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

John Rooney 05/7/10

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

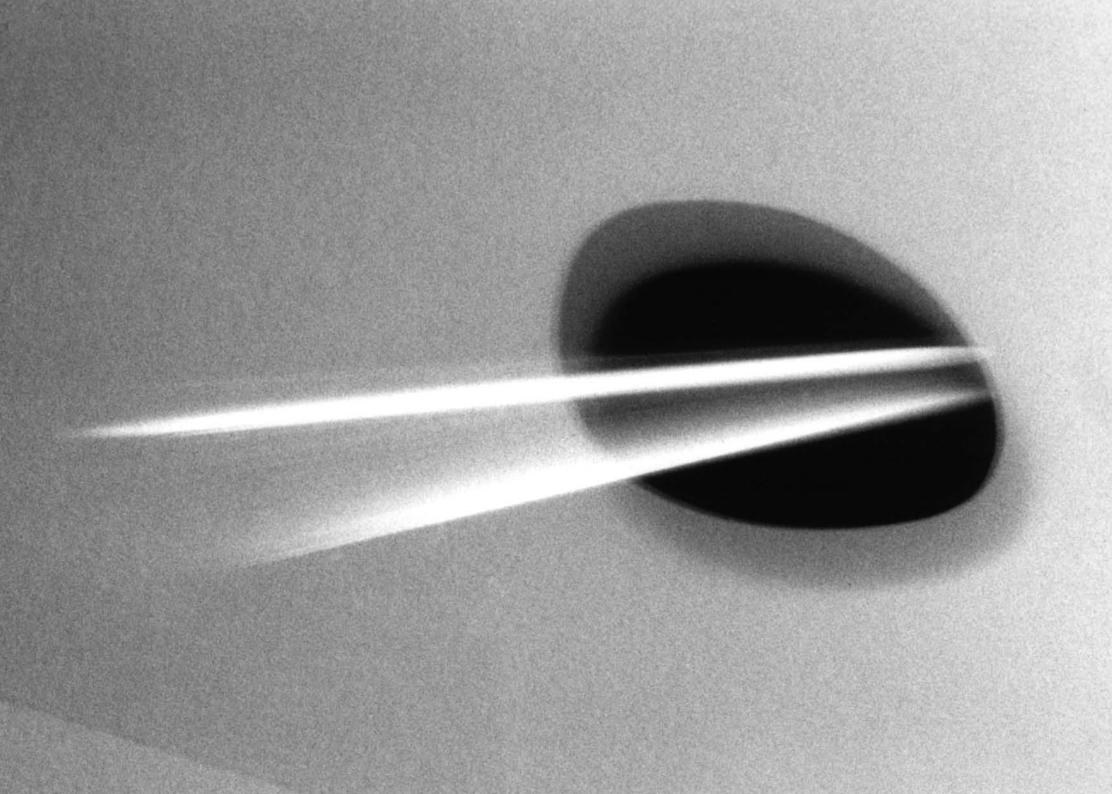
'He's good bad, but not evil' [Malcolm Garrett Baseline magazine 1990]



