

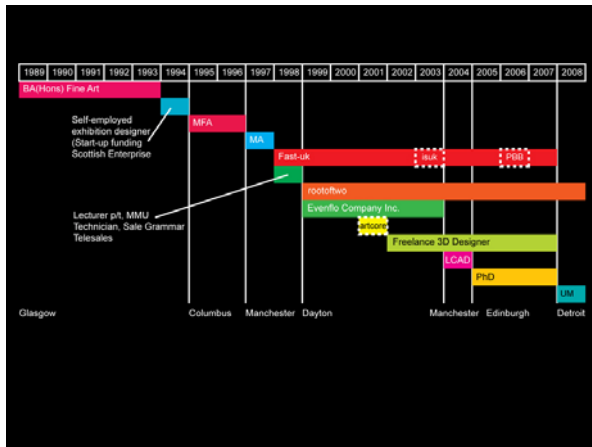
John Marshall

rootoftwo@gmail.com



<http://designedobjects.blogspot.com/>

Artist
Designer
Curator
Researcher



Forum

Occasion

exhibition (Arts/Words) n. 1. a public display of "art", skills, etc. 2. the act of exhibiting or the state of being exhibited. 3. make an exhibition of oneself. to behave foolishly that one wishes to hide.

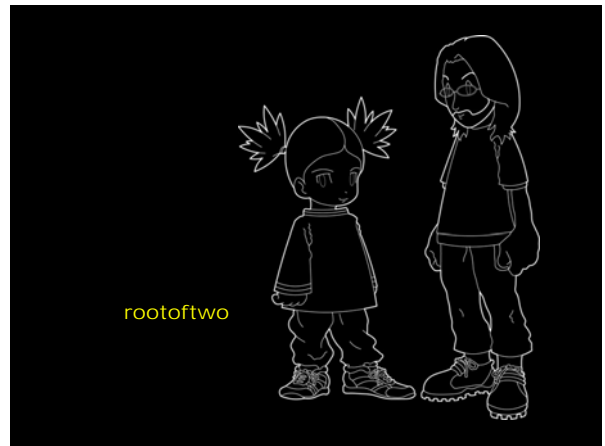
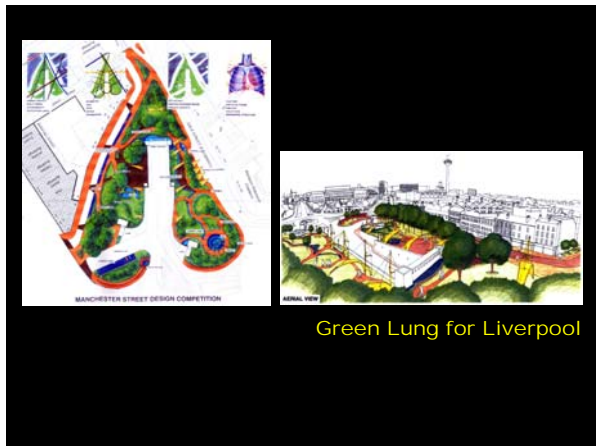
gallery (Arts/Words) n. 1. a covered passageway open on one side or on both sides. 2. The name of an upper floor that projects from the rear and contains the stage boxes. 3. the work there. 4. the audience seated there. 3. a long narrow room, esp. one used for a specific purpose, adjoining galleries. 4. a room or building for exhibiting works of "art". 5. play in the gallery. 6. to give popular service, esp. by one's opinion. - galleries 4 pl.

audience (Arts/Words) n. 1. a group of spectators or listeners, esp. at a concert or a play. 2. the people reached by radio, television, books or exhibition of "art" in a gallery. 3. discourse or followers of the message of such media. 4. a formal interview with a person of authority.



