

# Visible Narratives

But as soon as the eye and the hand got together the eye looked at the hand. Its light glowed blue. The hand stood up on three fingers and its thumb, and craned its forefinger like a long nose. It felt around. It touched the eye. Gleeefully it picked up the eye, and tucked it under its middle finger. The eye peered out, between the forefinger and thumb. Now the hand could see.

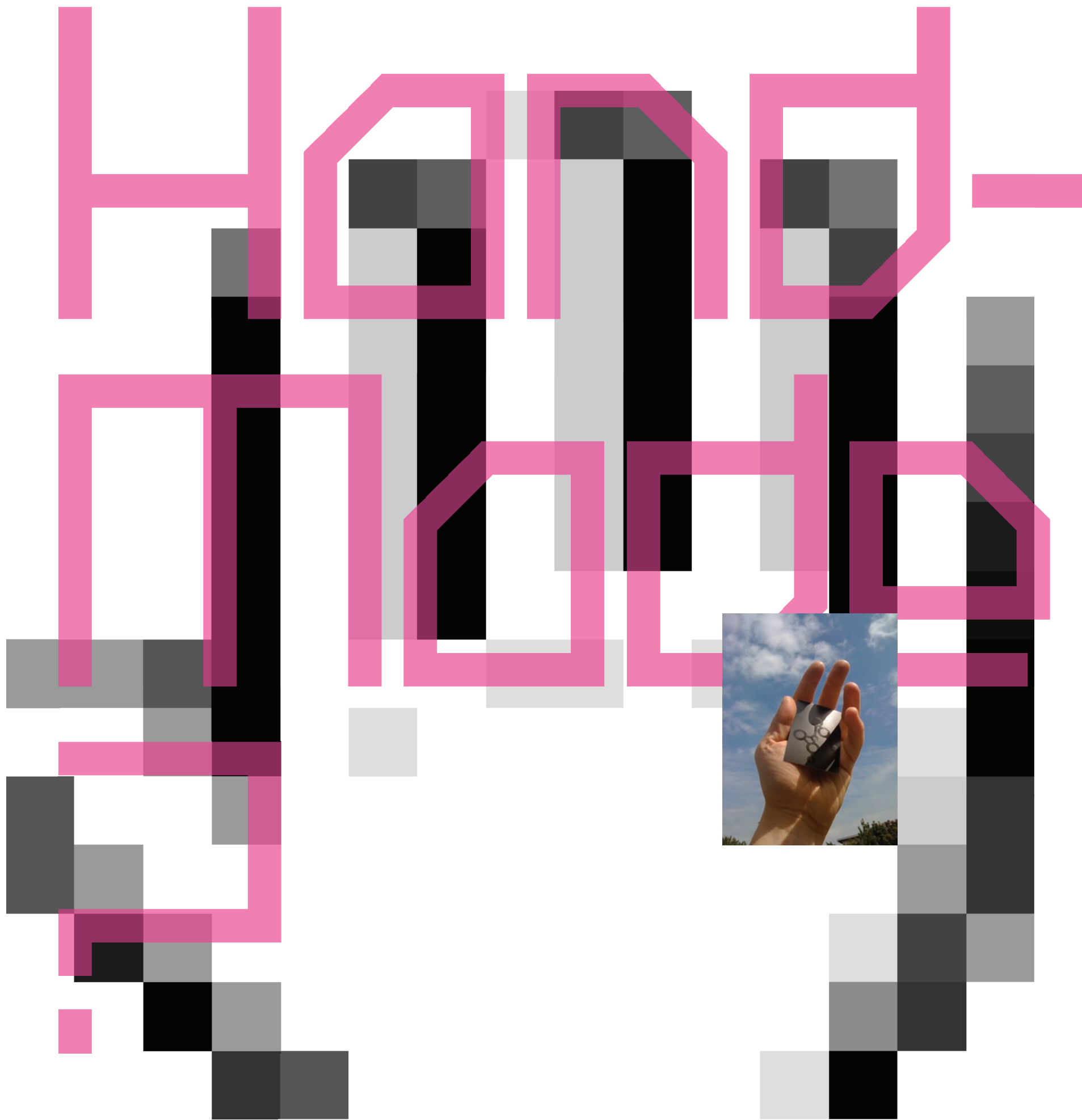
Text taken from  
*The Iron Man* by Ted Hughes  
Faber and Faber 1968

# A question

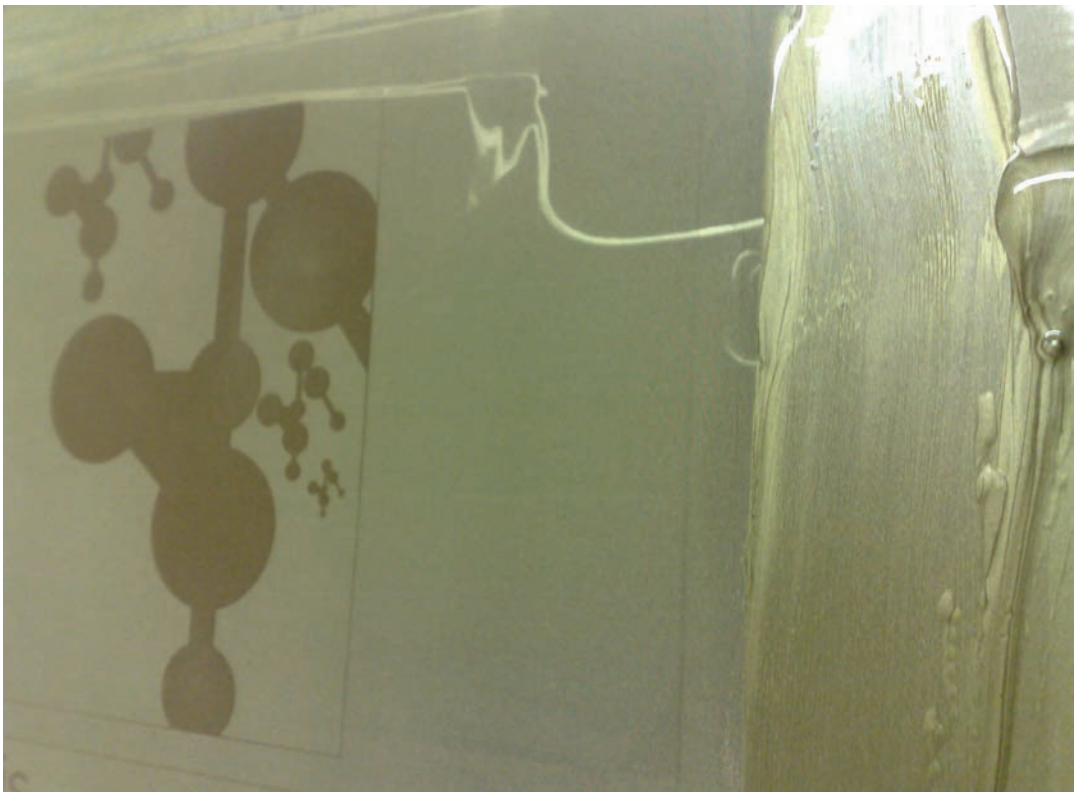


Thought  
commands  
movement

The combination of actions forms gesture. Created, lost within the act of creation. Meaning is released at this moment. The viewer understands the meaning when the gesture is complete. Then context and understanding of the gesture is made real in the field of understanding created in the realm of the viewer. The physical movement continues the narrative. The perception of the gesture remains with the viewer. Accumulated knowledge is completed as the visible narrative unfolds.



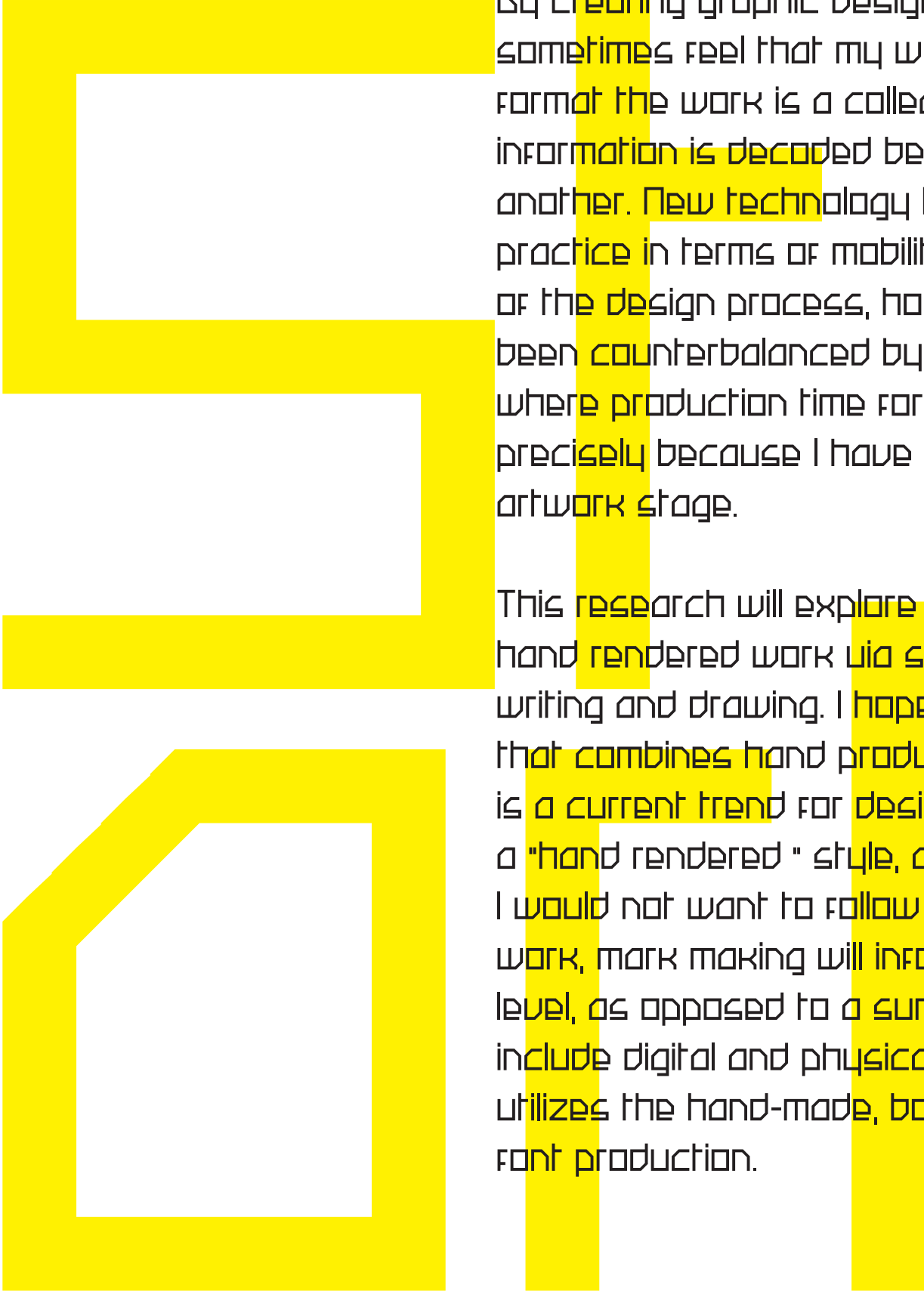
# Statement of intent



May 2008. Above Image is a deconstructed logo created with silk screen.

