
This exhibition contains ongoing studies by **Tim Isherwood**, in which he initially presents selected examples of his practice as research detailing his creation and use of typographic form, whilst, in collaboration with a creative writer, he considers the wider role that typographic form plays within written language through the site specific exploration and performance of poetic, and typographic content. Further to this, in newer works created especially for this conference, Isherwood explores the potential of his performative method of production to explore the possibilities and practicalities of encouraging glitches and misreadings with digital technology to generate bespoke digital interpretations and intervention.

Using global positioning systems as a drawing tool, Isherwood blindly generates letterforms, imagery and pattern by physically tracing them within a landscape, using its parameters as a form of reference. Once these performances/interventions are recorded using GPS, these geographically invisible forms take shape, from where Isherwood is able to compose these works into more tangible, and visible interpretations.

The works presented here are split into three categories. The first body of work represents an initial interest in typographic form, and the process of making. This leads to collaborative practice with creative writer Judy Kendall, in which the role of typography in language is questioned, and considered through a performative approach to visualisation. The second body of work utilises an as yet incomplete exploratory workshop with Level 5 students from BA (Hons) Dance at the University of Salford in which the exploration of multiple performers using the available technology to choreograph a series of movements captured only in an individual ethereal process, later correlated to produce performative drawings of the event. What you see here are rehearsals for an event that was curtailed by Covid-19, and is yet to be realised. The third body of work has been produced specifically for this event and looks to measure the context of disruption through digital performance. In using a simple set of implements within the given space, Isherwood attempts to measure how GPS technology responds to shapes at increasingly relative scales. Through this triangulation process, a series of abstracted images emerge within a wider composition that are unpredictable in form, but defined by this digital disruption.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h
i j k l m n o p q
r s t u v w x y z
0 1 2 3 4
5 6 7 8 9
., ! ? () £ & @ # /

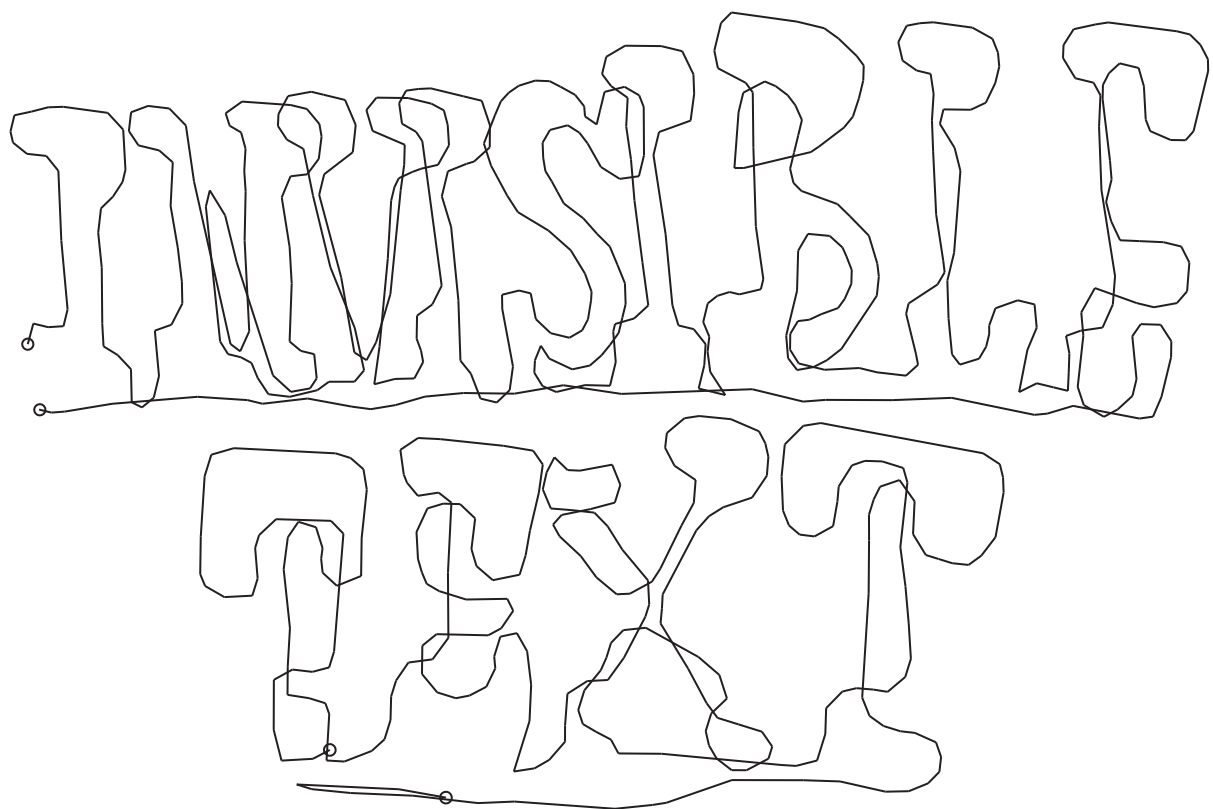
GPS created typeface: Trace

Each letterform is created physically, but unseen,
using the dimensions of a football pitch as reference.

“Typography is to
language what maps
are to geography,
as scores are to music
and algebra is to maths.”

Quote: Baines & Haslam (2005)

16 Individual letterform performances collated



Title sequence

2 individual word performances composited.

