

MARILYN BAKER

POSITIONS THROUGH CONTEXTUALIZING (WRITTEN WORK)

ANNOTATED



BIBLIOGRAPY

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).

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 contextualize animation as a publication, I felt it was important to consider the flip-book 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 flip-book) 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.

"The cinema is not movement; the cinema is a projection of stills and a quick rhythm which gives you the illusion of movement..."

"Cinema... is rather vulnerable... to the problem of its immobility... [and] the revealing of its material base of the stillness that lies underneath it... [so] this essential stillness might disrupt, erupt and break the movement..."

excerpts from, Death and Stillness in the Moving Image ²



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

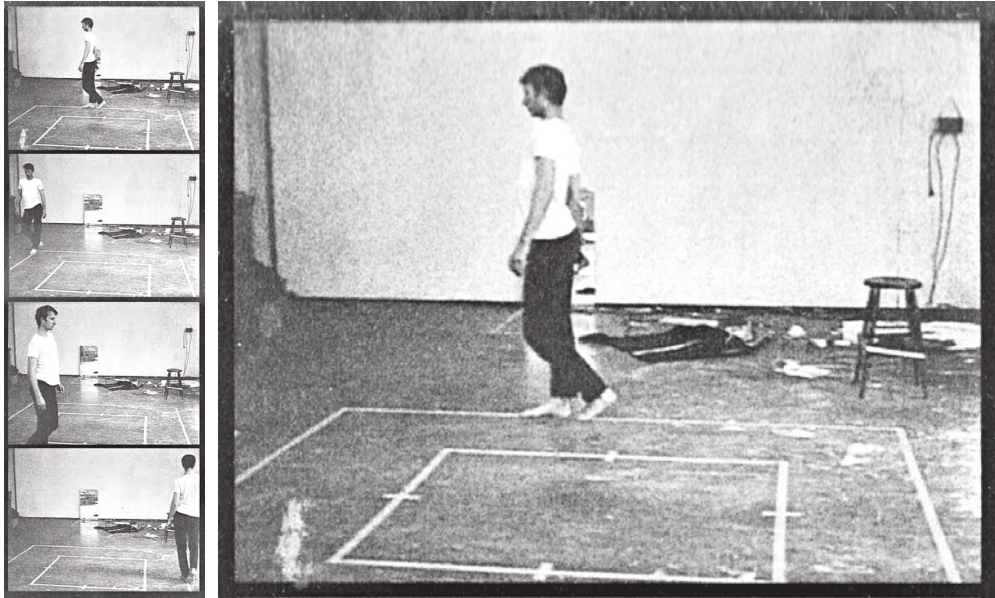
Laura Mulvey

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).



Walking in an Exaggerated Manner Around the Perimeter of a Square

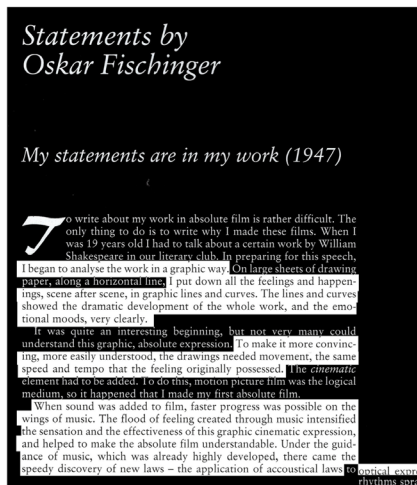
Bruce Nauman

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).