The hand made object







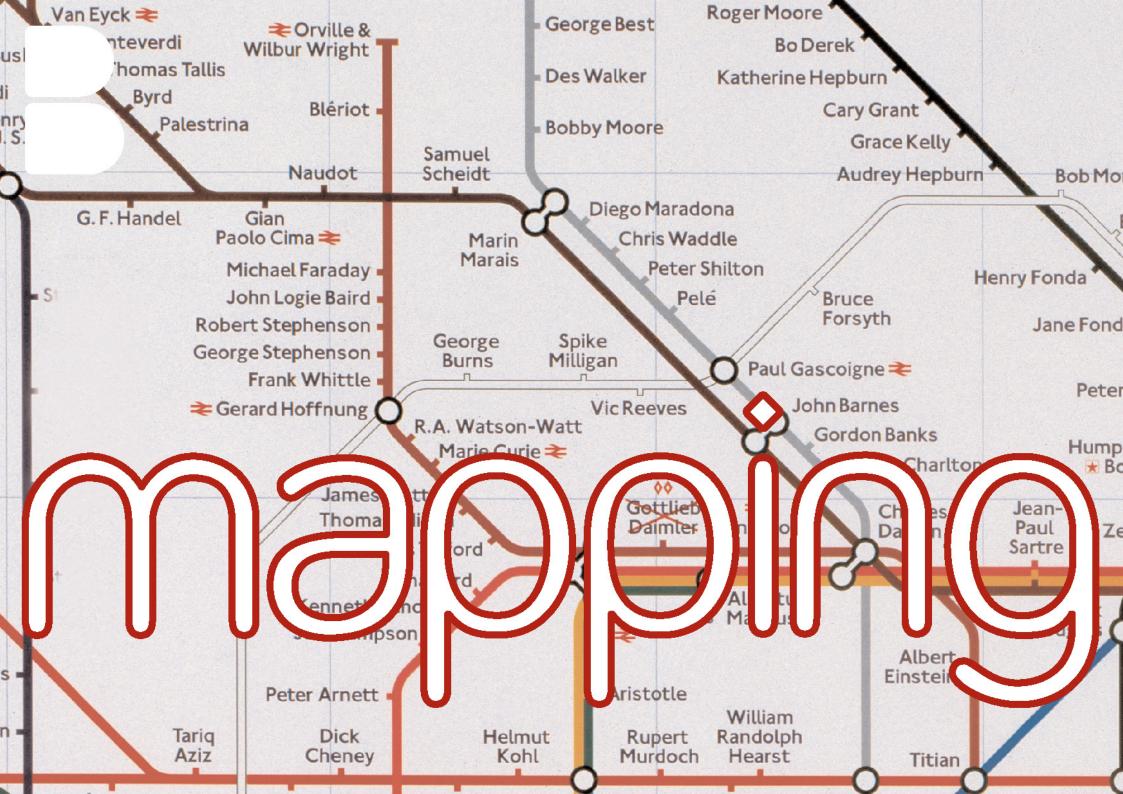


Mapping the culture of a city

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

It may turn out then

NAMES OF TAXABLE PARTY.





Re

←

Manchester United/Manchester City Great Manchester Run/Lancashire_CCC

Commonwealth Games/Aquatics Centre

Velodrome/Snort City

Kinn Sheet Starre's Sman

Maniet/Sheet) Amdale Centre Setticities/Baneu Nichols/

hdependent food retailers/ Bars

Marks and Spence/

Root & Dank Festival /

Voluntary Action Mancheste MMU Angels/CoMMUni Cancer Brugs research Research institute for Health **Public** Manchester Institute for Sports Sector and Physical Activity (MISPA) 0 SC nchester City Council AGMA/Marketing Manches Mancunian Agreement Public Private Partnerships 1 Ps Sir Howard Bernste Sir Richard Leese rd Bernstein F **Education**[®] Regeneration Ed Re University of Manchester UK's biggest University University of Safrond/Manchester Meterpolitan UM-University of Safrond 200 degree conserva-development programmel/cotal Bank Academics Programmel/Catal Bank Academics Programmel/Catal Bank Academics (Pogrammel/Catal Bank Academics) (Pogrammel/Catal March March March March March 2000 (Catal) (Pogrammel/Catal) (RA Bomb/Hulme /1996 Olympic Bid/New East ➔ ÷ 1anchester/New Islington/Oxford Road Corridor Jrban Splash/ Argent/ Bruntwood/ Inacity/Castlefield Jrban Regeneration: Making a difference/North West development Agency/ Centre for Urban Education/MIRIAD Arts in Health/Masters in Enterprise/Piccadilly Partnership Piccadilly Place/Chimney Pot Park/Original Modern Graphic Design by John Rooney (after Vignelii) Culture Music TV Mu Granada Media Music Factory Records σ Media Academy f In The City/Johnny Roadhouse Classical BBC Philharmonic Orchestra Ο Indies Hallé Orchestra/Royal Northern College Manchester Confidential ð of Music/Bridgewater Hall Club Culture Tramp/Sankey's Baby Cow \geq Electric Chair/Clique/Warehouse Fightrope | Project/Hacienda/Madchester Live Night & Day/Academy/Apollo Digital Sector Manchester Digital WiFi City luseum of Science and Industry Museum North/People's history Museum um/Jewish Museum um & Art Gallery Creative Sector MDDA. Eastserve MaNAP est Writwork Art Gallery/Chinese / doll Gallery/Comme Ca. Art Art Gallery/Castletield Art Gallery e/The Lowny (Internet exchange) notion Mill/Calenuit/ND/SE/Rest of Ita National computing centre Manchester Blog awards

