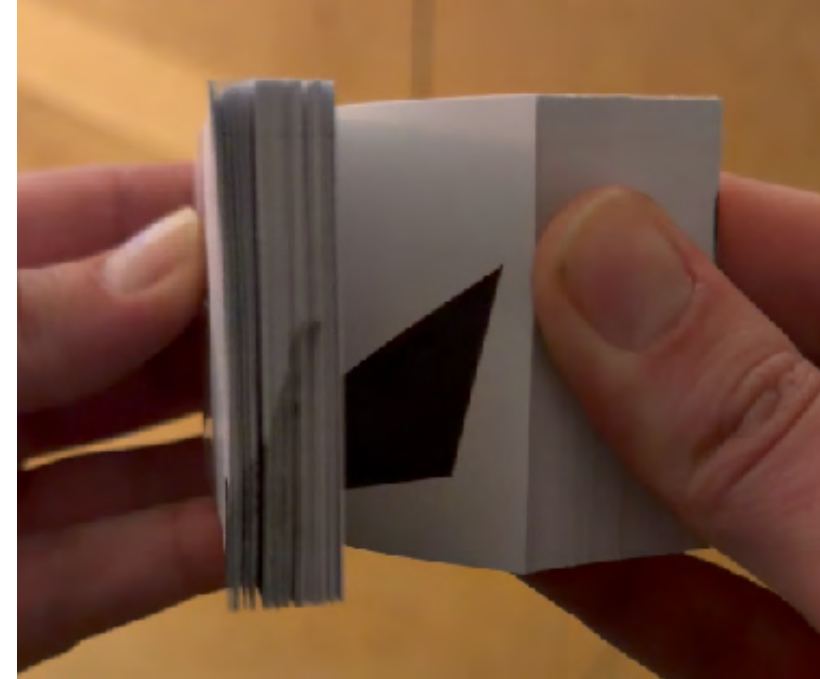
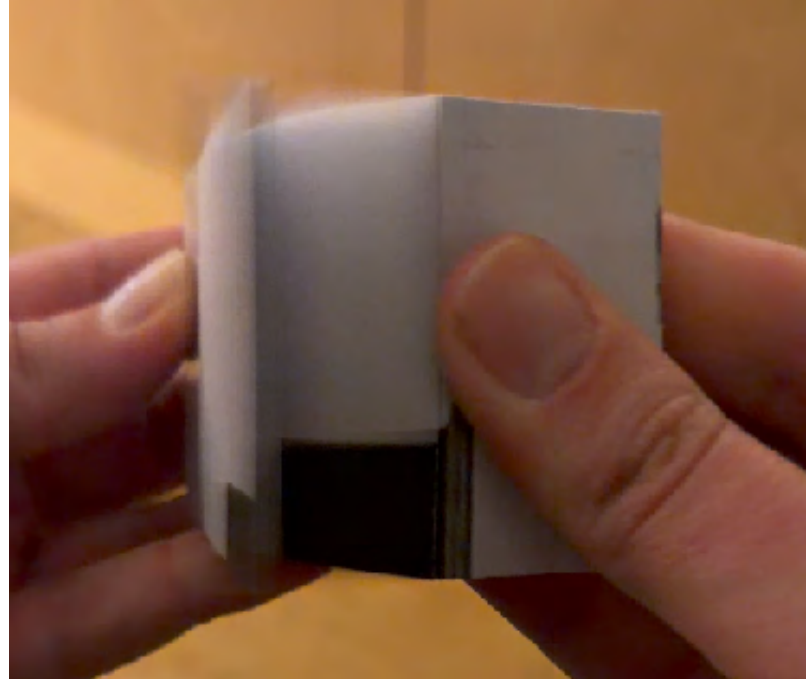


MARILYN BAKER

POSITIONS THROUGH ITERATING (WEEK 2)

