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## **Recording the creative gesture**

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

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John Rooney  
05/7/10

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# 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**



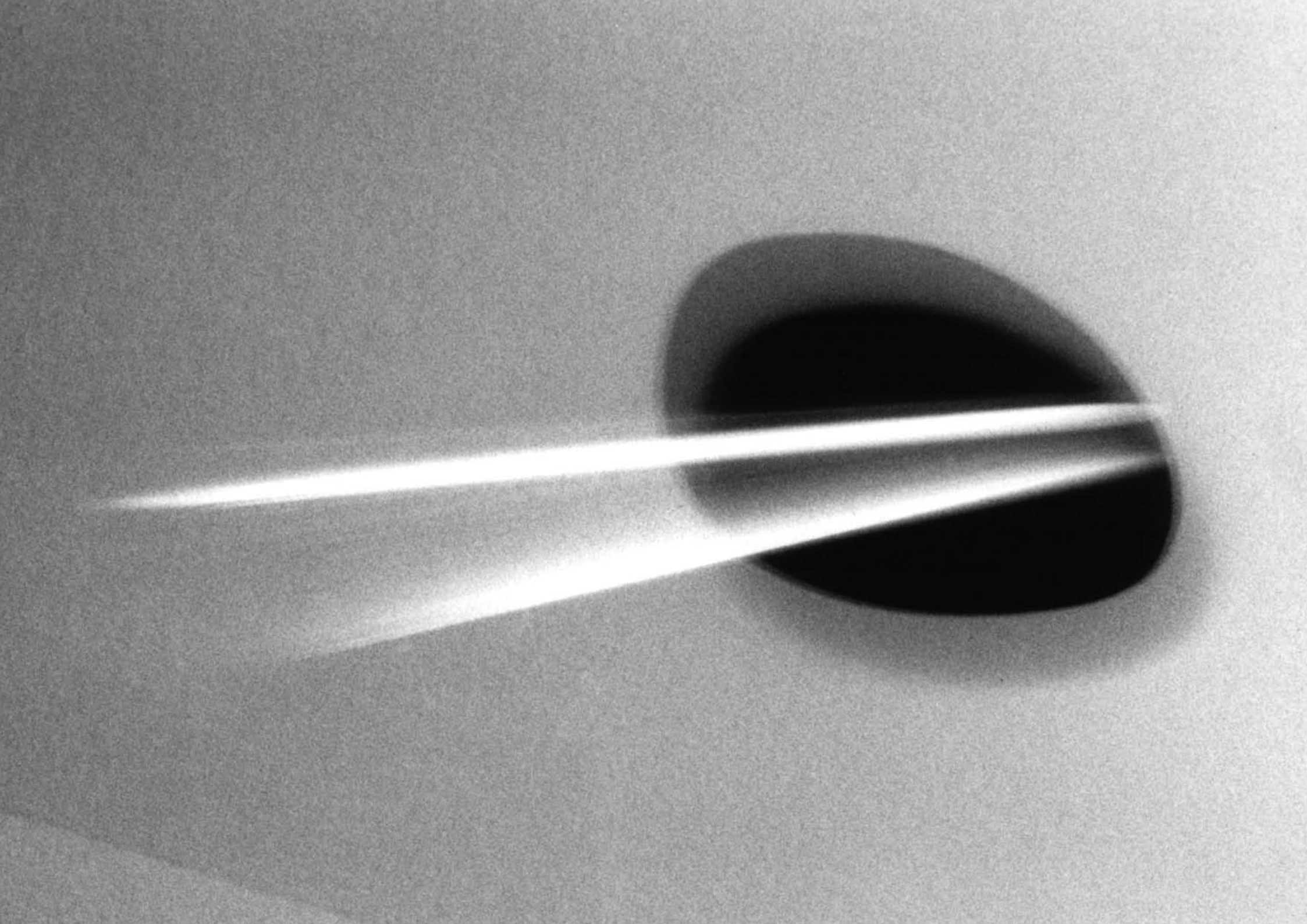
# MAKING IT

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







URBIS

# Manchester

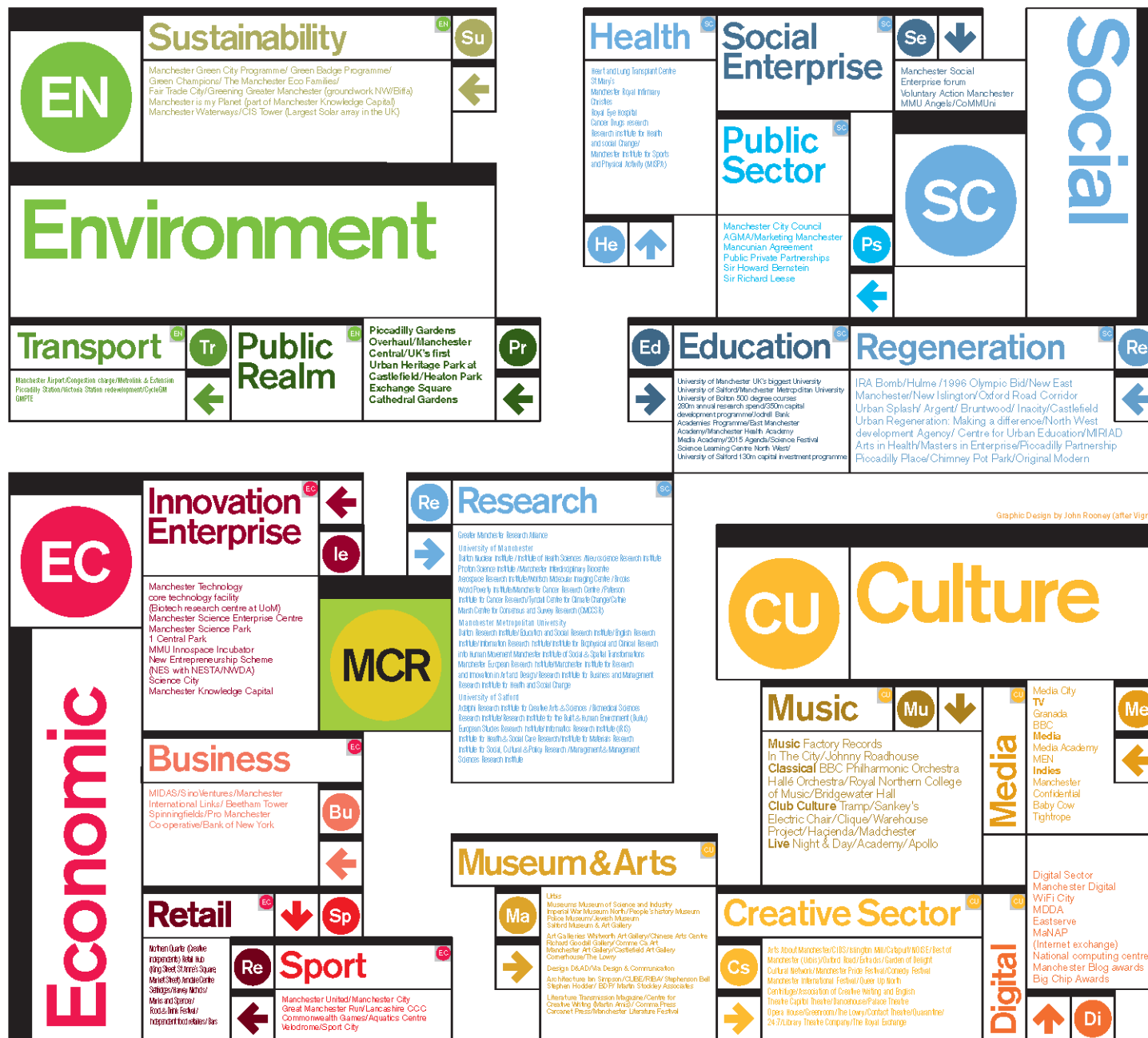


In!

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?



Graphic Design by John Rooney (after Vignelli)

