

MARILYN BAKER

POSITIONS THROUGH ITERATING (WRITTEN WORK)

PERSONAL



STATEMENT

I'm interested in exploring how movement can be produced and interrupted through the sequencing of still frames and interrogating what becomes visible when the rigidity of the system is challenged. By exploring how sequencing as a system can be manipulated, I can effectively test how stillness can rupture the animated narrative and shift the focus towards the unseen elements its construction. Through the practice of hand-making my work, each frame serves as evidence of authorship by making pressure, repetition, materiality, correction, error and fatigue visible. This approach seeks to investigate the tension between stillness and movement, and intimacy and scale.

Additionally, I'd like to investigate how this approach can operate as a document of labour, where sequencing functions as critical method for making meaning, not solely as a mechanism of movement. As I consider how to contextualize my work, I'd like to analyze and situate this practice within the broader context of industrial automation and capitalist systems that demand rapid pacing and productivity in place of rigorous enquiry and investigation.

ANNOTATED



BIBLIOGRAPY

READING LIST

On the other hand, work is made by someone. And the difference between the way different writers or designers approach situations and make sense of the world is at the heart of a certain criticism. The challenge is to accept the multiplicity of methods that comprise design language. Authorship is only one device to compel designers to rethink process and expand their methods.

Designer as Author

Michael Rock

Rock thoroughly investigates the complexity and nuance through which authorship is considered within the context of graphic communication. By referencing this text, I've been able to glean a better understanding of my own position. I tend to align with the idea that authorship is contextual and dependent on the kind of work and the degree in which the designer is critically engaged. An example of the contextual variables could be personally motivated work versus commercial work.

In relation to my practice, I've defined authorship in very specific and applied way. In my research, I consider authorship as evidence of making, through intentional evidence of construction, error and materiality, or in reference to Laura Mulvey's work, the 'material base.' I'd like to make it clear that I don't feel this definition would remain applicable if these attributes were purely aesthetic in nature, they must be representative of a process. However, within the context of graphic communication design as a field, I feel that authorship is warranted through the production, synthesis and presentation of critical findings, with a vital caveat that citations be made that clarify how any new findings were influenced. The designer is accountable to their influences.

REFERENCE

Rock, M. (1996) 'Designer as Author'. 2x4. Available at: <https://2x4.org/ideas/1996/designer-as-author/> (Accessed: 29 April 2026).

READING LIST

We are learning to read and think and write along rays, arrays, subdivisions, and patterns of thought. How can the flexible morphology of screen display enable framing, en-framing, embedment, entanglement, hierarchy, listing, and other schematic strategies of composition?

Graphesis: Visual Forms of Knowledge Production

Johanna Drucker

I bought a copy of *Graphesis* in 2023 after receiving a copy of the MA GCD summer reading list. It took me several attempts to read it before I started to understand the language. I've been continuously revisiting *Graphesis* since the start of this program as I learn through practice what exactly 'visual forms of knowledge production' means, attempting to break through from understanding Drucker's ideas to practically applying them. My understanding shifts and broadens as I reference this work under varying investigative needs.

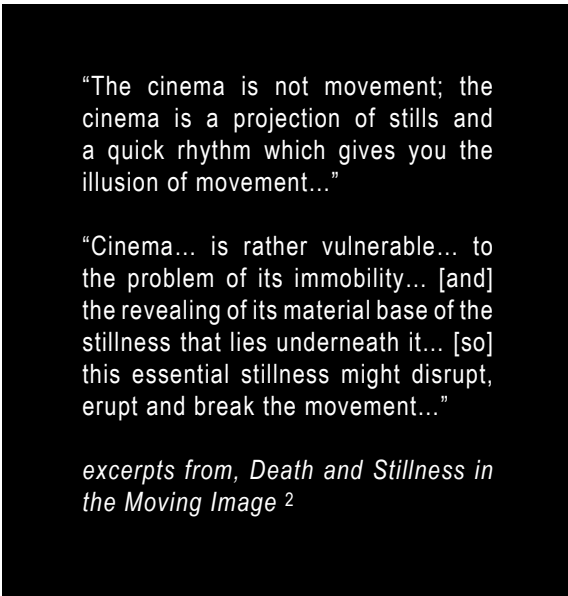
In relation to the work I'm exploring now, I've chosen to reference the entirety of *Graphesis*. Regarding sequencing, I've reframed the process as a categorical or organizational method, not simply as a mechanism of movement or narrative. By using *Graphesis* as a lens, it's becoming evident that how frames are sequenced becomes a knowledge producing act. What does it mean if the sequence is logical, if the sequence is ruptured, if the sequence is reversed, or if frames are removed? These considerations could posit sequencing as a visual form of thinking, or 'schematic strategies of composition', where 'framing, enframing, embedment, entanglement, hierarchy, and listing,' become critical aspects of my research.