Statements by Oskar Fischinger

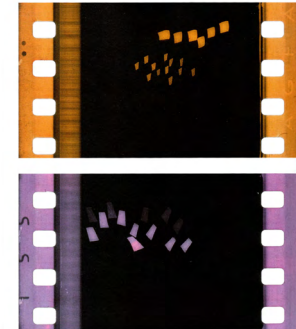
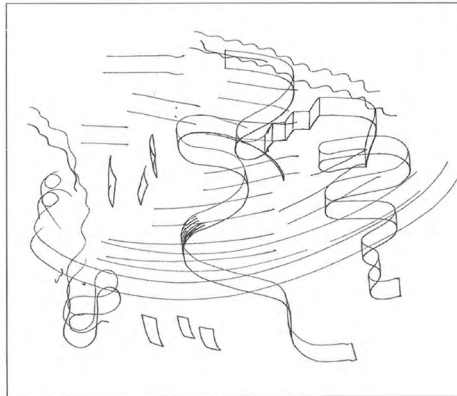
graphical expression was possible. As in the dance, new emotions and rhythms sprang out of the music – and the rhythms became more and more important.

I 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.

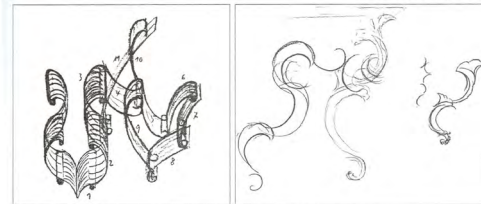
Then came colour film. Of course, the temptation was great to work in colour, and I made thereafter a number of absolute colour films. But I soon found out that the simplicity of my own black-and-white films could never be surpassed.

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.

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



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



Optical Poetry: The Life and Work of Oskar Fischinger

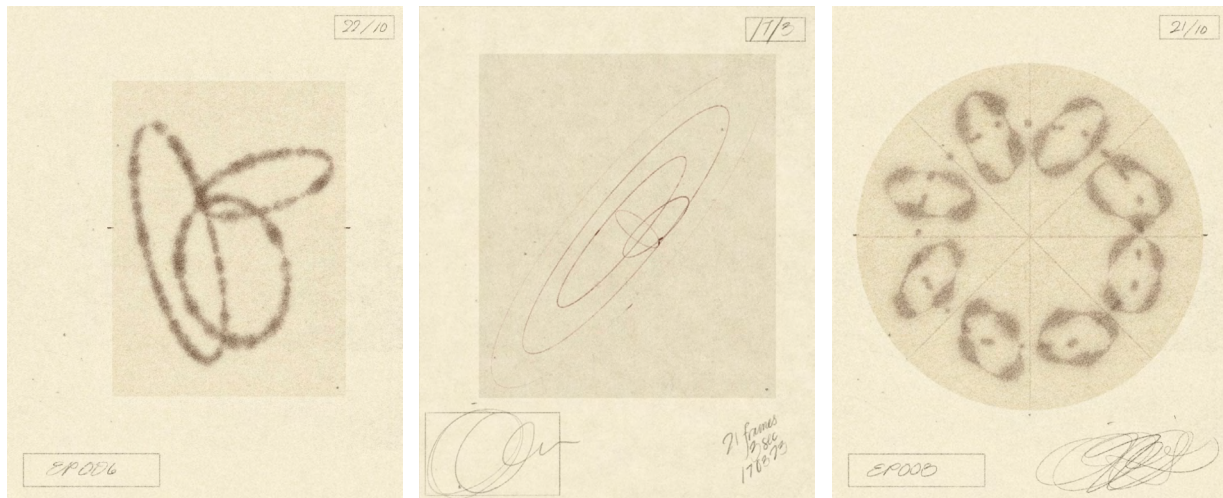
William Moritz

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.



Practice

Iris Wildros

I stumbled upon Iris Wildros's practice through social media. I was initially drawn to her work due to the simplicity of her pieces. The sequencing is uniform in pace, consistent and predictable, yet the structure and composition of her pieces is complex and seemingly intuitive. As I deepened my research into her practice, I discovered an article that helped contextualize elements of my own experience in my practice.