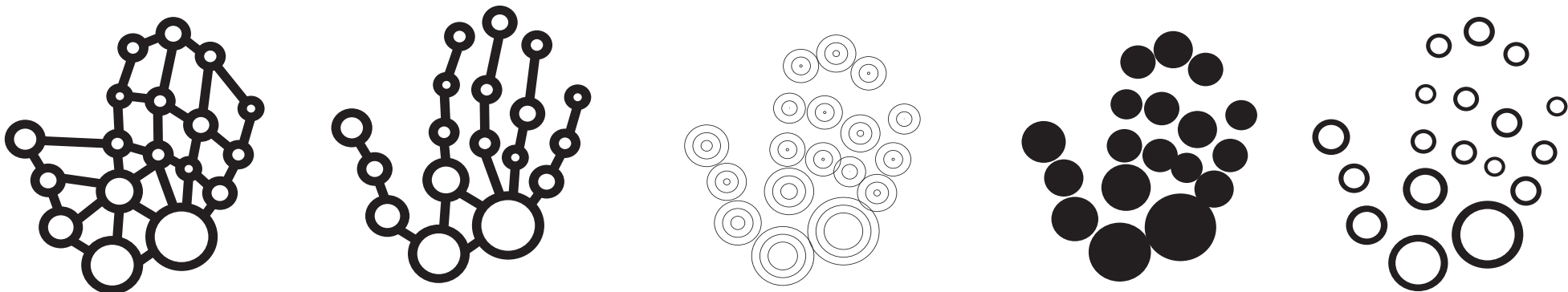
July 2007. Statement on the right taken from the research learning agreement





By creating graphic design in a digital environment I sometimes feel that my work does not exist. In this format the work is a collection of 1s and 0s. The information is decoded between one computer and another. New technology has liberated my working practice in terms of mobility and control over all aspects of the design process, however this new flexibility has been counterbalanced by the demands of industry where production time for design work has reduced, precisely because I have more production duties at artwork stage.

This research will explore a pathway designed to revive hand rendered work via sketchbook work, reflective writing and drawing. I hope to develop a body of work that combines hand produced and digital output. There is a current trend for designers to produce graphics in a "hand rendered " style, as if torn from a sketchbook, I would not want to follow this line of enquiry within my work, mark making will inform my work at a fundamental level, as opposed to a surface style. The work would include digital and physical production, with output that utilizes the hand-made, book design, and silk screen and font production.



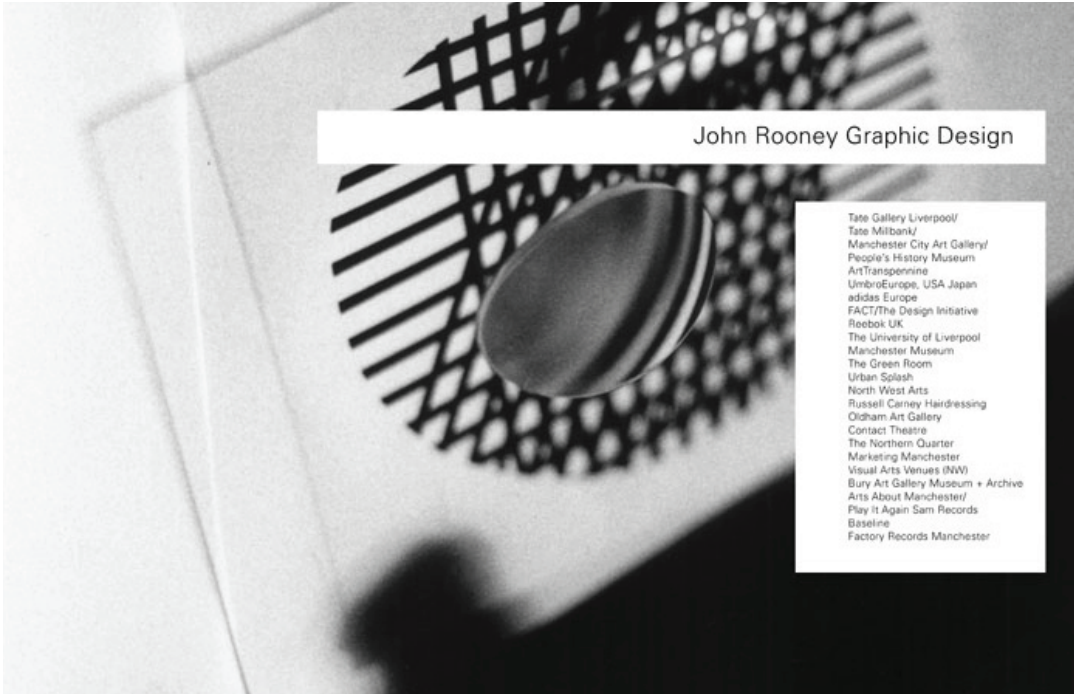
Graphic identity 1990-2009

The image on the right is featured in the 1990 issue of Baseline magazine. The article is entitled 'A Dearth of Typography' by Professor Malcolm Garrett [image detail]

The images above are taken from the current research output. Hand made digital representations.

海軍

# Points of inspiration



The realisation that I would be the central subject matter in this research process.

I like the fact that people can see my work, influences and references contained within a final design solution. Taking this Masters study programme as a platform to challenge existing perceptions of my work, and therefore myself, I decided to challenge the anonymity in my practice and focus on me as subject matter of this research.

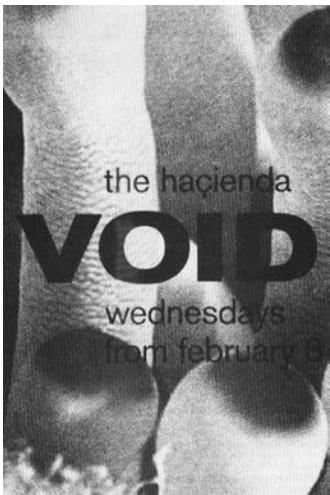
The image on the right illustrates the location that this revelation occurred.

inspiration:  
Righton Building  
Cavendish Street  
Manchester  
M15 6BG



# States of thought

10  
11



## Notes

Is a realisation of ones digital trace in a physical space an illustration of the connection between Episteme (Cold Knowledge, digital lists, code) and Heuristic knowledge (Human reactions, individual and random) The vanishing landscape is a shadow, a rumour, a noise. *Culture is an ideology based on Technology* (Rem Koolhaas). Therefore, in applying this idea in my project, the vehicle becomes the proposition.

If I were to emphasise the interface between a digital representation of myself and the reality, including location, history and physicality, what would this process elements look like. What would be the images be when mapped from this void, a space between the physical and the digital. I also noted another reference in a later lecture: Nabakov made his students draw the space that the narrative takes place, i.e. the room that the story is set in. the drawing of space" as a guide to narrative.



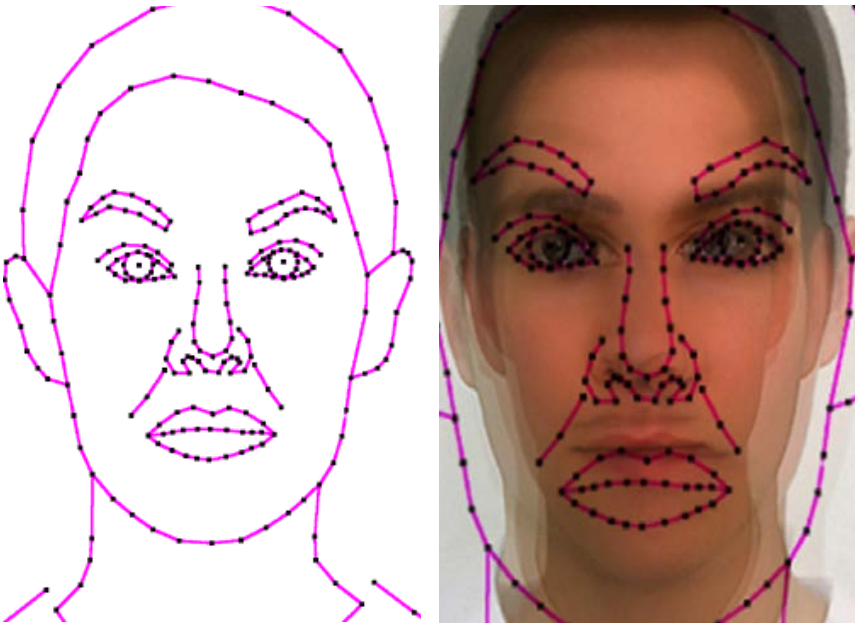
**Episteme**

Mapping  
the Void

**Heuristic**



# Text to image



Project  
Text to image

Key refernce  
Seen and not Seen

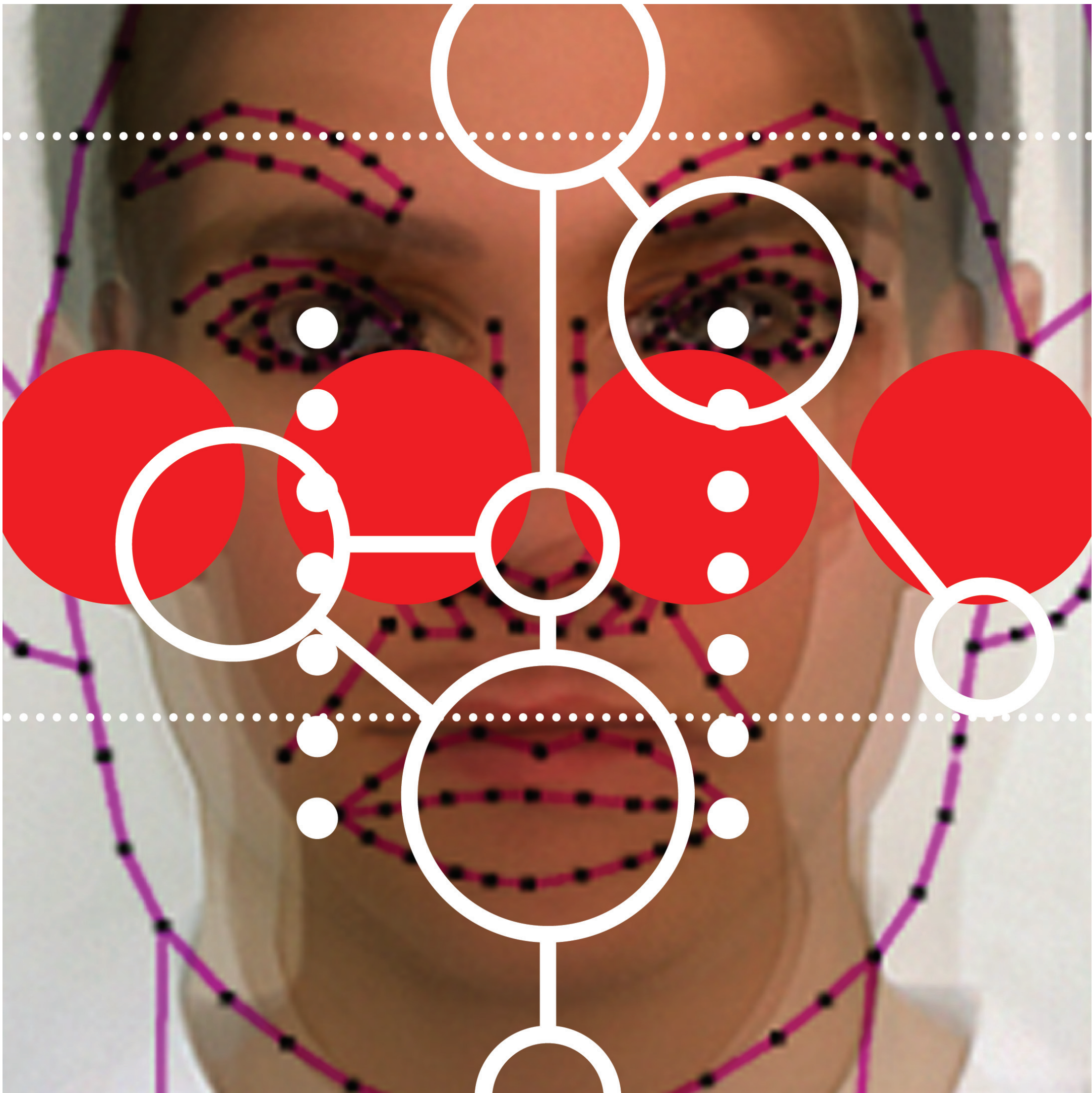
Music and Lyrics by  
David Byrne,  
Chris Frantz,  
Tina Weymouth  
Jerry Harrison

Song taken from  
Remain in Light  
by Talking Heads

He would see faces in movies, on T.V., in magazines, and in books....He thought that some of these faces might be right for him.... And that through the years, by keeping an ideal facial structure fixed in his mind.... Or somewhere in the back of his mind....That he might, by force of will, cause his face to approach those of his ideal....The change would be very subtle....It might take ten years or so.... Gradually his face would change it's shape....A more hooked nose...Wider, thinner lips.... Beady eyes....A larger forehead. He imagined that this was an ability he shared with most other people.... They had also molded their faces according to some ideal....Maybe they imagined that their new face would better suit their personality....Or maybe they imagined that their personality would be forced to change to fit the new appearance.... This is why first impressions are often correct... Although some people might have made mistakes....They may have arrived at an appearance that bears no relationship to them....They may have picked an ideal appearance based on some childish whim, or momentary impulse.... Some may have gotten half-waythere, and then changed their minds.

