

NAISMITH Nicola (UK)

‘Video Triptych’ – A video work exploring the relationship between human and mechanical movement via the use of traditional and new technology tools – visual presentation

Creations of hybrid composites of human and machine labour bridge new categories of what it means for an object to be hand made. All tools can be classified as prosthetics and as such can be discussed along comparable lines. As an addition to the body, the needle is no different from the computer on a basic level. It is perhaps the status that is differently perceived with needle and thread having a traditional value, with its historical contextual references. New technologies have a contemporary value however, locating them and their users at the cutting edge of scientific invention. The alliance of these differing prosthetics, historical and contemporary, create a position in contemporary art that bridges the fields of skill and knowledge. In bringing them together a response to the question: *what is it that constitutes being a hand maker?* is presented.

The *Video Triptych* is a series of ambiguous moving images. Is the movement generated via human (traditional) or mechanical (technological) means? A traditional prosthetic is combined with new technology to create a new position for the needle and thread. Replacing its traditional function, the object has become, through technological processes a platform on which to discuss what is hand made and what is machine produced. Needles are manufactured goods and subsequently occupy more than a traditional position within contemporary art.

By displaying the projector at head height, the mechanical lens of the device is on a trajectory with that of the viewer. This connects the participant to the process of making; the human eye that looked at the video camera recording what the mechanical eye witnessed.

The work of Nicola Naismith spans different disciplines, drawing, photography, video, collaboration, construction and de-construction of objects. These studio based practices are integrated with theory to create a discourse between traditional techniques and new technologies exploring notions of skill, production and taxonomies of contemporary art.