Arawak Walton Sculpture

Utopian Project for Transitional Living

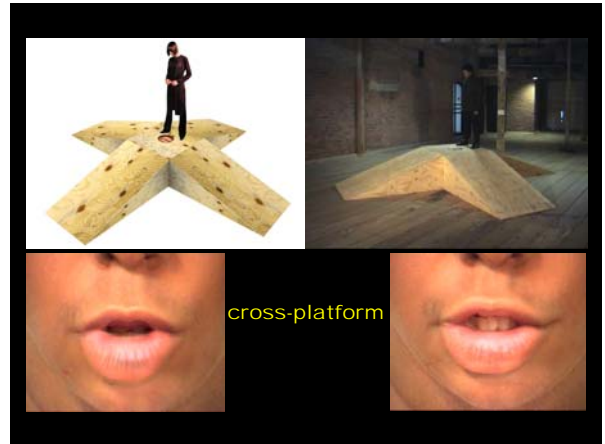
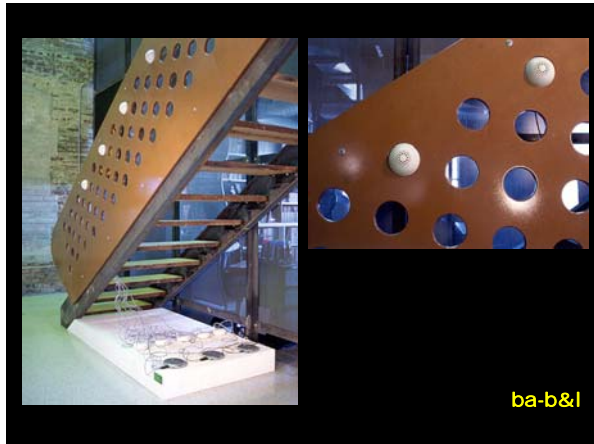


A Country Road. A tree. Evening.

Philadelphia Fringe Festival, Pennsylvania, 16 - 19 September, 1999.

An experimental, collaborative piece in which the roles of 'audience' and 'performer' are compressed. Multimedia interactive performance using video, sound, lighting and game-play. Based on the deep structure of Samuel Beckett's "Waiting For Godot". Duration: 1 hour.





Mute Objects

Movable, networked objects which provide sitting areas, storage containers and horizontal surfaces supported above the ground - objects either for humans to sit or lie on, to hold or contain smaller objects or display multimedia presentations.

Mute Objects

Initially this work was exhibited as a virtual public art interventions commissioned by the Storey Centre, Lancaster. Four pieces of furniture corresponding to the nucleotides of DNA; (a)denine, (c)ytosine, (t)hymine, and (g)uanine derived from the logos of the resident art organisations and rootoftwo. Multimedia derived from building plans and mission statements of organisations and 'found' poetry by writer Andy Darby.

STOREY GALLERY
 folly>>>
 litfest
 rootoftwo
 ACTG actg
 actg
 actg
 actg

Mute Objects

STOREY INSTITUTE
 Arts Organisations' visions and objectives

STOREY GALLERY FOLLY LITFEST

Introduction
 Each of the three organisations are at a critical stage of development. All are already embarked on, or planning for an expansion of their organisation, their artistic programmes and the geographical areas of their operation.

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Mute Objects



Future development

identityware

a project by rootoftwo

PRODUCTS with LIFESTYLES

identityware

identityware is an ongoing *rootoftwo* project which is an experimentation lab for fictional product development and market desirability, based on an e-commerce model.

With this project we are exploring the cultural role of objects and the space between design and art. This project has received funding from Arts Council England, NW.

identityware is at: www.idware.co.uk
contact us at: info@idware.co.uk

identityware

Capital T

Hi-quality 100% cotton.

Printed graphics on front.

S, M, L, XL
Get Noticed!

Pending Funding

identityware

12@30°

High quality artwork that is specific to your own individual wishes on canvas or paper.

S, M, L, XL

Sizes (mm)
297 x 210
420 x 297
594 x 420
841 x 594

identityware

Spkr

Give your cheap computer speakers a much needed makeover.

High quality case for standard computer speakers.


Assembly and speakers required.

Identiquare

Fungo

Unofficial Lego™ expansion pack.