While determining how I could recontextualize animation as a publication, I felt it was important to consider the flipbook as a system, an apparatus, or an epistemic tool, uncovering critical discoveries about the principles I'm investigating, like sequencing, timing, materiality, labor and authorship. During this time I did consider Drucker's ideas regarding user experience and how the interface (the flipbook) itself can be a clarifying attribute, for example, how the user interacts with or operates the interface. In this context that could be how fast the pages are flipped through (frame rate) or the angle at which it's held (perspective). The interface being physical is something I'd like to situate as I deepen my enquiry. In regard to ruptures in the moving image, or ways in which I can make the unseen visible, it's becoming evident that the purpose is largely about directing attention. Laura Mulvey's theory of making the 'material base' visible is comparable to Drucker's notion of the 'interface' operating as an active aspect of graphic design, not as a passive attribute.

REFERENCE

Drucker, J. (2014) *Graphesis: Visual Forms of Knowledge Production*. Cambridge, MA: Harvard University Press.

CRITICAL POSITION



Death 24x a Second: Stillness and the Moving Image [Text]

Death and Stillness in the Moving Image [Lecture]

Laura Mulvey

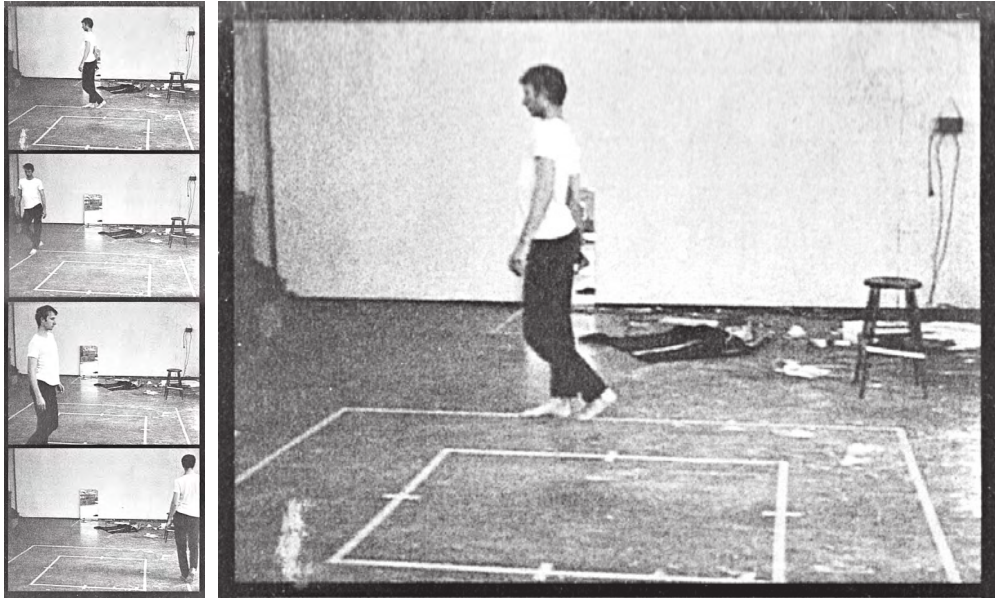
The bulk of what I'm trying to explore through my work often feels slick, frictionless, or insignificant. As I consider what I'm exploring makes visible, and the broader significance of the meaning that I'm uncovering, Mulvey's work has been a deeply influential, grounding and directing force.

Her thesis regarding the tension between movement and stillness (in cinema) substantially broadened my understanding of the general functions and critical positions regarding the moving image. She describes movement as a product of sequencing and rhythm. Further, Mulvey expands upon how disruptions in this rhythm can present information about its 'material base.' She defines this principle as the form of cinema, its technical methods, narrative structure, and how the moving image is edited. I used this perspective to develop several of my tests, including holds or repeat frames and upsetting conventional sequencing practices. These tests aim to make evident fractures in the illusion of movement and force attention towards the stillness of a singular frame within a shot.

REFERENCE

1. Mulvey, L. (2006) *Death 24x a second: stillness and the moving image*. London: Reaktion Books.
2. Mulvey, L. (n.d.) 'Death and stillness in the moving image' [YouTube video]. Available at: <https://www.youtube.com/watch?v=Ke7meDvuc5o> (Accessed: 28 April 2026).