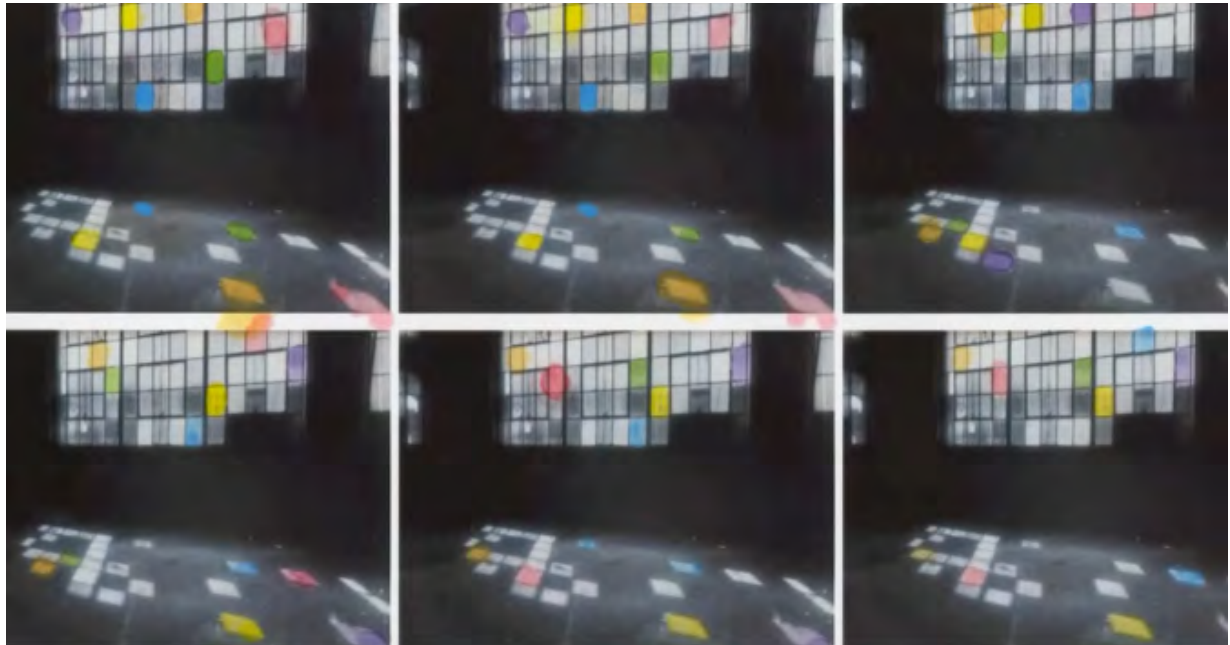
The process of sequencing requires a kind of repetitious movement. A quick aside, it should be noted that there is a distinct delineation between sequence and repetition. Sequencing is an epistemic, organizational tool that requires deep consideration for what is preceding and what follows. Whereas repetition, in the context of my work, is a functional operation that produces volume. In an interview with *It's Nice That*, Wildros reflects on how she uses the practice of animating as meditation, with great consideration for how this experience could extend towards her audience as well.

"I find the act of creating many frames in a row quite meditative and my hope is that the visuals I create may act as a kind of visual meditation or a space for the mind, for those who choose to experience them too."

Additionally, Wildros reflects on how she connects her use of GIFs, a continuously looping medium, as a replication of the "nature of time," with no definitive beginning or ending. I have yet to refine my position on whether or not my work will be presented digitally, physically, or both. I found this meaning that she made from a GIF as a medium, especially given its popularity amongst animators, very compelling.

REFERENCE

1. It's Nice That (2024) 'Iris Wildros' frame-by-frame animations are as meditative to make as they are to watch'. *It's Nice That*. Available at: <https://www.itsnicethat.com/articles/iris-wildros-animation-discover-220124> (Accessed: 20 May 2026).
2. Wildros, I. (n.d.) *iris.wildros* [Instagram profile]. Available at: <https://www.instagram.com/iris.wildros/> (Accessed: 20 May 2026).