Non-posable. Action figures available in various colour combinations.
Perfect for cubicles and home offices.
No feeding or watering.
Caution - may gather dust.
Not suitable for placement near gaps or ledges.



Identiquare

zenfish

Forget the Darwin and Jesus fish, choose the third way.

Magnetised for your fridge or car.

Coming soon the zenfish keychain and charm bracelet!



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World's best baby care™
evenflo®



Infant Seat



Stereolithography Apparatus



potty



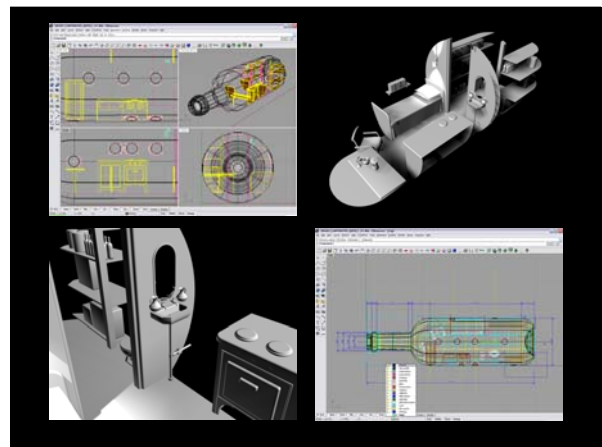
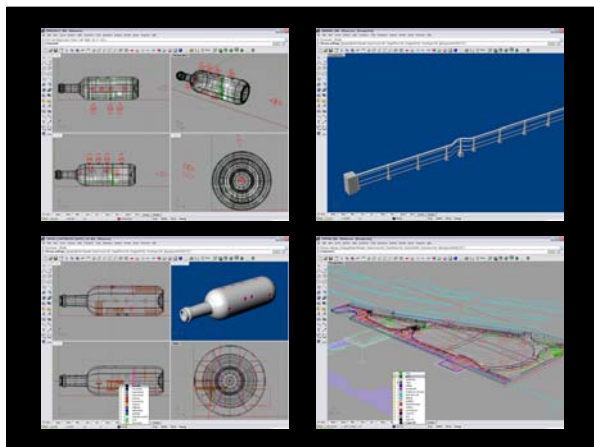
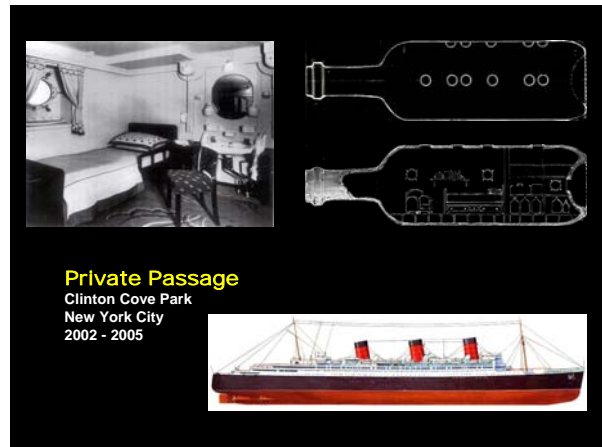
swing

