
Recording the creative gesture

A presentation on the context and process
revealed in recording data for this project

John Rooney
07/7/10

The creative gesture in a space

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

Situational Aesthetics (1969) Victor Burgin

Research aims

Reflect on past projects

Collaborate with others

Challenge exiting work patterns

Create personal content based
on location [past-present]

Create new art with a healthy misuse of
technology

Context : 1 + Context : 2

[Experiment / Hand made / Mapping culture]

Current : 1 + Current : 2

[The software aesthetic 1+2/
Onion Skinning / Creative misuse]

Future engagement

[Digital Palimpsests / Location / Stories]

Context : 1

**Student typography/
computer experiment**

**‘He’s good bad, but not evil’
[Malcolm Garrett Baseline magazine
1990]**

noisy

Context : 2

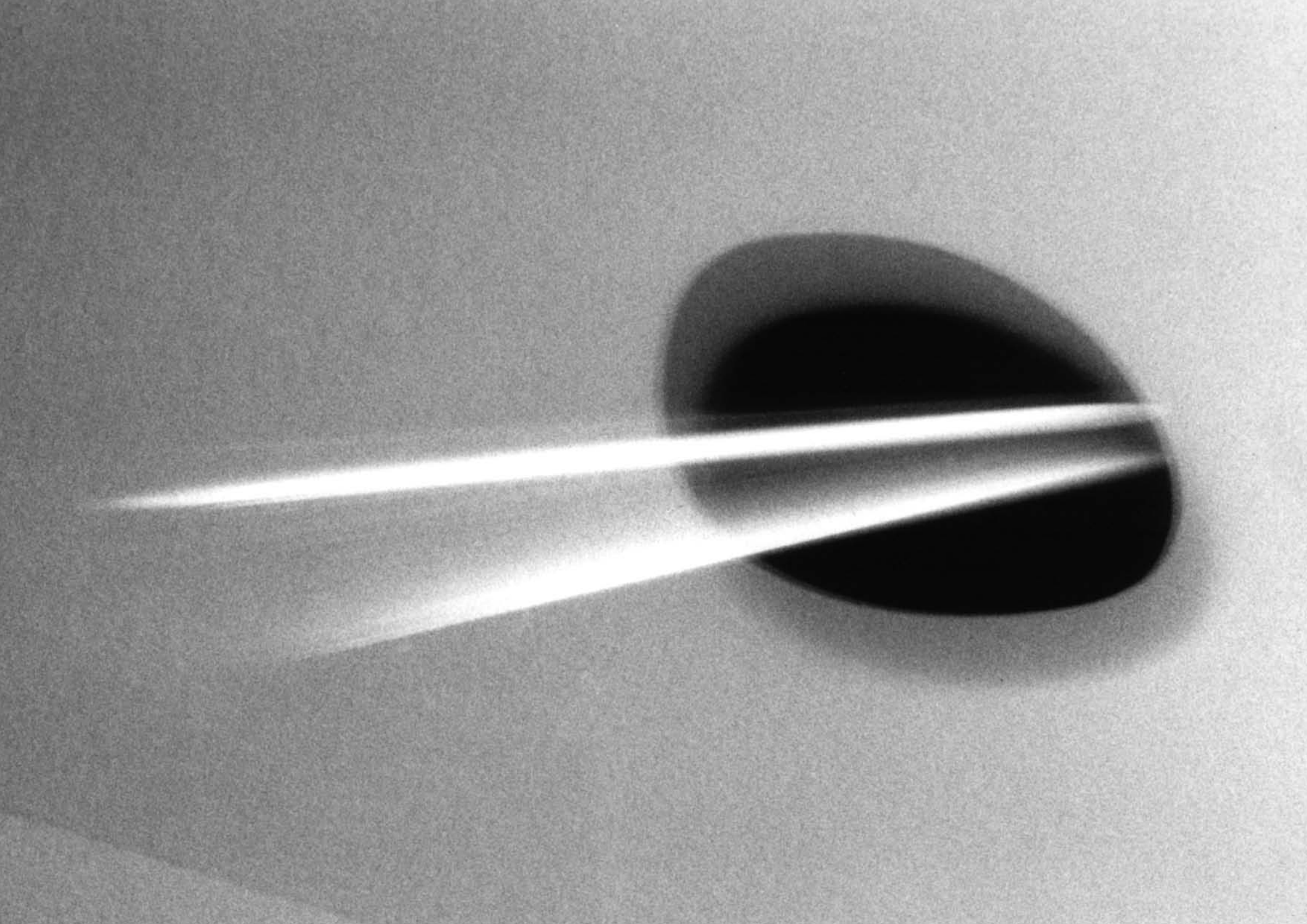
The hand made object

MAKING IT

JANET HODGSON SARAH RAINE JAMES RIELLY PADRAIG TIMONEY DAPHNE WRIGHT TEA


art trans pennine





Context : 3

Mapping the culture of a city



It may turn out then, that going back
can be a way to go forward. 6903 steps
taken in the act of remembering; the retracing
and experiencing the transformation
has been a pilgrimage. Here is a souvenir.
It's gone now... you'll never see it.

Tracing the Hacienda (2008)
An installation by John Rooney & Pam Shaw
for TRIP Festival and Conference