He wonders if he too might have made a similar mistake.







# Trace and void

14  
15

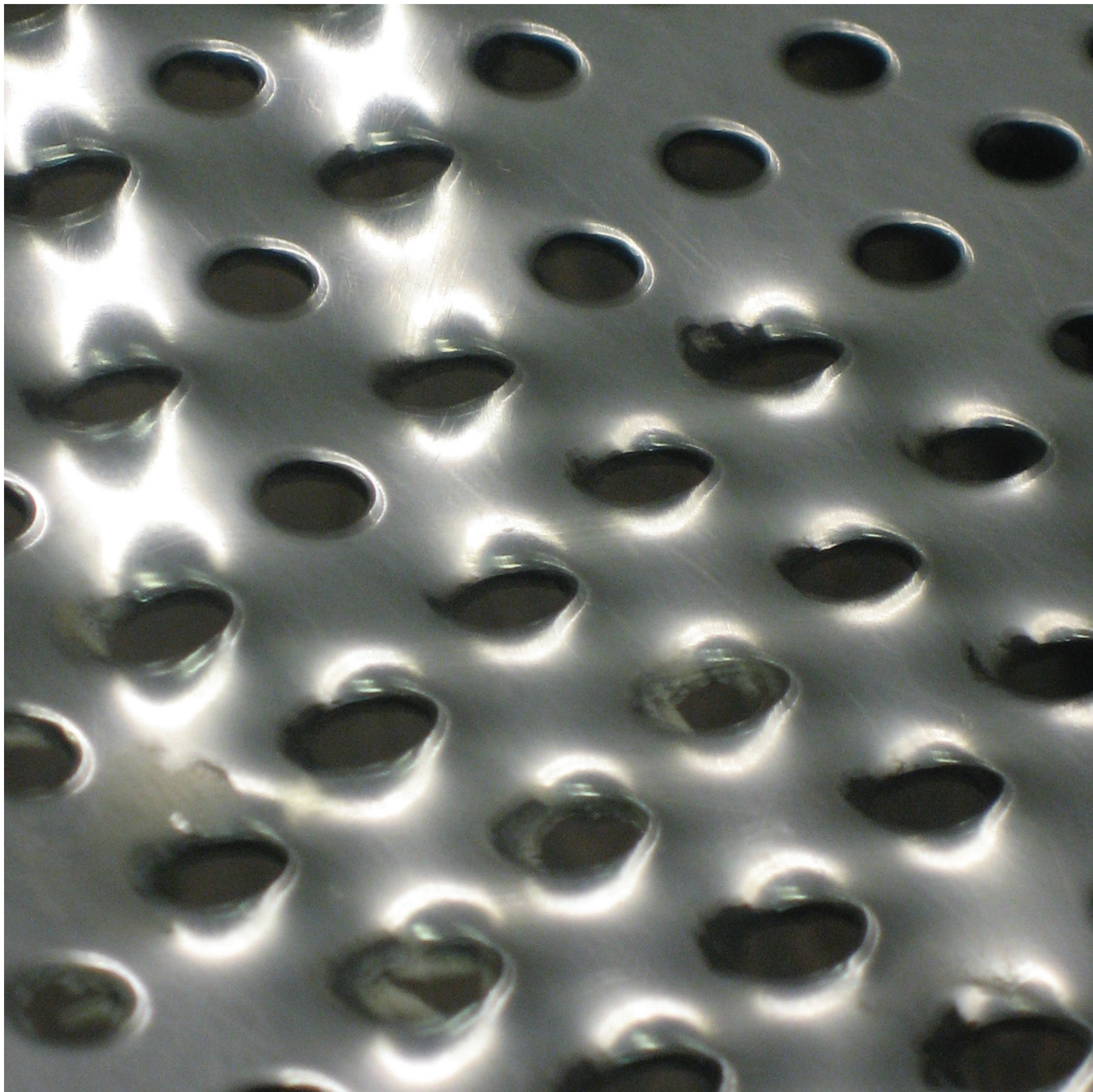


The images record the overlooked traces of human existence in the process of travel and place the peripheral in the centre of our vision.

Piccadilly Station Msnchester.  
On arrival at the station, I sat on the metal seating that is bolted to the wall opposite the platform. The space is warm and smells of fuel and hums with electricity from the tram lines. In understanding the context of my position as an active observer recording information to express feelings of this situation, I was reminded of the comment made by Perec that we must "decipher a bit of the town, its circuits".

Perec's image of a city as a circuit, a system of electrical conductors forming a circular path. The route on which we travel does not include the influence of the commuter. The scratches on the seat handles, graffiti, couples kissing hello or goodbye and the remnants of stale perfume are the random elements which make these spaces human. The traces of people passing through create a fluctuating landscape of arbitrary signs and signals that collect over time.









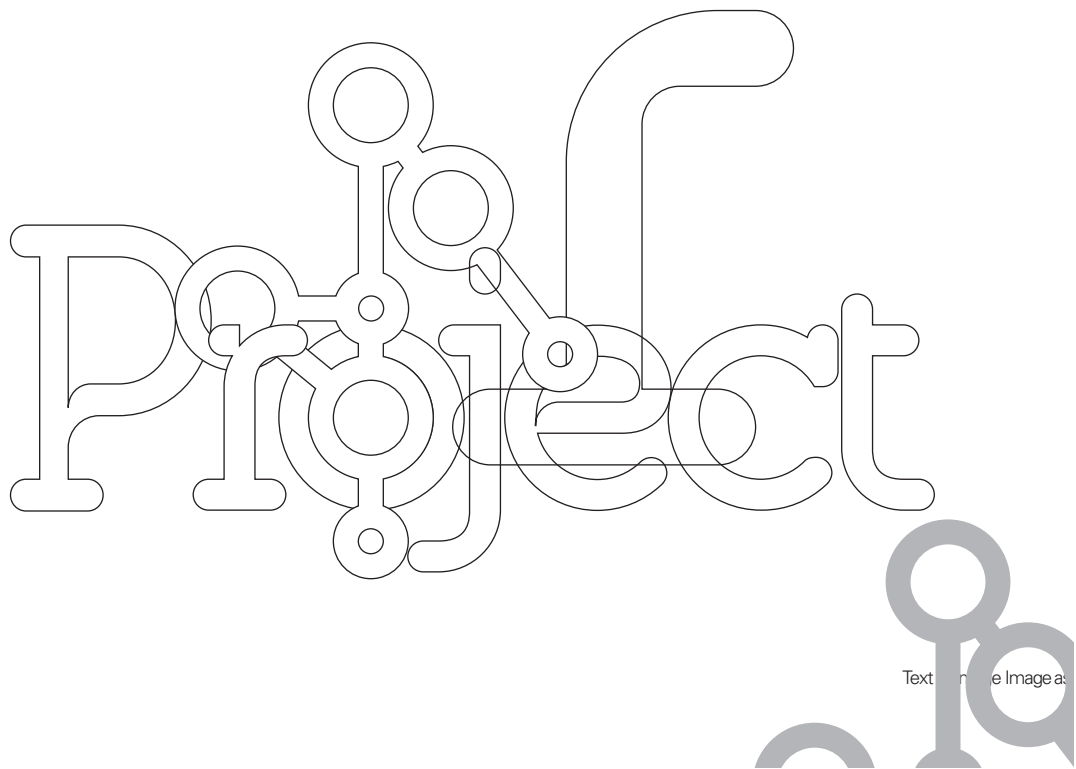
Notes

Gestalt is a German word for a complete pattern or whole; the term cannot be translated into English with a single word or phrase. Three phenomena must be considered: a thing, its context or environment and the relationship between them. For example, a red rose in a photograph of a rose garden is perceived quite differently from the red rose on the labour party logo. In Gestalt therapy, the whole of a person's experience is considered important; thoughts, feelings, body sensations. The approach focuses on the 'here and now' – what is happening moment by moment.  
[www.psychotherapybristol.co.uk/](http://www.psychotherapybristol.co.uk/)

Project  
from

# Digital identity

18  
19



Hand drawn letterforms digitised. Visual experiments created in sketchbooks and input into the computer. The images are digital, but retain the control of hand rendering.

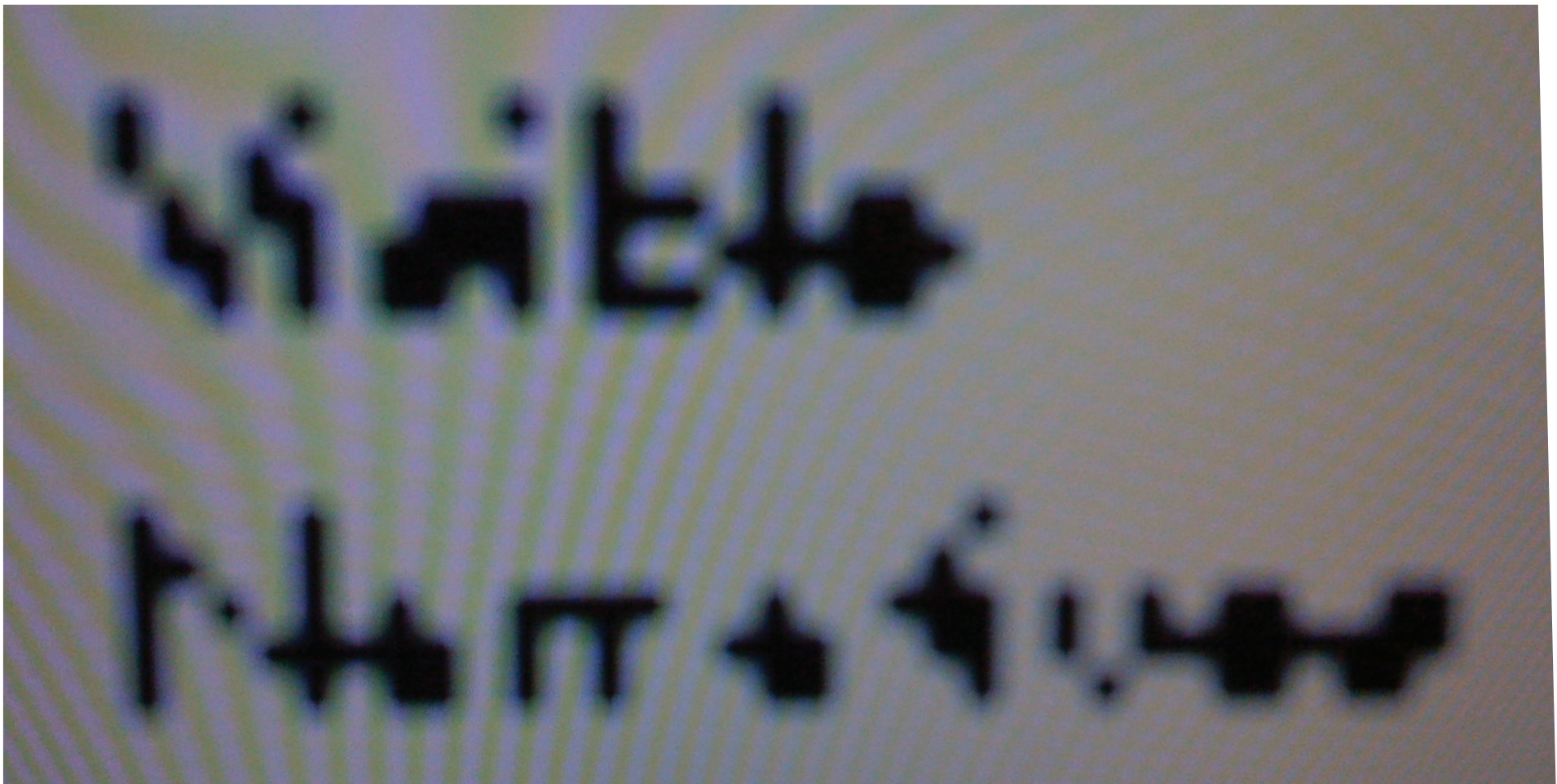
project

project.