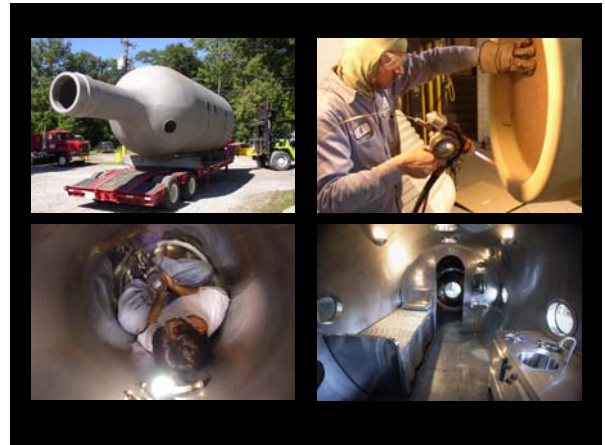
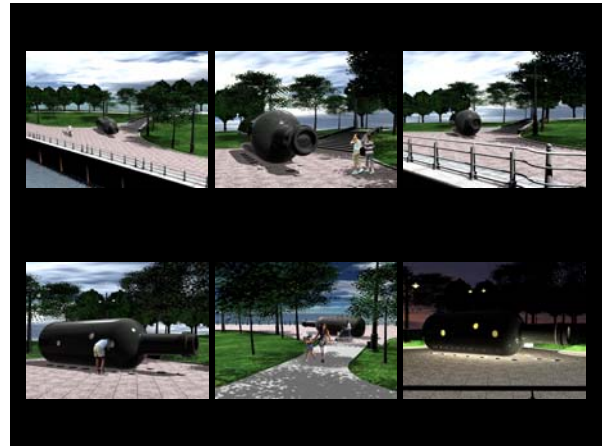
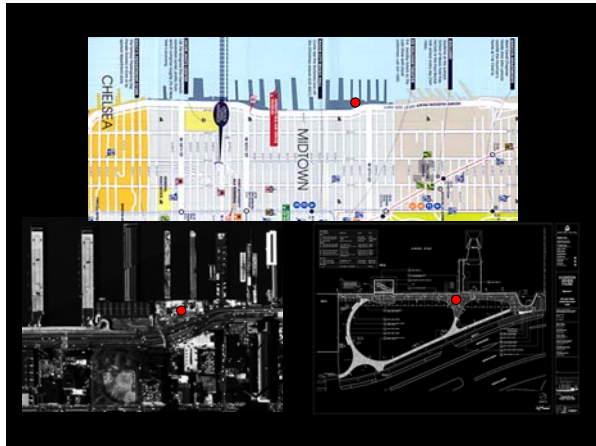


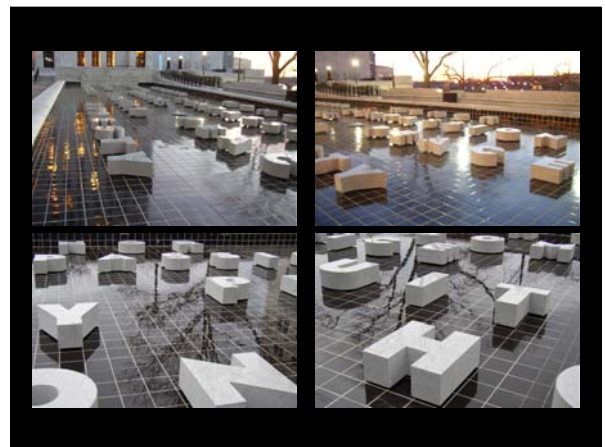
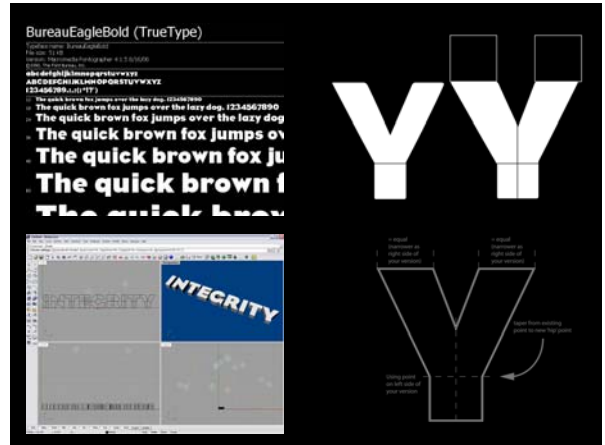
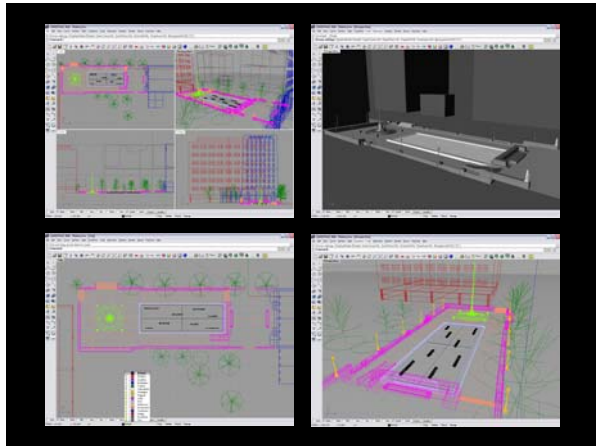
excersaucer