n of Creative Wilting and English

0

Di

Т

ň

ৢ Se

Manchester Social

Enterprise forum

Social

sina D&ADAla Desira & Communication

era ture Transmission Magazine/Centre for extive Writing (Martin Amis)/Comma Press roanet Press/Manchester Literature Festival

ure lan Simpson/CLEE/REA/ Stephens fodder/ BD P/ Martin Stockley Associates

÷

Enterprise

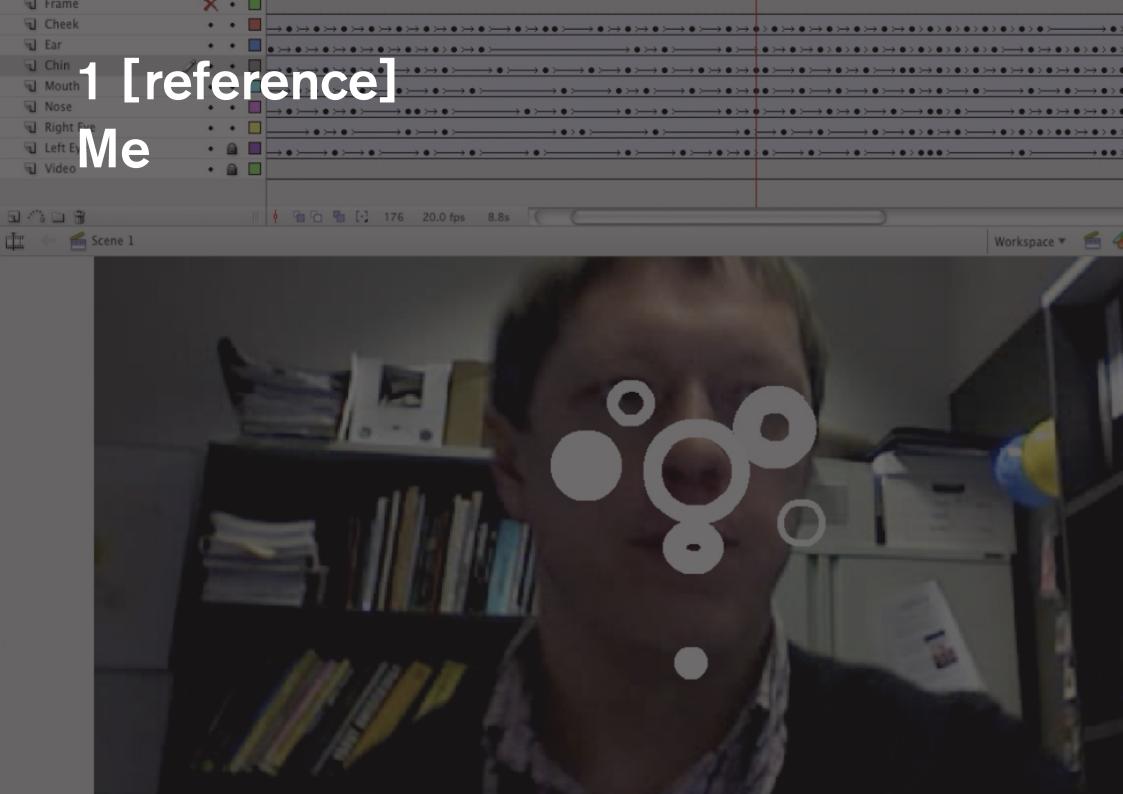
along with some details about who has been doing it. Remember, just because something fits into one element of Remember, just because sometiming the time one element of the city doesn't mean it only affects that element. Think about how changes to one sector could impact on the others. Of course the diagram doesn't include everyone and everything that has shaped the city so why not two think about what and places that could be included or who think about what and places that could be included or who think about what and places that could be included or who think about what the structure of the second s