project space



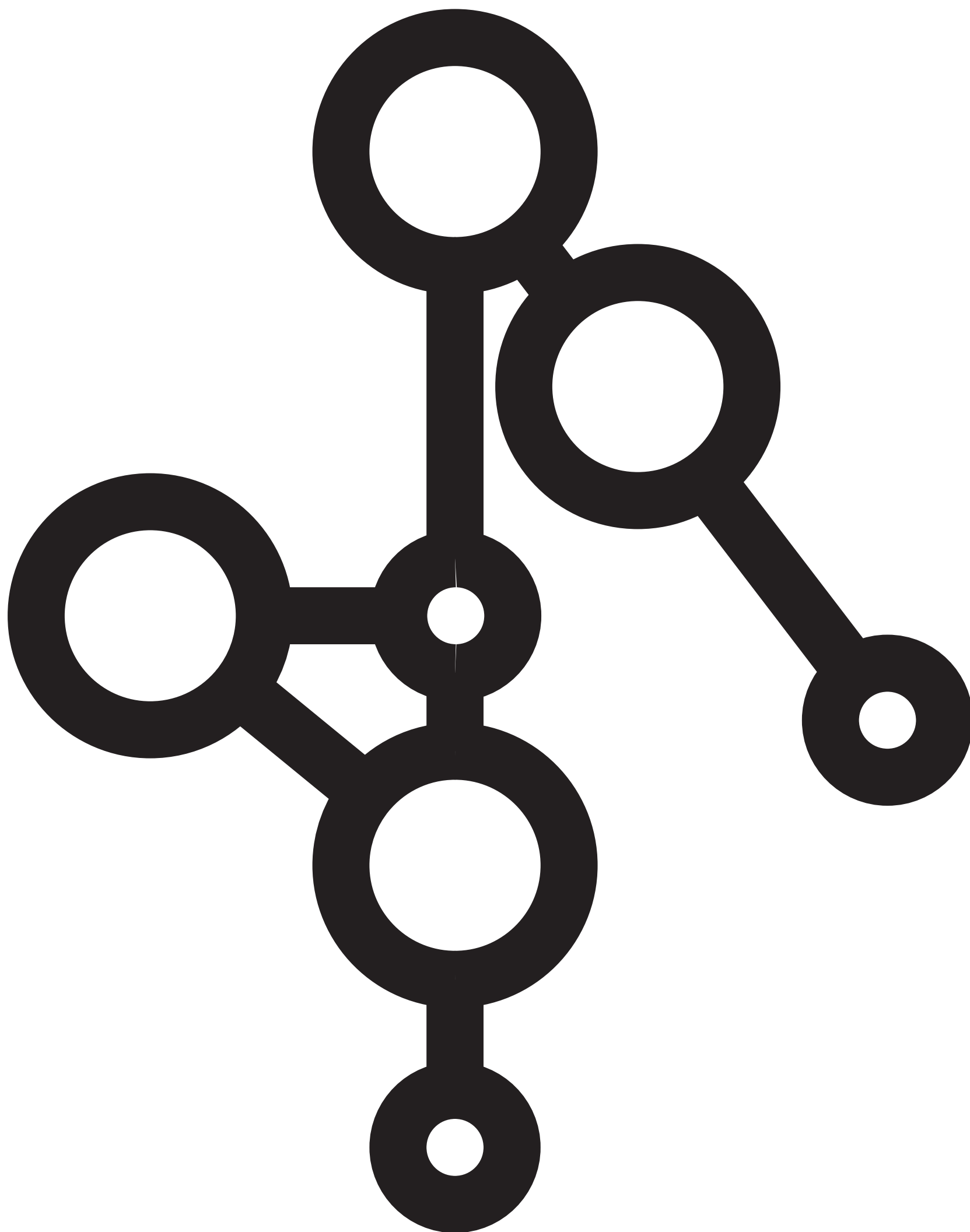
# UN logo and type



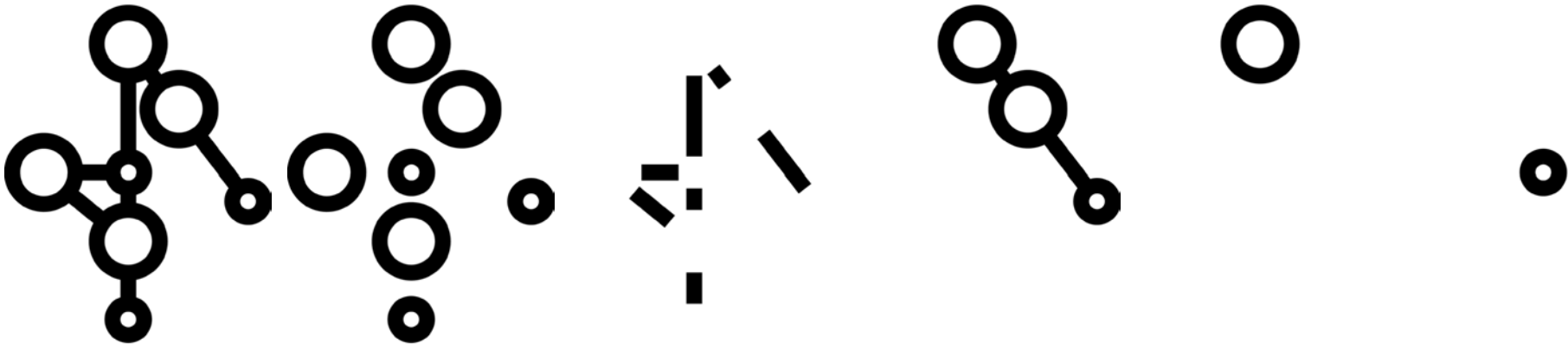
The image on the right is a seven point  
redux of points on the face. The identity is  
on the inside, present but hidden. Seen and  
not seen.

The above are first stage digital typographic  
dissemination of hand drawn letterforms.



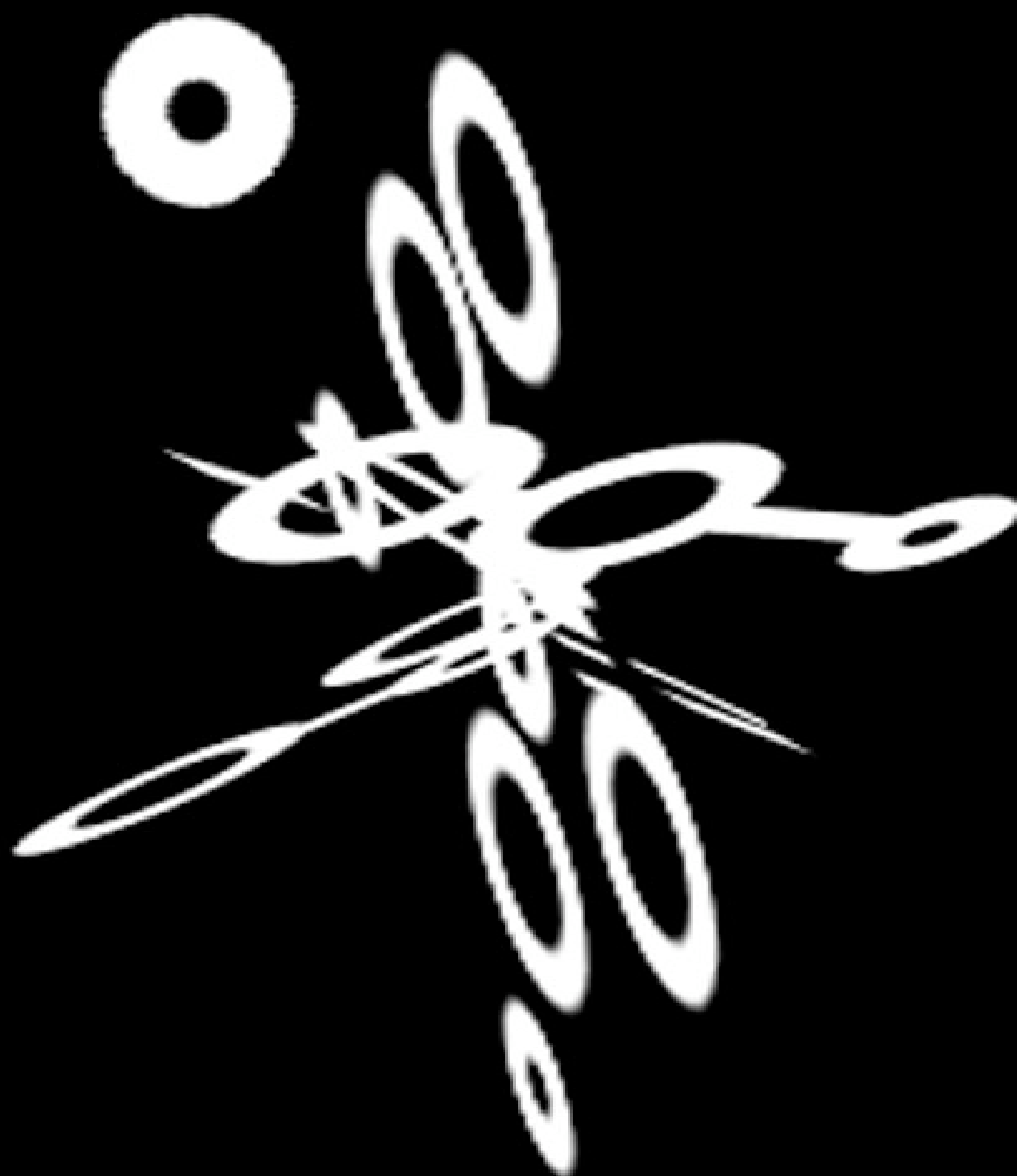


# Motion tests



I am moving out from behind the computer screen to face the camera. This study process has ultimately been about challenging perceptions of myself. In my work, and, in me. This is a connected relationship and I cannot challenge my practice without challenging my self.

The following three plates are experiments created in Adobe AfterEffects. The images are screen shots taken from the symbol in motion.





