Corrective Measures: Actual and virtual interactive narrative
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Executive Summary
Within the framework of the project these outcomes have been broadly addressed, however, the projects focus expanded in response to the lived experience of the fellowship at the International Studio and Curatorial Programme.

The fellowship at the ISCP in Brooklyn, New York, provided a significant amount of time to devote to both the practice of art production and to the collaborative process.

The nature of the artwork shifted in both concept and means of production with the result that the work now has several significant strands occurring simultaneously.

These strands are interwoven but also exist as discrete practices - the interactive potential of the photograph, the object and moving image is still under exploration, but has become a key feature in all new proposals, of which currently there are proposals awaiting response in Berlin, Manhattan, Istanbul and Bulgaria.

Whilst it is planned to continue to explore the potential of viewer interaction in the work, the integration of object, static image and moving image in a single installations has allowed us to broaden the narrative potential of pieces produced.

Alongside the interactive body of work sits the static image, which has developed significantly, the fellowship provided an opportunity to work exclusively within a studio context, the decision not to engage in the American landscape but to situate all the portraiture in a neutral environment was planned from the outset, however, the potential of this decision to allow for image manipulate was not fully understood until approximately 3 months into the fellowship.

The use of a black background has enabled digital construction and reassembling to occur, putting in flux the state of relativity occupied by the protagonists being photographed. This freedom from the landscape has two functions, it removes the image from the limitations of site specificity and it removes the impetus to perform, at any given moment the narrative, by this I mean we do not have to predetermine the relationship, rather are constructed in post production.

This transformation allows imagery shot at different times to exist in temporal relativity - for example retrospectively shot imagery and contemporary images can exist in the same moment as one. To this end work can be construct work in a non linear manner and is no longer constrained by time and understanding, the narrative is now able to bend and flex in response to shifts in its telling. This mode of working reflects the interactive and iterative ideas already present in the work.
The third element that has occurred is also interactive in yet another sense. It involves the addition of elements directly onto or into the surface of the photograph by ripping and stitching the surface of the image.

Here found imagery, drawing, old photographs, materials such as wool, clothing, plaster, have been used to disrupt the surface of the portrait. Altering the narrative potential of the image and transforming it into a haptic experience.

Each of these developments can be attributed directly to the period of sustained practice able to be achieved by the six month fellowship at the ISCP.

Highlights of this time were the Open Days Event at the ISCP which is a four day event with a large Opening to which dignitaries from many different countries are invited. [There are 30 artists at the ISCP at any one time who are drawn from all over the world: Europe, America, Asia and Australia and New Zealand]

The Open Days achieved for the first time last year, a listing in the New York Times, What’s On. Around 2000 people attend the open days making it an important time for meeting people and discussing the work. A widely circulated broadsheet is produced with photographs of artists work and a small statement to coincide with this event.

Other highlights were being selected for an International peer reviewed Photography Exhibition to be held in Chelsea Manhattan, at the Joy Wai Gallery in the Spring of this year. A full colour A4 sized catalogue has been produced to accompany this exhibition.

Work produced at the ISCP was also selected in a juried exhibition in Chicago at the ARC Gallery. [School of the art institute of Chicago] This exhibition was held in February 2011.

A major quality assured exhibition showcasing the work produced during the ISCP fellowship will open at the Galleries of Contemporary Art run by the University of Colorado, Colorado Springs on the 29th of April 2011.

My co-researcher Assoc. Prof Marcus Williams and myself were invited to give talks to the students at the Tisch School New York, Georgia State University and Rochester Institute of Technology, Parsons New School New York.

We were interviewed by William Pym, Asia Art Pacific Magazines managing editor, for a new web based project the magazine is working on based on artists working abroad for a period of time. To be launched 2011.

We participated in a number of artists projects at the ISCP, one of the key features of an international fellowship is the ability to meet and work with artist from all over the world and to maintain a relationship and network with these people.

In conclusion the time spent on this fellowship was important in furthering the development of a framework for both the narrative and the integration of multi media into the working process of F4.

Further to this I have been accepted to present a paper of at the 6th International Conference on the Arts in Society in May 2011 at the Brandenburg Academy of Sciences and Humanities, Berlin, Germany.

I have just received notification of selection for the Kaunas Biennial in Lithuania, an International juried art biennial to be held in September 2011.
**Background**
This project occurred because my co-researcher Assoc. Prof Marcus Williams and I were awarded an International Fellowship at the International Studio and Curatorial in Brooklyn New York as paramount Winners of the Wallace Trust Prize 2009.

We have collaborated in research over a long period, forming the collective F4 in 2006.

The proposed research involved producing a new body of artwork. In other words, in order to conduct the research, new art must be produced. This in itself is the realisation of new knowledge in that it will result in a body of original, new artwork (thus fitting the TEC definition of research).

The research specific to this proposal will uncover strategies for the deployment of new media, which will be useful within a wider range of contexts, particularly the ability to extend the narrative potential of the static photographic image. The research was intended to explore the ways in which animation, animated video, motion graphics, video and still photographs could be assembled into an environment within which the public could inhabit and interact with - extending the visual introducing new layers of meaning. This multi-modal approach to photography is being recognised world wide as the digital interface of future.

**Aims and Objectives**
The aims/objectives of this project were to investigate potential inter-relationships between photography, animated content and video, in order to interactively narrate in a form, which can be employed in an actual, space as well as virtually. To investigate the potential for interactivity within photographic narrative. To produce a significant art project involving an interactive, multi media environment.

Whilst these aims remained of importance to this project they broadened in response to the experience and understanding made possible by the concentration of time permitted by the fellowship at the ISCP.

**Methodology**
The methodology adopted was the same outlined in the proposal. That of developing the artwork whilst in New York on the fellowship. The fellowship provided a 600 square foot studio within which the research was developed.

Methodology was consistent with all research in the creative industries, which involves a reciprocal relationship between exploration and analysis until synthesis is achieved.

Step One – Procurement of equipment and software required to make the proposed installation was achieved within the first month.

Step Two – Establishment of the studio in Brooklyn, New York. Achieved within the first month of the fellowship.

Step Three – Gather the information. This will take the form of photographic portraits, video portraits and animated moving image sequences. This information relates to the wider concerns of the F4 collective mentioned above. This aspect of the project was ongoing throughout the time on the fellowship.

Step Four – Synthesise the installation of material in the New York studio. Achieved in various ways in order to allow participation in a number of International exhibitions.
Step Five – Record and collate results from experiments. This is an ongoing process and is intended to assist in the development of new ideas and different approaches to working in the future.

Step Six – Write up the results, resolve the installation. This has been achieved in a number of different ways as outlined - rather than in a single defining exhibition.

Outcomes/findings
The outcomes of this project have been significant for both the researchers. Please see above for a more detailed discussion. The work produced during this period of research is a catalyst for ongoing development with regard to both process and concept.

Conclusions

The fellowship at the ISCP in Brooklyn, New York, provided a significant amount of time to devote to both the practice of art production and to the collaborative process.

The nature of the artwork now has several significant strands occurring simultaneously.

These strands are interwoven but also exist as discrete practices.

The integration of object, static image and moving image in a single installation has allowed us to broaden the narrative potential of pieces produced.

Digital construction and reassembling is now occurring. Imagery is freed from the limitations of site specificity and construction occurs in post production.

Imagery shot at different times to exist in temporal relativity - To this end work can be construct work in a non linear manner and is no longer constrained by time and understanding.

Work now occurs directly onto or into the surface of the photograph.

References

jowseywilliams.wordpress.com [New York work can be seen here]
www.iscp-nyc.org