mapping

URBIS

Manchester

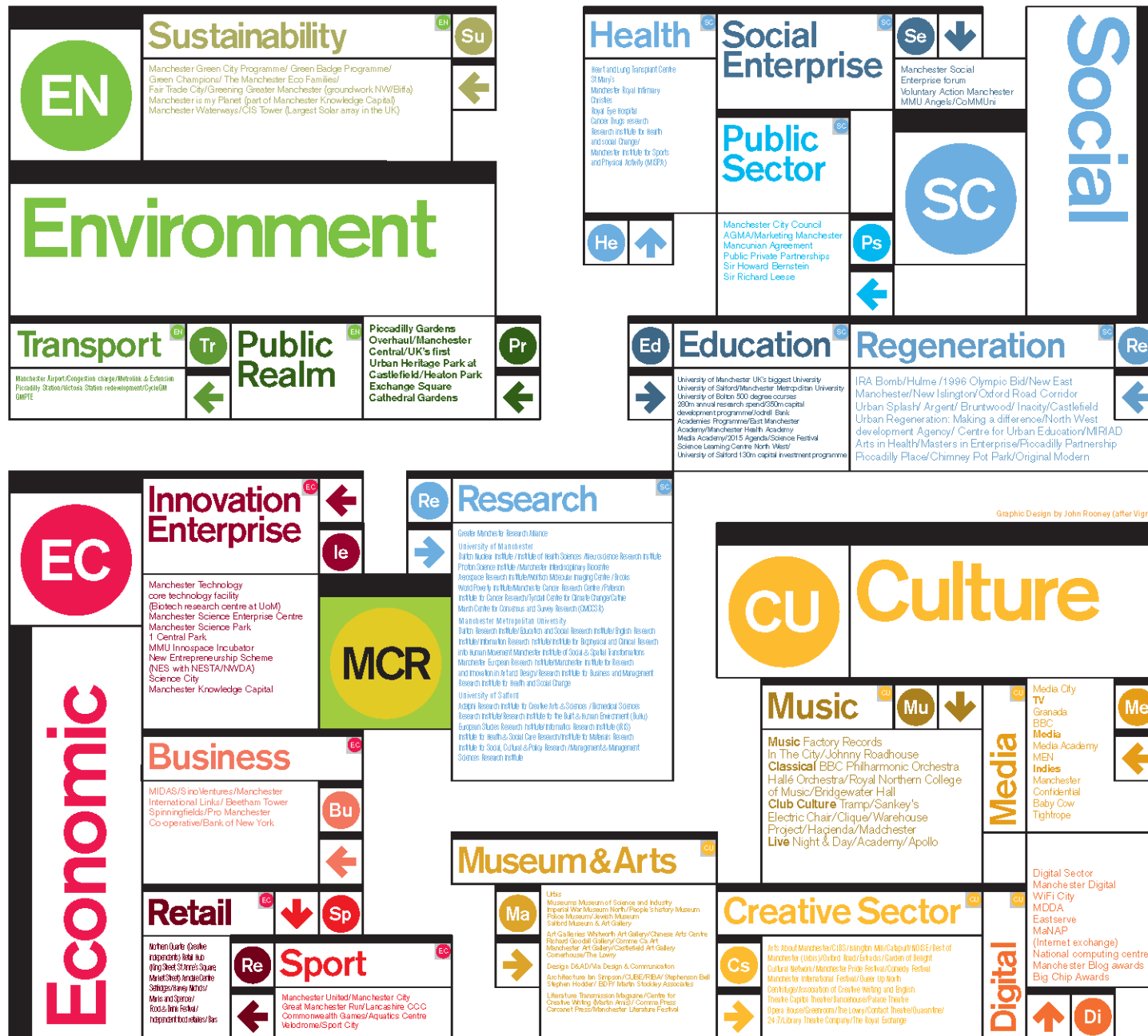


In!

Info!

This diagram details how the four elements of Social/Cultural, Economic and Environmental are made up in Manchester. Next to each title you will find an arrow pointing to information about some of the things that have shaped these elements in Manchester along with some details about who has been doing it.

Remember, just because something fits into one element of the city doesn't mean it only affects that element. Think about how changes to one sector could impact on the others. Of course the diagram doesn't include everyone and everything that has shaped the city so why not try to think other people and places that could be included or even think about what you do and how that fits in?