NEVER

SEVERAL

EVER SEVER

EVE

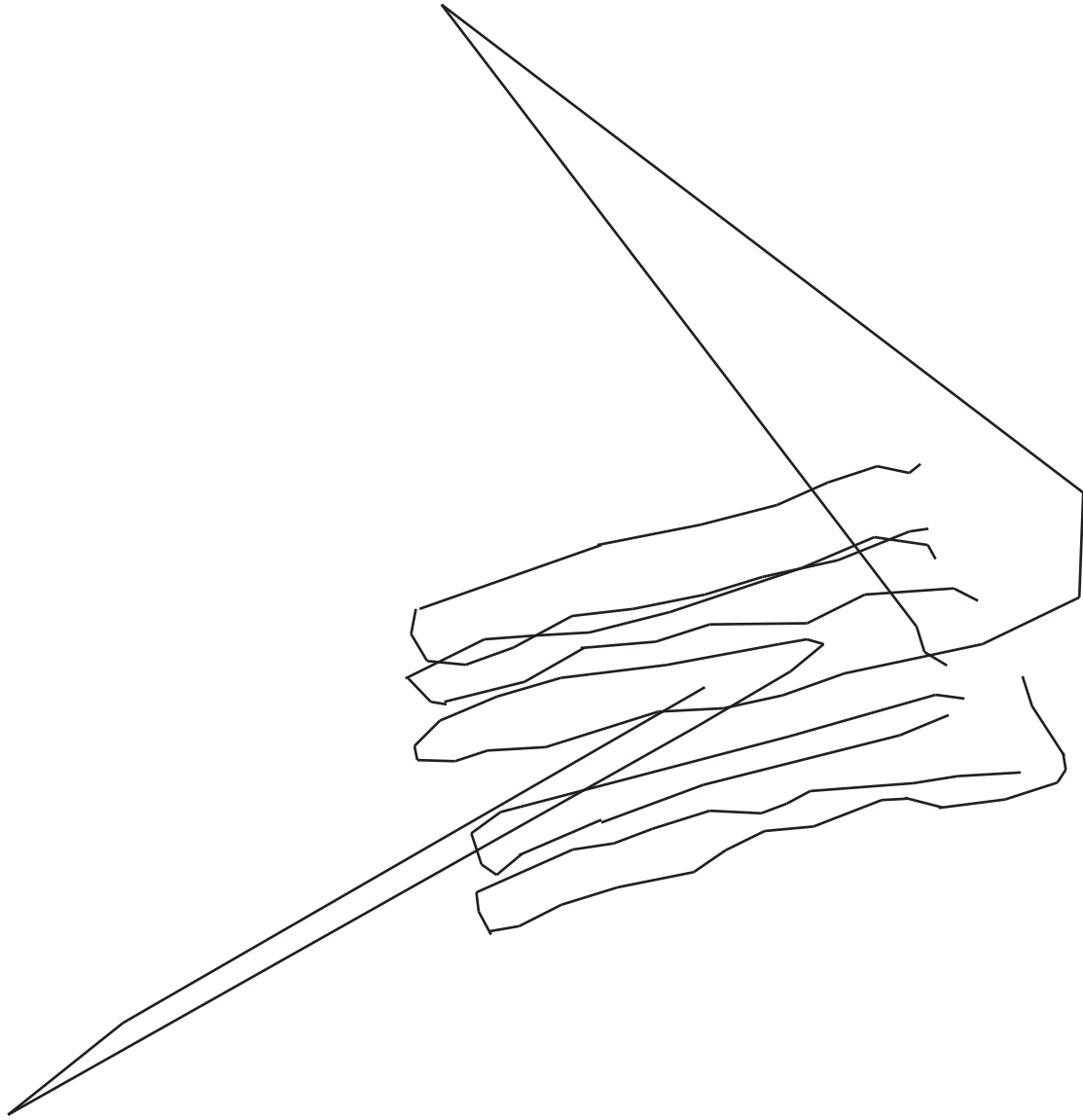
SEVERED

EVEN

EVENING

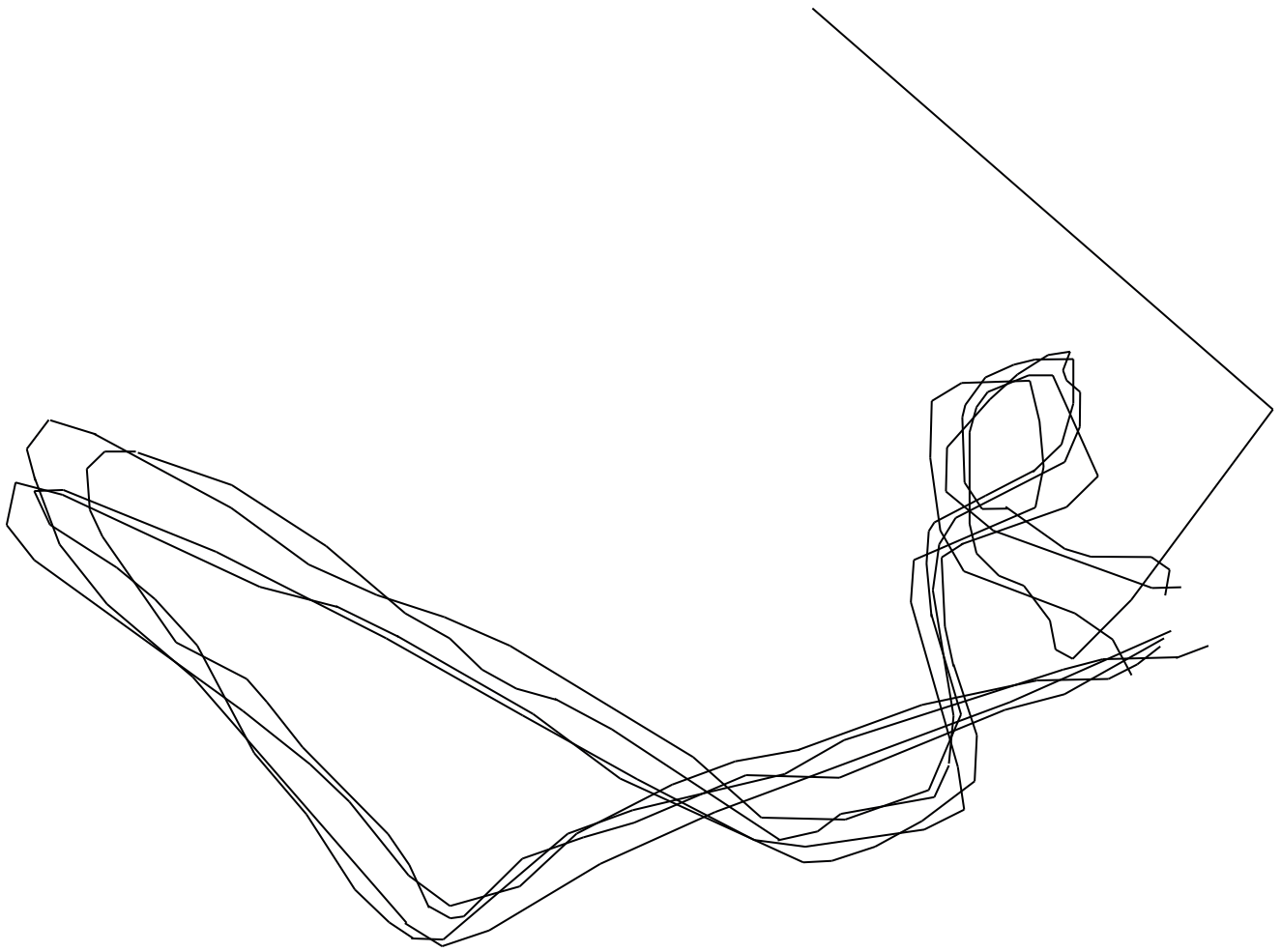
Performed Poem

Collaborative practice between Judy Kendall
