# Recording the creative gesture

Rooney, J

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

John Rooney
23/6/10
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
Content

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]
Context : 2

The hand made object
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
Current : 1

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 Weeks

16.38 cm

76 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
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 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