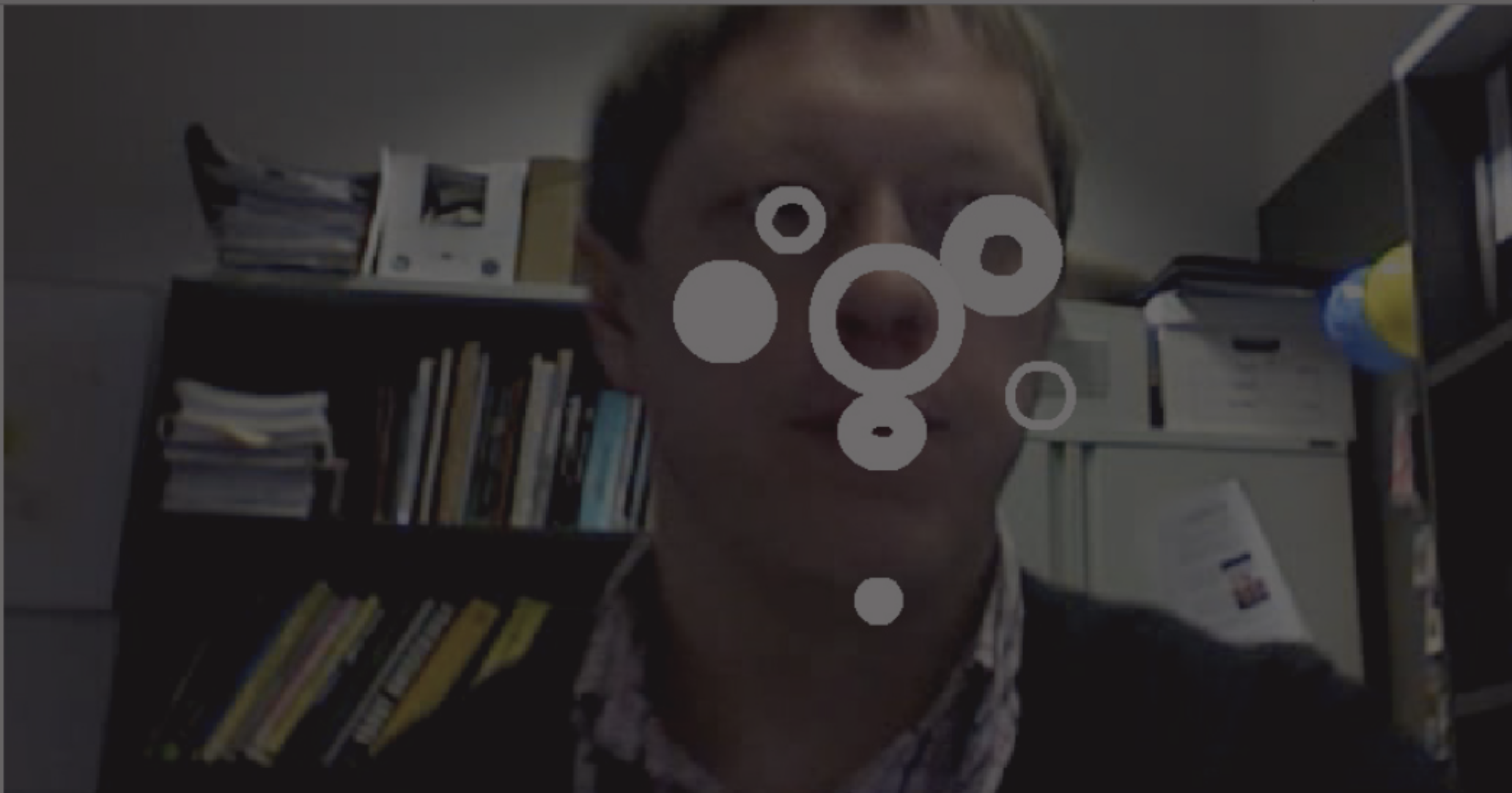
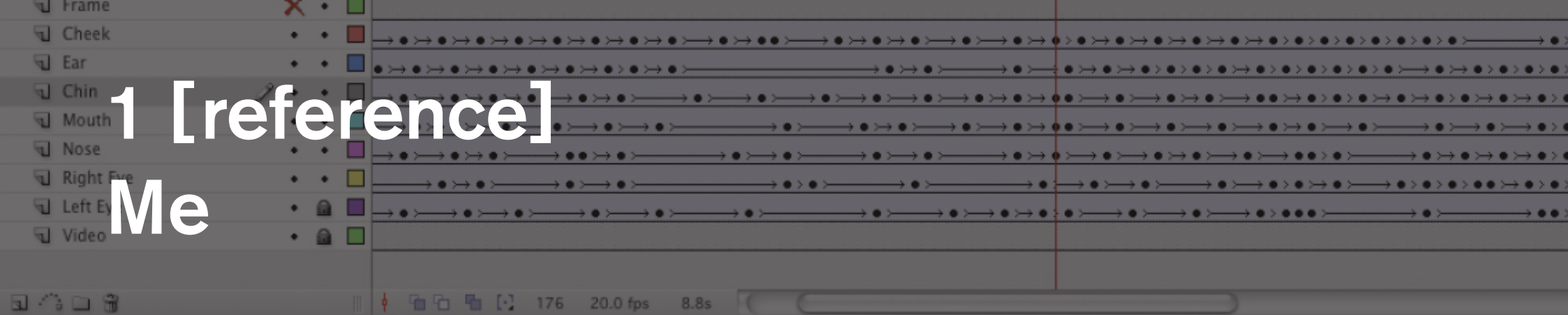
Current : 1

The software aesthetic 1

Recording Practice

Re engage with the hand made

1 [reference]
Me



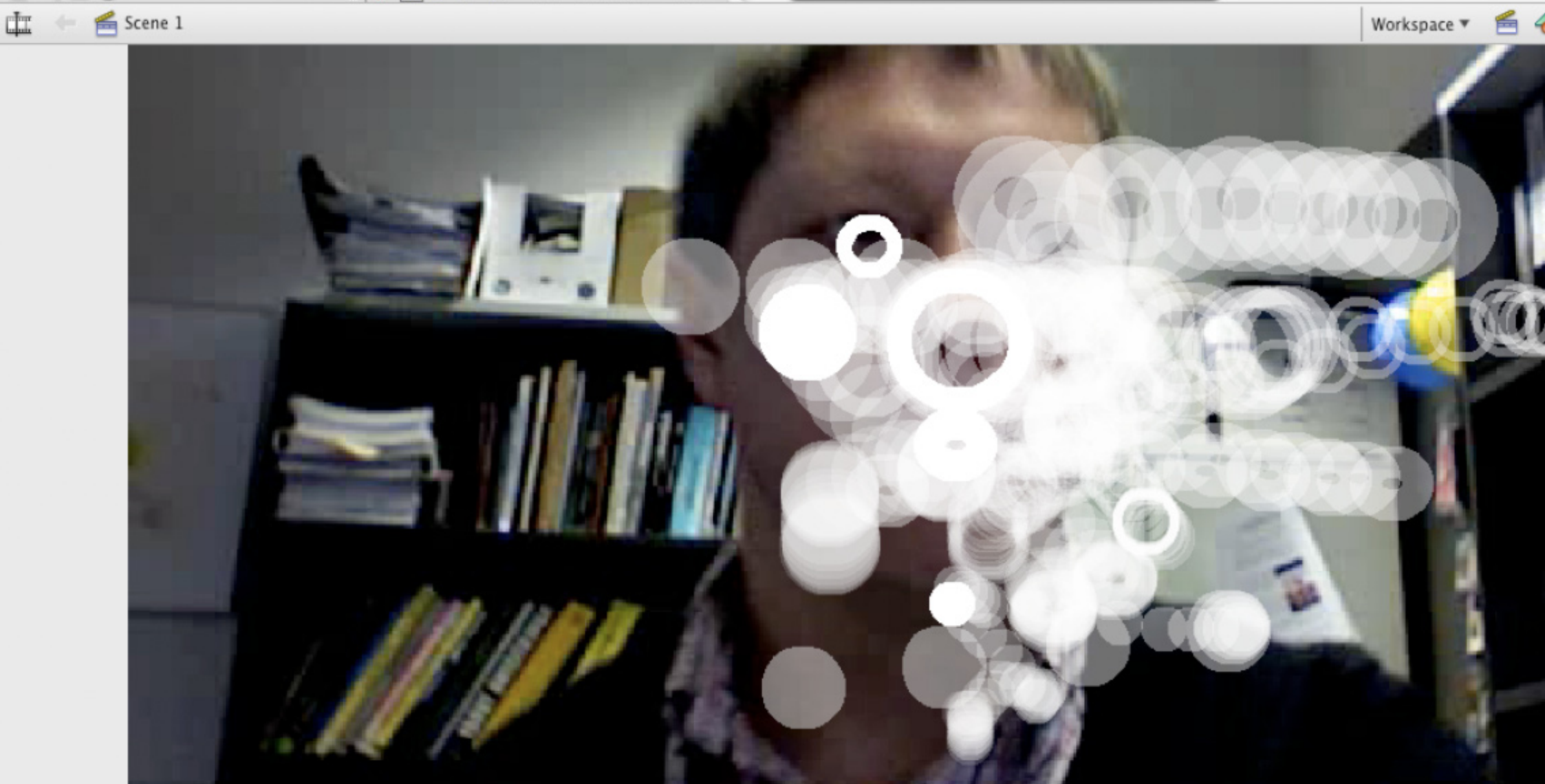
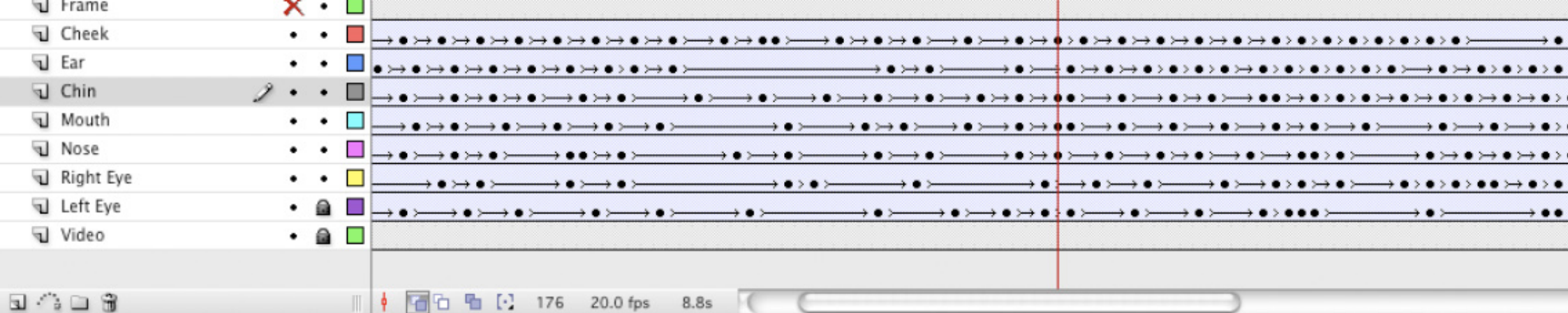
Frame	✖	•	•	•
Cheek	•	•	•	•
Ear	•	•	•	•
Chin	✎	•	•	•
Mouth	•	•	•	•
Nose	•	•	•	•
Right Eye	•	•	•	•
Left Eye	•	•	•	•
Video	•	•	•	•