WILD CARD



Walking in an Exaggerated Manner Around the Perimeter of a Square

Bruce Nauman

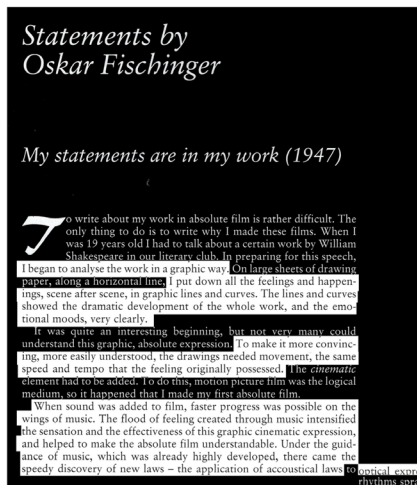
Nauman's piece, *Walking in an Exaggerated Manner Around the Perimeter of a Square*, helped me to deconstruct my own preconceived notions about traditional concepts around animation and movement. It became a main driver behind integrating the body as part of the process, rather than as a neutral component, which was admittedly a departure for me. This informed my decision to use hand-drawn frames rather than digitally produced frames. Additionally, this piece helped broaden my understanding of 'constraints' within the systems or structures that I'm developing in my practice. It's also imperative to make note of how Nauman explores time, movement, and sequence in this piece.

I've included a supplementary reference, *Almost Nothing: Observations on Precarious Practices in Contemporary Art*, by Anna Deuze, that I may expand upon in greater depth as my bibliography progresses. I felt it was important to include, as it helped to broaden my understanding of Nauman's work and approach.

REFERENCE

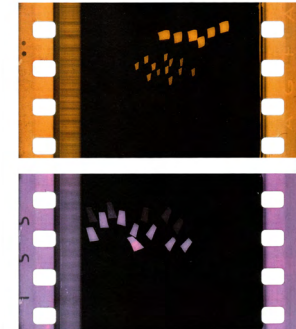
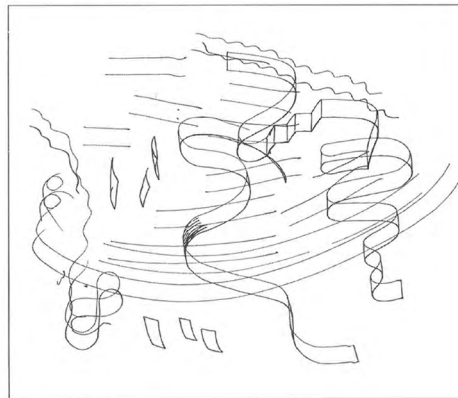
1. Deuze, A 2017, *Almost Nothing: Observations on Precarious Practices in Contemporary Art*, Manchester University Press, Manchester. Available from: ProQuest Ebook Central. [28 April 2026].
2. Nauman, B. (1967–1968) *Walking in an exaggerated manner around the perimeter of a square* [Film/video]. New York: Museum of Modern Art. Available at: <https://www.moma.org/collection/works/117947> (Accessed: 28 April 2026).

MEDIUM



Statements by Oskar Fischinger

his films
Left and right below:
Studie Nr. 11 preliminary sketches.



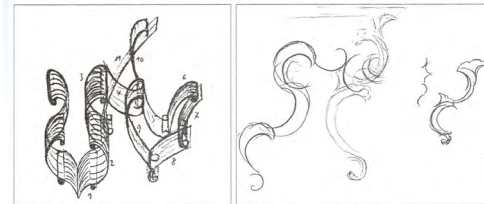
Left and right below:
Studie Nr. 11 preliminary sketches.

...ical expression was possible. As in the dance, new emotions and rhythms sprang out of the music – and the rhythms became more and more important.

... named these absolute films "Studie" – and I numbered them *Studie Nr. 1, Studie Nr. 2*, and so forth. These early black-and-white studies drew enthusiastic response at that time from the most famous art critics of England and Europe.

Then came colour film. Of course, the temptation was great to work in colour, and I made thereafter a number of absolute colour films. But I soon found out that the simplicity of my own black-and-white films could never be surpassed.

The colour film proved itself to be an entirely new artform with its own artistic problems, as far removed from black-and-white film as music itself – as an art medium – is removed from painting. Searching for the last thirteen years, to find the ideal solution to this problem, I truly believe I have found it now, and my new, forthcoming work will show it.