Judy Kendall & Tim Isherwood



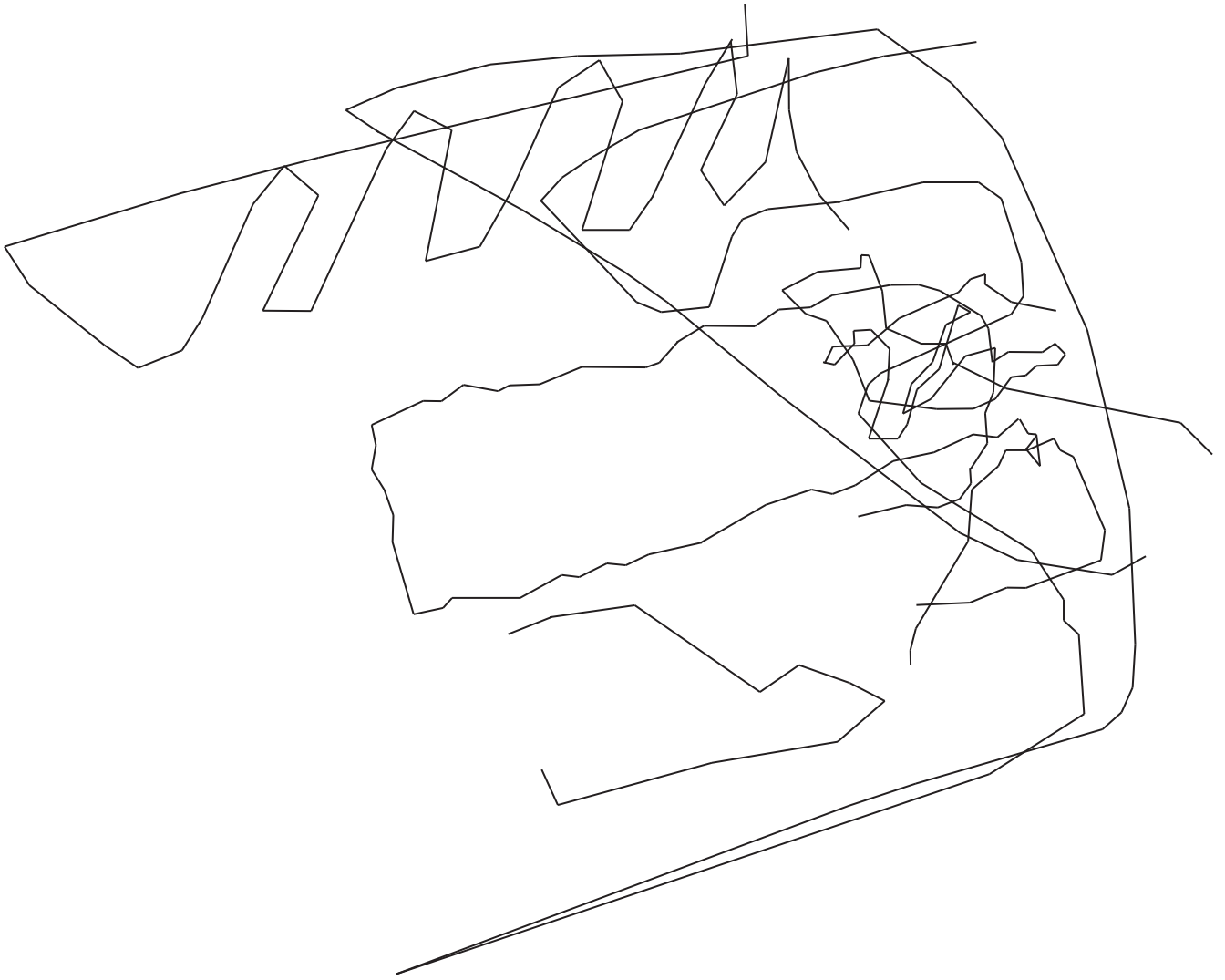
Dance Technique: Bulldog (with glitches)

Working with seven BA (Hons) Dance students on a collaborative performance workshop.



