

MARILYN BAKER

POSITIONS THROUGH ITERATING (WEEK 1)

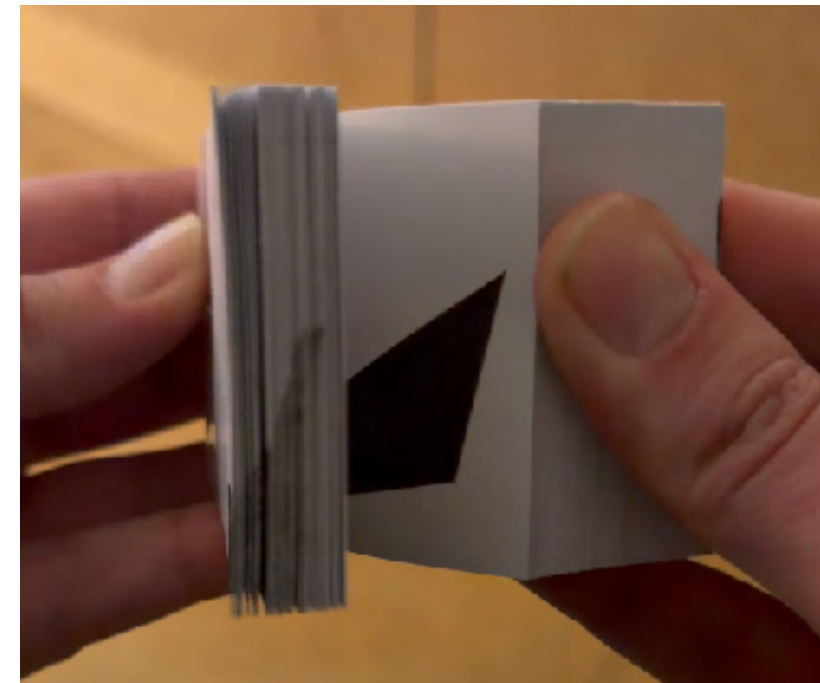
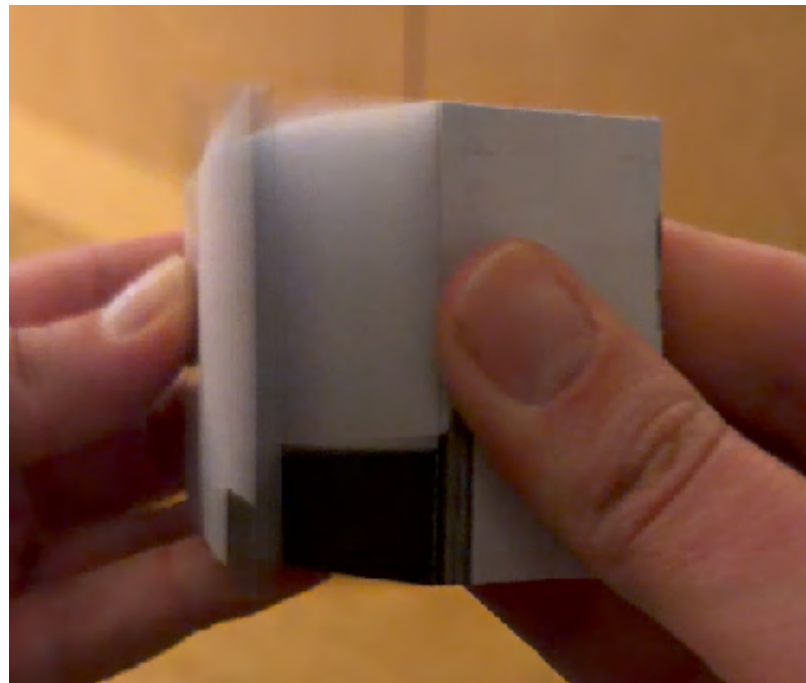
100 ITERATIONS

