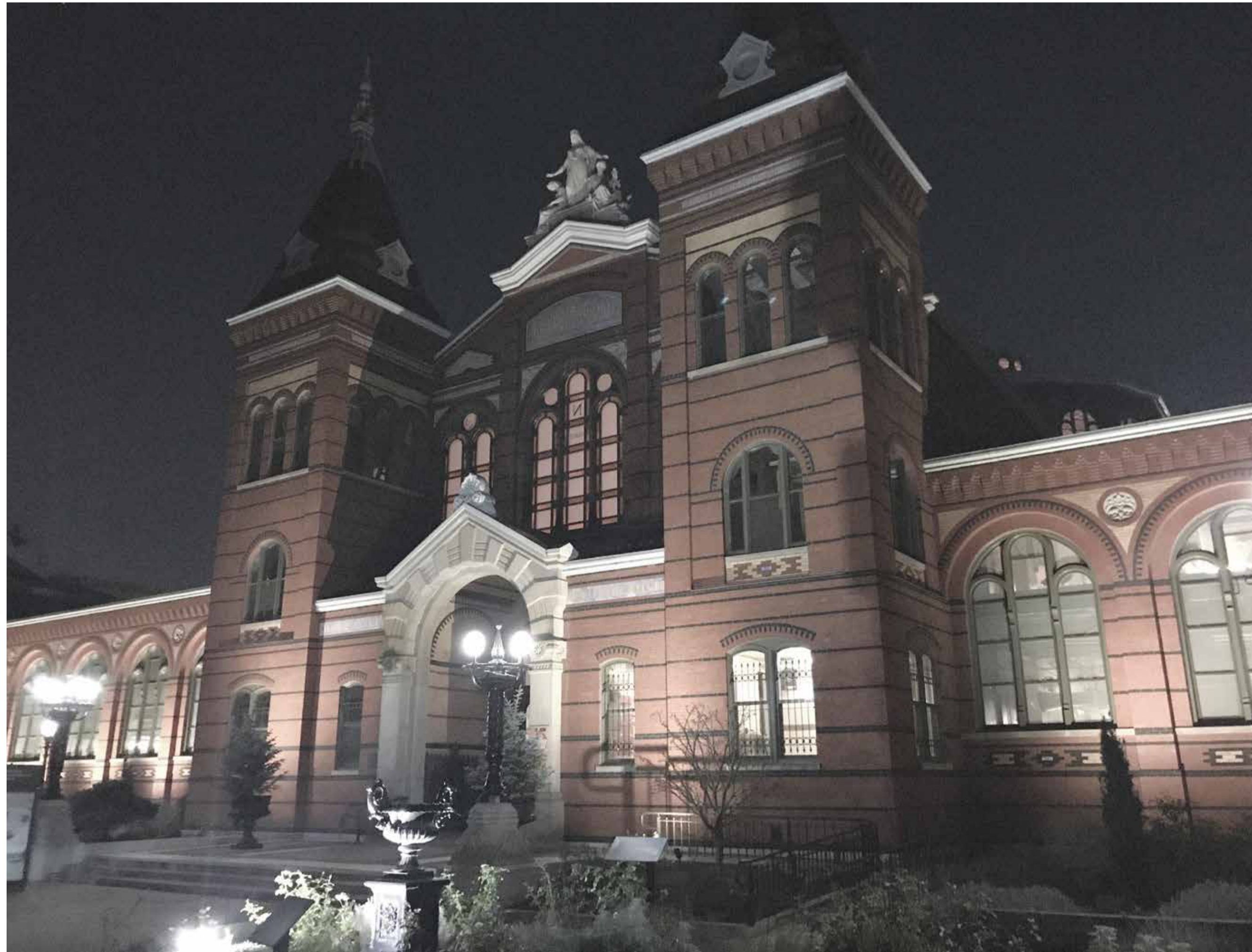
RVR
REALVIRTUALREALITY

Real Virtual Reality's environment is composed of hundreds of photographs combined with a 3D rendered space, without ever compromising the purity of a photograph. RVR transports the viewer's perspective to be able to walk around an object or person captured at an actual moment in time, rather than purely computer generated imagery. It can be used to share unique perspectives and experiences across the world. Above, a rendering of an RVR exhibit blending art and commerce.









The Smithsonian Museum

has curated and housed the world's seminal technological advancements, from Thomas Edison's lightbulbs, to Eadweard Muybridge's original photography experiments. Continuing its tradition of unveiling the latest inventions to the public, the Museum invited Steven Sebring to reveal the new Revolution Booth DSR-E to its luminaries and technological experts during The Long Conversation lecture series.

Taking the original concept of the classic photo booth, Sebring redesigned it to create three-dimensional interactive images in a single capture, allowing for dynamic self-portraits. The crescent booth consists of 13 cameras that fire simultaneously, generating an instantly downloadable moving portrait that's ready to share across social media platforms.