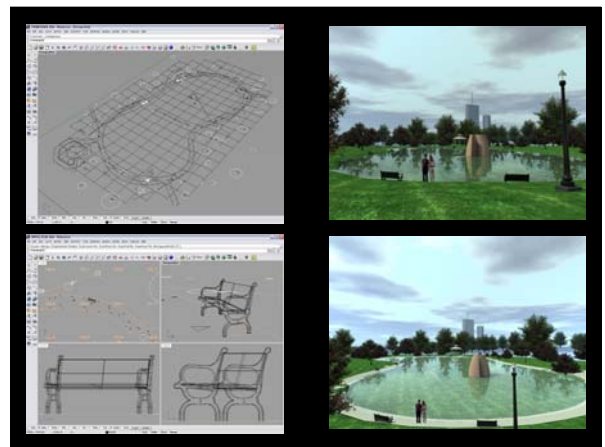
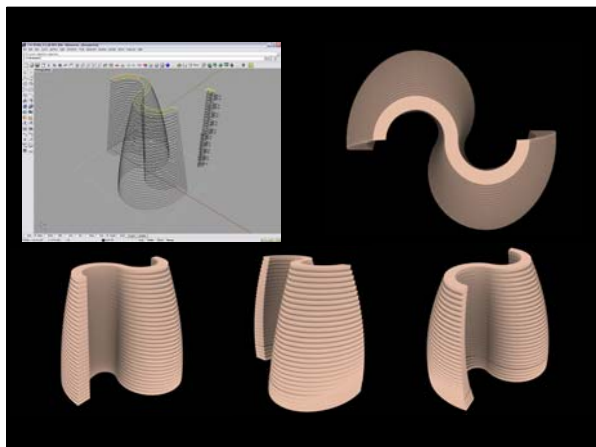
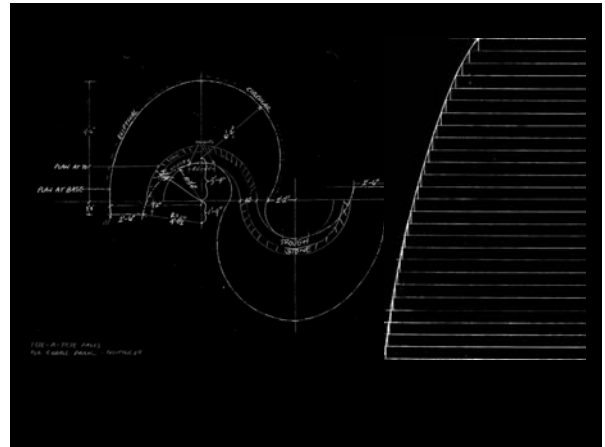
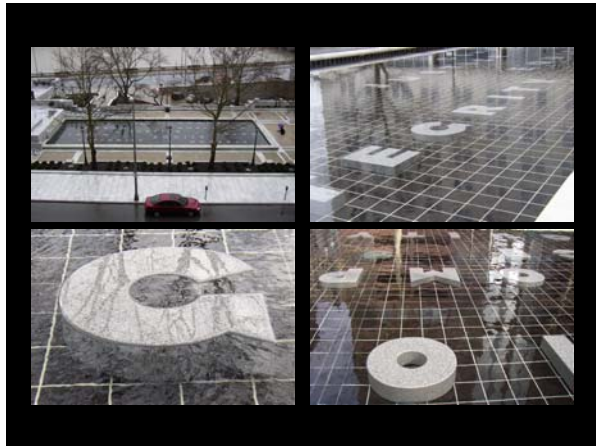