176 20.0 fps 8.8s

Scene 1

Workspace





**Without the face in the background
the image becomes code**





2 [reference]

Night of the Hunter+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

VE

L

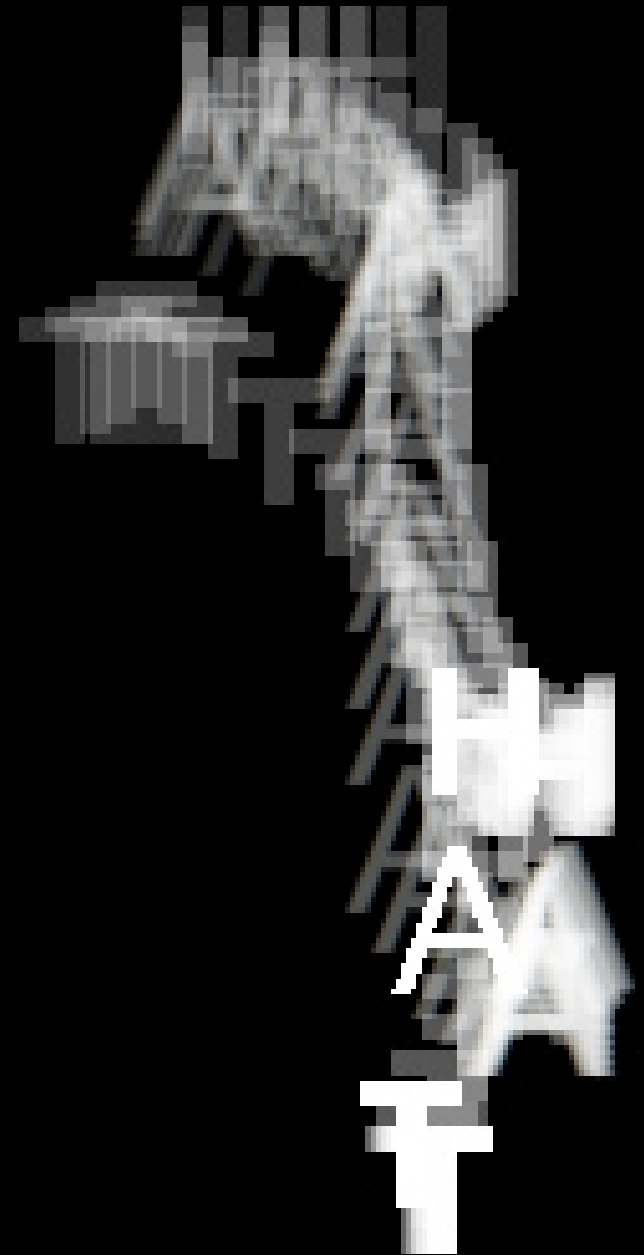
O

• E.