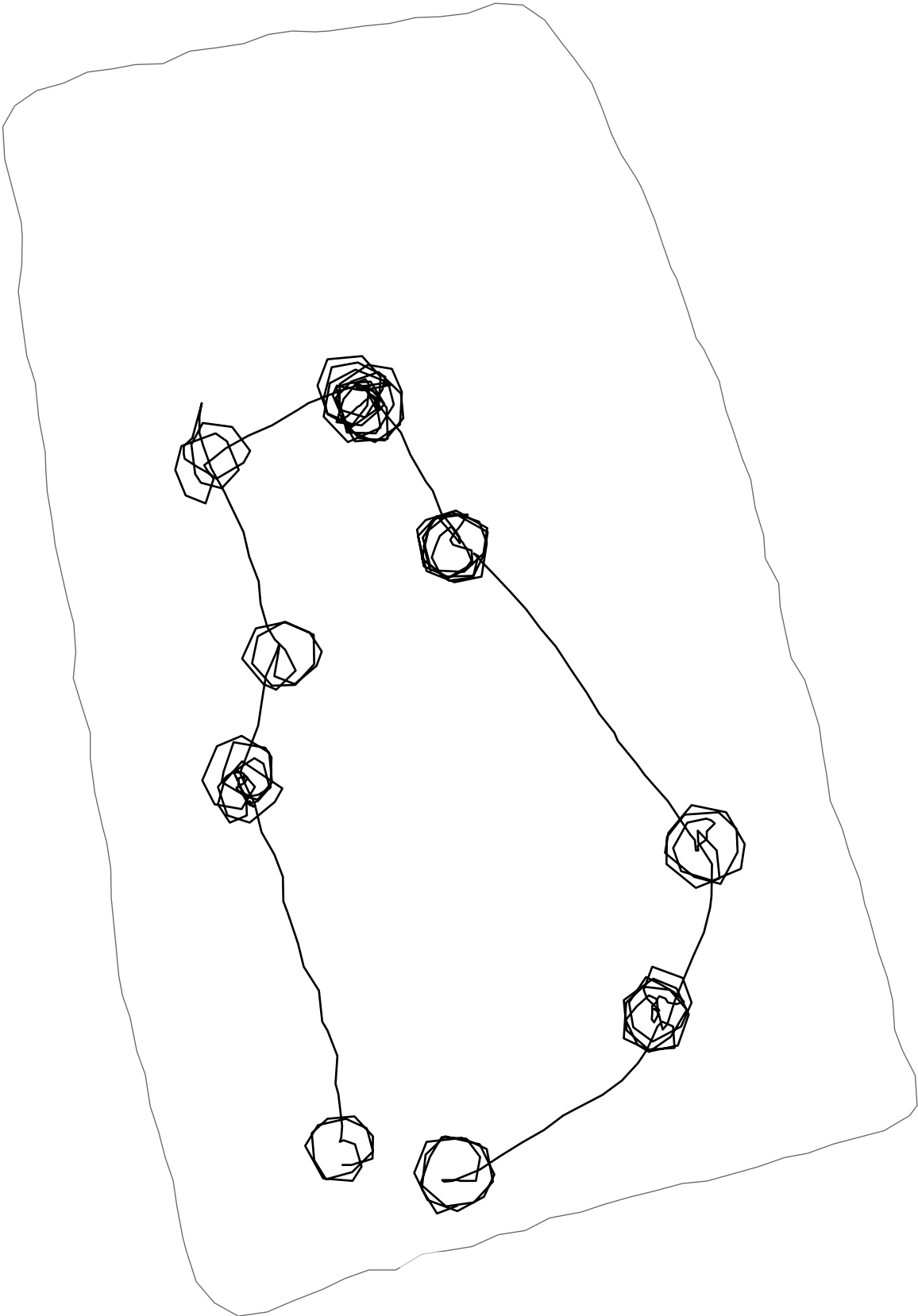
Dance Technique: Flocking (with glitches)

Working with four BA (Hons) Dance students on a collaborative performance workshop.