sprinkle cup



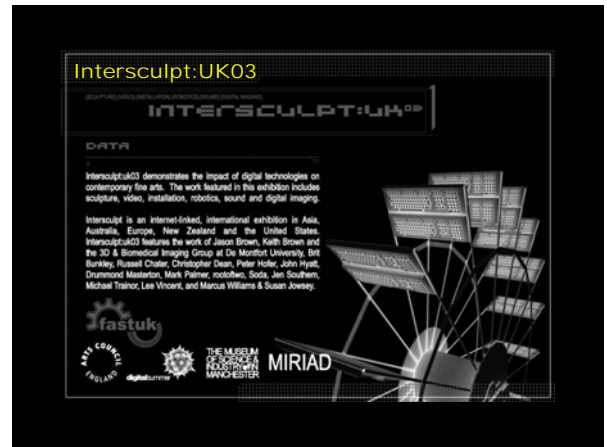
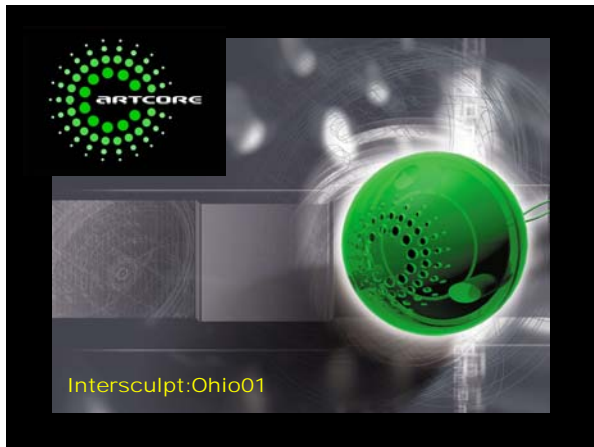








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Symposium & Opening
Thursday 28 September, 2006.



Gavin Baily & Tom Corby
Cyclone.soc
www.reconnoitre.net



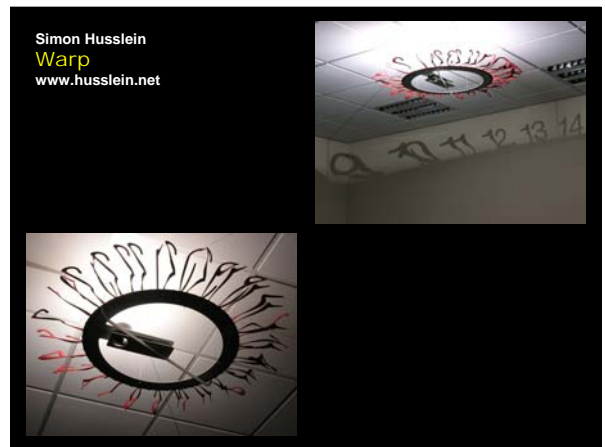
Adam Somlai-Fischer, Bengt Sjölen
& Usman Haque
WiFi Camera Obscura
www.aether.hu
www.automata.se
www.haque.co.uk