**The image is removed
to create a visual code**

LOVE

**Onion skinning
reveals the path
of the gesture**

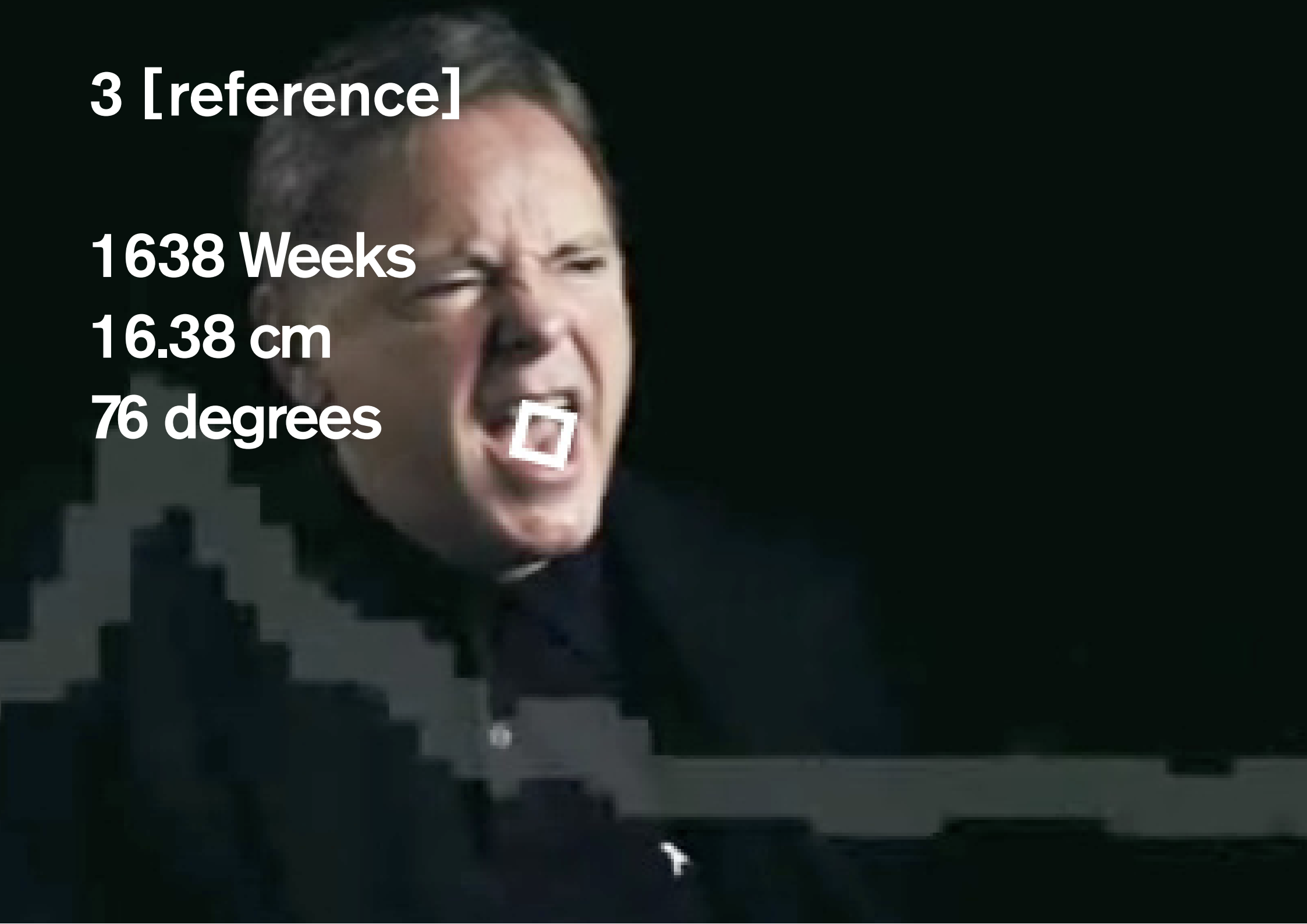


3 [reference]