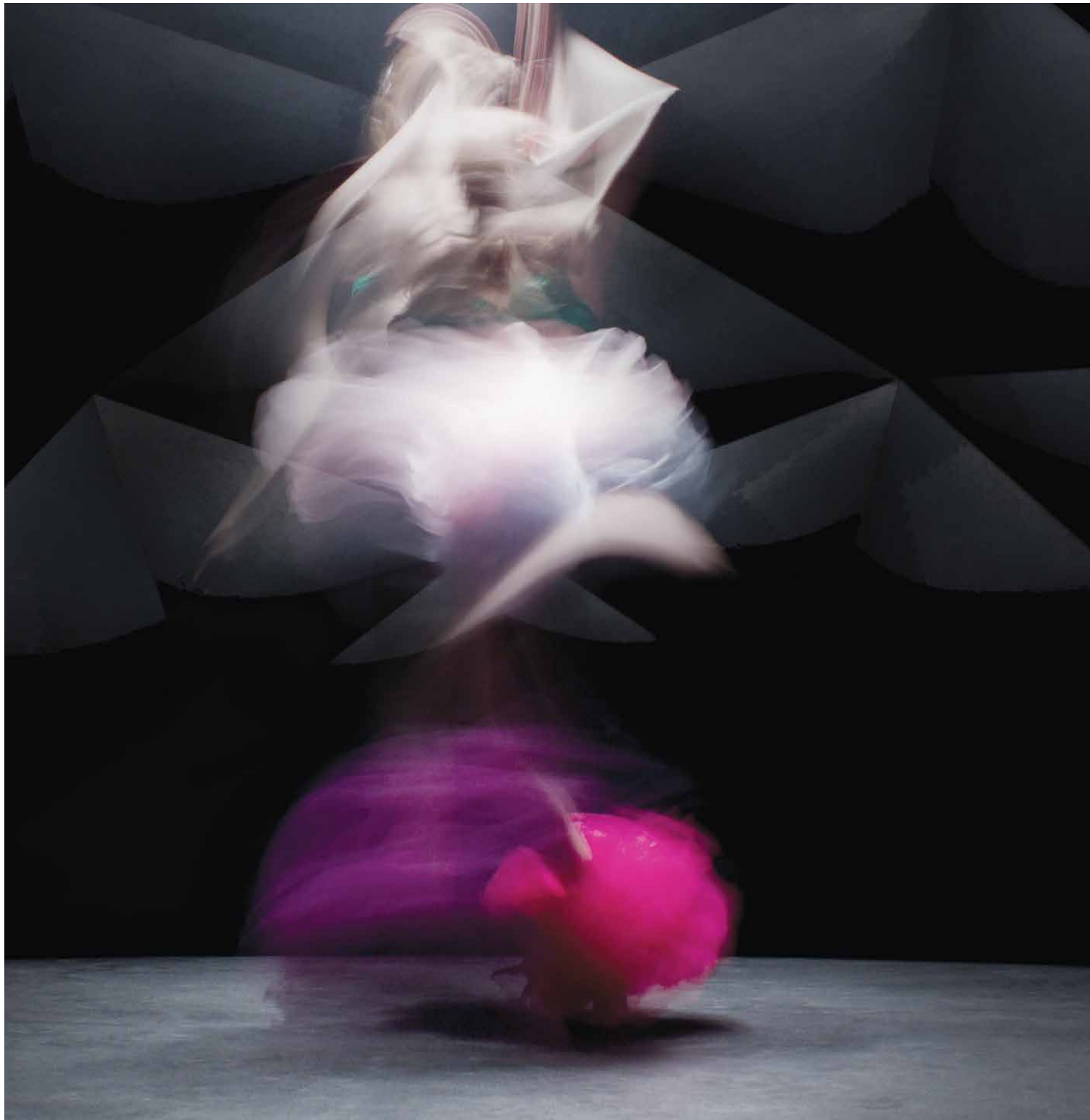
Over a century after the photo booth's inception, the Revolution Booth transforms the original concept, bringing it into the current digital paradigm.

