Strange Journeys

May 3, 2013
05 minutes, 59 seconds

Speakers: Joshua Tonies

Transcribed by: Hanaa Moosavi

IDEAS Performance Series
UC San Diego Library Digital Collections
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Time	Transcription
0:00	[Music]
0:03	[IDEAS Initiative for Digital Exploration of Arts + Sciences]

0:14   [Strange Journeys
Joshua Tonies
Friday May 3, 2013
Qualcomm Institute]

00:27   Speaker 1: So hello everyone. Welcome to Calit2's theater. This is the third performance of IDEAS [Initiative for Digital Exploration of Arts + Sciences] and we're having a whole series, so we are doing weekly performances throughout the quarter and we're really happy to have *Strange Journeys* here tonight. This is Joshua Tonies, who you probably already know, and then also joining us is going to be Alexander Jarman for the panel and Eun Jung Park, also joining us for the panel. So without further ado I will hand it over to Josh.

01:09   Joshua Tonies: If you had an interest in actually navigating the image yourself— sort of— it's how it's intended is not for me to direct it to you but for you to actually— you hold down this— the trigger button and then— to move left and right you just click the left button and drag it to the right. To move it to the left, you essentially do the same thing. To zoom in and out, you hold this right button down and pull, to pull in closer. When I was developing this, I was thinking about the way a static image could have a kinetic quality and have a— I guess, initially, I had this idea that it had a correspondence with animation and that, if we were able to seamlessly move the image right now, I guess, there would be this connection that I'm talking about, I think it might be just a matter of it loading so. Partially it started through a fellow in Pittsburg when I was living in the Mid-Atlantic. There was one of my neighbors had a collection of money and I thought "oh wow I would like to do something with that" so. So yeah, this— this initial image was constructed with that original set of images and it was kind of— a little bit of a dream to be able to work at a scale like this, to consider how an image could function in the context of this— this scale and this sort of larger than life backlit like quality. But putting these things, stacking them next to each other, and kind of thinking about their ability, their directive as a form of exchange, I think, is an interesting, like visual problem and compositional problem. For this image, it was, I guess it was sculpturally composed thinking in terms of space and sequencing in relationship to this series of collaborative performances that actually that, I think it happened, at the end of the winter quarter, but there was a— this function is a kind of graphic score and the elements were nested and sequenced in dialogue with a series of performances and they were like musical and improvisational, and they happened in this space actually, and this functioned as a sort of immersive installation during

the first part of the performance and then it translated into a backdrop, I think, in between one of the performances as well.

04:09   Joshua Tonies: So joining me on the panel is Alexander Jarman and Eun Jung Park. So I'm going to start off by explaining the work in a sort of a larger context and I'm going to spend a little bit of time describing the influences and curiosities that led to the construction of this. So the first thing I am going to show you is a handscroll from— it's titled, let's see here, sorry, there is— it's actually a two part scroll. The first part is called *Return Clearing* and the second part is "*Departure Harold*, but it's a thirty three foot scroll, I guess— in total, it's over sixty feet. Here's a preview of it.

05:17   Joshua Tonies: It's a depiction of this departure and return to the capital after a battle. I think what I'm most interested in about it, rather than the specifics of its history are, its capacity to create this dynosissm, this type of motion, implied in a static image and activate a static space and capture in a great resolution and detail as an image, as a like— thinking of the image as a technology. I feel like its capacity to explain—