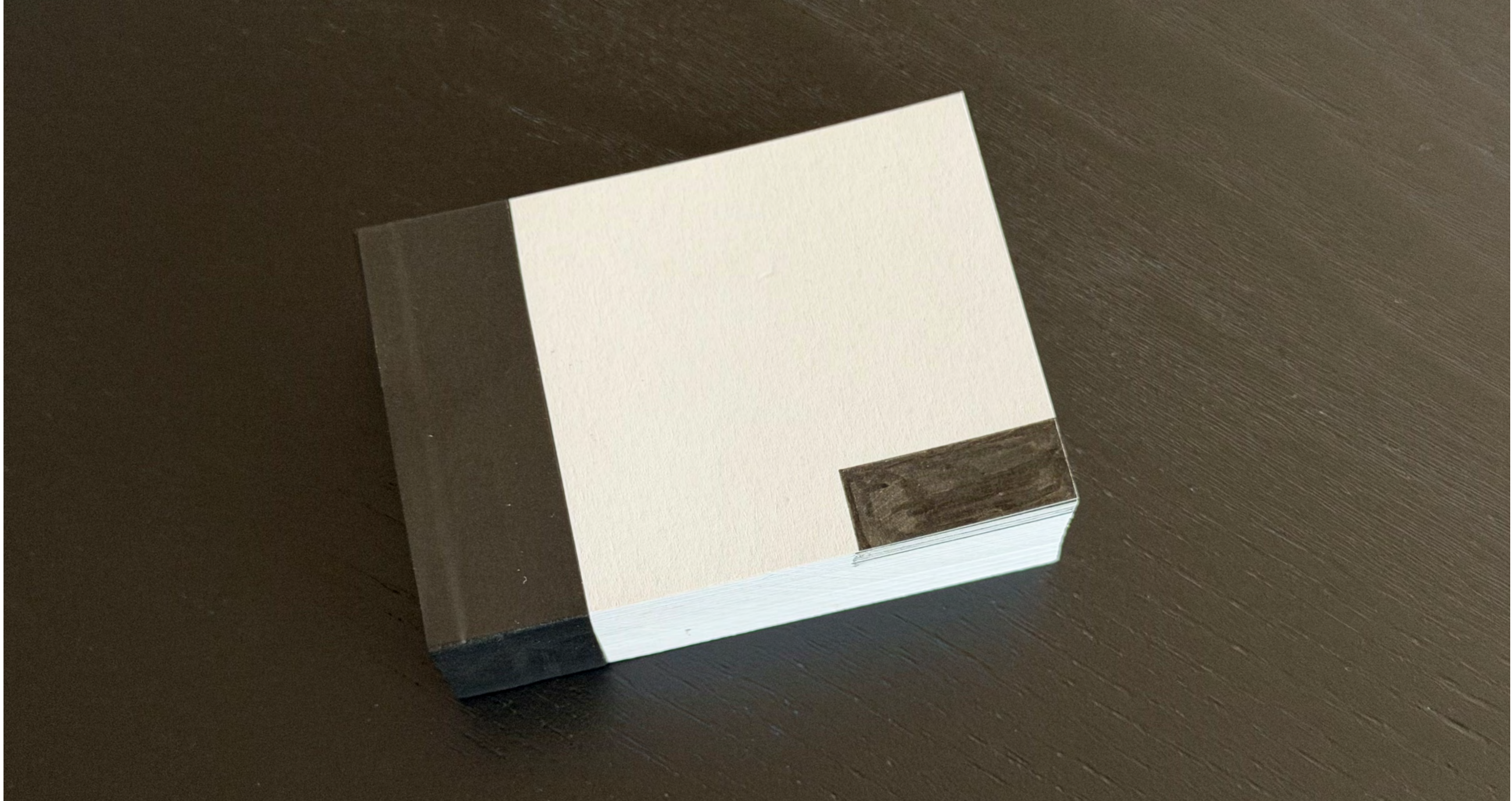
MOVEMENT *through* SEQUENCED STILLNESS

For my *Methods of Iterating* project, I explored animation for the first time. I replicated a process utilized by Oskar Fischinger, wherein he used charcoal and paper to hand draw each frame. For this brief, I chose to further investigate this process, designing my own abstract movements, focusing on the purpose and meaning of sequence.

I intentionally wanted to revisit core principles of design through these iterations.

Form, composition, scale. And in regard to movement, direction, rotation, distance, perspective, and frame rate.





Key References

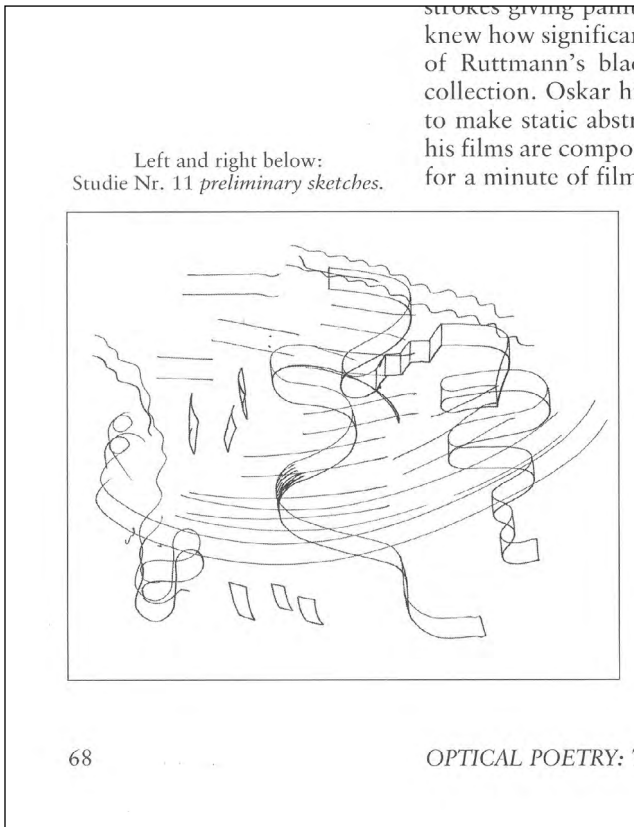
I wanted to explore how to design movement, moving away from interpretative sequencing and towards a more measured approach. I discovered these referneces that I'd like to apply to my next iteration. I'd like to implement more rididity in regard to constraints.