Practice

Erik Winkowski

During the initial stages of *Positions Through Contextualizing*, my enquiry pertained to the study of tension between movement and stillness, pulling from the Mulvey's theories around ruptures in moving image. At this phase in my investigation, the goal was to define the elements that create tension through the interplay of movement and stillness.

Working towards deepening this investigation in a practical sense, I began looking for contemporary animators whose work might offer a framework to contextualize my enquiry. Erik Winkowski's work provided a model to examine this tension through his pieces that utilize a still background as a continual constraint. As evidenced in the attached set of stills, Winkowski's use of a still background becomes the framework for the movement. This method entailed printing a set of frames and using mixed media to illustrate the animated elements on top of each frame. This process not only facilitates animated figures, it builds upon Mulvey's theory pertaining to the "material base." When sequenced, the variation in the still field becomes visible. The print inconsistencies, registration drift and accidental marks become legible. These variables serve as documentation of process, labor and authorship.

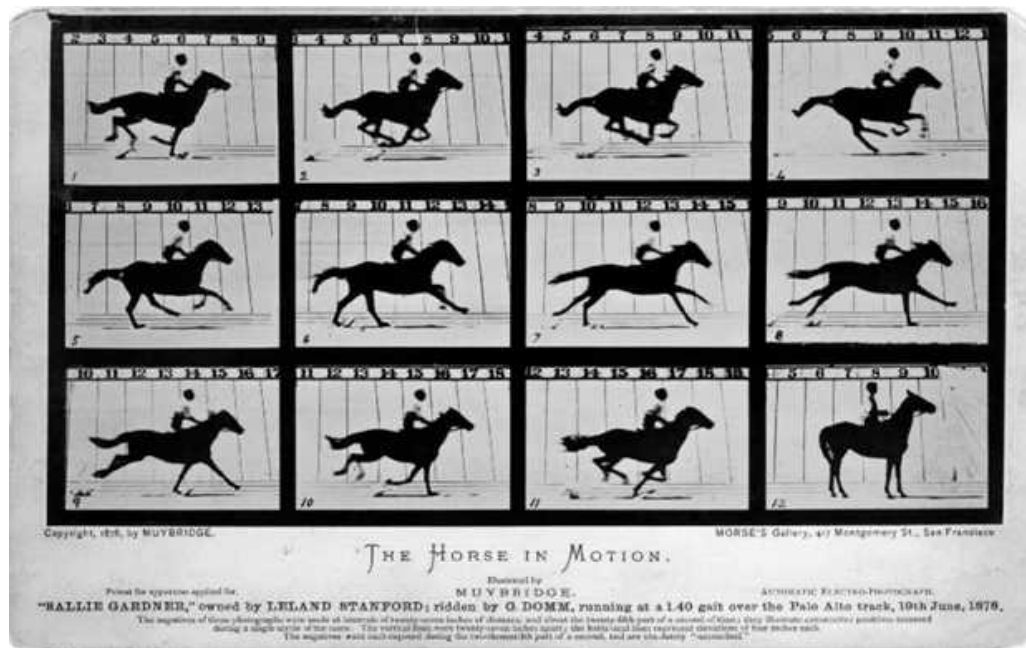
I chose to replicate this process by taking photos in my neighborhood that could act in a similar way. The goal was to build a strong background comprised of graphic, defined elements that could support movement. I chose to remove the color from these images and digitally manipulate the contrast to abstract the composition. Utilizing

this method broadened my practice, forcing me to consider the foreground and background of the composition and relationship between animated movements in new way. This was in stark contrast to previous iterations where I explored the flip-book and Fischinger's gestural abstractions, wherein I was designing movement atop a blank void, solely considering the figure and force.

Perhaps most critically, I was able to develop experimental systems that effectively allowed me to test and analyze the underlying theoretical frameworks that were directing my work. By utilizing a still base, I was able to isolate movement as a variable and examine how sequencing shifts perception within a static compositional field.