Dance Technique: Laban Notation (with glitches)

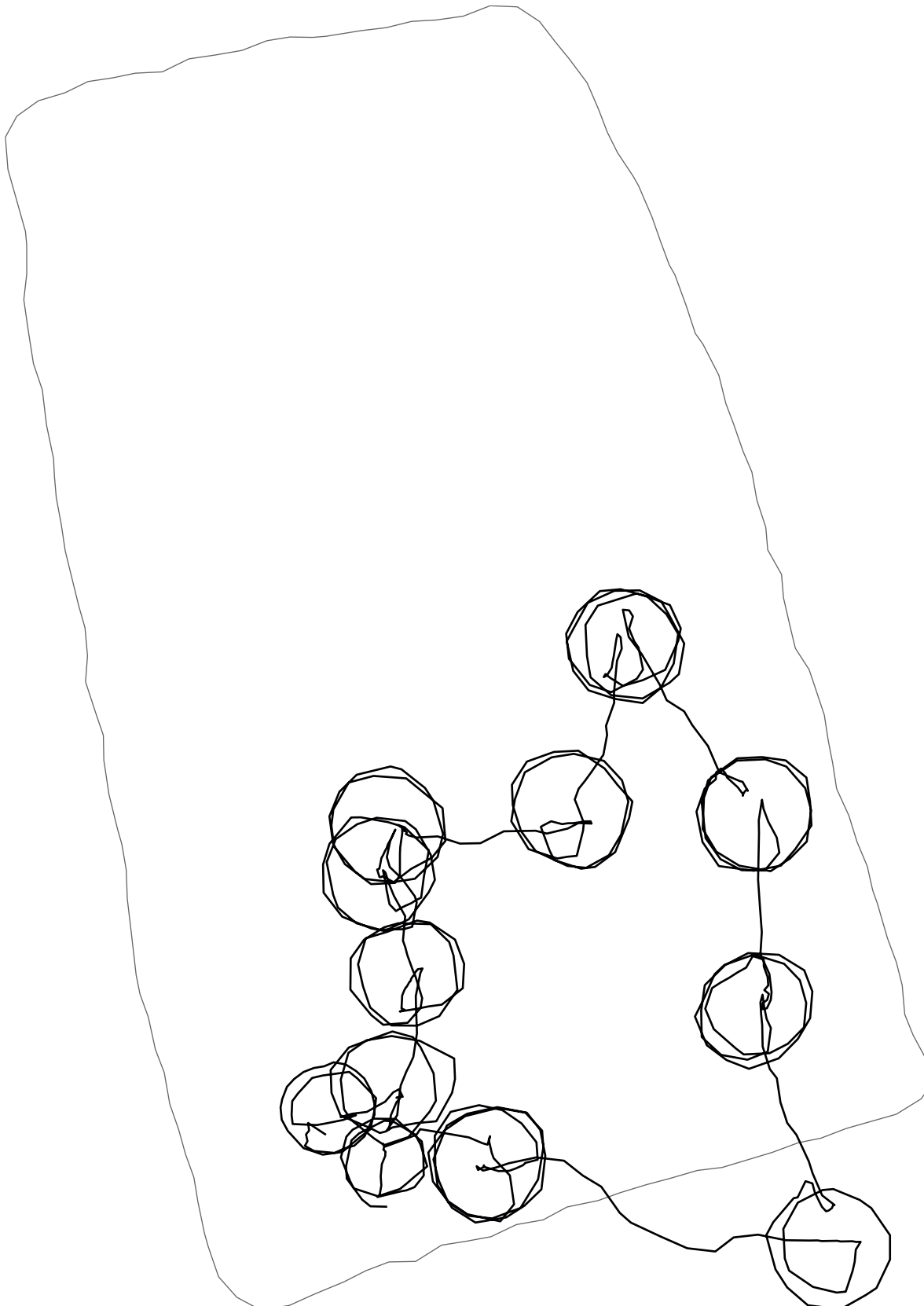
Working with seven BA (Hons) Dance students on a collaborative performance workshop.



2 metre circles composition (double pass x 8)

