



School: Bath School of Art

Researcher: Jenny Dunseath, Reader in Fine Art

Project Title: *Elbow*

UOA: 32: Art and Design

For six weeks the C&C Gallery London hosted *Elbow*, an Arts Council-funded residency that transformed the public gallery into a dynamic studio environment to facilitate the production of artworks in response to conditions of blindness. The title, *Elbow*, refers to the part of the human body by which a blind or partially sighted person is guided.

Dunseath was one of eight artists who worked with visual impairment specialists, archaeologists, and the general public, to 'guide' each other through the production of collaborative and continually developing artworks. The research investigated how collaboration between artists, archaeologists, and the public can facilitate alternative ways of guiding, seeing, doing and making. The project also explored how digital technology might change our 'vision' and understanding of forms and objects. Dunseath's contribution asked specific questions pertaining to the nature of authorship and representation. Her role led to the production of floor-to-ceiling columns produced to challenge the digital equipment's capabilities of scanning.

The methodology involved collaborative making, with interdisciplinary workshops on visual impairment support devices and the exploration of advanced digital imaging technologies (nominally used by archaeologists in their field work to reveal hidden information). The project outcomes were new sculptures, sound works, and an interactive animation. The research provides new insight into the nature of interdisciplinary collaboration and signals new approaches for artistic and archaeological practice. Significantly, this research explores the efficacy and possibilities of technology to show how utilitarian digital technologies may be harnessed in creative practice – ultimately altering our conventional understanding of them.

Subsequently, this project directly informed archaeological practice, as discussed in conferences, peer-reviewed papers, and book chapters by the participant archaeologists and artists Dawson & Minkin, who explore how digital imaging techniques can provide immediate access to interactive representations of historical objects, and further investigate the potential for these interdisciplinary methods.