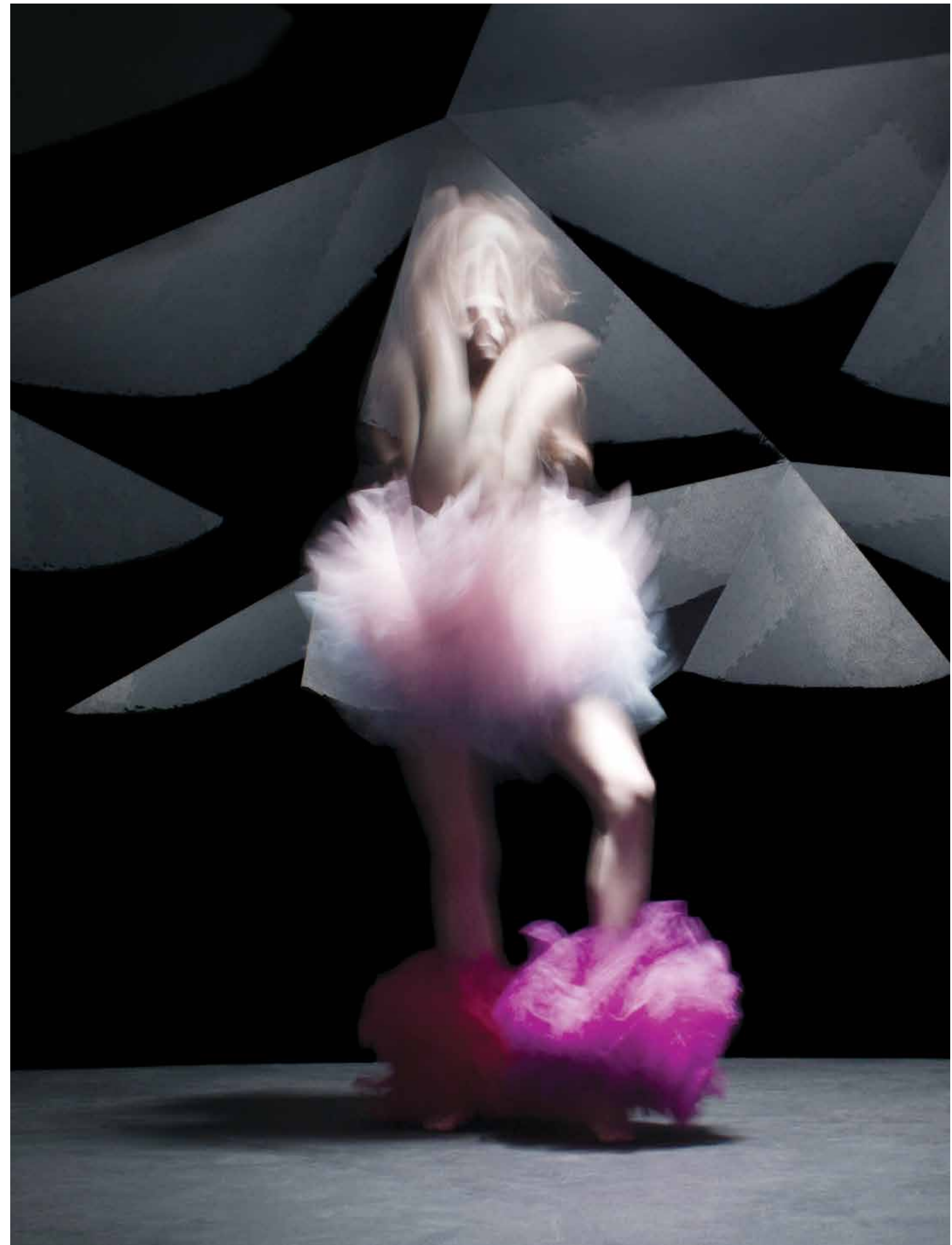




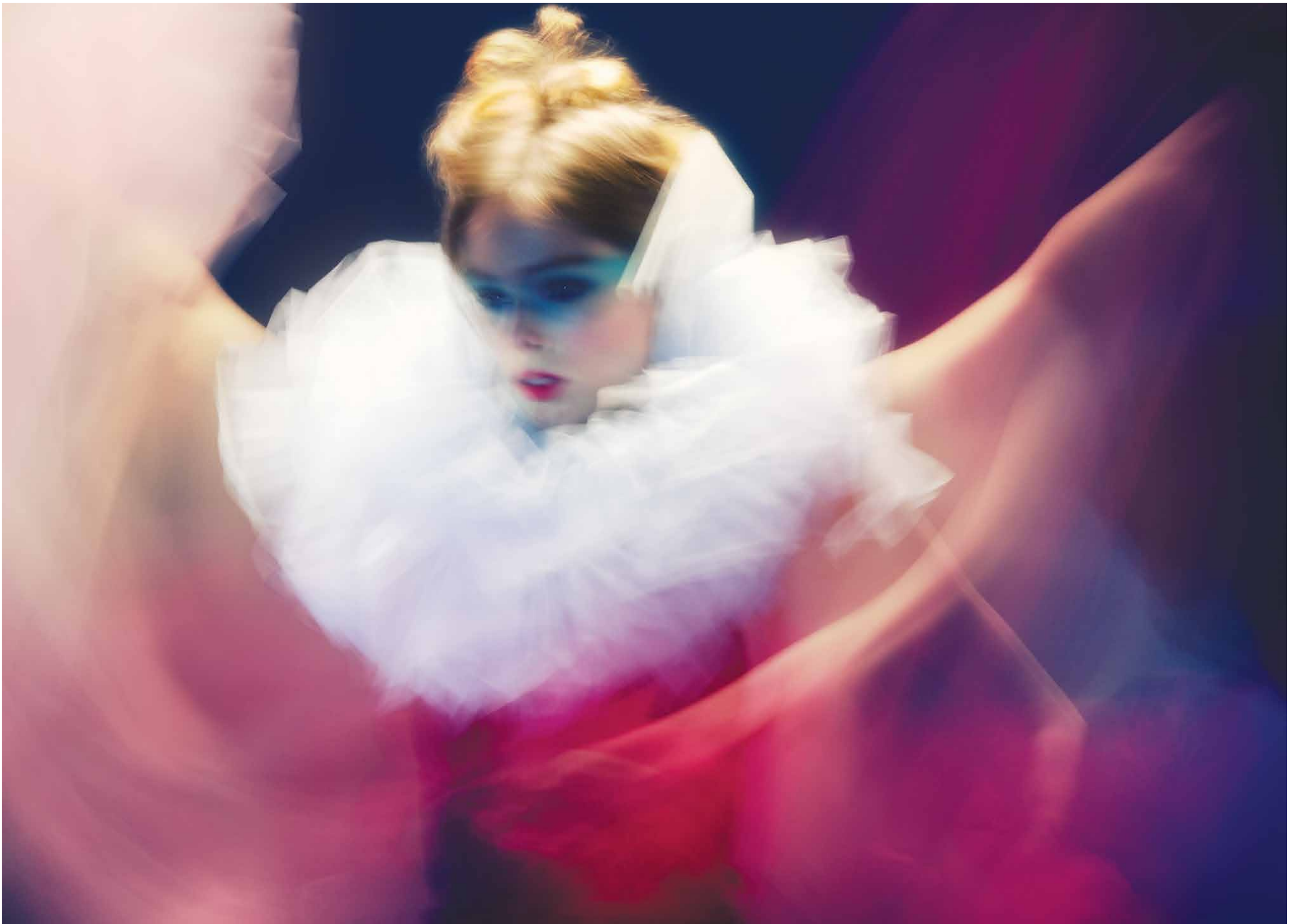












Marcel Duchamp's *Nude Descending a Staircase, No. 2* set the art world in flames when he first debuted the painting at New York's 1913 Armory Show, abstractly depicting a naked woman successively superimposed atop herself as she steps downwards. Considered to be the most controversial painting of the 20th century, it had first been rejected from the Société des Artistes Indépendants in Paris where he first submitted the work in 1912 to appear alongside his Cubist peers; they deemed it somewhere between where Futurism ended and Cubism began, and thus condemned it.

Beyond classifications between the two art movements, *Nude Descending* was particularly controversial because of the figure depicted. Though the nude is the most classic form in art history, Duchamp's painting was considered to be disrespectful to the figure, by virtue of only showing her walking down a staircase, rather than in a more classical recline. Faceted and fractured, the almost-mechanic seeming figure was decried by press and public alike upon its first viewing, with the New York Times famously re-titling the work "Explosion in a Shingle Factory."

Adding to the debate was the question of gender; Duchamp's original French title for the work, seen on the lower left corner of the painting, uses the masculine "Nu" rather than the feminine "Nue," leading art historians and critics to wonder if in fact the painting does not represent a female nude but instead a male, similar to his *Nude (Study)*, *Sad Young Man on a Train* from 1911, a clear predecessor in subject, subdued palette, and abstract composition. Here, too, movement is paramount, depicting the figure lurching forward as the train pulls on.

While Cubism favored the monochromality that Duchamp presented in these works, it was its predecessor, Futurism, that embraced the idea of movement and speed embodied in the painting. "We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed," wrote Marinetti in *The Futurist Manifesto*. "A roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace." Duchamp sought to capture a static representation of movement, partly inspired by Muybridge's photographs, who did studies of a nude woman in motion by photographing each step as she walked down a short stair block.

Nude Descending rendered Muybridge's original concept into both Cubist and Futurist theory in painted form, while still capturing that multidimensionality pioneered by Muybridge.

