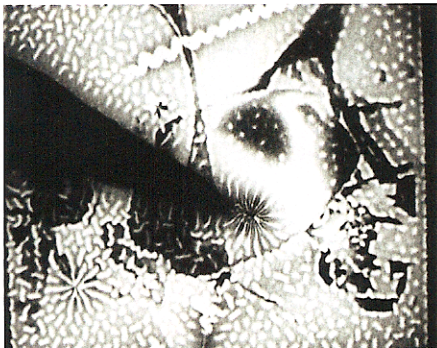




PHOTO: CLAIRE WAFFEL



RICCARDO IACONO

Iacono studied Painting at Glasgow School of Art and has an MSc in Electronic Imaging from Duncan of Jordanstone, Dundee. He has shown work at international festivals and in gallery shows, and in 2003 he was represented in Tate Britain's *A Century of Artists' Film in Britain*. His work combines performance and improvisation and explores the relationship between his body and the surrounding environment.

JD: What appealed to you about the residency?

RI: I thought it would be good to work in an environment and in a situation that allowed for experimentation; to leave everything open to improvisation and to just use what is available. I see the residency as a vehicle for gathering and producing images, and to use the college environment as a way of engaging with people and engaging in discourse. There's a 3-D spatial, real-time interaction in spaces like that.

JD: And you plan to record these 3-D animations?

RI: I will be documenting them and manipulating them using video. I'm interested in choreographing movement, choreographing sound, influencing people's behaviours. I'm exploring ideas and processes that are tied in with animation using other media that is not conventionally associated with it. I'm actually going back to the real world and real time.

JD: Real time? Kind of un-animation isn't it? One of the beauties of animation is that we can manipulate time, play with time, alter time, but perhaps you can do that in your 3-D animation as well?

RI: If you look at dance, for example, that's choreographed

movement. The audience is looking in one direction, but each person is sitting in a different position in space so not everybody sees exactly the same thing. People see different facets of image, and so the choreographer and the stage designer consider this multiple viewpoint in the orchestration of the work so it's very cinematic. I don't think they're really that dissimilar.

JD: Where do you think your work fits in to the wider understanding of what animation is?

RI: I've always been interested in improvisation, performance and particularly interactive animation that have opportunities for performance. Oskar Fischinger, and John Cage's ideas about music, composition and indeterminacy indirectly influence me and I'd say that my interest in real-time animation and interactivity stem from my growing awareness of digital media and culture.

You do see more animation in contemporary culture – animation being the manipulation of live footage – and it is almost unperceivable in a lot of feature films. I do think that animation suffers from people's understanding of it via the mainstream rather than from its actual historic base; it's roots in the avant-garde and its connection to fine art and more innovative ideas.

People are now thinking about sequences of images, and actually making moving images from individual frames, rather than just letting the camera run. It's becoming an integral part of the way in which people communicate. And I think that's why animation is going to become increasingly popular, understood and practically experienced by people. They can be the cameraperson, the sound person and the editor. It's a medium where the actual process enables engagement.