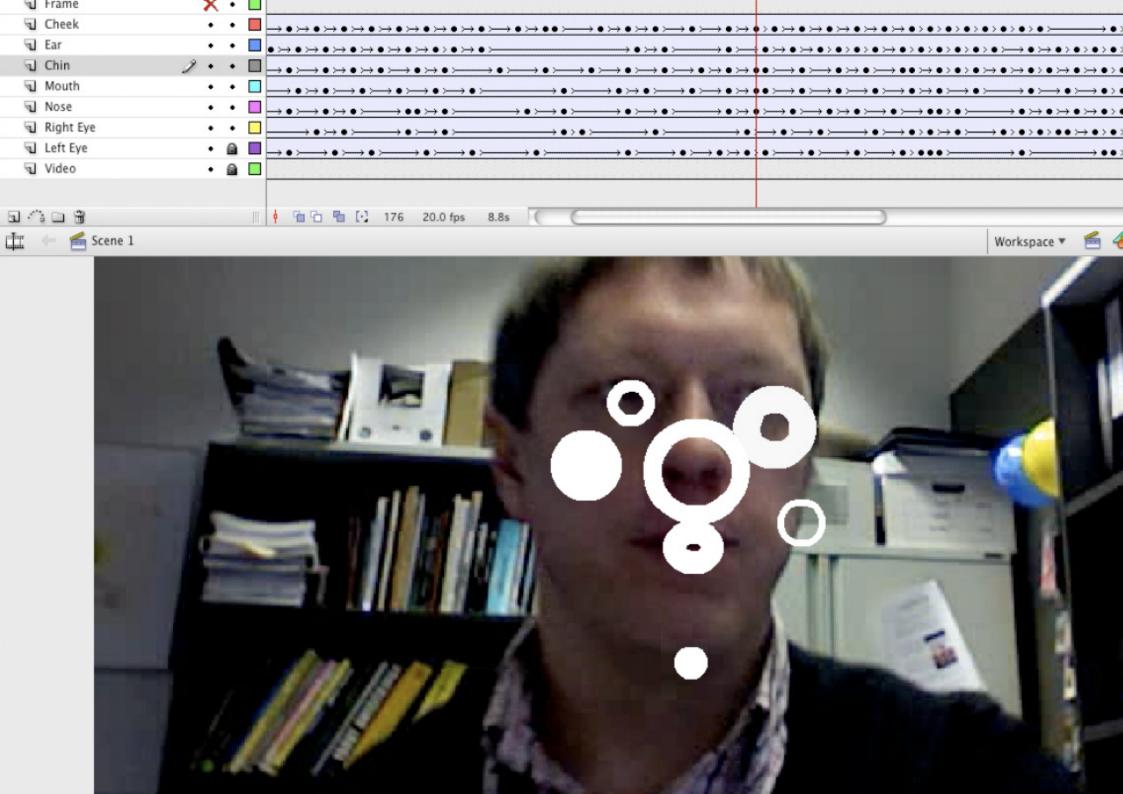
you do and how that fits in?