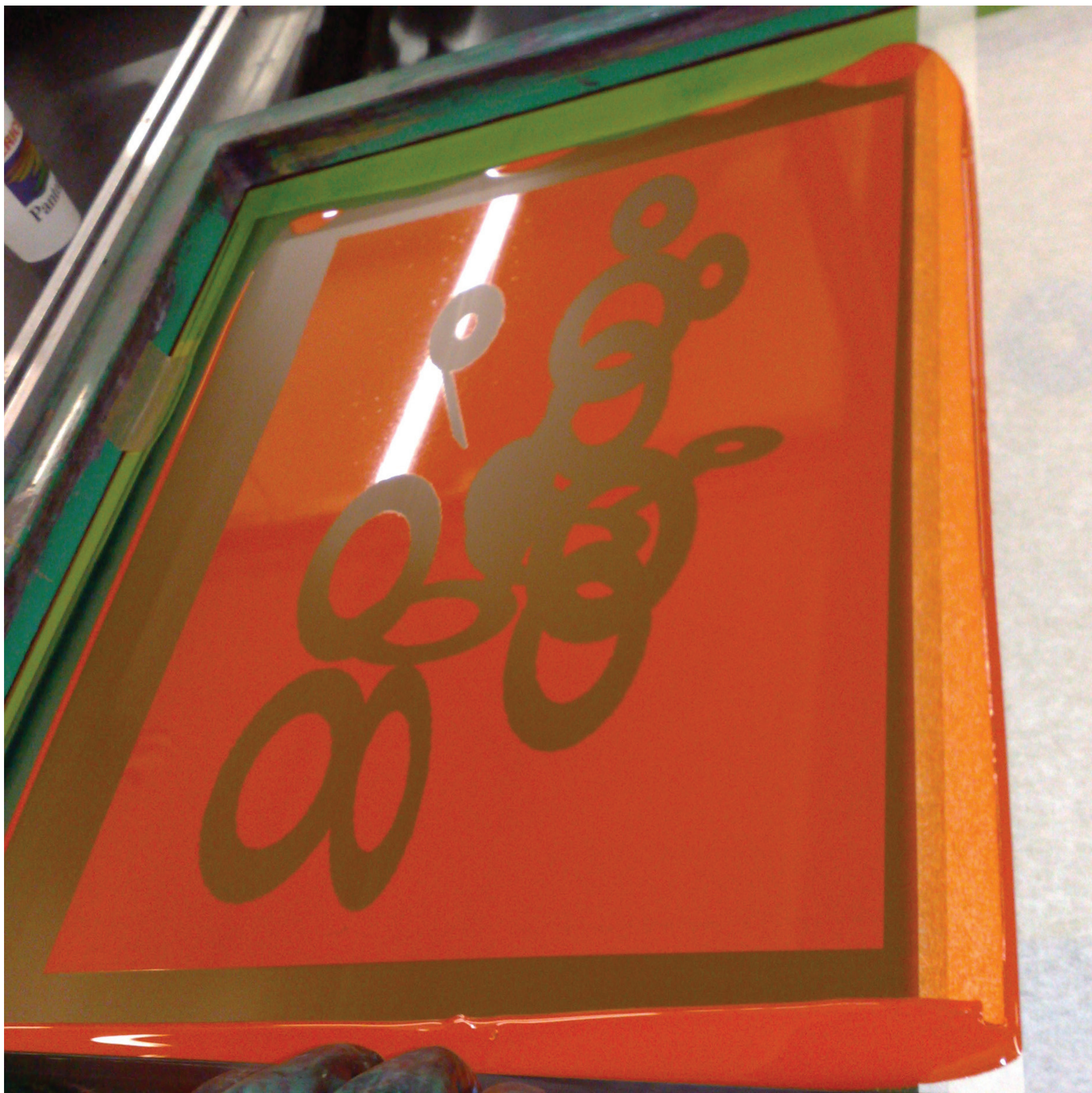


# Silk screen



Digital forms, created in AfterEffects, passed through the silk screen process. The ink image is created with the gesture of movement. The image is at one hand made and mechanical.







# Collected image reference

PH

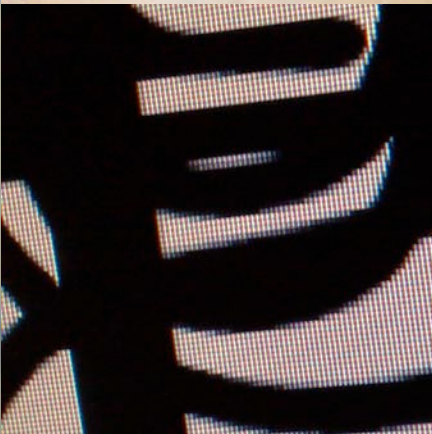
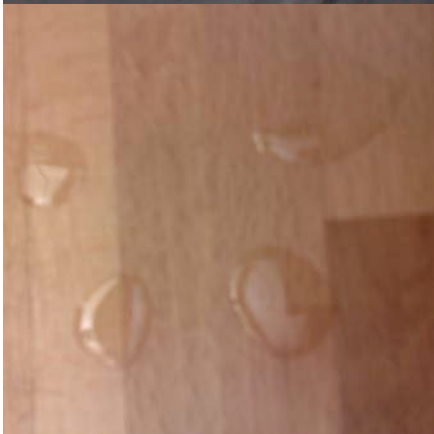
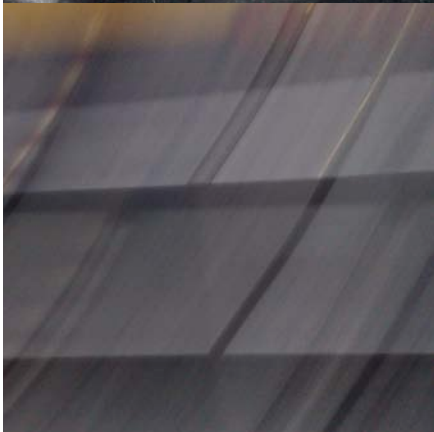


Collected images. 870. 70 images taken with a cameraphone over 8 months. subconscious and instant. Meaning is uncovered when the images are collated and presented as one.

What moves people to take photographs is to find something beautiful.... Nobody exclaims "isn't that ugly! I must take a photograph of it. Even if someone did say that, all it would mean is "I find that ugly thing beautiful"( Sontag )

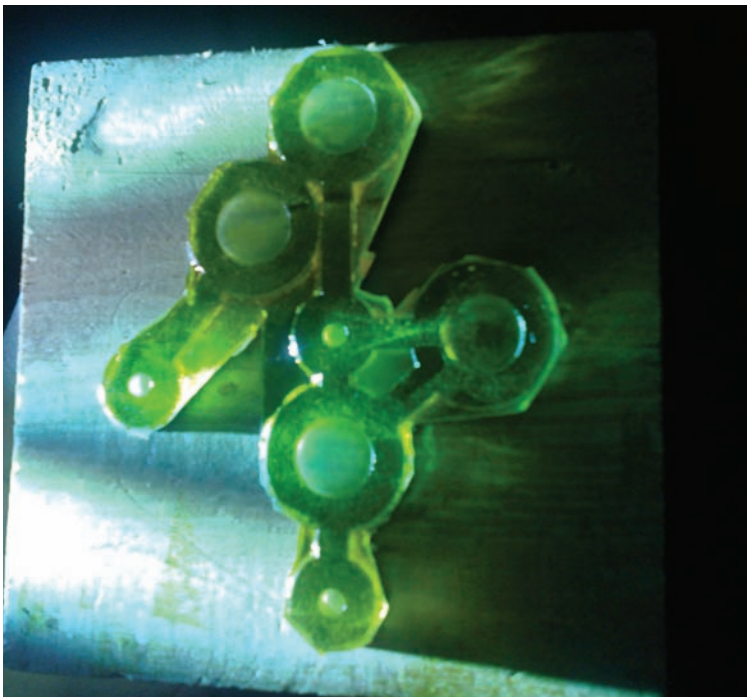
Photo-graphy today is also very self consciously aware of the fact that both language and photography are signifying practices. That is, both contribute to the production and dissemination of meaning... In post modern art, these very borders between the pictorial and the linguistic are simultaneously being asserted and denied (Debord )







# Hand-made mapping

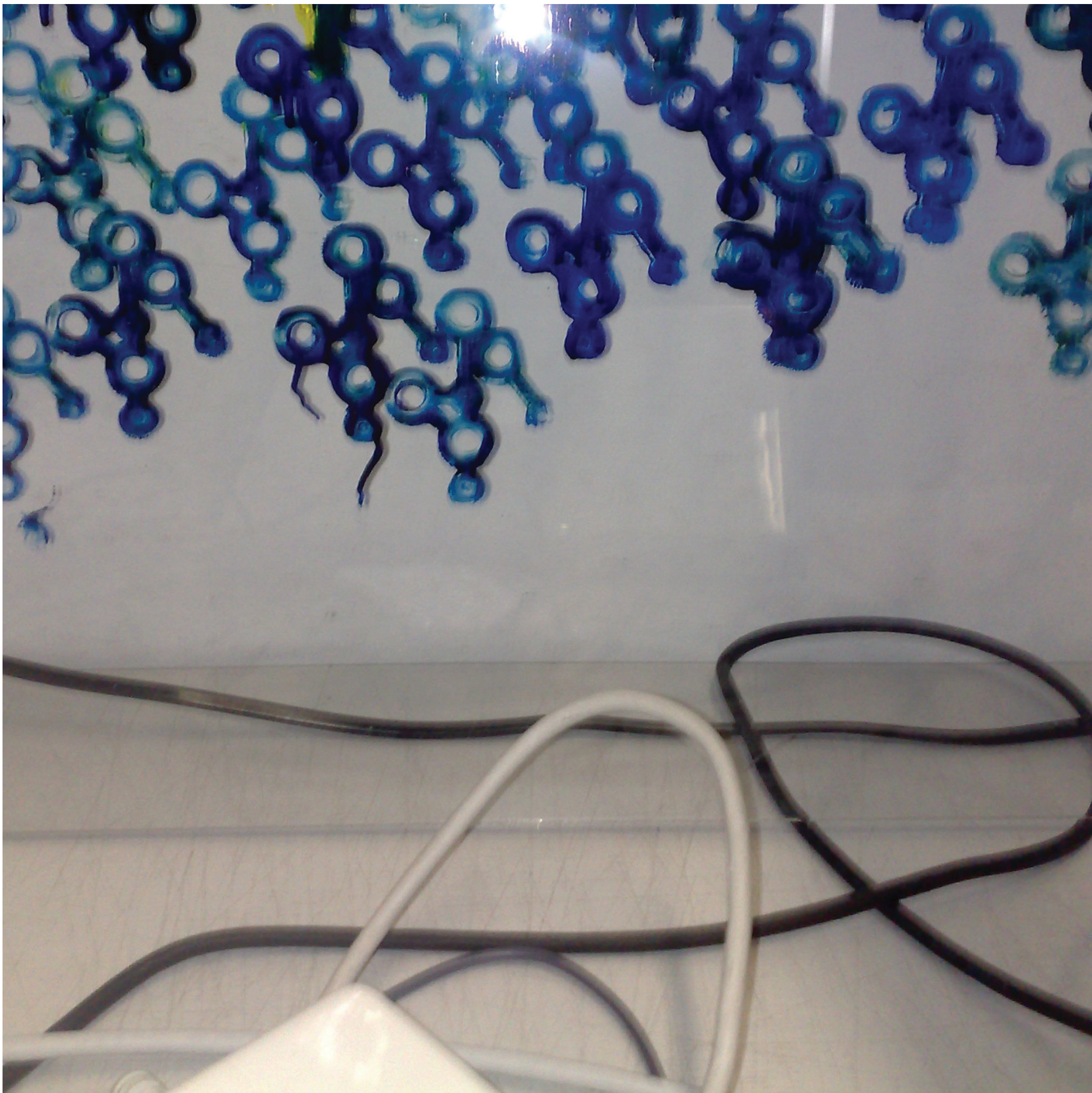


The hand made gesture.



Path of the gesture or narrative is projected onto Perspex. The narrative is recorded in real time as it happens. The image (left) contains digital and hand made paths of communication on the same image, created by chance but contain relevance beyond the snapshot.