EXPANDED ITERATIONS

MOVEMENT *and* STILLNESS *through* SEQUENCE



Key References

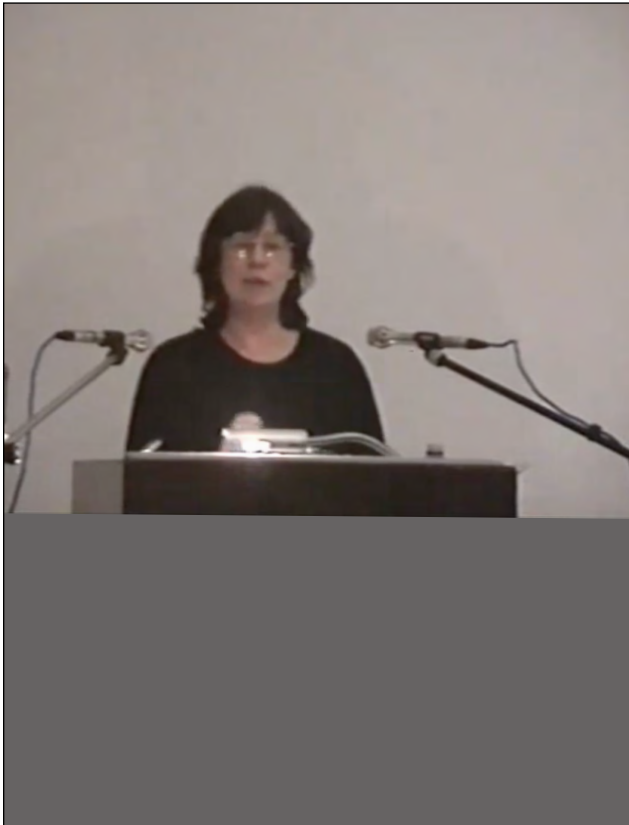
01 & 02. Laura Mulvey - Animating the Inanimate: Death and Stillness in the Moving Image
Mulvey consider how the tension between stillness and movement can reveal the method of animation, or the subtext of the movement.

03. IKEA Advertisement, stop motion video, sand and light ruptures, example of Mulvey reference

04. Oskar Fischinger, Gestural Abstraction systems

+ MORE in Notion

(01)



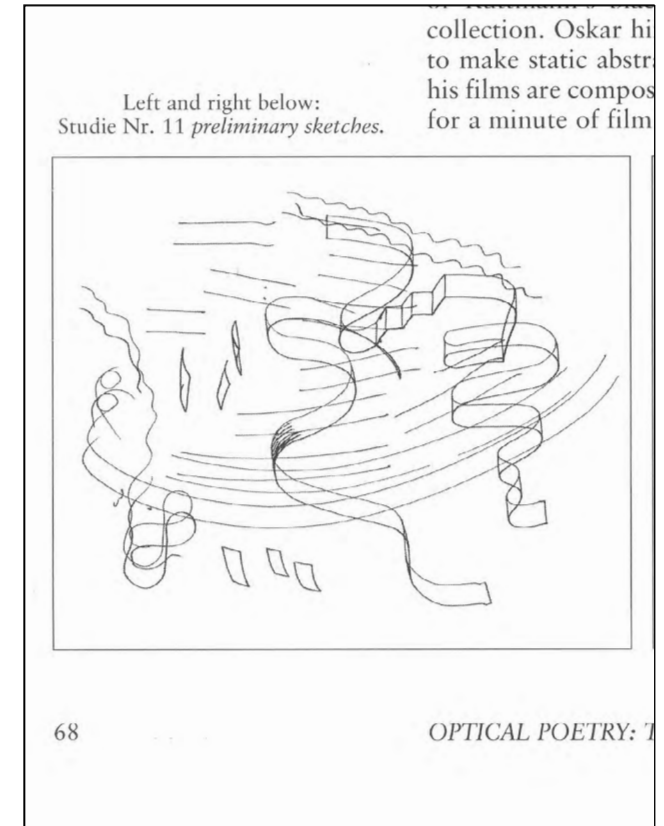
(02)

“I want to move on now to the question of this tension - extend the question of the tension between stillness and movement out of that of the cinema, into that of narrative itself. I've been emphasizing the dynamic of narrative - its drive - its movement forward, but it's also possible to see narrative or to think about about narrative (...) also in terms of a tension between the still, stasis, the static and movement.”

(03)



(04)



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).