Distance: 0.81 miles

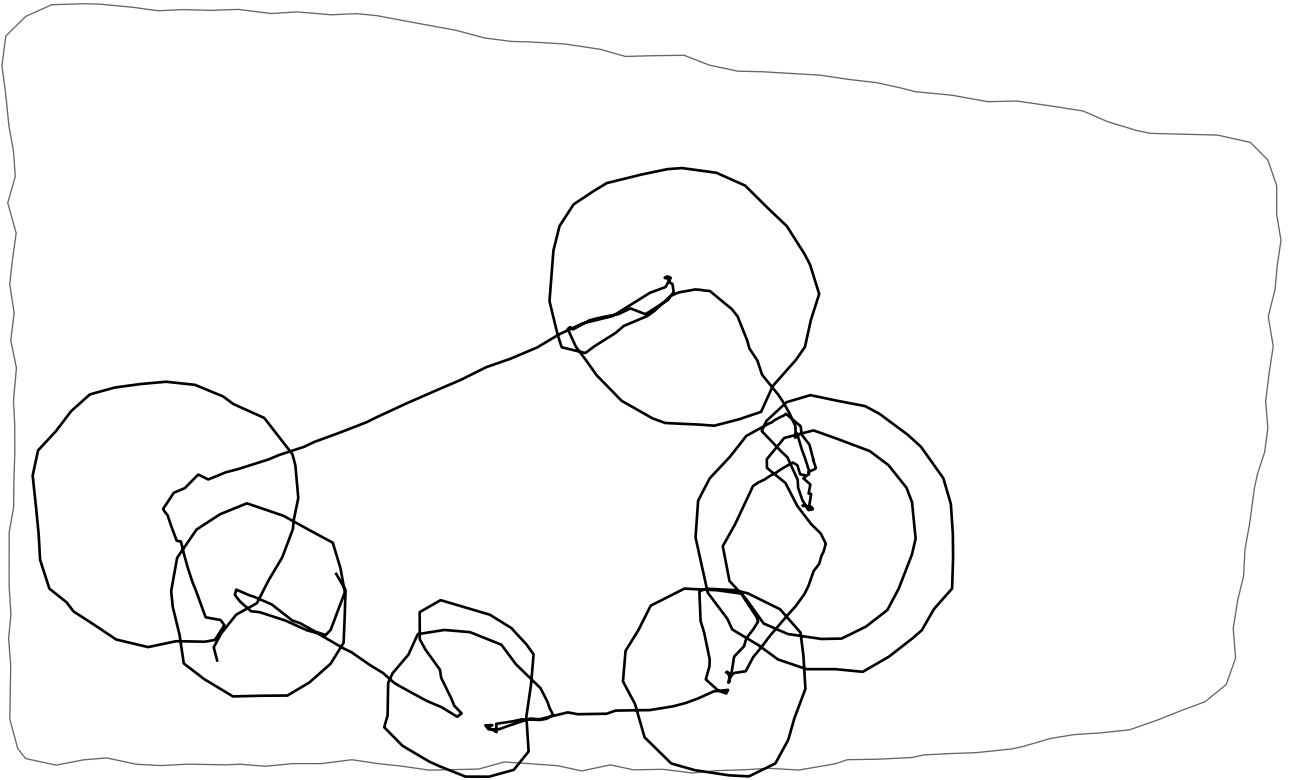
Duration: 6 minutes 46 seconds



5 metre circles composition (double pass x 12)

Distance: 1.06 miles

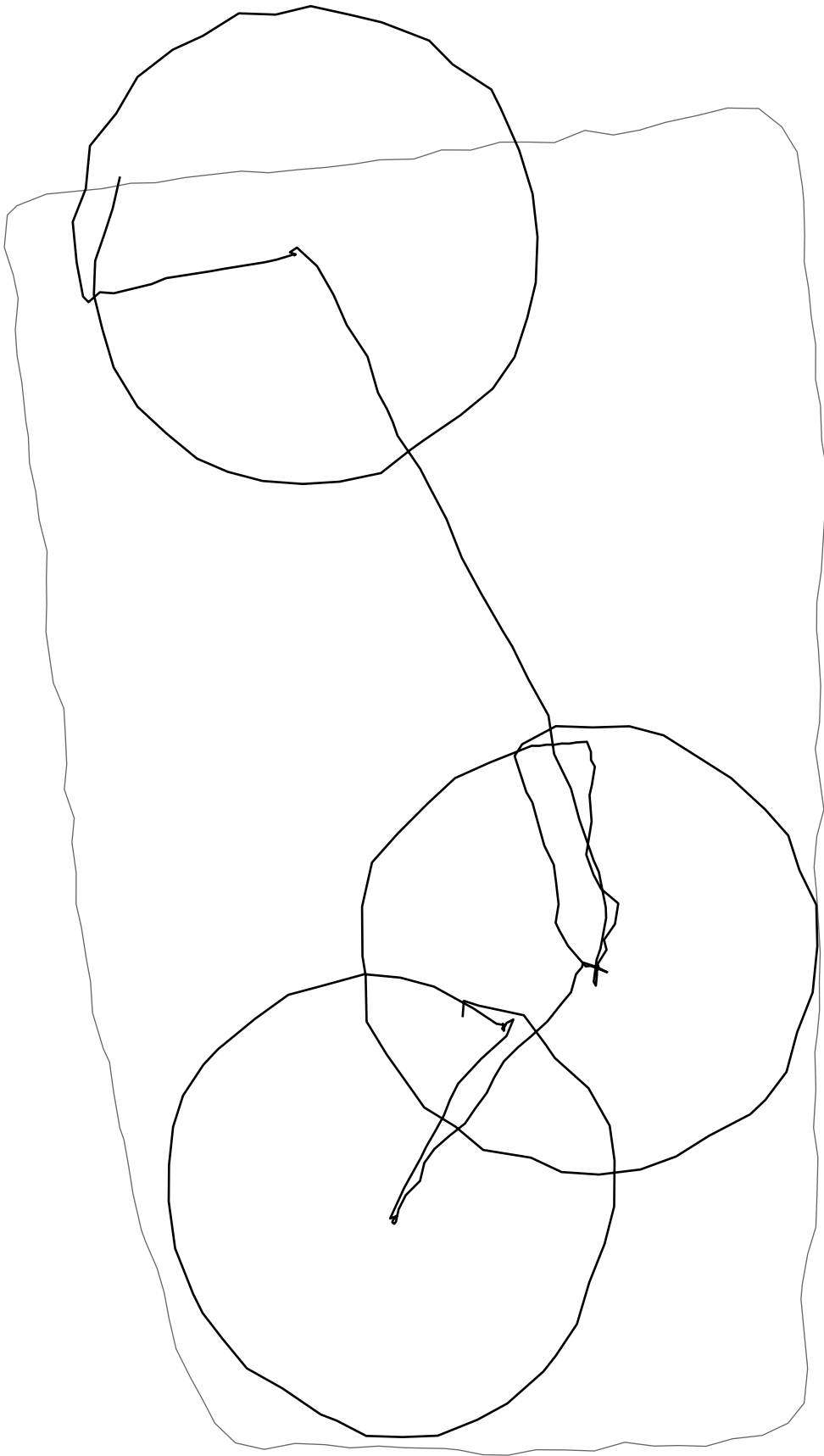
Duration: 12 minutes 10 seconds



10 & 15 metre circles composition (x 6)