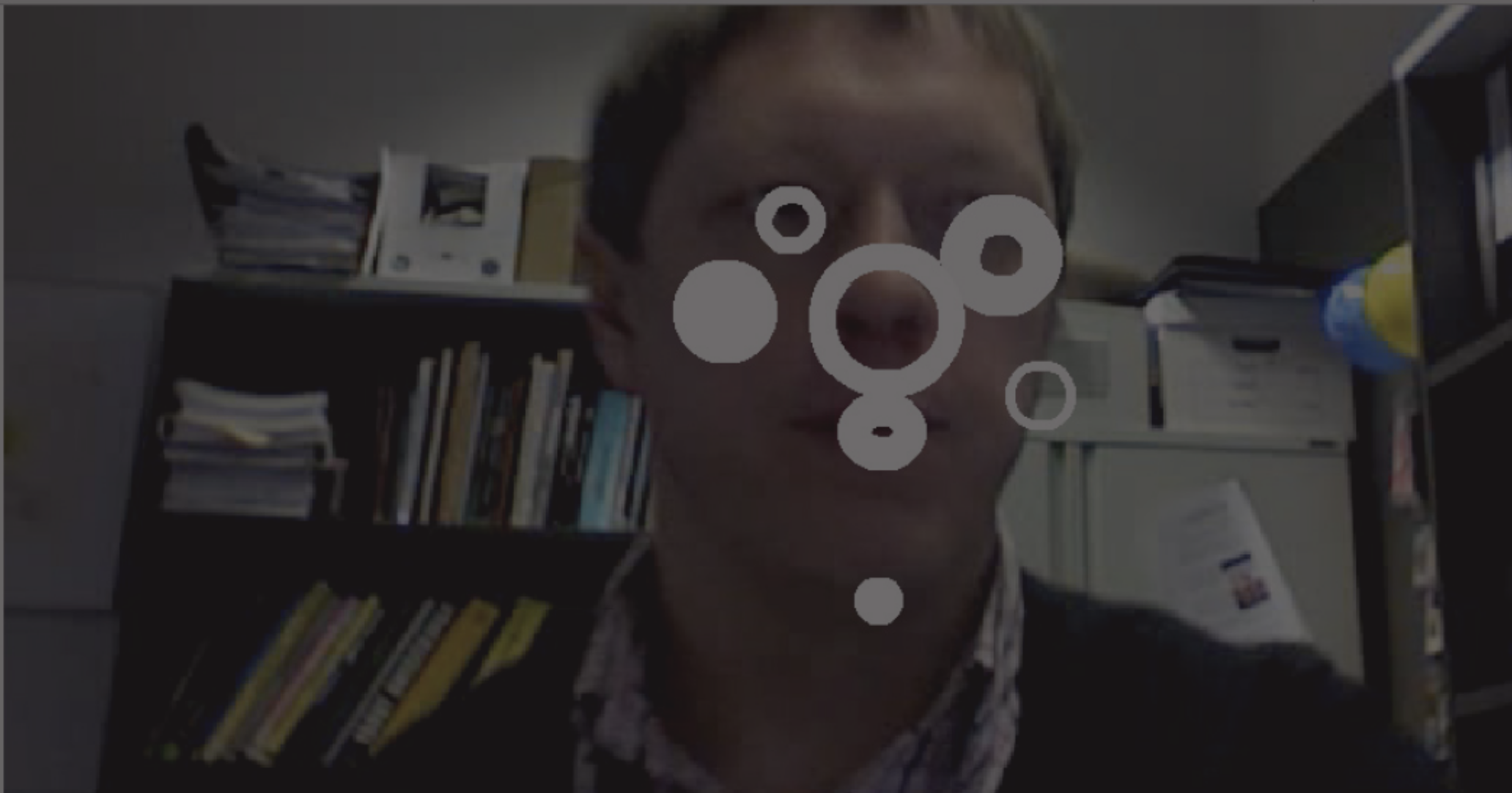
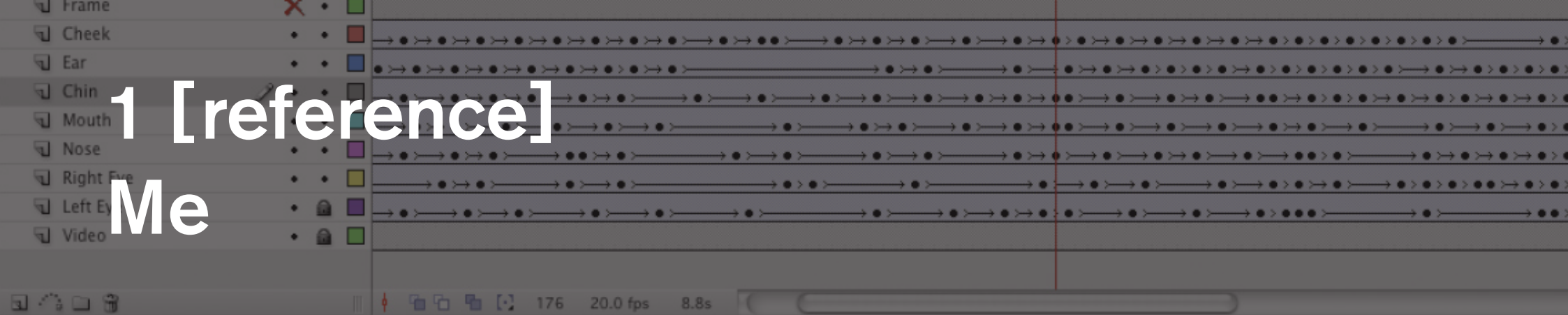
**Current : 1**