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

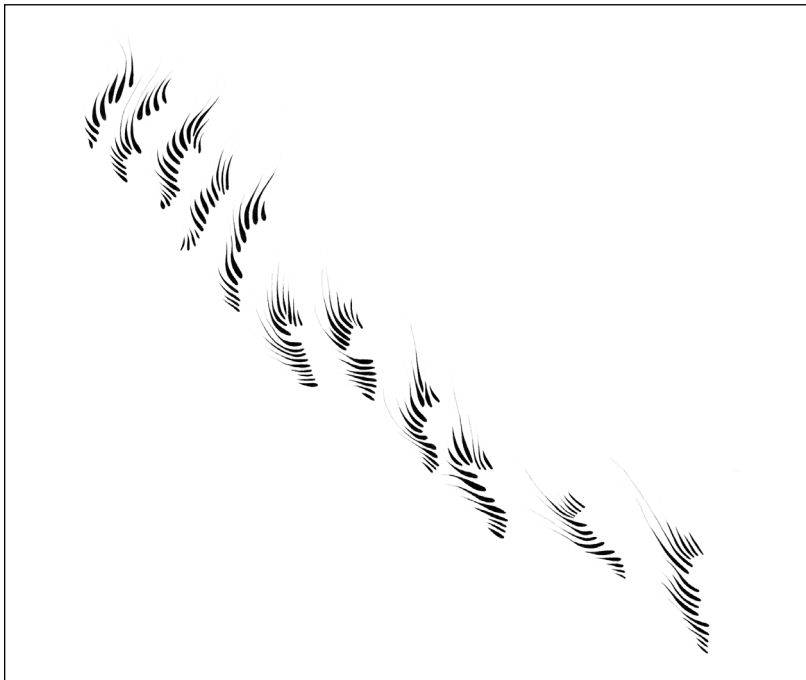
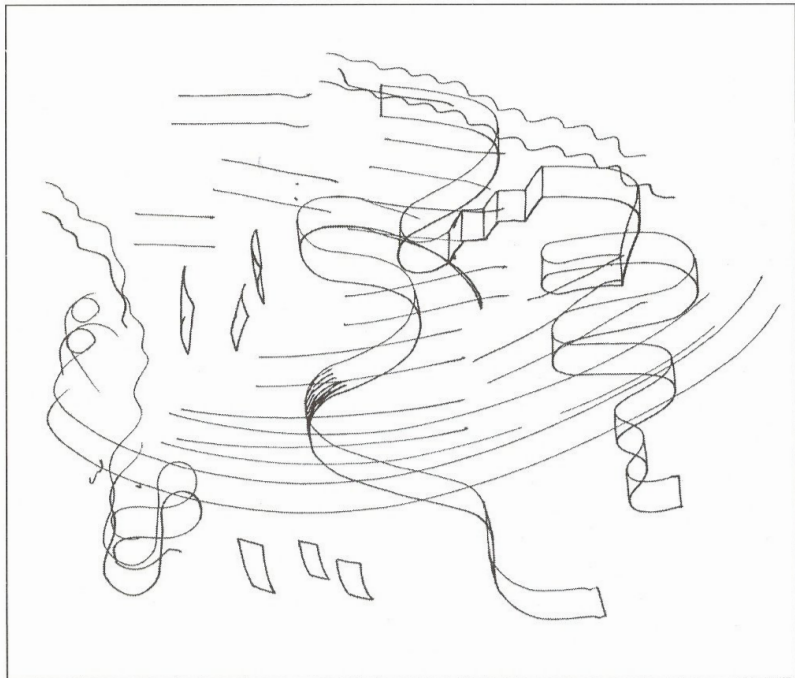
- A deliberate break in continuity where the system shows itself.
- In sequencing, rupture can be made through holds, jumps, reversals, glitches, or abrupt rule changes.
- Rupture is a method for making the viewer notice the frame, the interval, and the labour behind “smooth” movement.

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.

Oskar had not formally
 his career, Oskar had se
 painting as the artform of
 artform of the future – a
 paintings of Ruttmann’s,
 strokes giving painterly te
 knew how significant this
 of Ruttmann’s black-and
 collection. Oskar himself
 to make static abstraction
 his films are composed of
 for a minute of film time.

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



ARISING POSITIONS

A. Movement is not the subject — labour is.

I use sequential images to make attention, endurance, and decision-making visible.

B. Authorship is the subject — sequence is the evidence.

I use repetition to show where the hand cannot be neutral: wobble, pressure, correction, refusal, commitment.

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.

TESTS (TO DO)

TEST 01

Small differences carry meaning when the system is tight. One sequence where the rule is extremely strict (only one variable changes) so micro-changes read as intention.

TEST 02

The body is a metronome (time becomes visible as labour). Image is nearly constant, let fatigue/pressure/tempo show so the making becomes unavoidable.

TEST 03

Stillness can rupture narrative drive. Design a sequence around holds/repeats resets so stillness interrupts smooth motion and reveals construction.