01 & 02. Osckar Fischinger, Optical Poetry | Trajectory sketches for animation

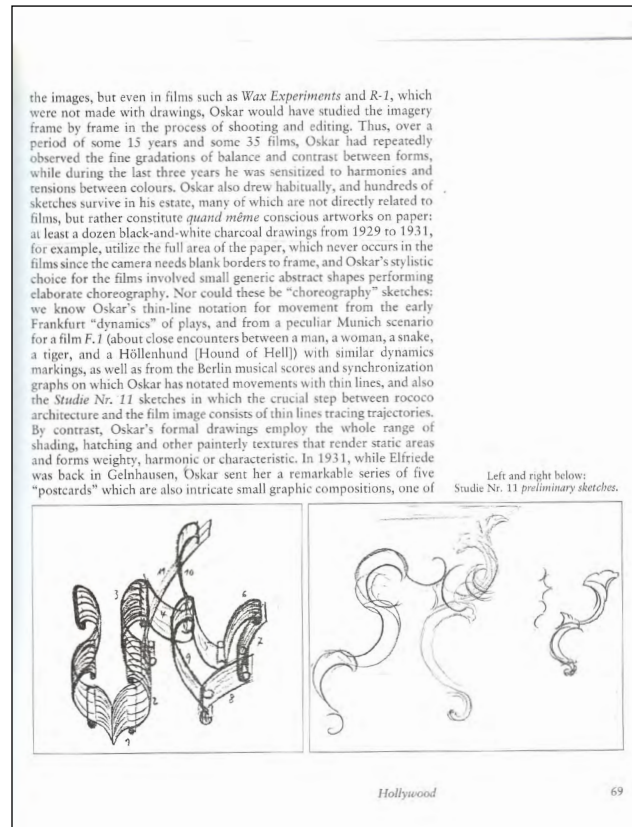
03. Samuel Beckett, Quad | "sequential movement" reduced to rule-based repetition - rigorous, constrained, and conceptually heavy.

04. Bruce Neuman, Walking in an Exaggerated Manner around the Perimeter of a Square | Iteration as endurance, constraint, and the body as a measuring instrument.

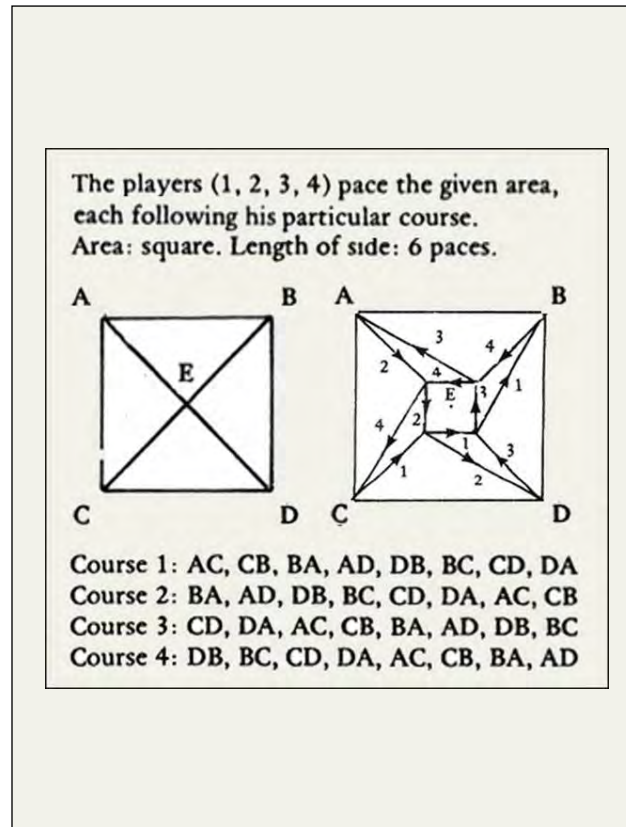
(01)



(02)



(03)



(04)



POSITION

What does sequencing *do*?

[to perception, meaning, authorship, narrative, time]

What is my position in regard to this practice?

[intuition vs system, expression vs measurement, illusion of motion vs evidence of construction]

PROCESS

How can I better link topics of interest, or broader contexts through this process?

What constraints could I develop to express a stronger enquiry?

When does repetition stop being variation and become system?