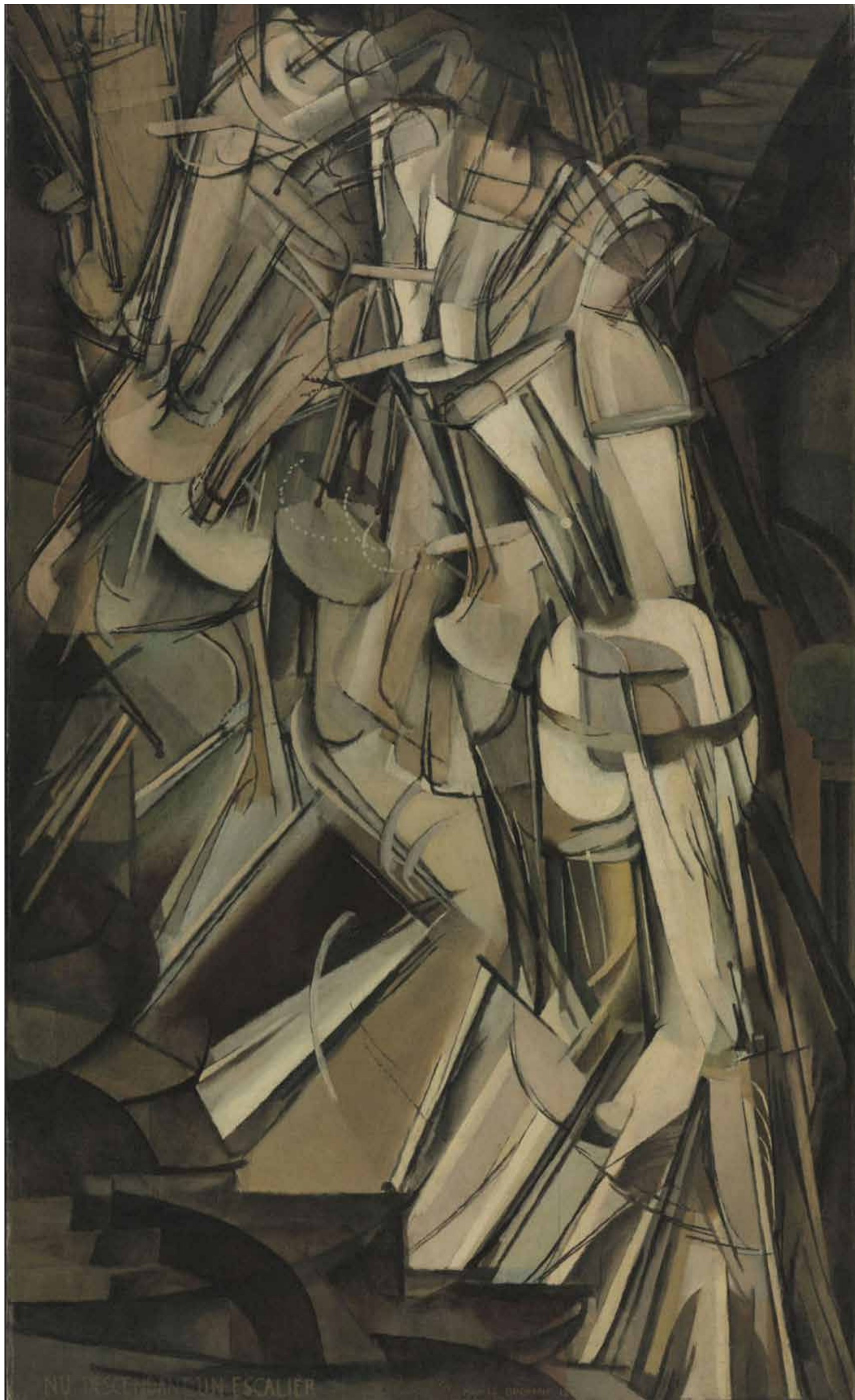
"The idea of describing the movement of a nude coming downstairs while still retaining static visual means to do this, particularly interested me," Duchamp said of the work. "The fact that I had seen chronophotographs of fencers in action and horse galloping (what we today call stroboscopic photography) gave me the idea for the Nude. It doesn't mean that I copied these photographs. The Futurists were also interested in somewhat the same idea, though I was never a Futurist. And of course the motion picture with its cinematic techniques was developing too. The whole idea of movement, of speed, was in the air."

Just as Duchamp built on the photographic predecessors he saw, Sebring reimagined his own *Nude Descending* to bring Duchamp's vision to life and to pay homage to the great artist, using a nude model slowly walking down a stair block in his Rig, with camera shutters falling like dominoes around her. The very concept of the photographic apparatus and method similarly ties in to that same Futurist manifesto, capturing moments and freezing time. With each shutter, capturing and recapturing her movements, Sebring's interpretation evolved the Duchampian model to show her not only stepping down but twisting and turning, the resultant films and stills encapsulating that Cubist essence of multiple perspective and figural multiplicity, while remaining in the favored monochromatic setting.

On the 100th anniversary of Duchamp's unveiling at the 1913 show, Steven Sebring hosted "Revolution," his own show at the 69th Regiment Armory, highlighting each of his own *Nude Descendings* in films and stills as well as a host of other multimedia work, all exploring this same notion of motion and time. This he calls the true fourth dimension, allowing viewers to experience a singular moment in multiple viewpoints.

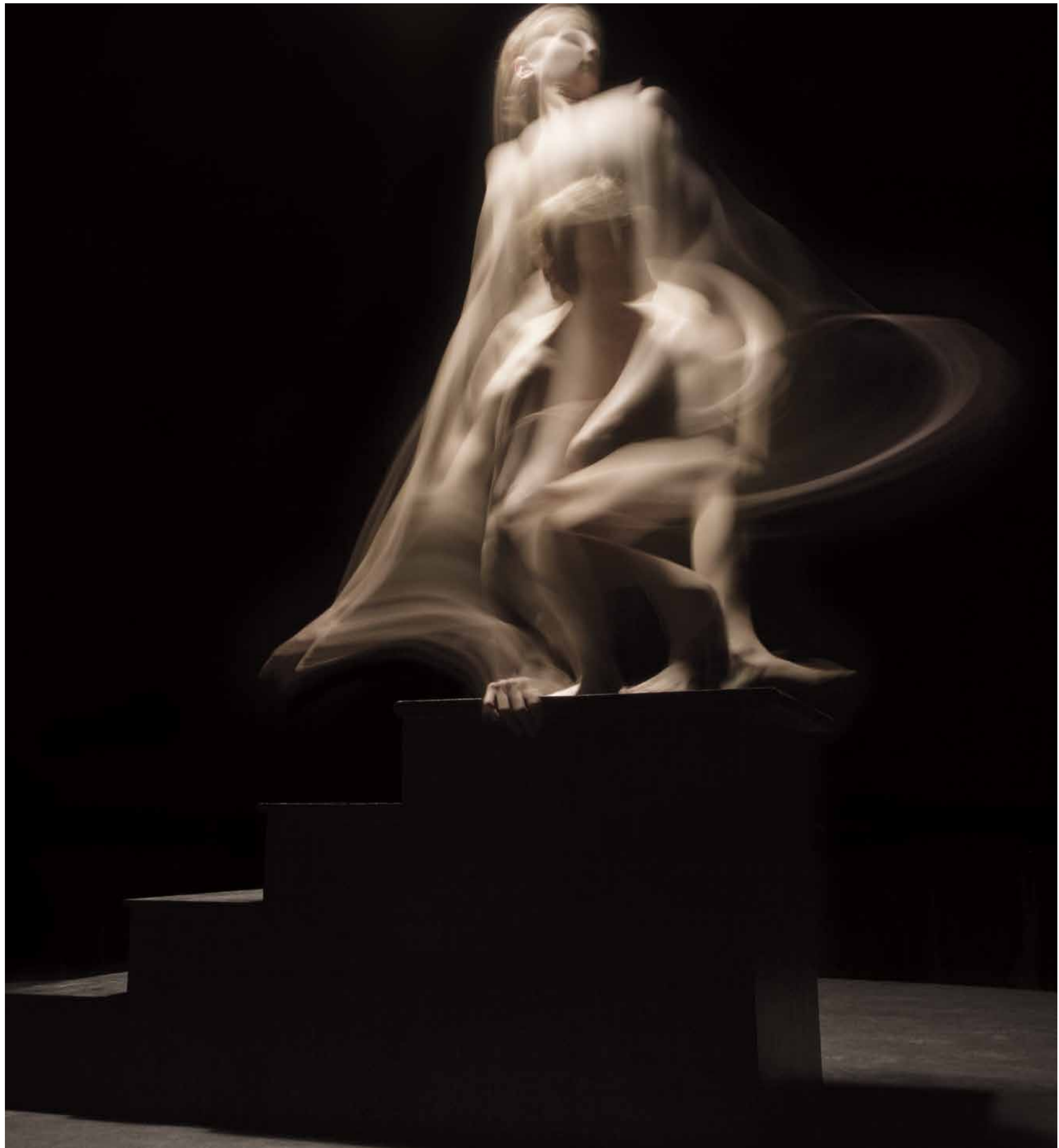
Sebring's photographic captures, which by virtue of the apparatus both fracture moments and freeze them eternally, recall those very words penned by Marinetti in 1909. "Time and Space died yesterday," he wrote. "We are already living in the absolute, since we have already created eternal, omnipresent speed."