1 638 Weeks

16.38 cm

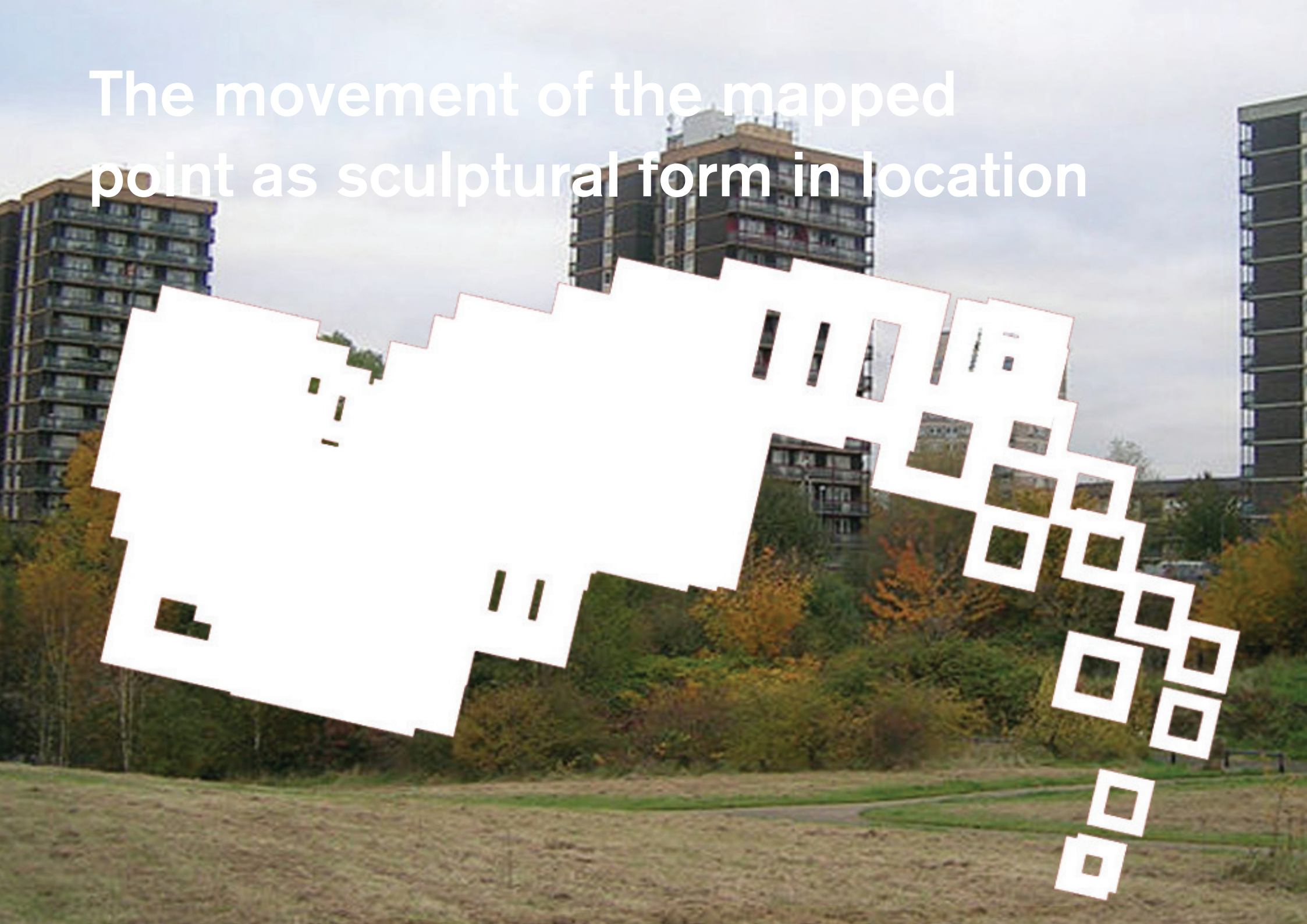
76 degrees



**Onion skinning
reveals the path
of the gesture**



The movement of the mapped
point as sculptural form in location

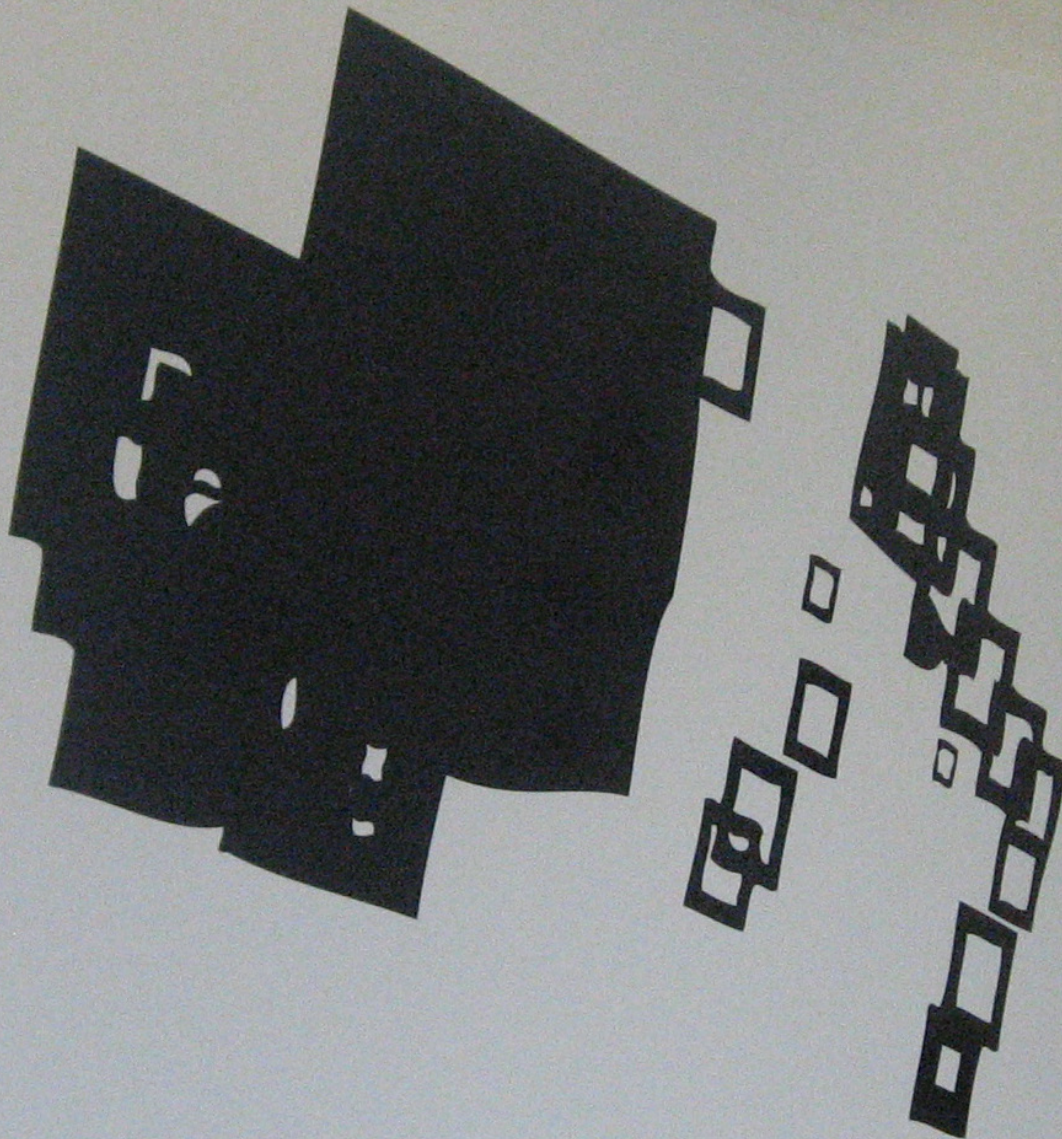


The hand made exhibition

Chapman Gallery September 2009



Narrative 2
Electric Circus
OnionSkin



Narrative 3
Love and Hate
Frame No. 29

EV
EL
•
•
•
•

V

+

HA
T
E-

Reflection

Uncover the hitherto unseen digital paths created in flash

Content and meaning became deeper as the project progressed

My perception of what is hand made has shifted with exposure to new technology

Current : 2

The software aesthetic 2

Recording Typography

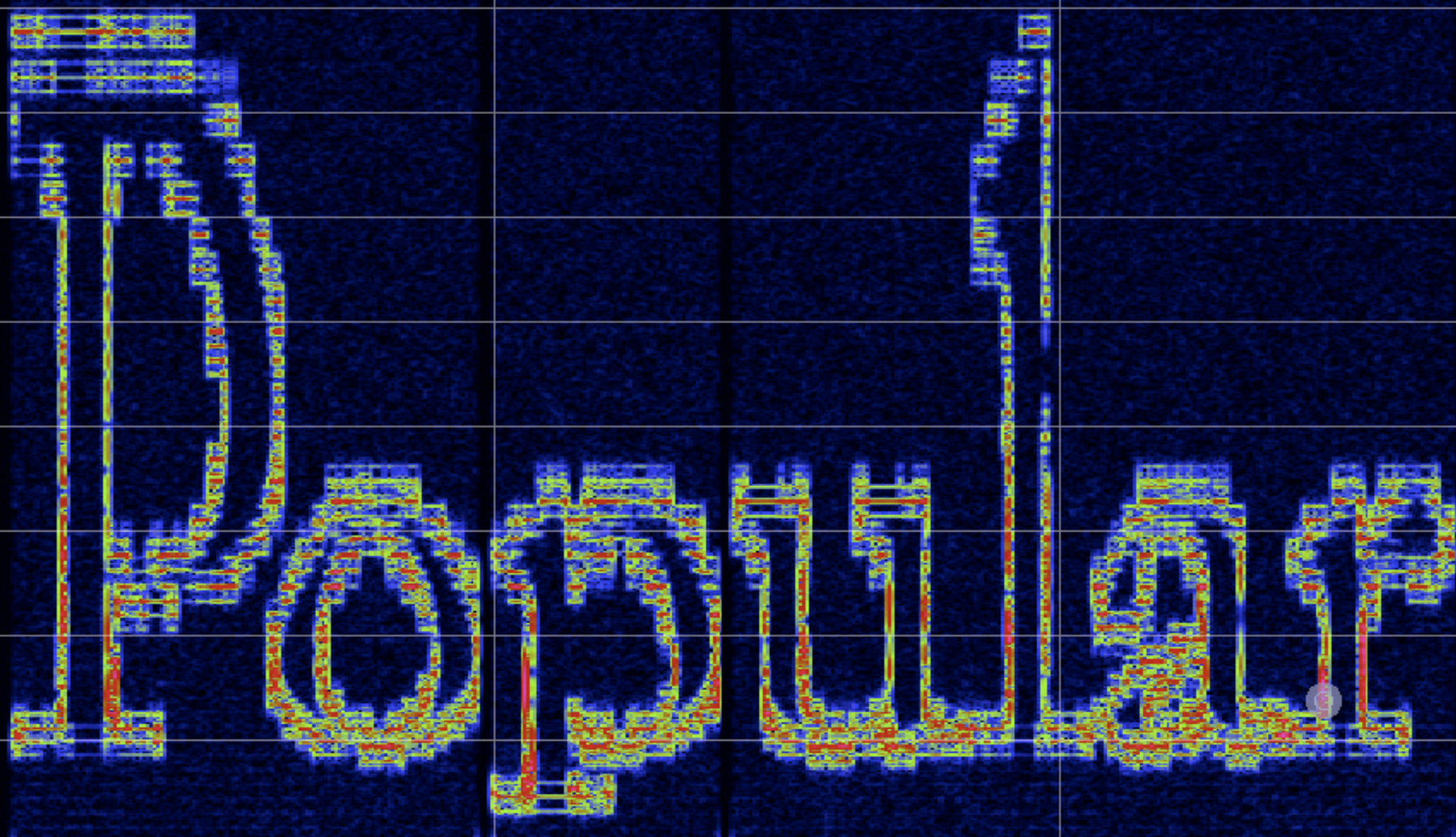
The Granular Synth