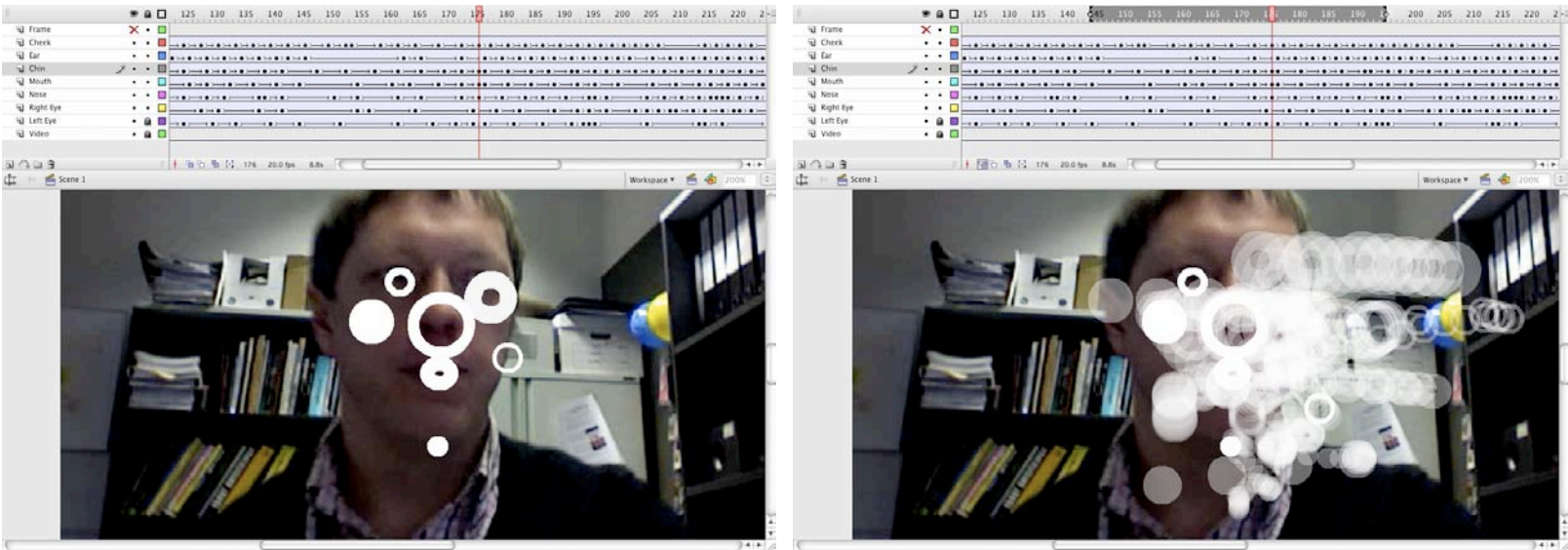






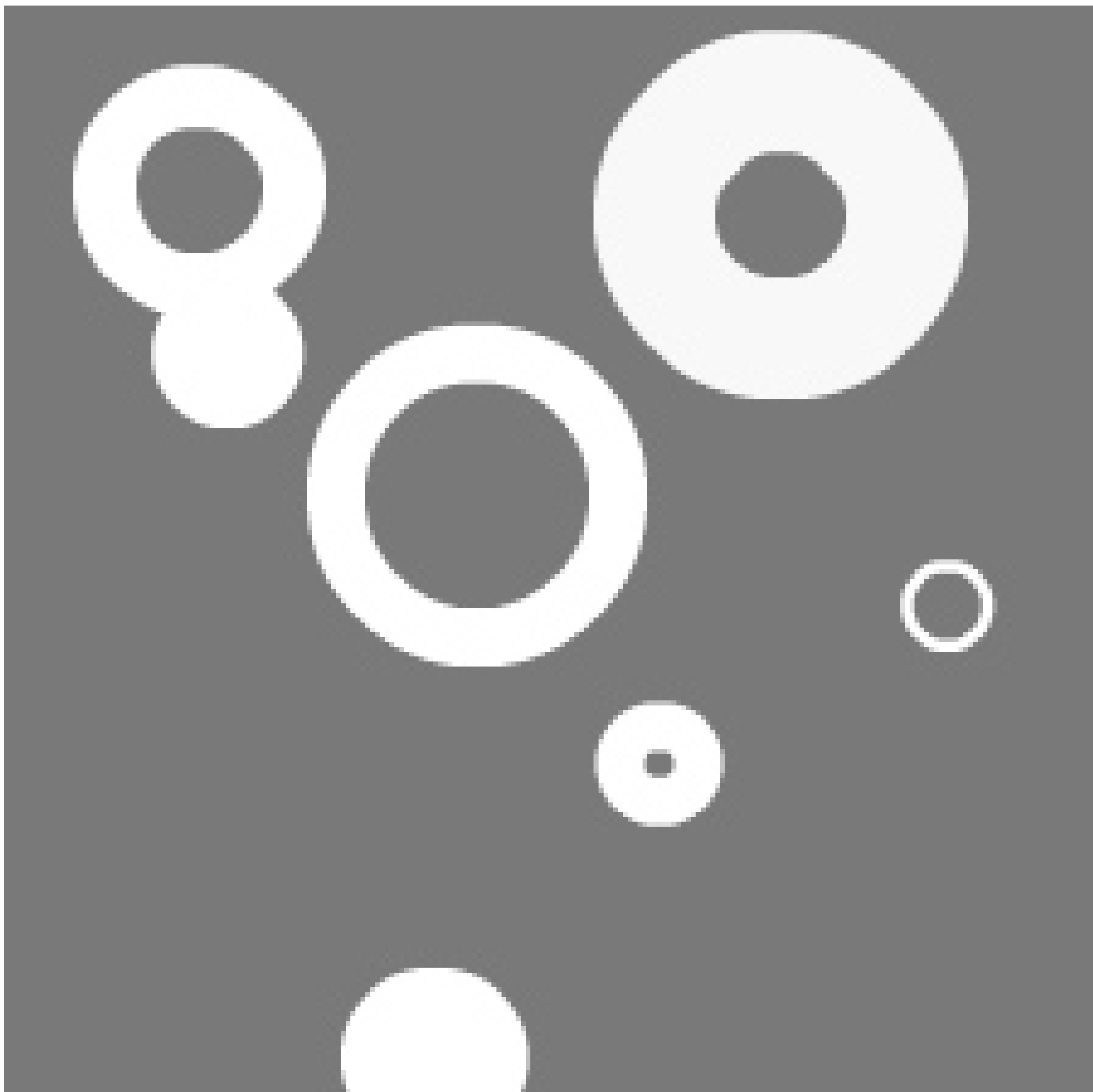
# First Adobe Flash test

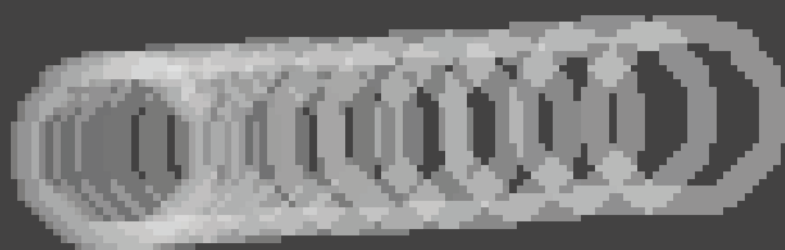
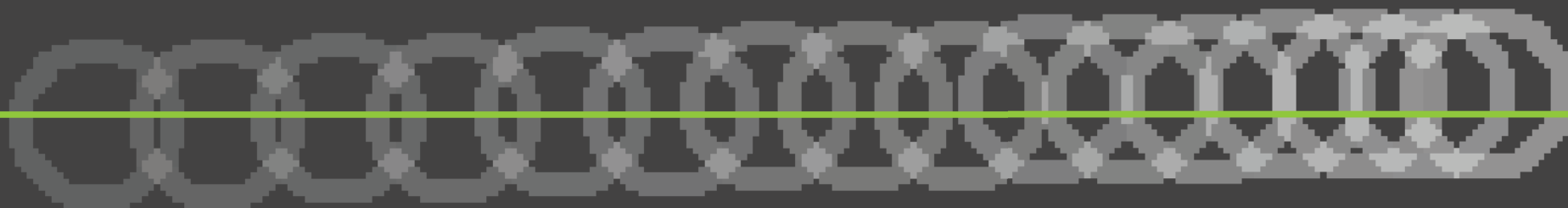
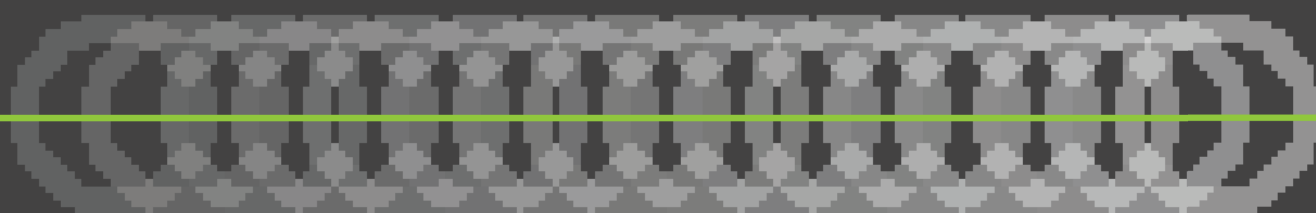
FF

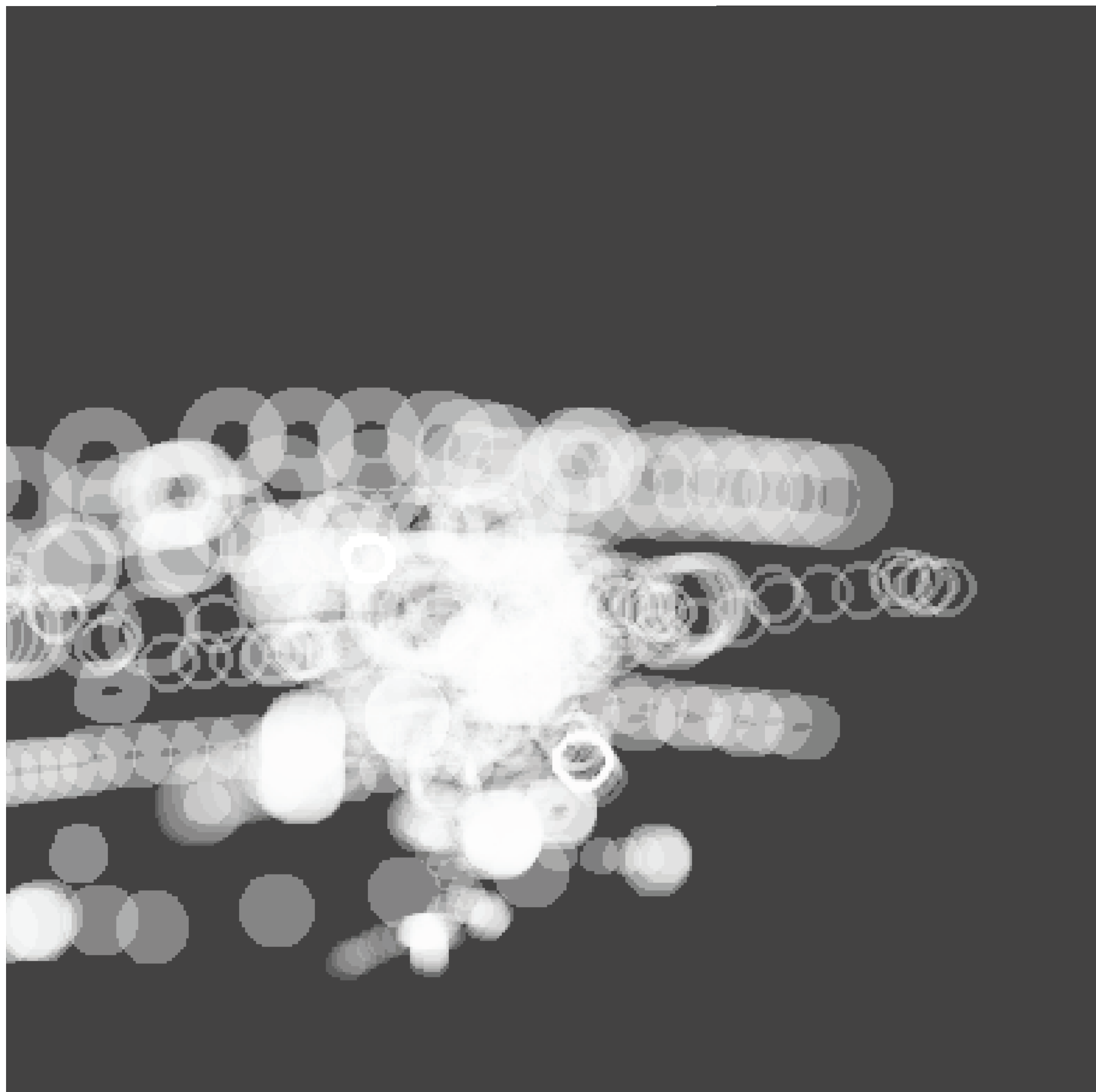


In moving through real, “sensorial,” space we may touch immediately near objects. Distant objects in real space are “touched” in the mind (we say the mind “reaches out”). The manner, therefore, in which we make our mental approach to a distant object of attention is styled through analogy with, and expectation of, the bodily experience of near objects. This mode of appreciation, learned in exterior, sensorial space, is applied when we negotiate interior, psychological space. Kinesthetic analogy then, an understanding in terms of body, is constant to our reception of perceptual experience, which shifts freely between sensorial and psychological data in the life-world “tangled, muddy, and perplexed,” which precedes the ordering of experience.  
Situational Aesthetics (1969)  
Victor Burgin

First stage flash developments. The images above are screen shots of flash test number one. Below is the image of the motion test imported on to the iPhone.  
  