Optical Poetry: The Life and Work of Oskar Fischinger

William Moritz

In response to the Methods of Iterating brief, I chose to replicate Oskar Fischinger's piece *Studie Nr. 07*. His work explores the dynamism between sound and moving image by using abstract forms to visually emote the depth, rhythm and expressive qualities of sonic compositions. When I began the replication of *Studie Nr. 07*, I focused on reverse engineering his process with as little insight into his process as possible, solely for the purpose of unburdening my experimentation. I knew that he used charcoal and that he individually photographed each frame, inverting the image's value.

For this brief, I wanted to take a closer look at his process to understand more about animation as both a tool and a medium. The sketches above show how he plans movement, which were instrumental throughout these past few weeks, as I'm learning how to make forms move.

REFERENCE

Moritz W., . (2004). *Optical poetry*. Eastleigh, England: John Libbey.

APPLIED



DEFINITIONS

APPLIED DEFINITIONS

STILLNESS (STASIS)

- A pause, hold, or "stopped" state within a sequence.
- In moving-image terms, it can be a single frame, a still image, or a deliberate hold (multiple identical frames).
- Stillness is not the opposite of movement, but the *material base* that can erupt and become visible (Mulvey), making the medium's construction and your decisions legible.

MOVEMENT

- An *effect* produced by differences across adjacent frames and how they are timed.
- Not contained in any single image, but inferred through comparison, rhythm, and repetition.
- Movement can also be conceptual: endurance, labour, and "progress" made visible through accumulation and error.

SEQUENCE

- An ordered chain of discrete units (frames, pages, marks, sounds, steps).
- The rule or logic that links one unit to the next (chronology, constraint, pattern, chaptering).
- A design decision: sequencing is authorship, because ordering shapes how meaning is read and felt.

RHYTHM

- The pattern of repetition and variation that produces pace and emphasis.
- In animation: timing (frame holds, acceleration, spacing).
- In books: turning tempo, breaks, chapters, and the beat created by consistent systems and their disruptions.

DURATION

- Lived time: how long something *feels* like it takes, not just how long it measures.
- Useful for resisting the idea that movement is "just lots of stills" (Bergson), and for framing the viewer's bodily experience of the sequence.

INTERVAL

- The gap between frames, pages, or events where meaning is inferred.
- In film theory, the interval is where perception constructs continuity.
- Interval can be designed by what you choose to change, omit, or hold constant.

FRAME

- The smallest unit of your sequence (a page, a drawing state, a sampled moment).
- A boundary that both contains an image and cuts it from what comes before and after.
- A site of intimate decision-making: pressure, correction, wobble, and transfer become evidence of process.

SHOT (VS FRAME)

- A shot is a continuous span of recorded time.
- A frame is a single still within that span.
- Articulation of two kinds of mobility: movement within a shot and movement created by combining shots (Doane's early cinema framing).

NARRATIVE

- The movement of meaning through a chain of linked details (Mulvey via Peter Brooks).
- Not only story, but *drive*: precedence and consequence, anticipation, and retrospective re-reading.
- Narrative can be built by rule-based progression and by disruptions where stillness becomes visible.

MOBILITY

- The capacity for movement at two levels:
 - the represented movement (what appears to move)
 - the constructed movement (what sequencing and editing impose)
- How "motion" can be produced by ordering even when marks barely change.

ITERATION

- A method of knowledge production through repeat-testing: each version carries forward, mutates, or resists the previous one.
- Iteration makes difference measurable, and makes authorship visible through decision, error, and constraint.

RULE / CONSTRAINT

- The system that governs the sequence (what must change, what must remain).
- Constraints can intensify meaning by making small deviations readable, and by positioning endurance as content (Nauman, Beckett).

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TRACE / INDEX

- A mark as evidence of contact, time, and material history (transfer, friction, smudge).
- Helps you frame mark-making as an historical narrative rather than a neutral depiction.

AUTHORSHIP

- The way decisions, labour, and responsibility become readable in form.
- the hand repeating and committing to marks, and the designer shaping meaning through sequencing.

ENDURANCE

- The body as a measuring instrument: repetition over time as form.
- Endurance reframes "100 iterations" as performance, not just production.

RUPTURE

- A deliberate break in continuity where the system shows itself.
- In sequencing, rupture can be made through holds, jumps, reversals, glitches, or abrupt rule changes.
- Rupture is a method for making the viewer notice the frame, the interval, and the labour behind "smooth" movement.

HOLD (FREEZE / PAUSE)

- A deliberate extension of stillness through repeated identical frames (or near-identical pages).
- Holds create emphasis, tension, and a felt interruption of narrative drive.