Developed by Dr Ian Drumm

The programme was designed to
record the audio profile of an image

We used it to scan in type

Popular

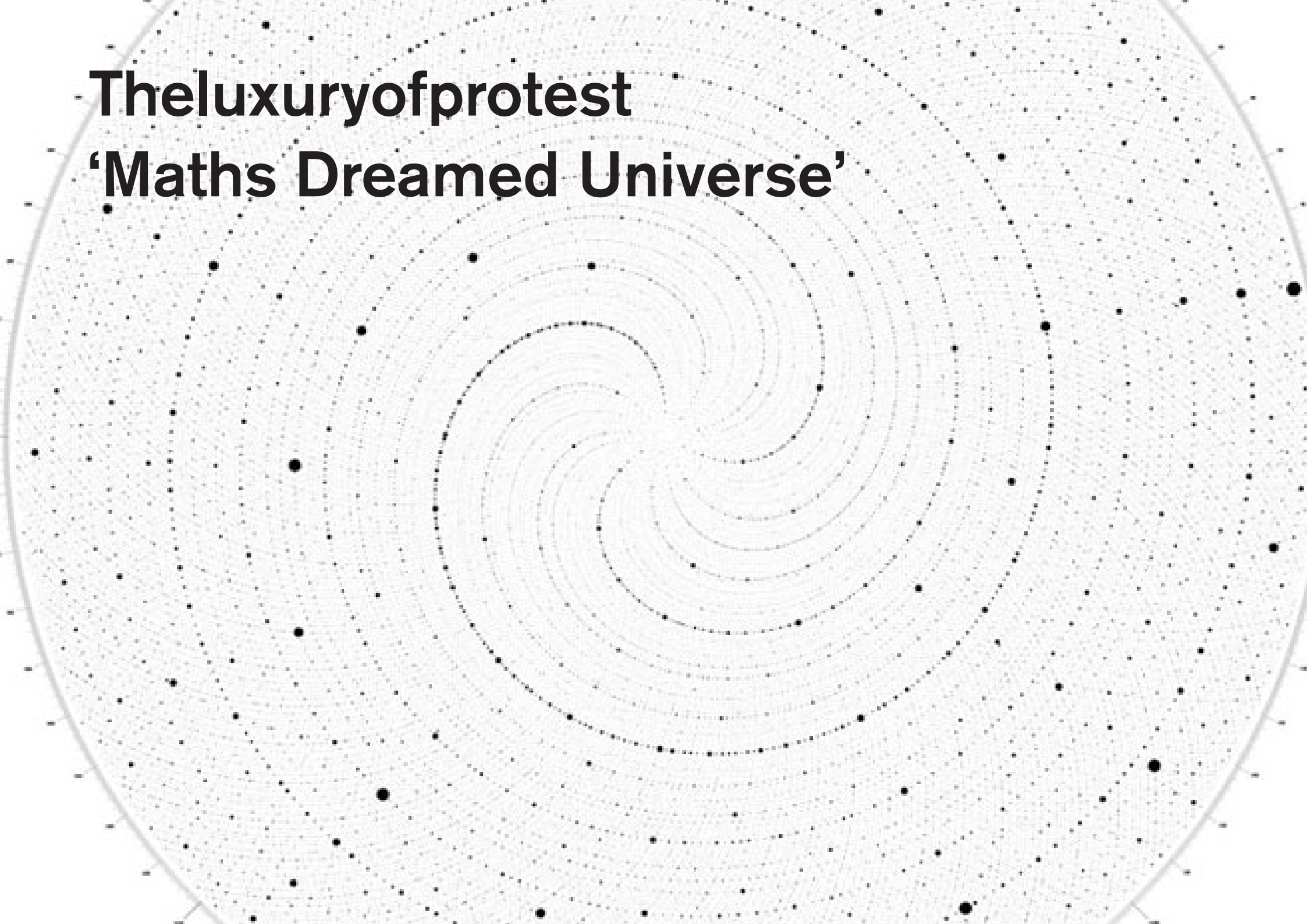


Therefore

**The aesthetic forms displayed in
both digital examples of this project
exist due to the creative misuse of
technology**

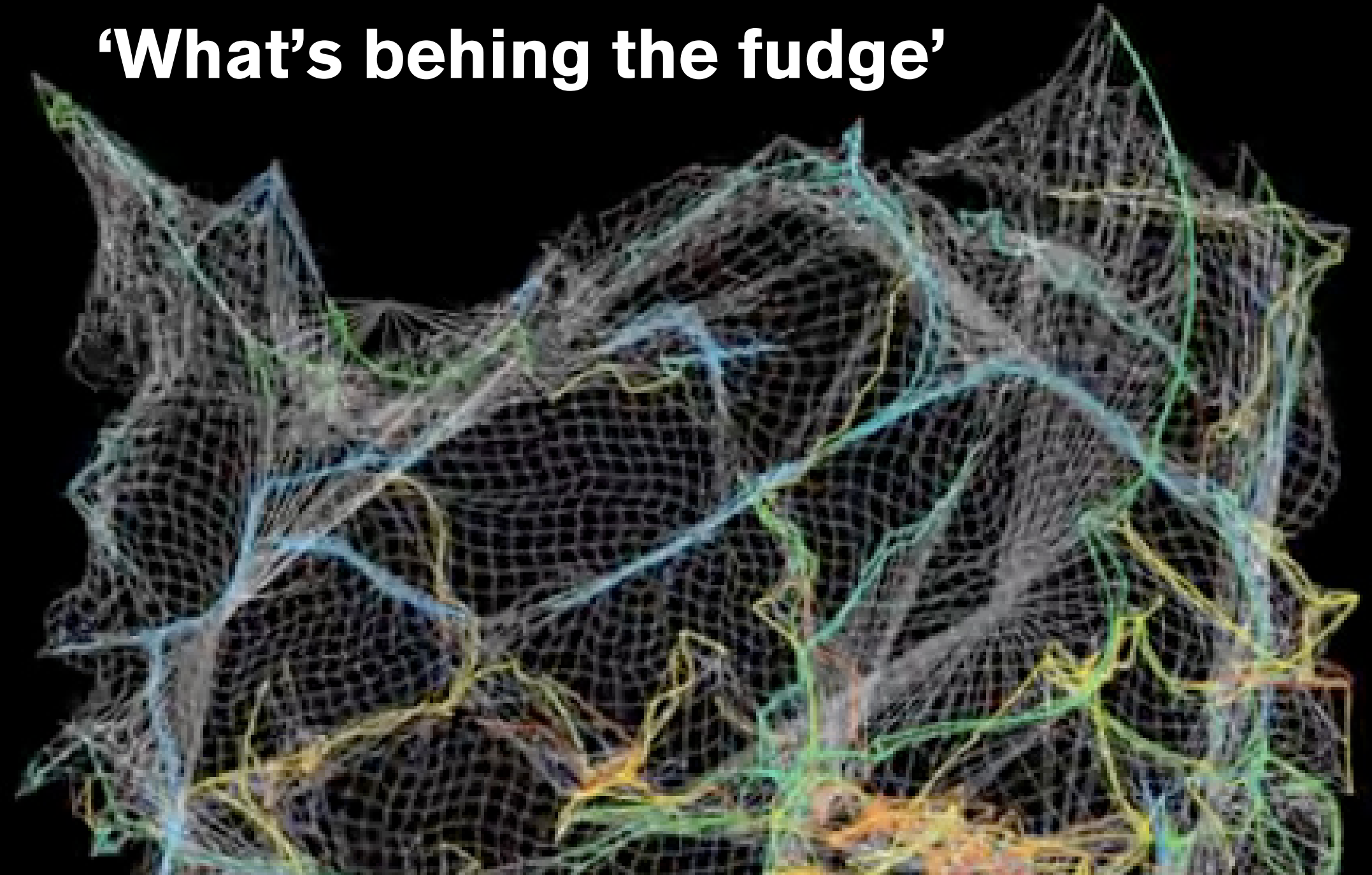
The luxury of protest

‘Maths Dreamed Universe’



Pedro M Cruz

‘What’s behind the fudge’



On reflection something is missing from the these samples....

The research methodology in this project includes visuals that contain a layer of emotional engagement within the data; information expressed in this project is at once analytical and emotional in its content.

The data will be presented in the form
of digital palimpsests



Before the invention of the printing press, writers imprinted their texts on reusable parchment. The previous layers could often be seen rising beneath the new words, a delicate reminder that we cannot ignore what came before, that we are constantly building on the past.

<http://urbanpalimpsest.blogspot.com>

Future engagement

Continue with the existing software methodologies

Develop new digital experiments

**Form new digital collaborations
with Location Based Media, Locative
Technologies and Geo Social Networks**

Next

**Collect new creative gestures
[stories, texts, interviews]**

**Combine the digital palimpsests to
form a new mapping aesthetic to
define the creative place**

**Create inclusive public artforms the
results**