**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	•	•	•	•

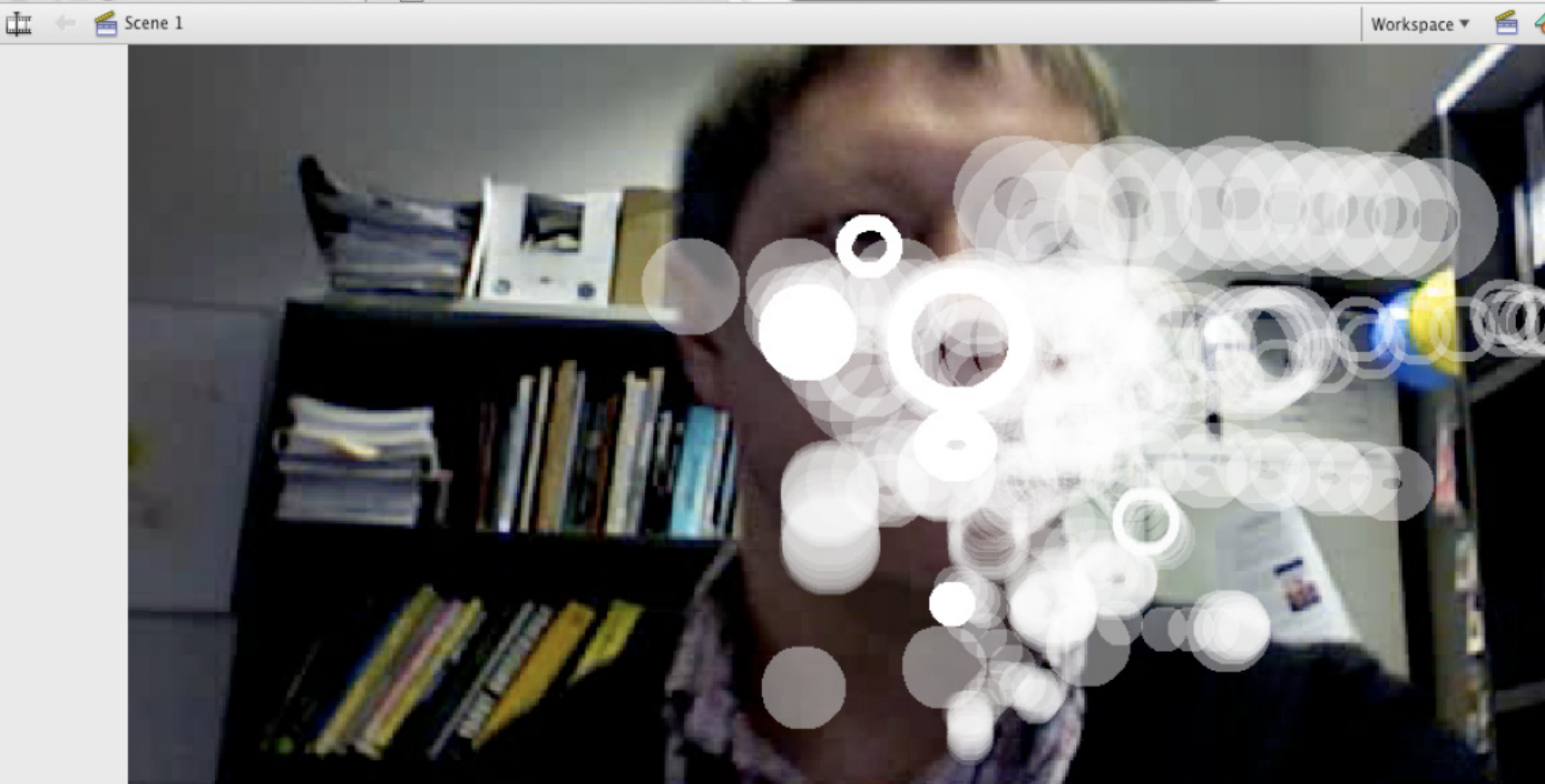
176 20.0 fps 8.8s

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

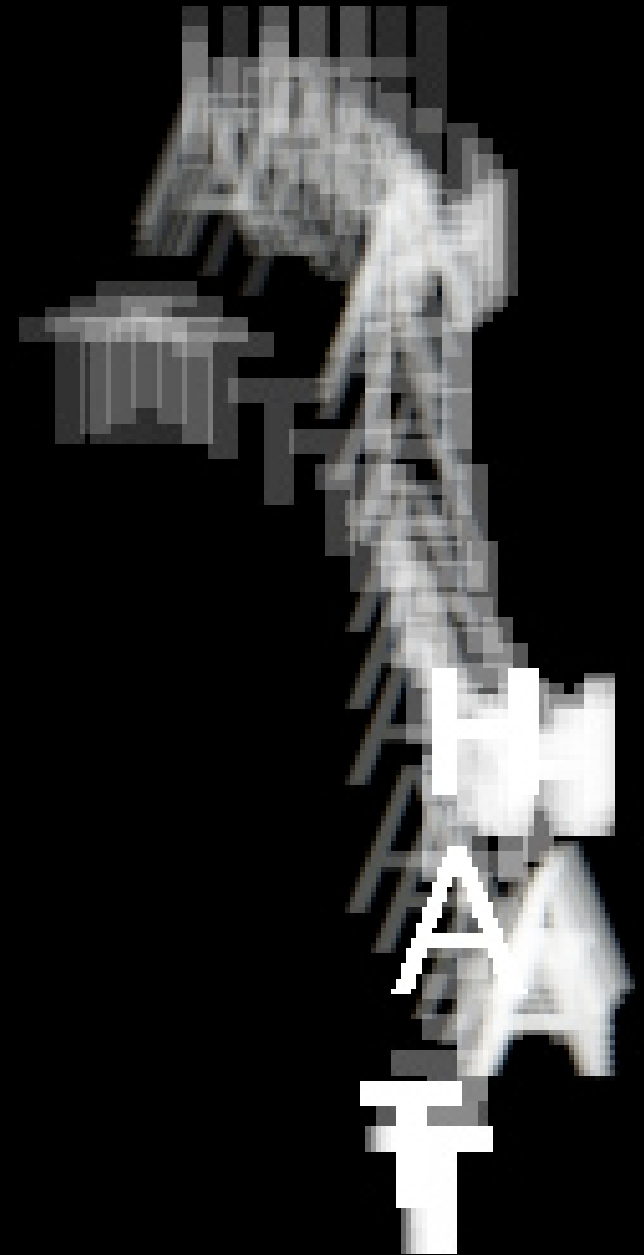
O

• E.