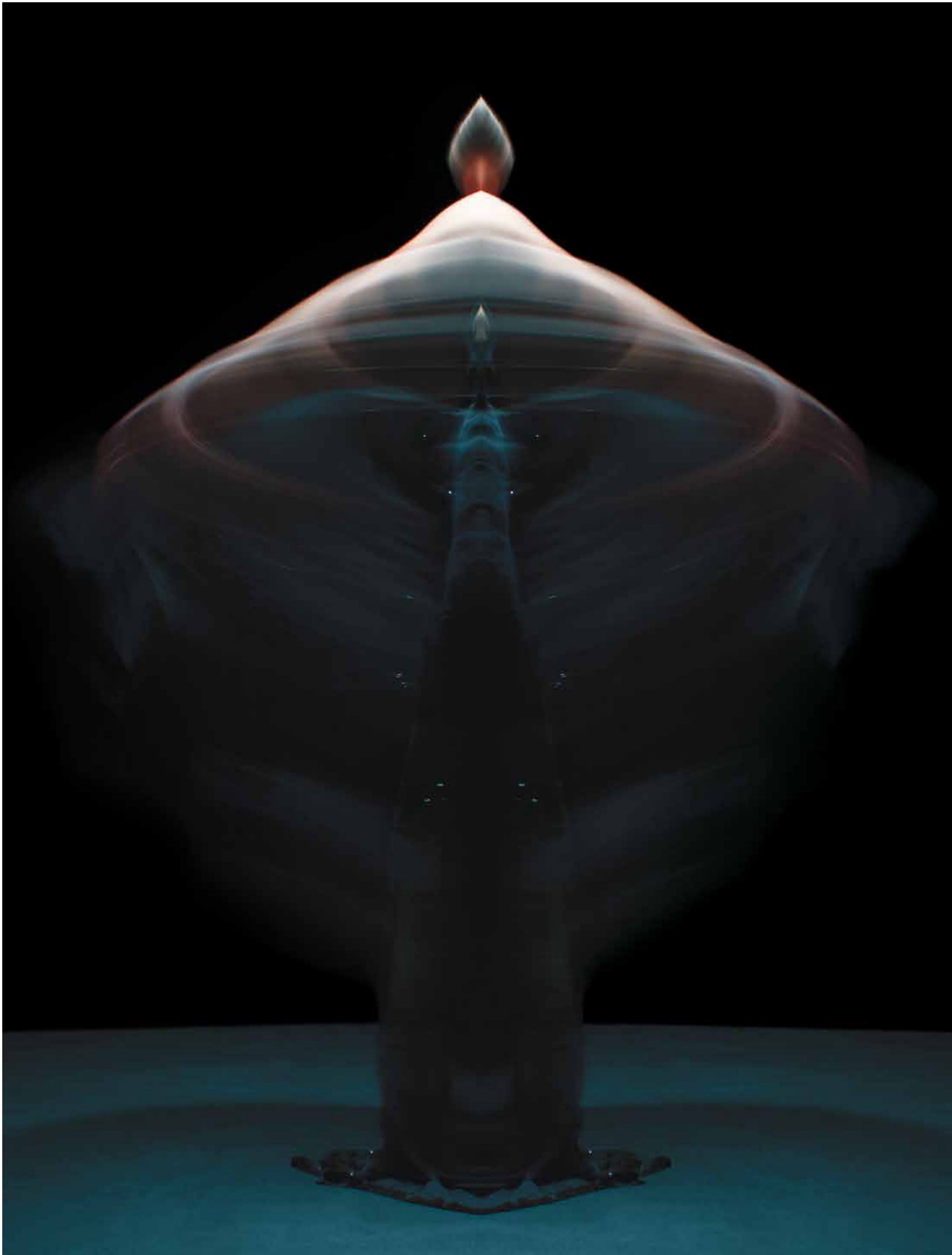
DUCHAMP X SEBRING



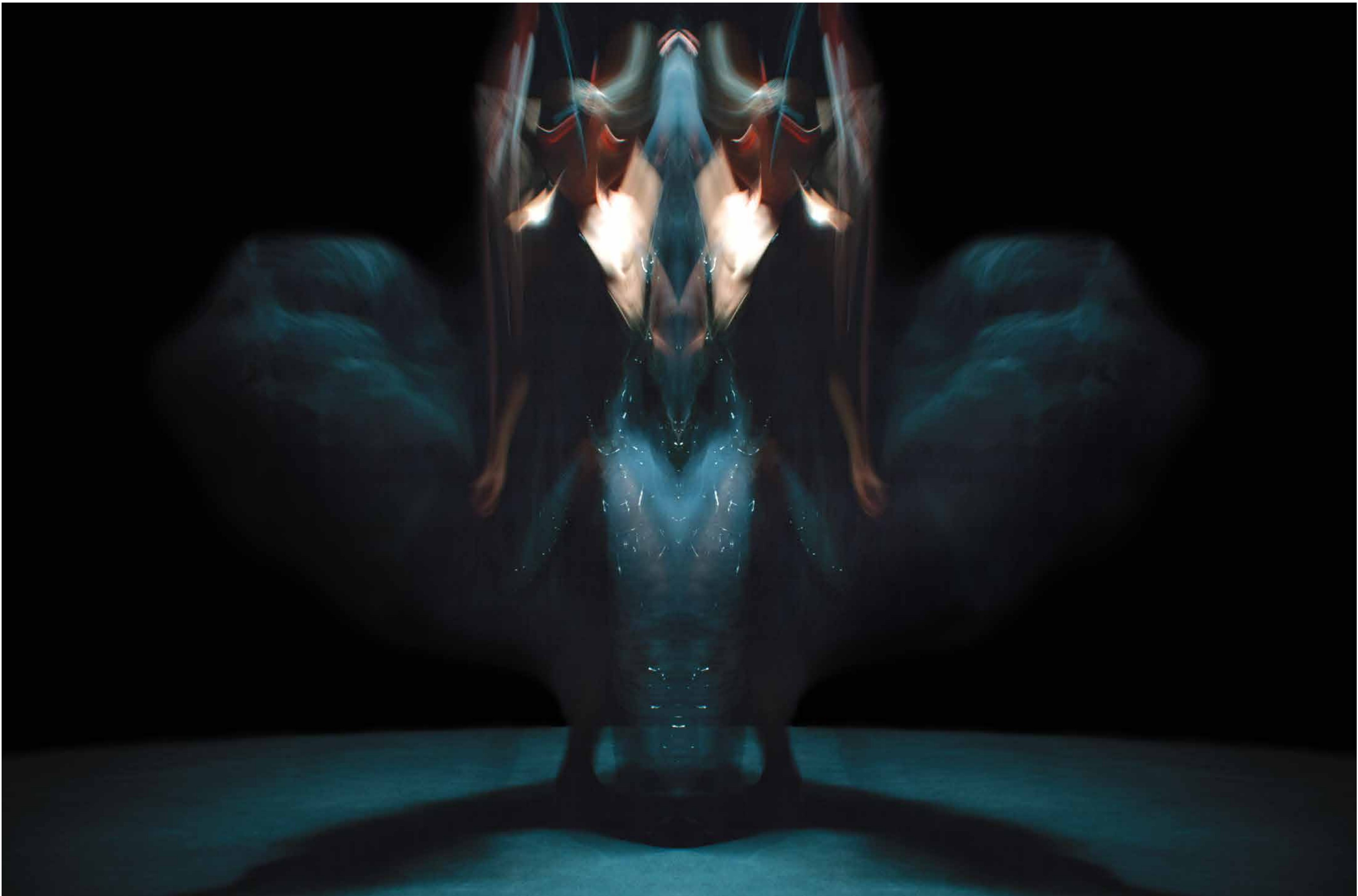


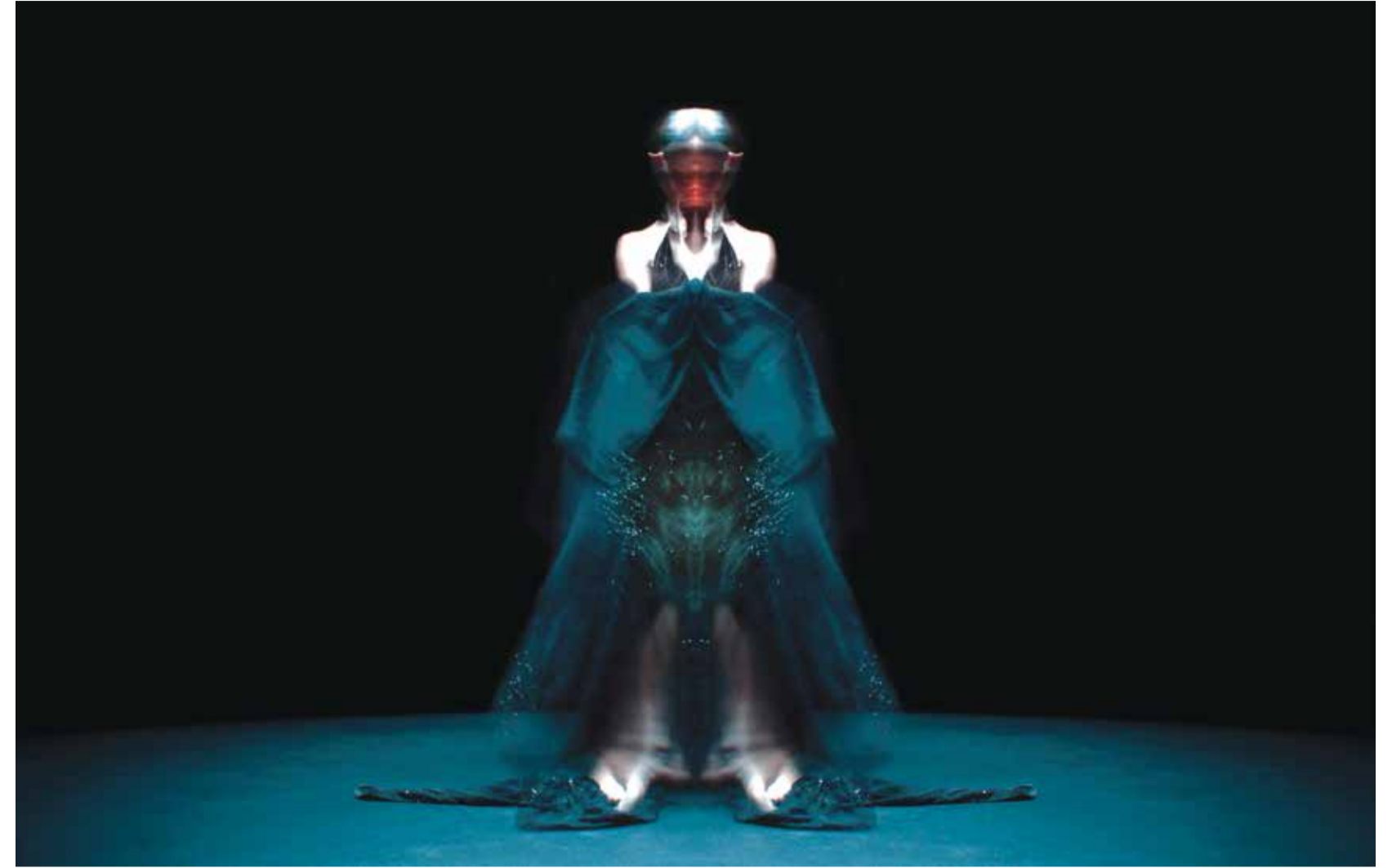






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COCO ROCHA

A modern muse, supermodel Coco Rocha's collaborations with Steven Sebring date back to the inception of Sebring Revolution. Rocha, who studied dance long before she entered the world of modeling, was a natural fit to try out the Rig; their first film together, "Discovery," is exactly that, with Rocha flitting around the space, exploring its variables and constraints. "It was new technology to me, but I could already see what a beautiful, authentic way of capturing art it was," says Rocha of that first shoot. "I wanted to do something that was free of artifice, something that was raw, emotional, and intuitive." The resultant images are both ethereal and abstract, some resembling a Francis Bacon-style painting.