Distance: 0.64 miles

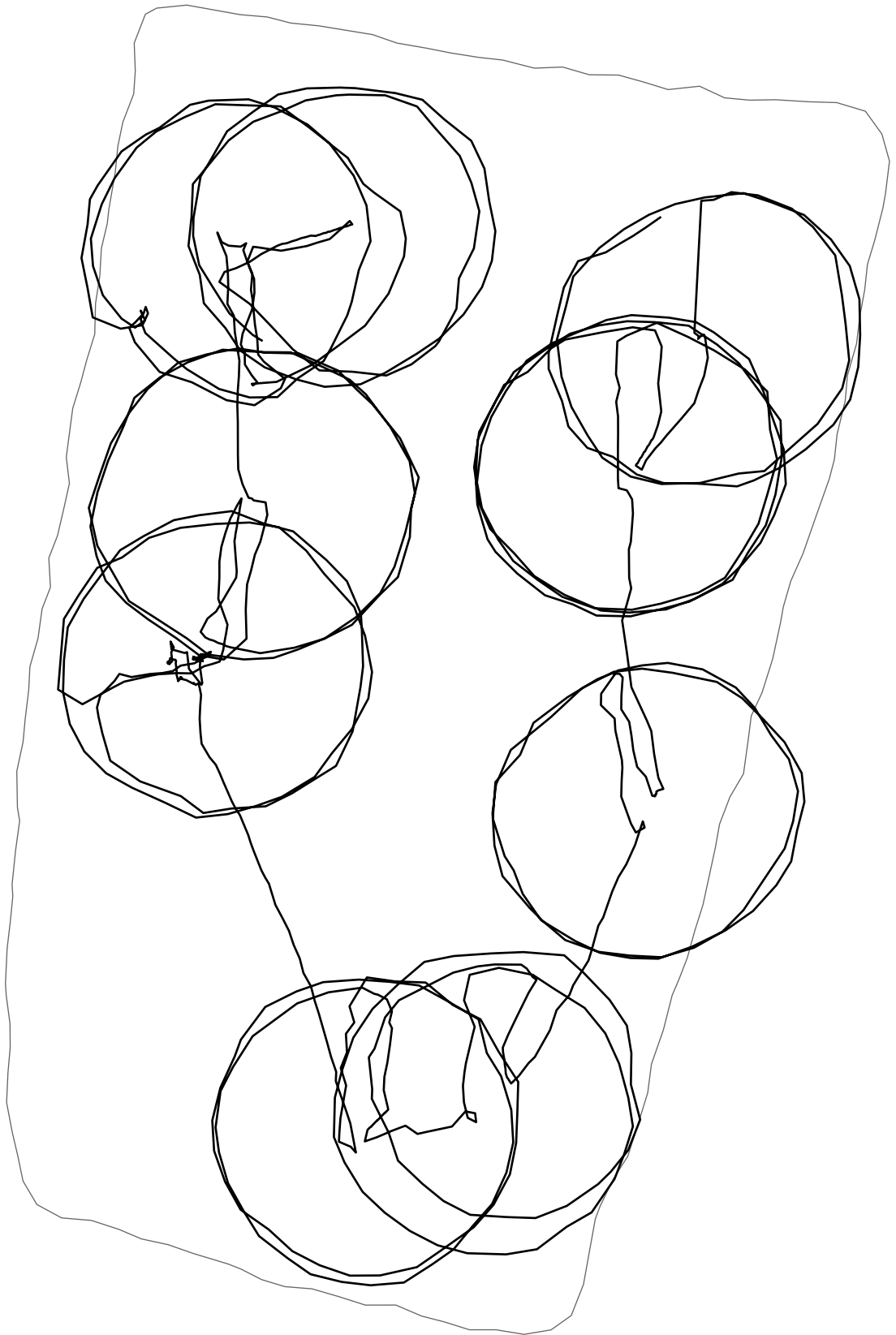
Duration: 5 minutes 51 seconds



20 metre circles (single pass x 3)