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

**LOVE**

Onion skinning  
reveals the path  
of the gesture

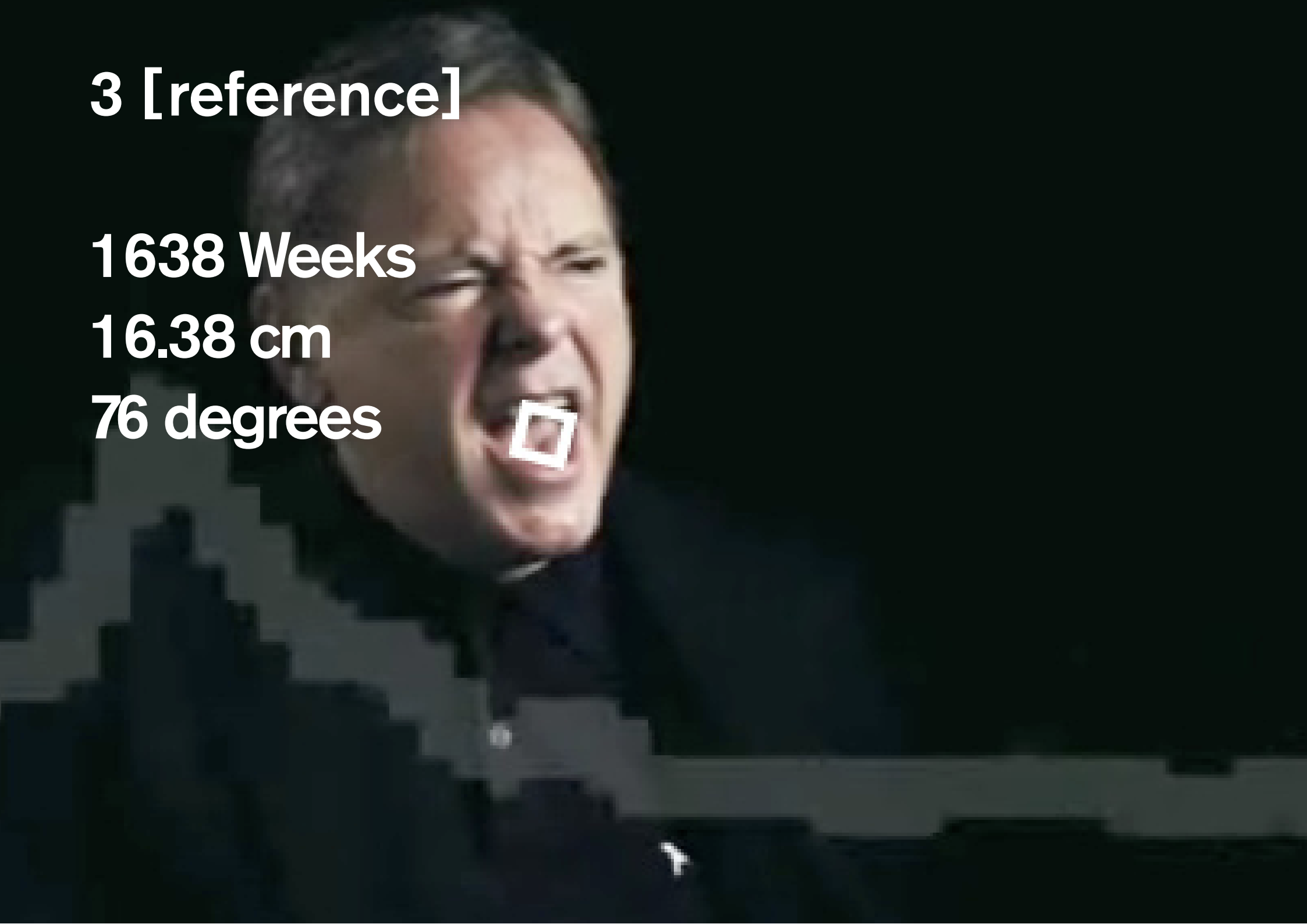


3 [reference]