The following three plates illustrate the first stage flash developments which break up the movements of the face to present a new and unexpected set of images.







# Original references

96  
LE



# "Re-mix"

## Contemporary Art+Pop

The line of influence on the typographic identity for this project can be found from the above references. The book at the top of the page is a Tate Gallery sculpture catalogue

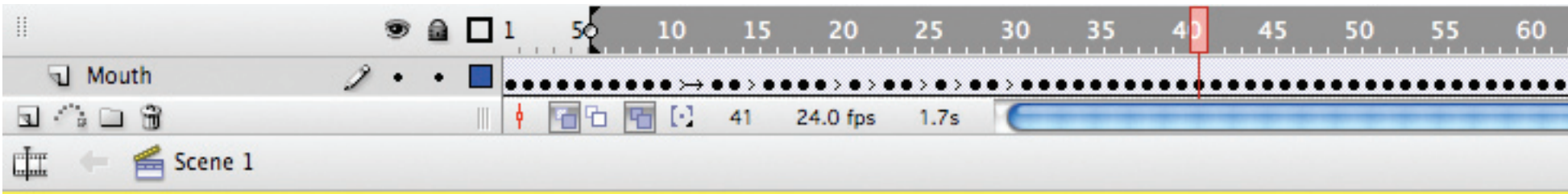




**"visible  
narratives"**

# Identity plus motion

06 | 06



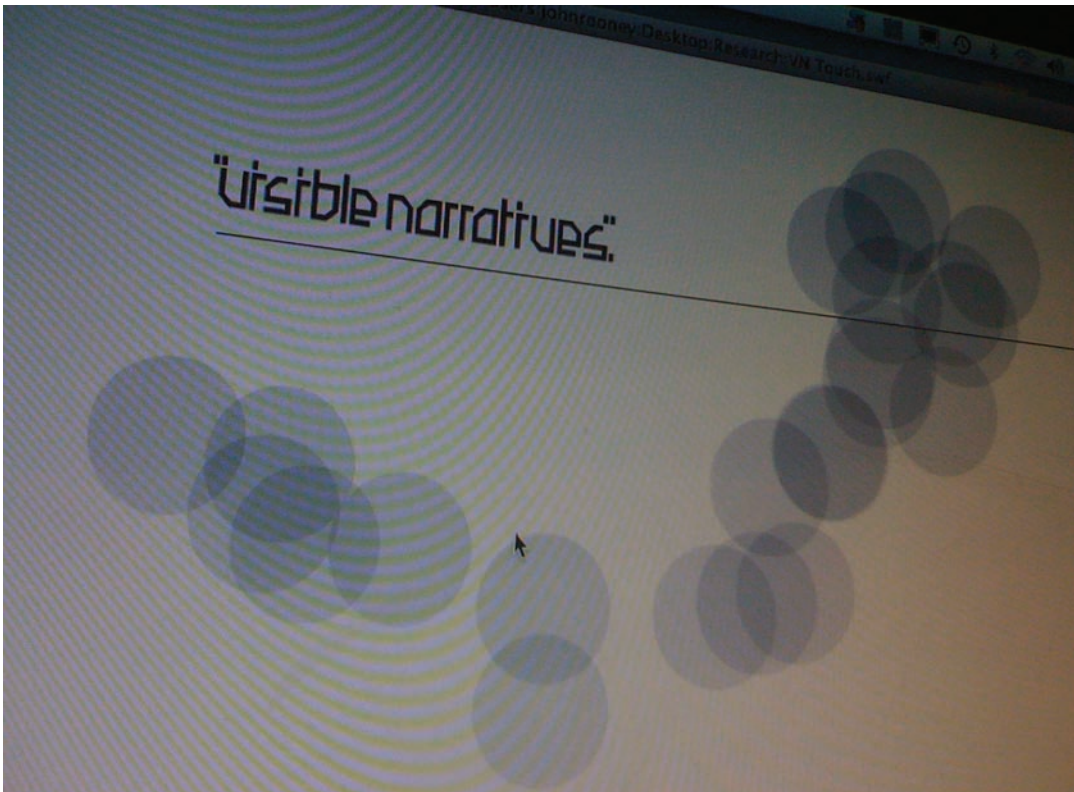
The images are created by cutting vertically across a horizontal time line. This process of challenge underpins and validates my research methodology. The act of capturing narrative takes a moment. The created image produces further meaning over a period of reflection with the addition of text.

An abstract geometric artwork featuring a black background with several white lines. A large, thick white cross is centered on the page. Overlaid on this are several thinner, semi-transparent white lines of varying lengths and orientations, creating a complex, layered effect. Some lines are horizontal, some are vertical, and others are diagonal. The lines intersect to form a grid-like pattern in some areas, while other areas show more chaotic, overlapping lines. The overall composition is minimalist and modern.

visible narratives.com

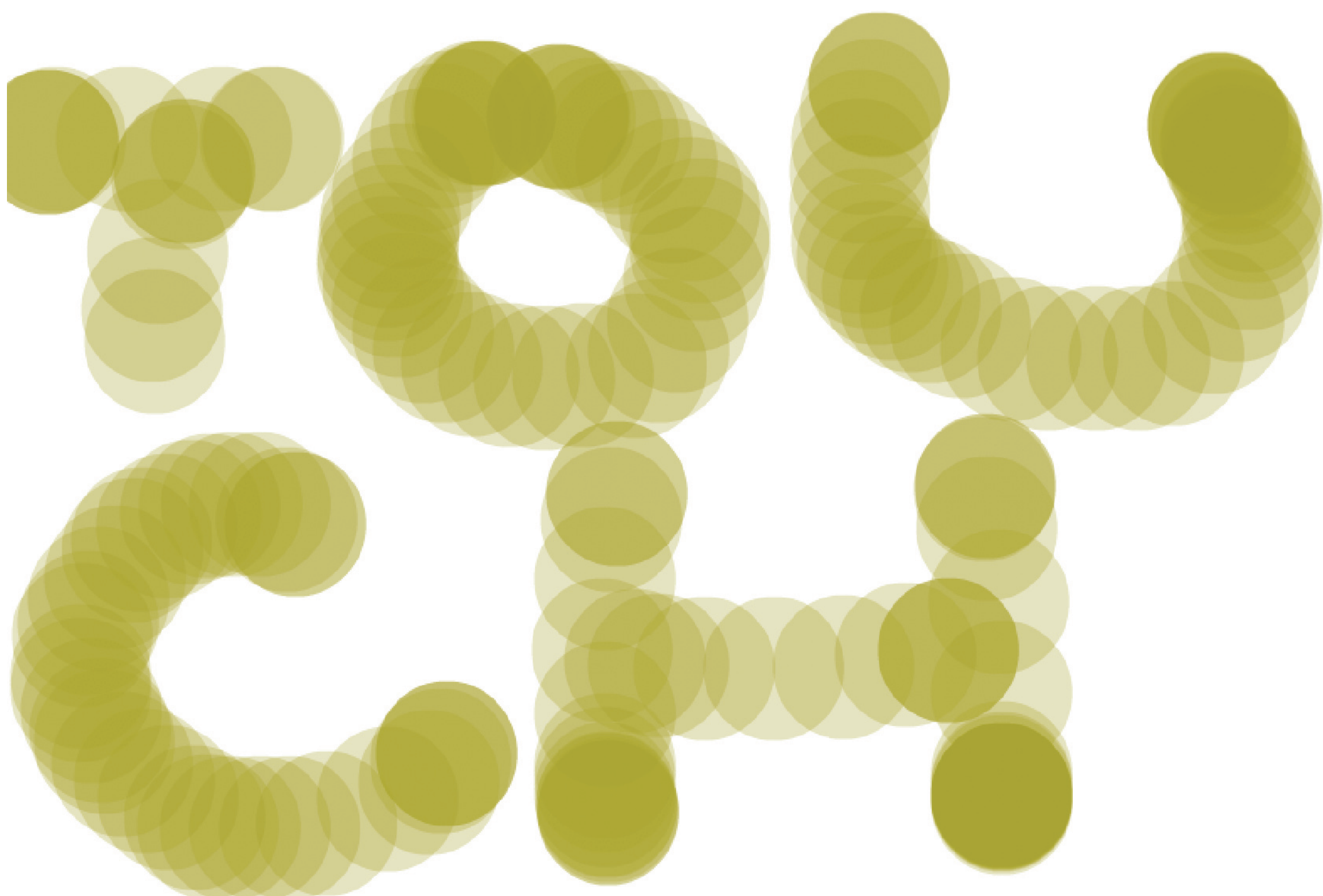
# Experiements in Flash

40  
41



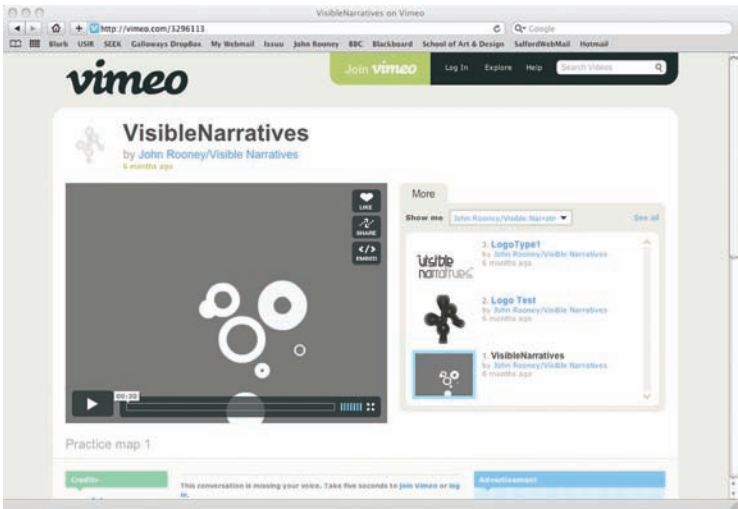
One of the most influential of the first generation of visual poets was the Swiss artist Eugen Gomringer, who, in seminal compositions such as "Silencio" (1954) made bold use of blank page space in order to highlight its potential as a metaphor for the reader's contemplative silence. 3 The whiteness of the page in Gomringer's "Silencio" is interrupted by a regimented raft of text, the image/poem gives the impression of disrupted calm. The pattern of disturbance finds further verification in the printed insistence of the word "Silencio" and we are forced to speculate that "Silencio" might be construed as a remorseless and monotonous instruction to the reader.