Human Beans
What's Cooking
Grandma?
www.humanbeans.net



Geoffrey Mann
Flight - Take Off
www.mrmann.co.uk

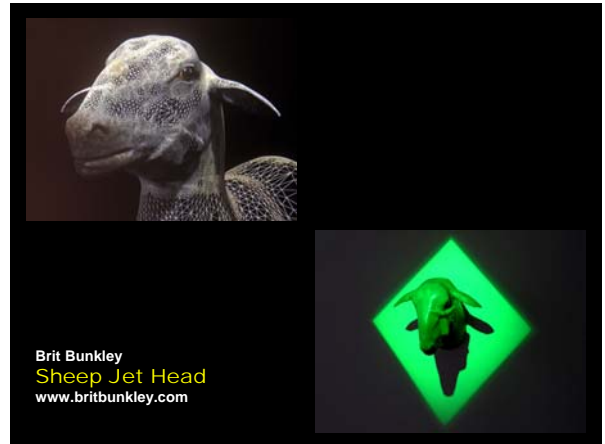


Simon Husslein
Warp
www.husslein.net

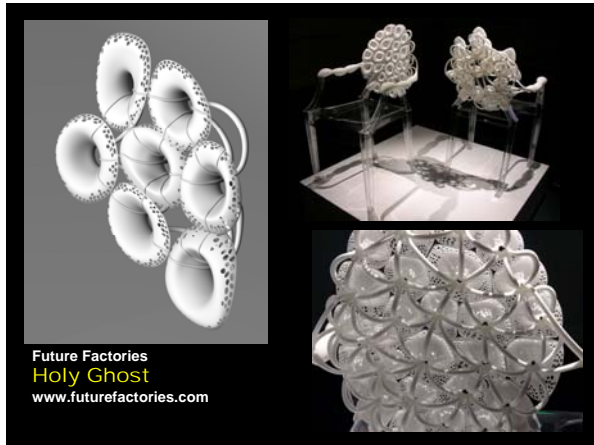




Tavs Jørgensen
Motion in Form
www.oktavius.co.uk



Brit Bunkley
Sheep Jet Head
www.britbunkley.com



Future Factories
Holy Ghost
www.futurefactories.com



Asa Ashuach, Naomi Kasmpfer, Arif Levy & Dan Yeffet
.MGX by Materialise
www.materialise-mgx.com

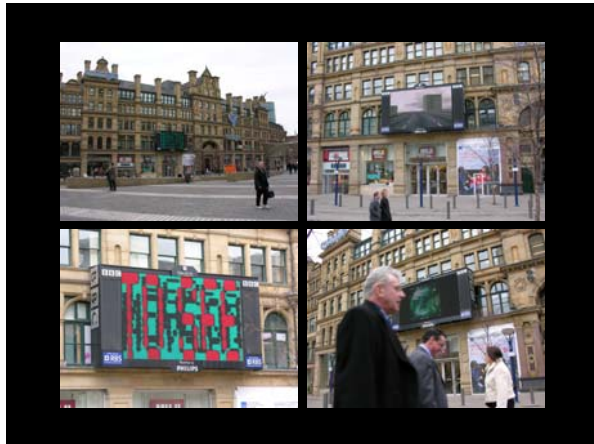


Grow Your Own Media
Lab in 3D
 Julian Oliver
www.selectparks.net



Video In the Built Environment (v1b3.com)

- Spring 05
Manchester – Orlando, FL
- Summer 05
Manchester - Liverpool – Chicago, IL
- Summer 06
London – Orange, CA



Spring 05 collection screened at **Lite Brite Test** in Cincinnati, OH and Covington, KY 2005.

Summer 05 collection screened at **vidi festi** in Valencia, Spain 2006.

Summer 05 collection screened at **College Art Association Conference** in Boston, MA 2006.