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



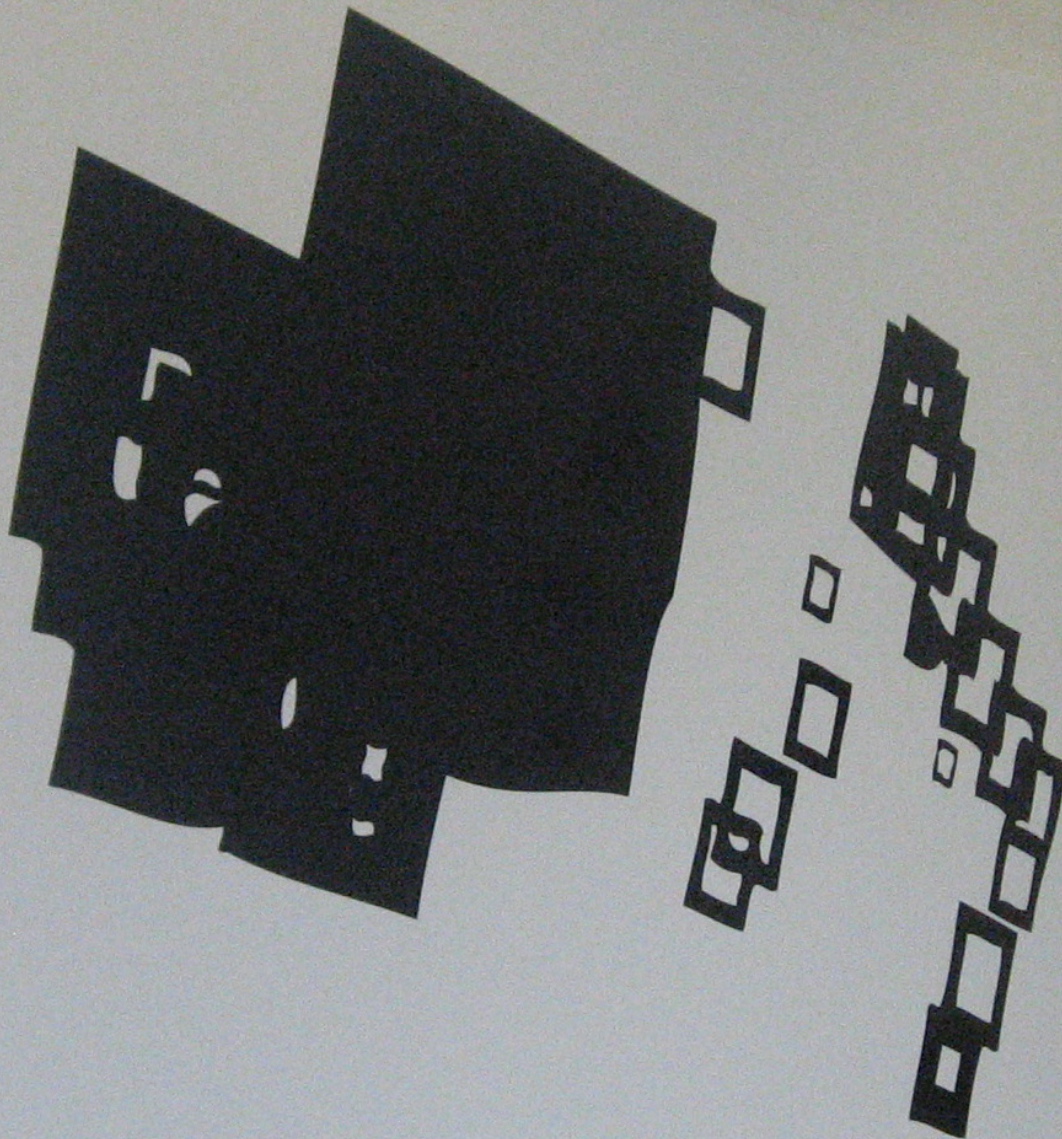
# The hand made exhibition

## 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

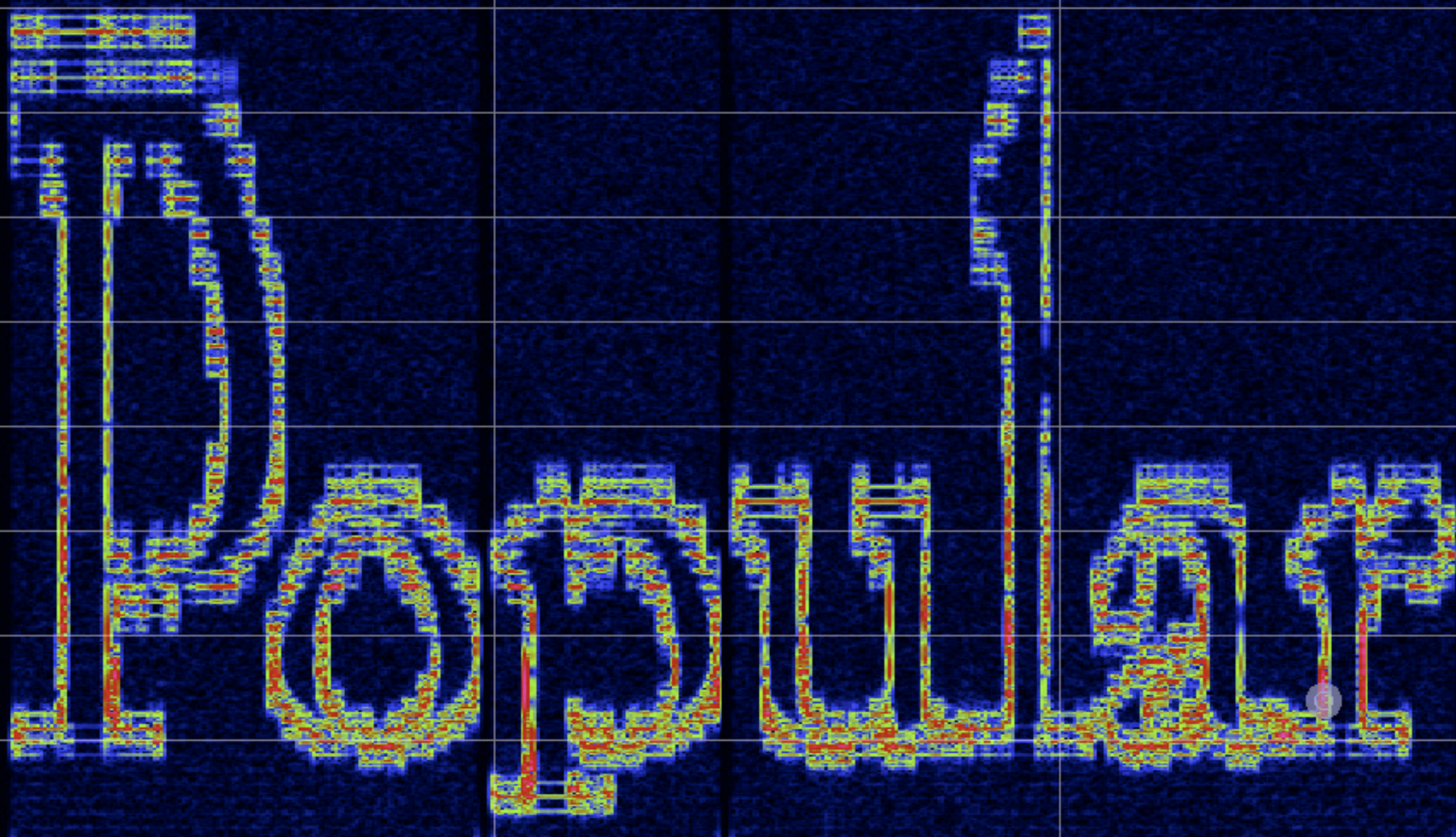
Developed by Dr Ian Drumm