Distance: 0.39 miles

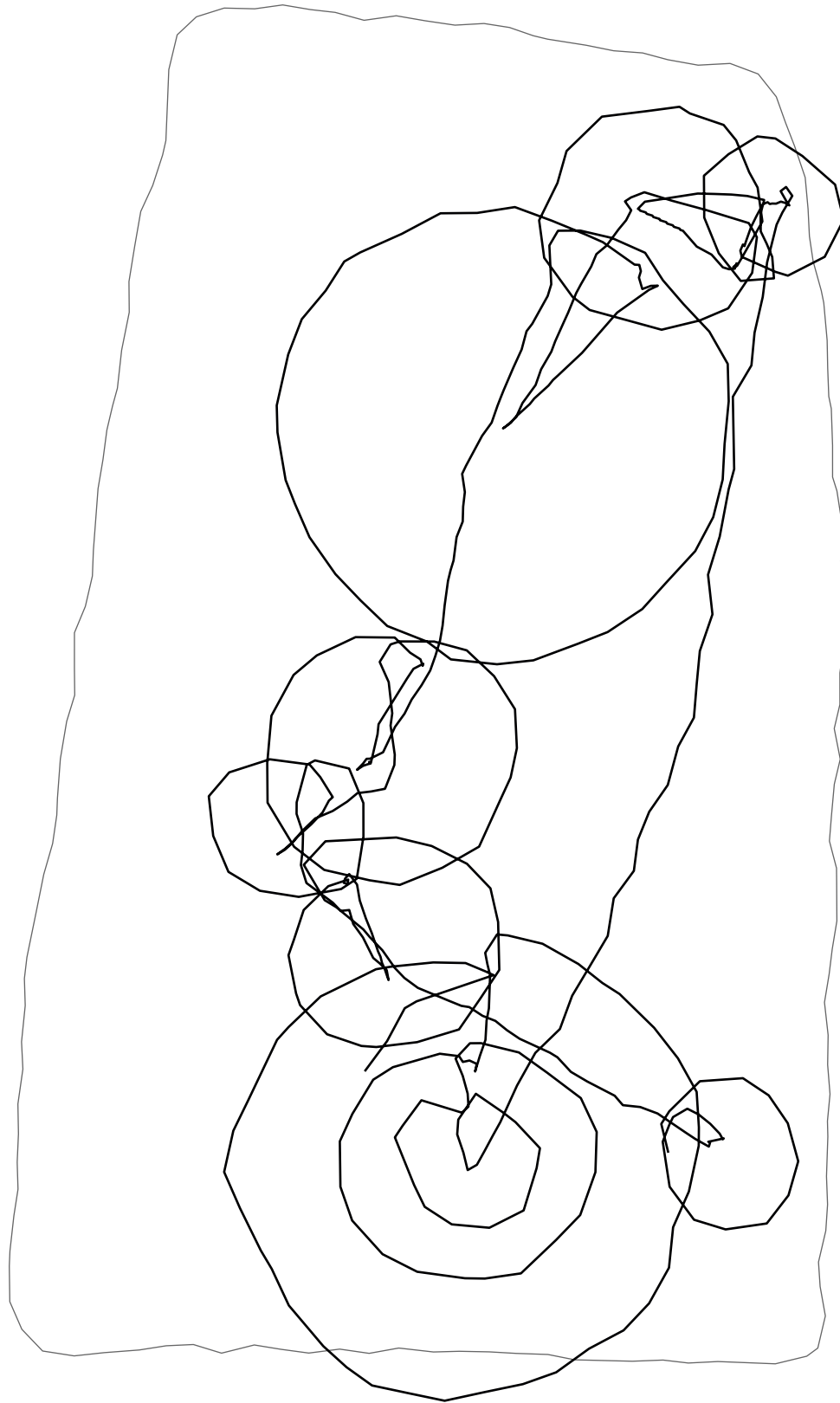
Duration: 4 minutes 40 seconds



15 metre circles composition (double pass x 9)

Distance: 1.64 miles

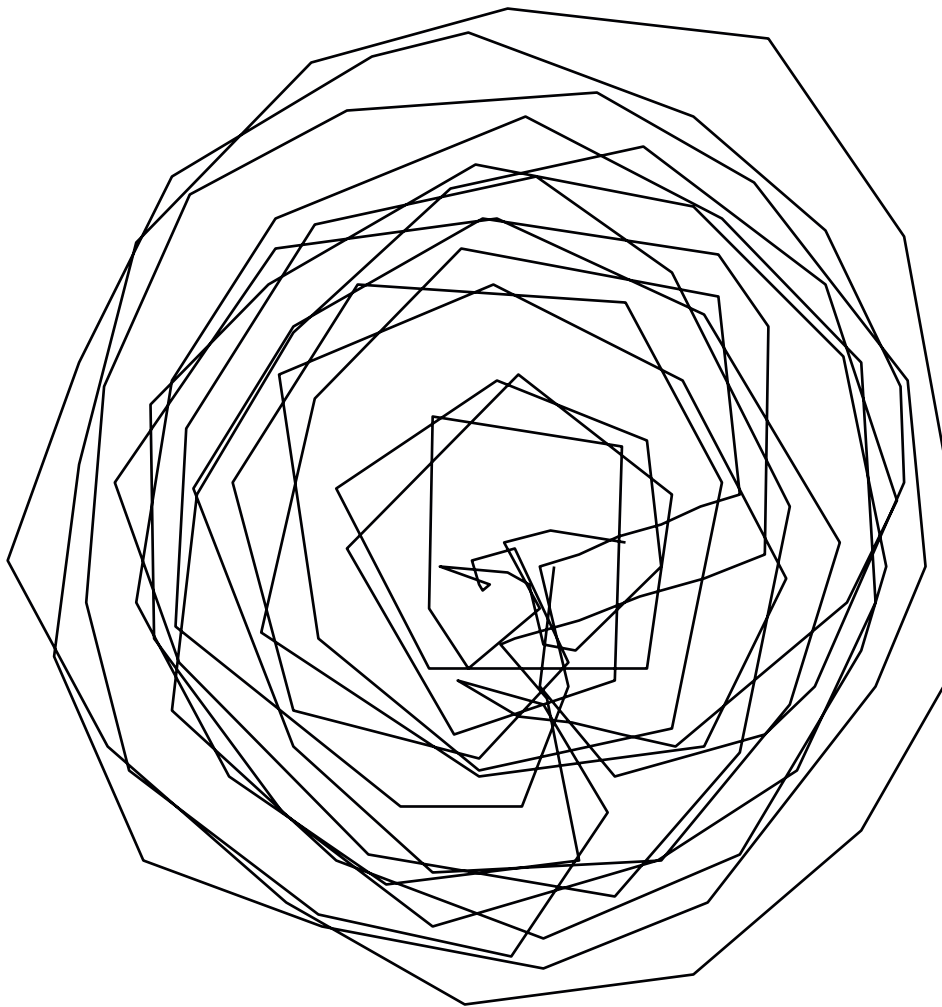
Duration: 18 minutes 05 seconds



5, 10 & 15 metre circles composition (x 9)

Distance: 0.75 miles

Duration: 9 minutes 30 seconds



1, 2, 3, 4, 5 metre concentric circles

Distance: 0.34 miles

Duration: 2 minutes 34 seconds