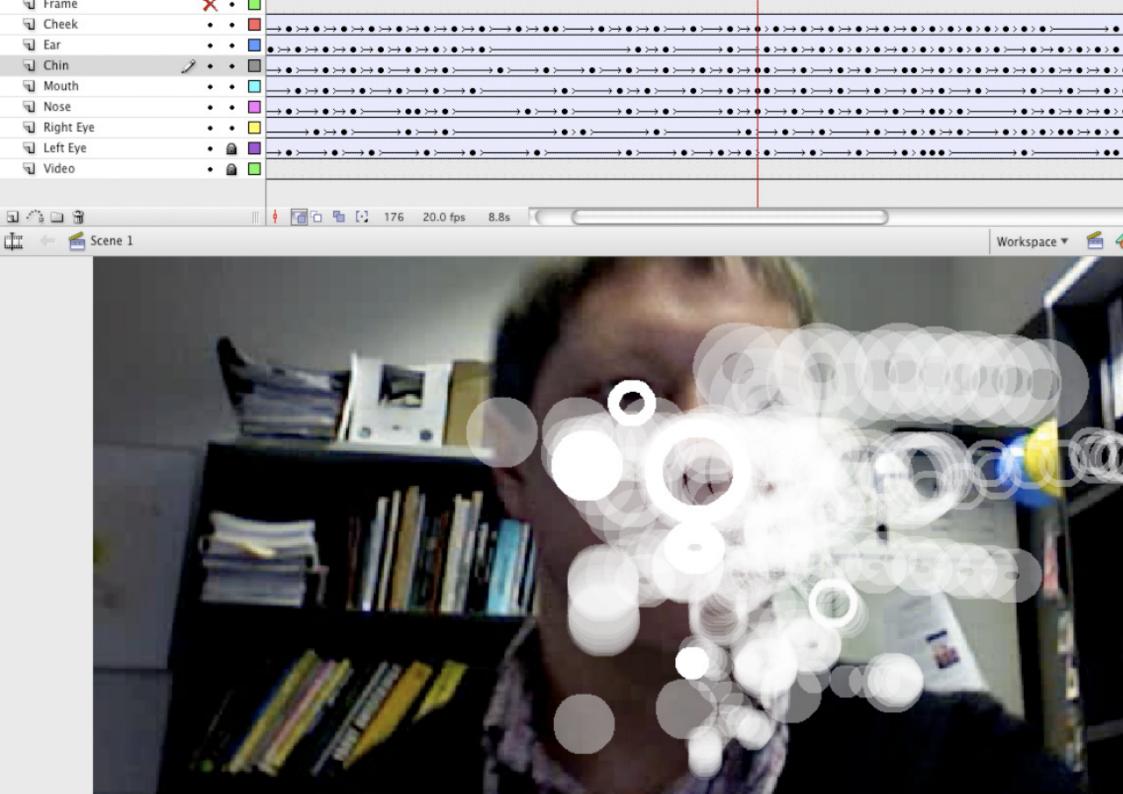


The software aesthetic 1

Recording Practice Re engage with the hand made





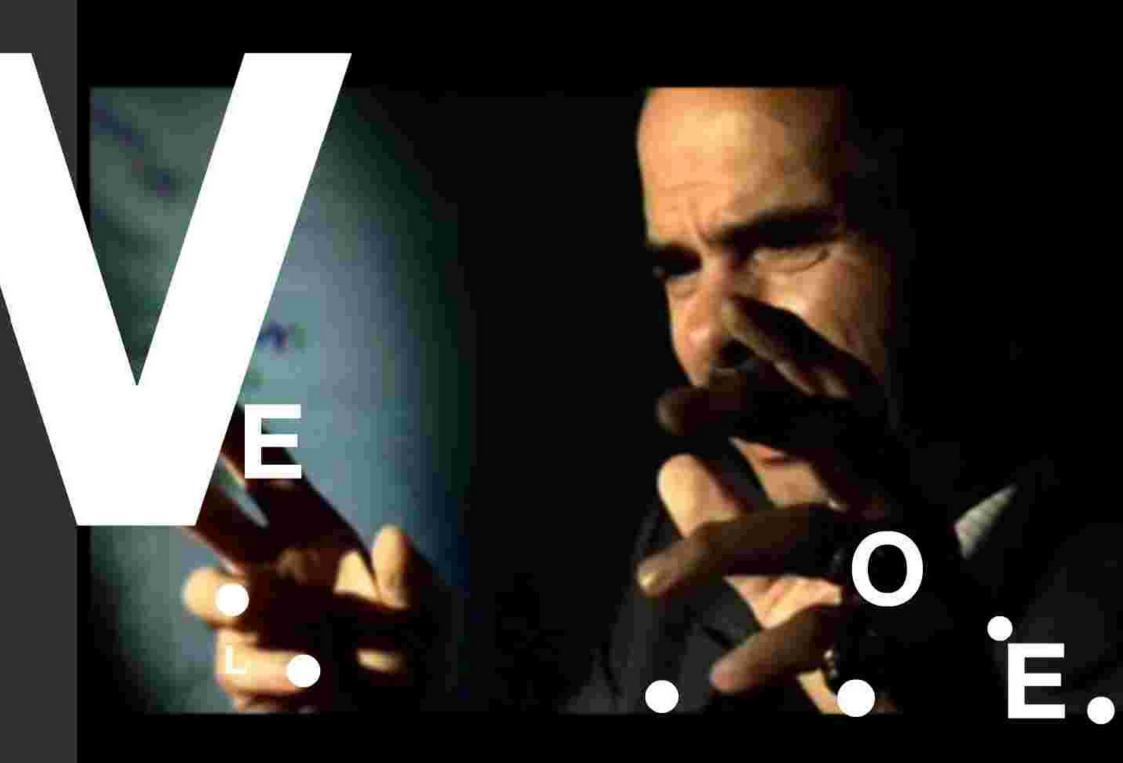


Without the face in the background the image becomes code



2 [reference] Night of the Hunter+The Mercy Seat

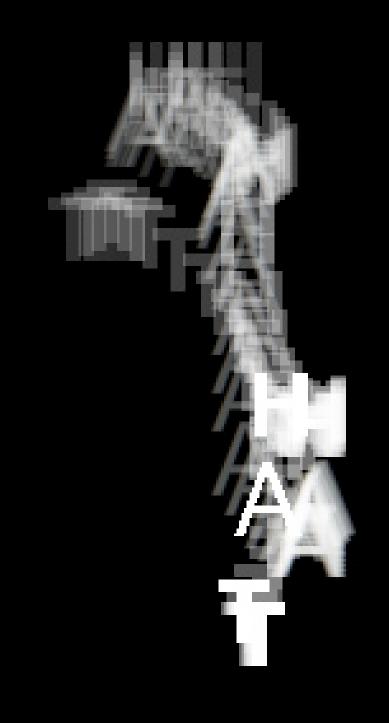
My kill-hand is called E.V.I.L. Wears a wedding band that's G.O.O.D. 'Tis a long-suffering shackle Collaring all that rebel blood



The image is removed to create a visual code



Onion skinning reveals the path of the gesture



3 [reference]

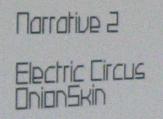
1638 Weeks16.38 cm76 degrees

The image is removed to create a visual code with colour reference 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