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

We used it to scan in type

Popular





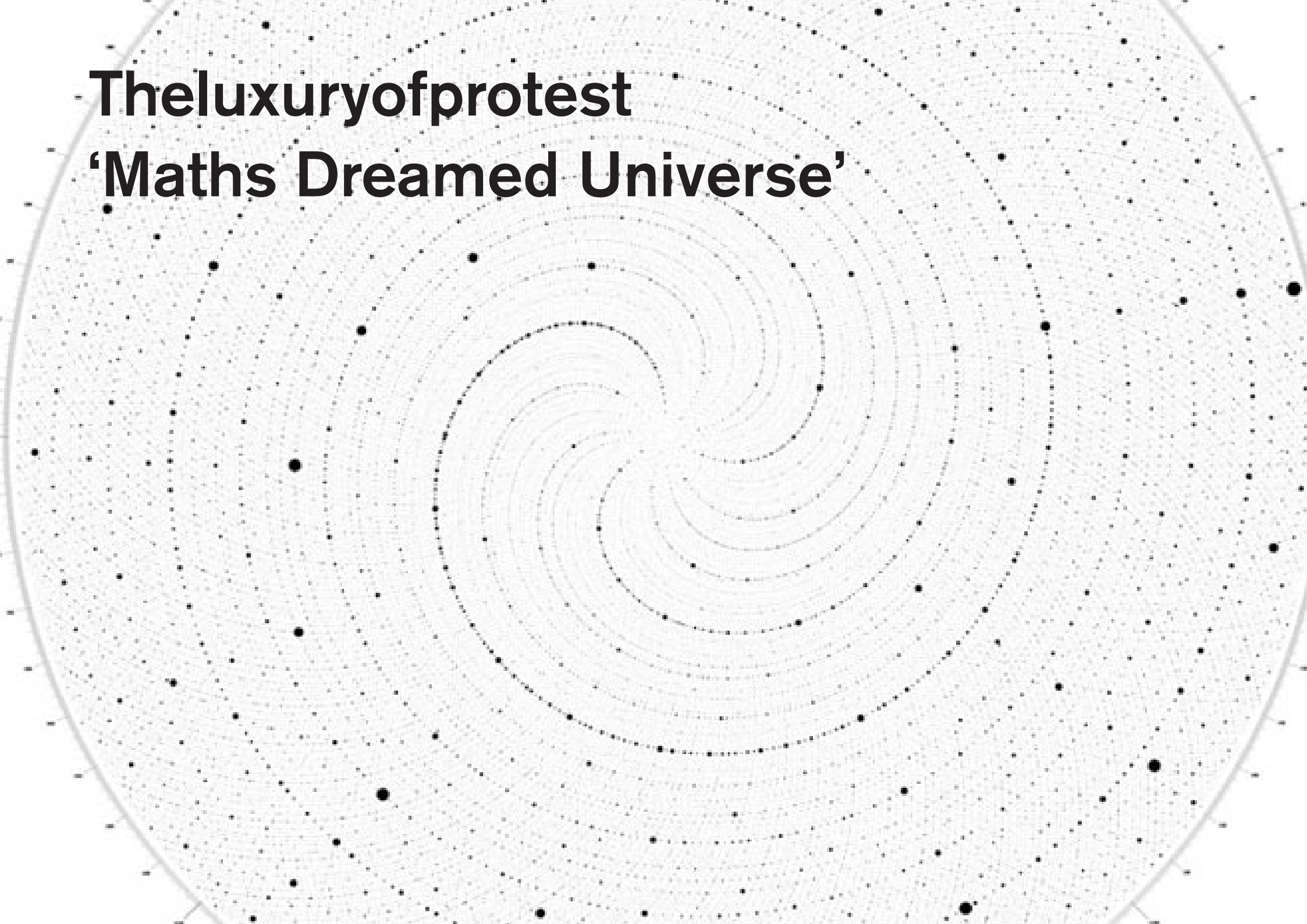


**Therefore**

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

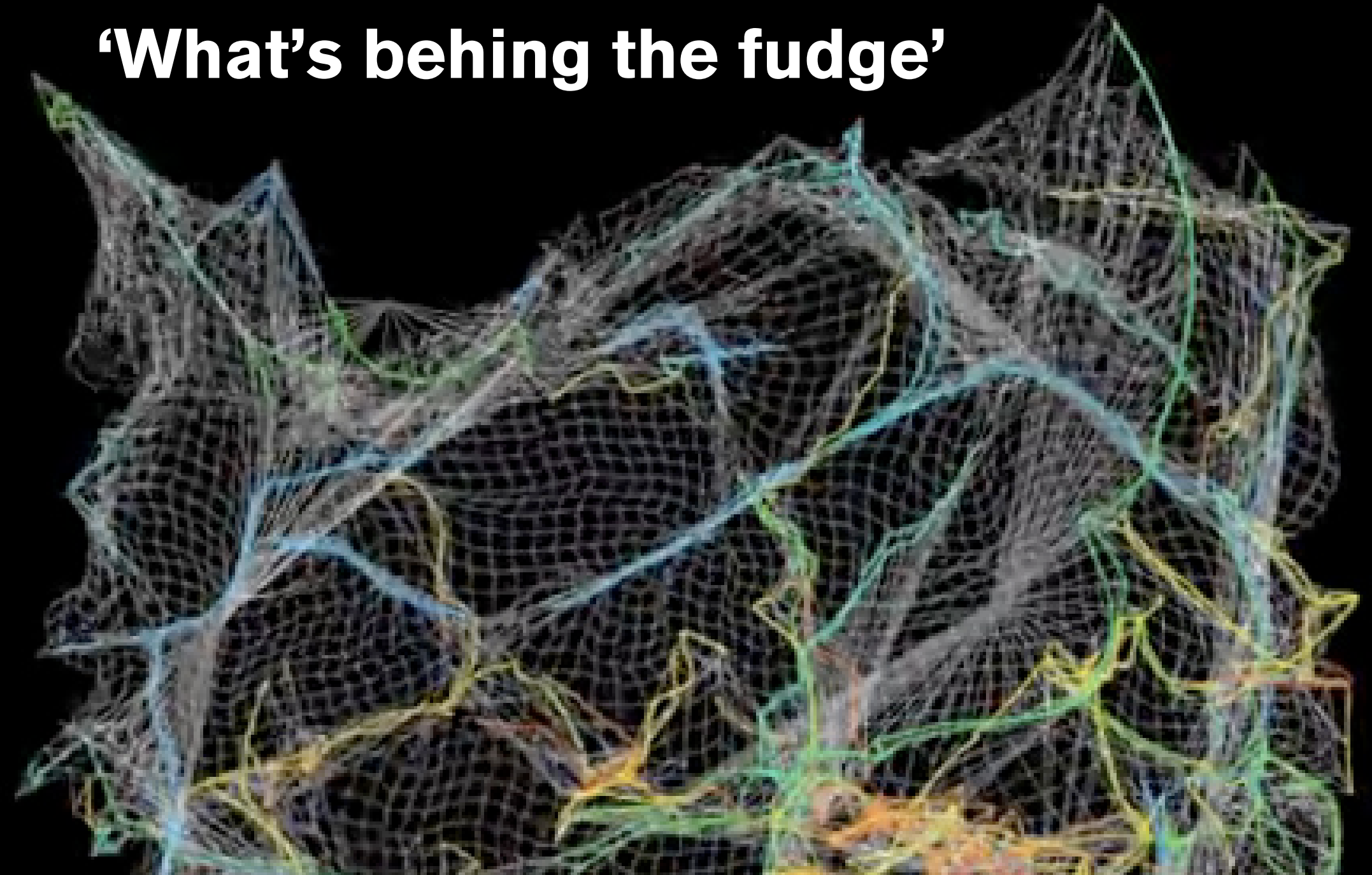
# **The luxury of protest**

## **‘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**

**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**



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# Thank You

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