[www.ubu.com/papers/powell.html](http://www.ubu.com/papers/powell.html)



# Visible Narratives.com

4 | 5

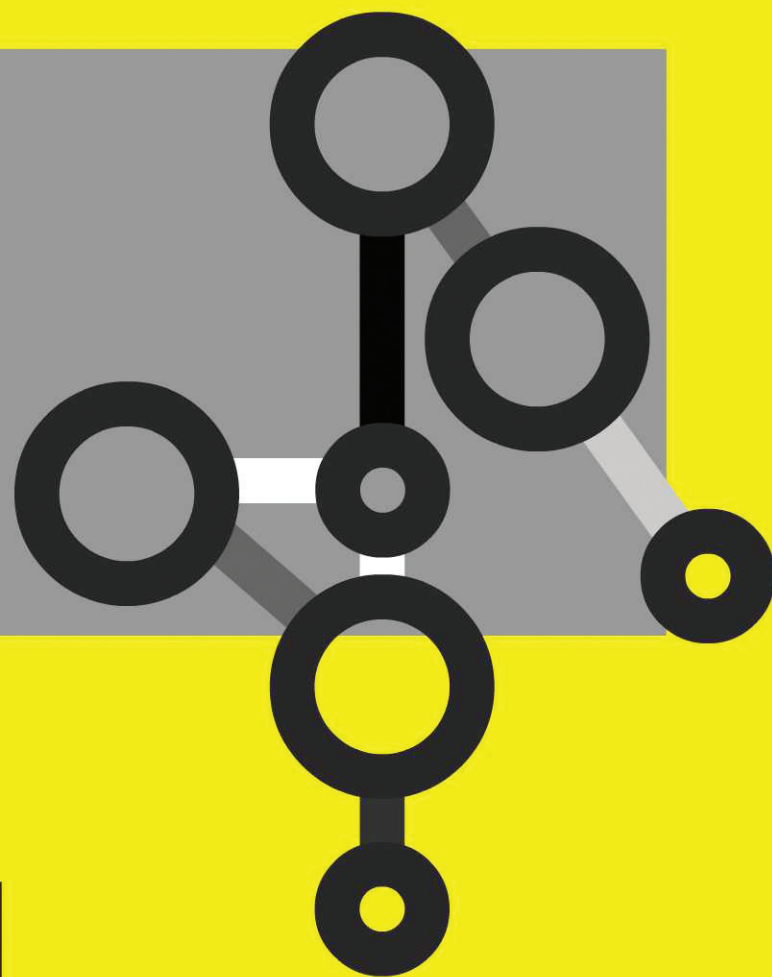


www. visible nattatives.com  
Digital storage. The website set up for this project is a conduit for other specialised websites. The linked sites are set up as dedicated sites designed to use motion and print images.



# "visible narratives."

Research designed  
to record the unseen  
traces of language



V I M E O



I S S U U



G R A P H I C S



M A I L



# Narrative One

## [The Death of Bunny Munro]

44  
45



The project has revealed itself as a form of digital concrete poetry. The words in the narrative have become physical forms, but are hidden in the codes created by the physical gesture.

The following six plates show the visual development of captured narratives, each image become more complex with layered meaning

Still image of Robert Mitchum, playing the character Harry Powell in the film *Night of the Hunter*. This character is referenced in the song *The Mercy Seat*:

My kill-hand is called E.V.I.L.  
Wears a wedding band that's G.O.O.D.  
'Tis a long-suffering shackle  
Collaring all that rebel blood.  
(*The Mercy Seat*)





Frame 364

L



Frame 381

+

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H

A

Frame 1200

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Frame 1414

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O



## Single layer onion skin



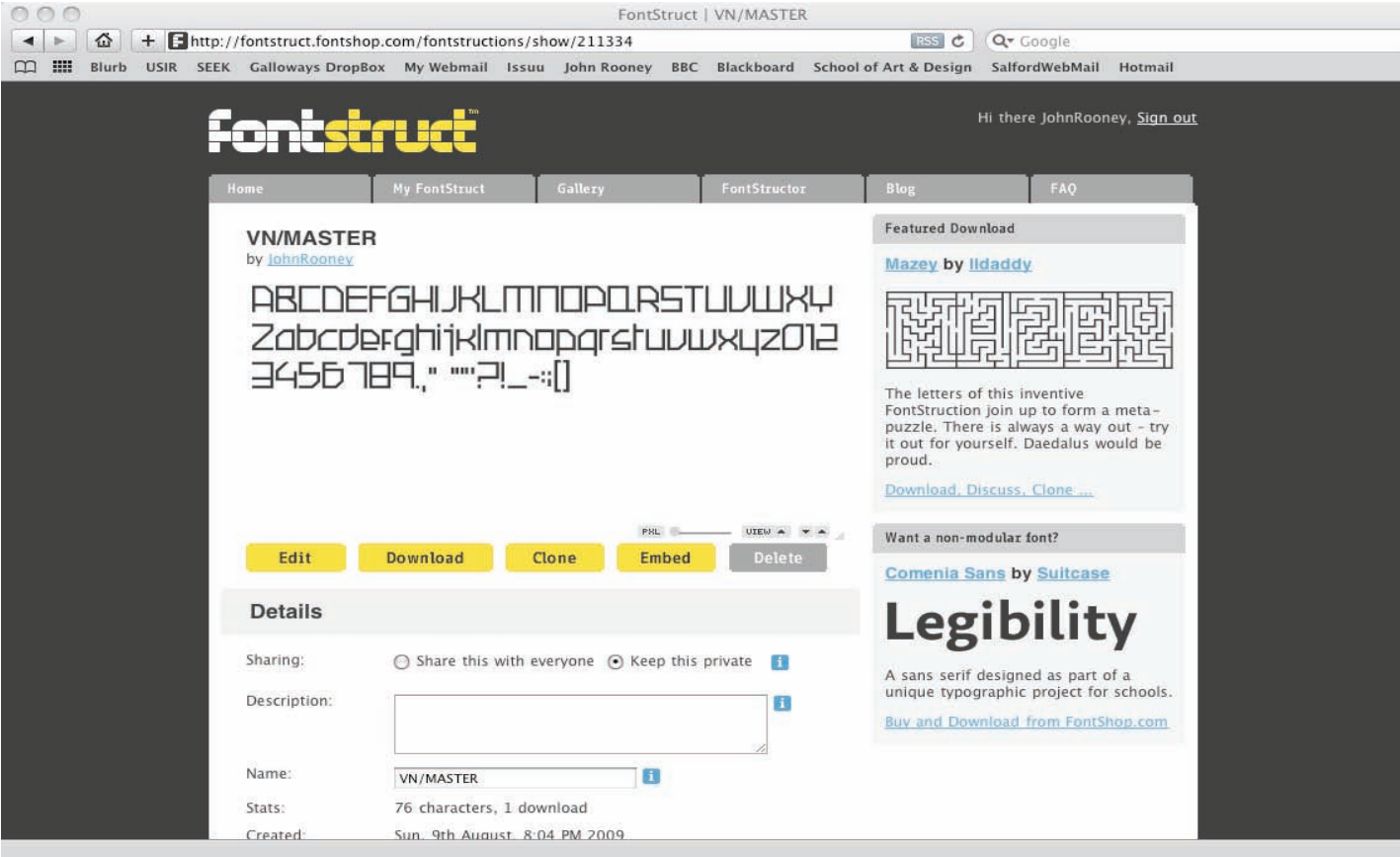
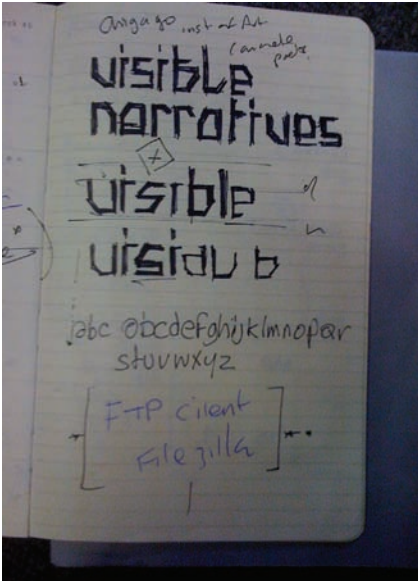
# Double layer onion skin





# Typography

52  
53



Hand drawn type processed into web based type creation software Font struct. The legacy of the letterforms can be traced back to the Tate Gallery catalogue

the quick  
brown fox  
jumps over  
the lazy  
dog

# Narrative Two [The Electric Circus]

54  
55



*Look at me i am nothing*

My location is important to me as a creative individual. Manchester is a key reference in my work and practice. The city is my birthplace, and is central to many my cultural and aesthetic influences. Manchester was the first digital city. The computer was invented in this city. Music Culture and Art are all well represented and have a long-standing cultural tradition in the city.

The next six plates show the development of the narrative from digital into sculptural forms. The image on page 61 is collyhurst, location of the Electric Circus.





Detail  
11, 768 Days  
16,971,840 Minutes  
1,018,310,400 Seconds  
1638 Weeks

A white square on a 76 degree angle  
The thickness of the square in the narrative  
is derived from the number of weeks that  
have passed since the first Warsaw concert  
at the Electric Circus to the date of the  
project hand in.





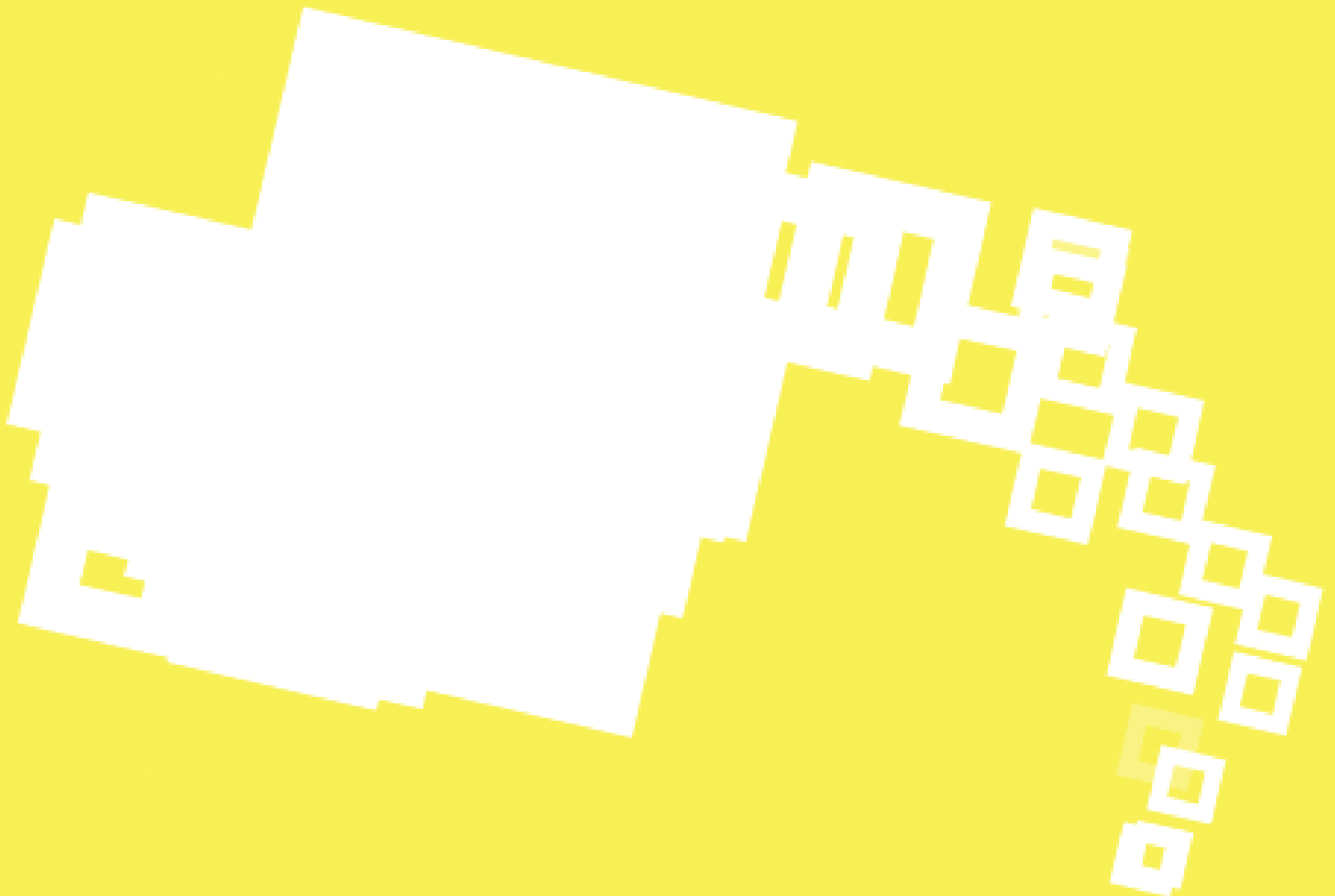








No transparency



Electric circus  
Motion image as 3d object



# Visible Narratives

Produced between  
October 2007  
September 2009

VisibleNarratives.com  
JohnRooney.co.uk