F

1

1

-

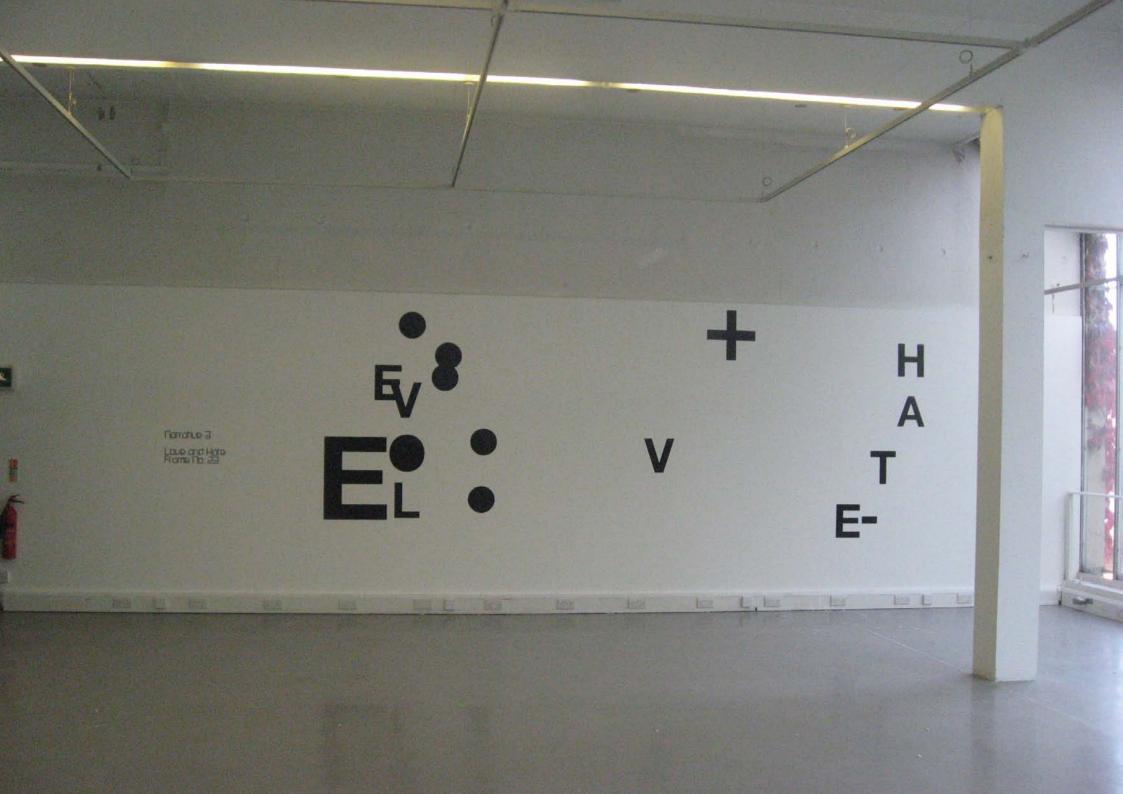
and the

■←≯

41

0

6



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



The software aesthetic 2

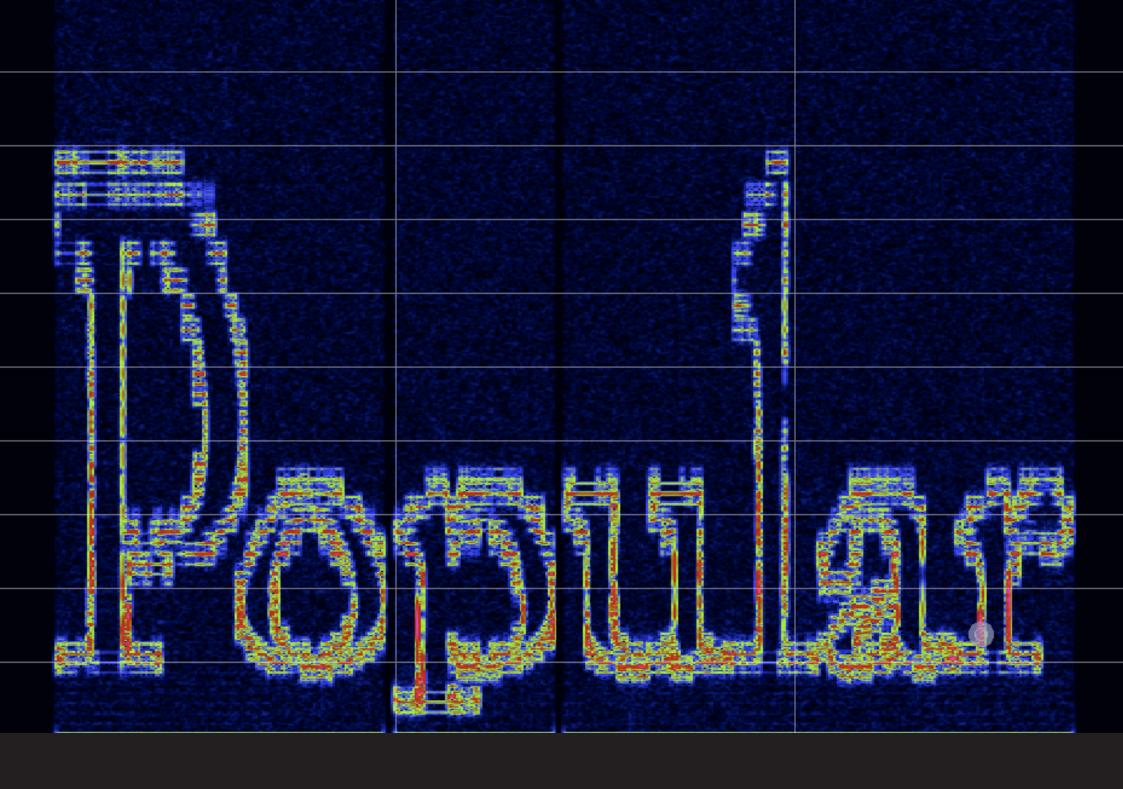
Recording Typography

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 exsist due to the creative misuse of technology

Theluxuryofprotest 'Maths Dreamed Universe'

Pedro M Cruz 'What's behing 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

Record new creative gestures [via stories, texts, interviews]

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

Create inclusive public artforms with the data

Thank You