Throughout their many and varied collaborations, *Study of Pose* remains their magnum opus, an ambitious effort to create a definitive encyclopedia of 1,000 poses (similar in theory to Muybridge's aforementioned *The Human Figure in Motion*), meant to function as a veritable reference book. Shot simply in black and white, Rocha's poses span from art and pop culture references to wholly new and abstract forms, letting a viewer examine every angle and nuance in the interactive images and films. "We set the goal of 1,000 poses very arbitrarily and then I had to see it through. I remember around pose 650 thinking that I had nothing left to give," says Rocha, who cites a range from Grace Kelly to Jones, Michelangelo's *David*, and Michael Jackson all as figures from which she derived inspiration. Yet, she prevailed, hitting the 1,000th pose just three days into shooting. "In the end, posing became like jazz. The book became almost like my homage to every painting, movie, and image that has influenced my work as a model."

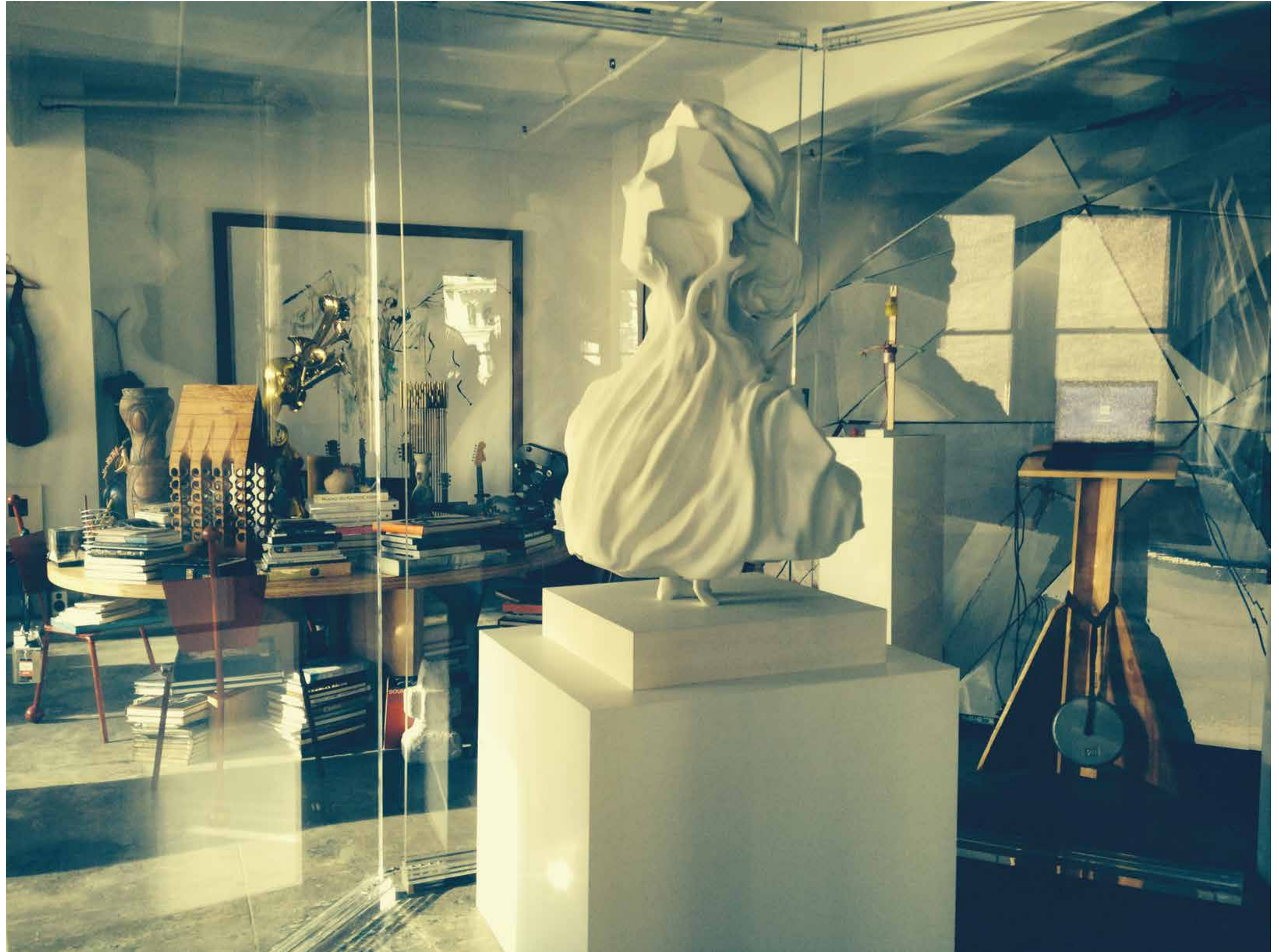
While many may have felt intimidated by being captured from all angles, with nowhere to hide, Rocha was excited by the new frame of thinking. "For me, dance has been hugely helpful in my career," she says. "As a young model, my dance background allowed me to feel more comfortable in moving my body and being watched by an audience. You're really being analyzed from all angles, so that kind of 'all-seeing eye' didn't bother me. It does mean you're thinking in 100 different directions though, which is a real three-dimensional way of thinking about modeling, more traditionally a 2-dimensional field."

But Rocha doesn't let her mind take control when she's shooting. "I'm letting the pose and movement come through me," she says. "I'm channeling a raw emotion and trying my best to portray that feeling through movement."

"Modeling, to me, is like being a silent actress," she adds. "As models, we only have our face and bodies to tell an entire story, often in one moment. We can't rely on words or sounds."

Beyond still imagery, Rocha's poses, both dynamic and statuesque, were a natural fit to experiment with 3D printed sculptures. From miniature figurines to large-scale sculptures, the latter was used to create casts, culminating in bronze sculptures of the original photographs, transporting her poses into a new dimension.





A 3-D PRINTED SCULPTURE OF COCO ROCHA













RODNEY MULLEN

After an 8-year struggle, where an accident rendered legendary skateboarder Rodney Mullen partially crippled and unable to skate, he emerged victorious from the tyranny of his physical constraints. To kick off his return to skating, thanks to an introduction from musician Dhani Harrison, Mullen teamed up with Steven Sebring to create a video titled “Liminal,” offering a 360-degree view of his freestyling and new tricks, set to Harrison’s triumphant score. Throughout the four-minute clip, he ruminates, evaluates, twists, flips, falls, and rises. It’s a visual treatise on skateboarding, documenting the emotional and physical process from inception to completion, and everything that happens in between.

