

Additional information about the artists and the work

Tanya Krzywinska writes:

'The project affords an intriguing opportunity to experiment with newer and more accessible immersive technologies in the context of fine art practice. I'm particularly excited by the way in which Augmented Reality(AR) brings a digital layer – in the form of a video, 3D model, or animation, to a real physical object when viewed using a phone; something that most people will have to hand when visiting a gallery. Virtual Reality, by contrast, places the viewer in a visually encompassing perceptual space using a headset to create a more fully immersive experience; enabling perceptual worlds to be created.'

The tools necessary for making such work are increasingly accessible to non-specialists and a growing number of artists are exploring the possibilities for their own practice. It is the way that they interlace the real with the virtual, as well as offering new modalities for manipulating perspective that I'm finding full of possibilities.

I'm currently using phone-based AR and digital 3D modelling tools to play with different spatial uses of perspective, in augmenting a physical doll's house and bringing together different modes of 3D as a form of hauntology. Working with the other artists on the project has opened my eyes to the diverse potential of VR and AR for fine art as well as the way that a different type of spatial conception is required when working with this media.'

Penny Florence says: *'I have been thinking about the impact of the digital on artmaking for many years, focusing on digital language art and exploring how to exhibit digital poetry in the gallery context. Creating the app for visitors to the Sculpture Garden has extended this in really exciting ways by bringing information and poems into play to enhance visitors' experience, both of individual works and of how they relate to others in the garden. My piece for the exhibition will be a film that draws on my work for the app and brings it back into the gallery again, hopefully further blurring the boundaries between art forms.'*

Michelle Ohlson has been inspired by the time-lapse work of Edward Muybridge: *'The work will be shown in the gallery as a photograph of a still life arrangement of a vase of dead flowers that references Dutch vanitas painting of the 17th century.'*

Using the Artivive app on a smartphone the viewer will be able to activate the augmented reality element of the work which takes the form of a video created from a series of photographs of the still life.

Like Muybridge's these are time-lapse images, taken at the same time each day to document the flower's slow transition from life to death. The images will be re-sequenced in the video, reversing the usual cycle into one that moves from death to rebirth and doing so also reversing the momento mori message of the vanitas genre.'

Kate Walters is *'preparing and planning to make a VR installation to enable participants to experience something of what's it like to undertake a shamanic journey - going to the Upper or Lower Worlds to gain insight and understanding about a personal question or to see the world/nature in a slightly different/vision-extending way...'*

She will be using a 360-degree camera to take photographs in Iona and in Tremenhoe Gardens for her piece as well as including her own paintings. By using a VR headset, visitors will be able to directly inhabit the spaces she creates.

Andrew Litton writes: *'I have created a painting of a male figure seated on a settee in a stark nondescript space. I will use AR to introduce other painted portraits elements that will temporarily appear and destabilise the reading to create a feeling of psychological instability. I will tackle this with a playful attitude to the technology and will use an audio element too.'*

Pat Wilson-Smith says: *'I'll be taking a little journey into Nature, hoping to provide an environment where we can view the natural world from an intimate perspective, using a 360 degree camera and immersive technology.'*

Simon Averill says: *'I see this project as an opportunity to challenge my comfort zone. I feel as if I am learning a new language; it's taken me over 40 years to get to a point where I feel I am beginning to understand how paint works and now I'm in totally unfamiliar territory. Fortunately I am being guided by Tanya who is opening up new ways to envisage my painting.'*

In the studio I have been making a series of paintings that are inspired by quantum entanglement. I have created diptychs, worked on side by side but I envisage them being seen apart - their interaction at a distance. My aim for this augmented reality project is to re-imagine new ways to explore interaction and intra-actions.'

This show is dedicated to Passmore Edwards, who was born 200 years ago and who promoted education and accessibility to the arts for those who could not otherwise afford it. To do this, he invested in and built schools, hospitals and galleries around Cornwall and the south, including notably Newlyn Art Gallery.