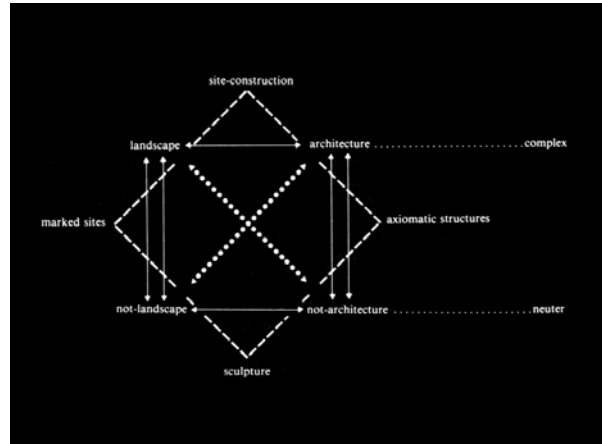
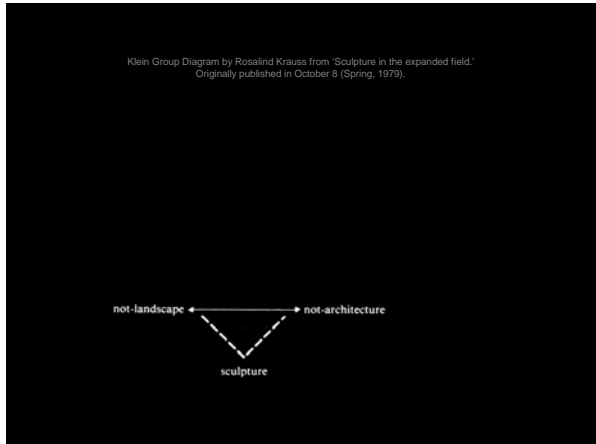
All 3 collections screened **on The Milwaukee Art Museum (MAM)** in Milwaukee, WI 2006.

All 3 collections screened at **Federation Square** in Melbourne, Australia 2007.

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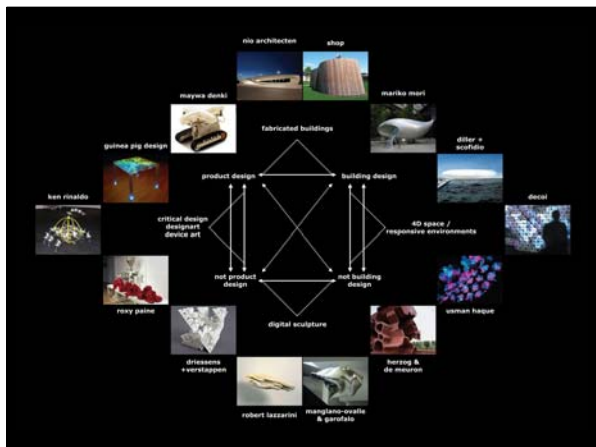
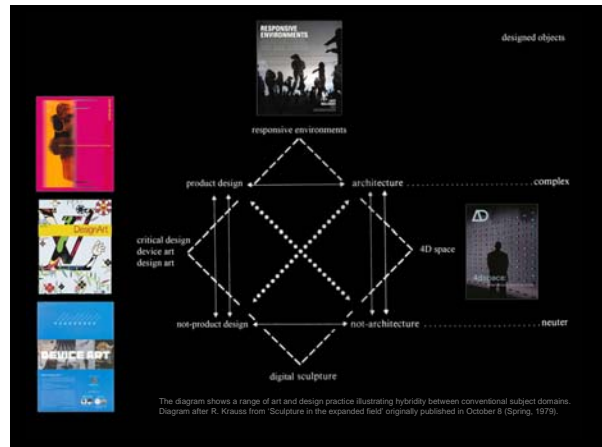
Technology-led Hybrid Practice





"Hal Foster has more recently suggested that **the expanded field described by Krauss has 'imploded'** and that the categories are no longer held in 'productive contradiction'. I wonder if this is the case because it seems to me that the field has exploded rather than imploded and that it is for this reason that the categories are no longer held in tension. Today, **definitions and categorizations of art are occurring across multiple disciplines rather than within one**, requiring new terms and modes of thinking that allow us to identify the particularities and differences of the various related practices in ways that go beyond opposition. To do this I propose that **we need to understand artworks as products of specific processes, of production and reception, that operate within a further expanded and interdisciplinary field**, where terms are not only defined through one discipline but by many simultaneously."

Jane Rendell in "Art and Architecture" 2006



- An **area of enquiry?**
- A **field of study?**
- A hybrid **discipline?**

a
transdisciplinary
discourse?

Boundaries for **transdisciplinary** practices are the boundaries of the problem being addressed, not the artificial boundaries of conventional disciplines.

"I have no answers or declarations - questions are, however, always appropriate."

Richard Tuttle in Design+Art



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