The tricks themselves are outstanding, but it’s the way Mullen glides with an apparent effortlessness (though undoubtedly the acts are physically demanding) that sets the film apart from the roughness so often associated with skateboarding and skate videos. In one move, his arms stretched in front of him, he spins around with one foot gently resting on the back of his board while the other is lifted in front of him. As he goes faster and faster, with the same grace and ease as an ice skater floating across her crystalline floor mid-pirouette, the focus shifts further away from his medium—the skateboard—and closer in on his entrancing movement, no different than a dancer whose movement transcends their body.

A year after the film’s release, Rodney Mullen reflects on its legacy and his future in skating.

What is the process like when you’re coming up with new tricks? Is it premeditated and calculated, or is it instinctual?

I’m such a strong believer in the push-pull, yin-yang thing of environment and context and content. The joy of [the rig] was the constraint of how small it was, and what the cameras would catch, and how it would look. That reshaped my whole process. What the dome provided, it deconstructed not only the tricks, but you’re looking at movement in itself. It’s this hybridization of how can we intermingle the fourth dimension with the third dimension in a way that punches into a new way of looking at movement and skateboarding.

This isn’t a traditional skating video, and as such, some viewers seemed perplexed.

And that was the intent. I hadn’t done anything for so long. At some point, it becomes so expected that even though it’s better, even though it’s twice as hard, whatever it is, it packs less punch than the original easier tricks. When you’re taking what you do at such a high level, the marginal improvement you do, even though they take vastly more from you, it generates a sense of “I expected that.” All of us deal with that struggle when you’ve been doing it for years. It’s always hard to keep moving; even though you improve, how do you show it in a new way? You’re fighting perception and expectation.

I knew that not everyone was gonna be stoked. They expect a certain thing, they’re not gonna get it. And that’s fine! If I were to try to meet their expectations, I would be robbing myself of something different and new. And that’s a hard thing, because the community means so much to me; that is my community, that defines me, but the flip side is that you have that hankering inside of you to always progress, to do something more, and this made most sense to me.

How did your injury - taking away your ability to skate for years - affect your perspective on what you do and who you are?

Our skating does define us. When I was hurt, I couldn’t even look at footage of myself because all I saw were marginal increases of what I’d already done. I truly looked at my skating as it’s been a gift, it’s given me everything I have—but what do you aim at? How do you continue to go into different territory to give it a sense of freshness? That’s part of life, that’s a sense of being alive. How do you move into the unknown? This gave me an opportunity to do that. We are a rebellious community, and part of what defines us is constantly breaking through what others expect, or what other parameters might be hoisted upon us. This seemed to be most true to what I do and has defined me.

Dancers often become choreographers when their bodies prevent them from continuing; is there an equivalent tradition in the skating world, where you can mentor and work with younger skaters? What happens to skaters when they’re no longer able to continue?

I have been fortunate, as a handful of us have been, where we started companies and we hire skaters, so a decent part of the community gets absorbed. Skate companies are populated by pro-skaters who usually reach that point of: it hurts more now, and I can’t do what I did, but at least I can take in guys. There is a huge joy in that. It’s not as much [mentorship] as you might see in other sports, certainly dance, but this makes sense to me. A lot of this is motivational, and what you can do to prolong your culture. Take what has made you who you are, and let that speak not only through your skating, but also what you create, and how you push the next generation.

What is your skating routine now? And what do you listen to when you skate?

I’ve been skating in the middle of the night for as long as I could remember, as long as I had the ability to. Even first period in college, I would sleep three hours and make it work. So that’s part of me.

I grew up in the punk rock era. I think a lot of skaters relate to harsh stuff period, it’s probably the fabric. I had a lot of issues myself growing up; I’m functional and fine, but there’s probably still a fire in me that has me pushing so hard. And that’s probably where I relate to the harshness of the music, that seems more melodic and true to me, how I feel during that time. By the time I make it home and go to sleep I’m back to listening to Gregorian chants. So it’s whatever feeds the energy of the time.

Are you also aware of the sounds your skateboard is making and the rhythms of that as well? Is that something you consider when you’re devising new tricks?

That’s something that I miss about freestyle. I still do the footwork a little bit every other night; I have a board tucked away for that. There’s a certain continuity of movement that street skating does not have. When you’re snapping up on something high, especially aerial stuff, there’s a rhythm to it and a sound to it, but not a musical quality where there’s a continuity of movement. Streeting is more rhythmic impulses; it’s not something that has a continuity. Going to Steven’s rig made me go back to freestyle and really become invested in it, and that’s where I would

like to take my skating, especially as I get older. I'm not in my prime, but I just get a joy from going back to that and fusing it with what I consider to be modern flatground or still ledge tricks and darkside stuff I still do.

Do you skate in public anymore, or do you feel conscious of your persona and people watching you and looking to see how you're skating today?

When you go on tour, when people see you and see what you can do on video, and then see you on tour—which is what I did every year for 20, 30 years—the unfortunate truth is you're not that good. I always had a hard time grappling with that; like, is this my own pride, or is this people who think I really am that special, I'm just letting them down? So I found myself going "I'm sorry, I'm sorry," to people. Maybe I so live through my skating that I see myself as failing. Not just myself, because certainly there's pride, but it's bigger than that. I've got a sense of failing them. And that was hard for me. This goes way back to Bones Brigade era; in the '80s I was struggling with this. That's nothing new. As I get older, every now and then I'll do something, an appearance or demo, and that sense of connection is cool; that's all I'm looking for.

In Liminal, you let people see you fall. Is it important for you to show the whole process and not try to make it look perfect from the first try? Is honesty in your videos important to you?

It's nothing new to show slams. They're a hallmark of what makes us us, so they're definitely shown. That's not new and I'm not claiming anything there. This was just to show the emotions within the dome. The whole thing was to capture how you become your skating, not just a highlight of a hard fall... these are the moods that push you, and the failure, and the getting up. This was meant to capture an overall arc of: this is what I spent my life doing, this is who I am, the best depiction of who I am, and it involves failure and getting up and the frustration. It just made it all the more true, and sort of biographical. And I have to credit Dhani [Harrison] at the end shaping the music to have those moods; there was synergy from everything.

Will you always continue skating, even just for your own sake, or will there be a time that you stop?

Every night I go out even when I'm tired. It's just a feeling of... this is how I breathe.

I've lived a full life. Hopefully I get to ride it out to the very end, but there will be a time when I can't [skate] if I do live to be older. I get that. I already know what that's like, to have my body break down. For a while, I was walking with a cane. When you have to look at yourself without what defines you, it's a wakeup call, and I already saw what that's like; it made me just appreciate and love and see the privilege of having spent my life doing this one thing. I want to use that as long as I can. I'm happy to sign off and not do a project anymore, but if I can... it's not an outwardly imposed obligation, but it just seems to be that you're true to what you've been given, how can you not try to make something of it? And when I can't do it anymore, then I rode that out, and that gives me peace.

























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