REFERENCE

Winkowski, E. (2026) Erik Winkowski [Instagram profile]. Available at: <https://www.instagram.com/erik.winkowski/> (Accessed: 29 April 2026)



Practice

Eadweard Muybridge

Throughout my research, my interest has expanded from exploring the tension of between stillness and movement to include my current enquiry, sequencing as an epistemic tool for producing and disrupting movement. As this shift occurred, I discovered the work of Eadweard Muybridge, often cited as the grandfather of moving image. By investigating his practice I've been able to model aspects of his work in order to both challenge and construct new methods in my practice, contextualizing my enquiry practically by using sequencing as a tool for producing and analyzing movement.

In order to synthesize and actualize this approach, it was imperative that I garner a thorough understanding of his process. In the early days of his career, Muybridge devised a system wherein he could trigger a sequence of photographs, utilizing a multi-camera setup and timed exposures. Through this method, he could produce a set of sequenced stills, which he displayed using a printing process called collotype plates. His defining piece, *The Horse In Motion*, demonstrates this. By presenting these images as a collective display of sequenced material, Muybridge introduces time as a flattened variable but more importantly, this mode of presentation requires analysis through the comparison of change frame-by-frame. This begs the question, how is movement perceived through adjacency? Perhaps it could be argued that a set of stills is *read* while a moving image is *viewed*. In regard to my practice, this challenges the ways in which I can demonstrate movement in my work.

It could be argued using collotype plates was a means to an end for Muybridge due to technological limitations around displaying a moving image functionally and successfully. In order to overcome this limitation Muybridge designed a new tool that he called the zoopraxiscope. The purpose of this instrument was to animate by creating the illusion of fluid movement. This mechanism was part of a developing lineage of illusory devices. The phenakistiscope came first, which was a slotted disk with still images, often hand drawn and highly distorted to compensate for rotational motion, ordered in sequence on the reverse side of the disk. The viewer would spin the disk while looking through the slots in front of a mirror or reflective surface. However, this device was limiting in that only one user could experience the animation at a time. Then came the zoetrope, a mechanical, rotating drum, with slotted cut outs along the upper perimeter of the cylindrical body. The still images were placed internally, directly opposite each slot. The zoetrope allowed for more than one user at a time but was still limited in its viewing capacity.

Muybridge's zoopraxiscope operated using a lantern and glass disks, using sequenced images in place of the hand drawn still figures that both the phenakistiscope and the zoetrope required. It could be played in an auditorium for an entire crowd to view. The zoopraxiscope is often cited as the initial starting point of contemporary cinema.

As my understanding of Muybridge's practice evolved, I began to explore his methods in my own practice. While iterating mechanisms of movement through digitally sequenced stills, I directly referenced Muybridge's series of collotype plates entitled, *Animal Locomotion*. In order to test how the sequence could be viewed through temporal playback, I traced the silhouette of the figures in two sequences, a bird and a cat, in my experiments. I used photoshop as a tool to sequence each frame and exported each as a viewable GIF. The results produced functional, looping animations that directly juxtaposed their original format, a set of sequenced stills on simultaneous display. As my experimental systems progressed, I built a functional phenakistiscope and zoetrope using the stills I created referencing *Animal Locomotion*. These experiments have been monumental in directing the experimental systems that I've devised and how I consider the legibility of motion when sequencing is experienced as something static versus something rhythmic. Additionally, referencing Muybridge has provided an incredible body of source material to reproduce, reconstruct and recontextualize.

REFERENCES

Braun M., Browns Books for Students, . (2010). Eadweard Muybridge. London: Reaktion.

Hendricks G., . (2001). Eadweard Muybridge. Mineola, N.Y: Dover.



Schematic Drawing for Muybridge II, 1964

Sol LeWitt

While researching Eadweard Muybridge, I came across this piece by Sol LeWitt. *Schematic Drawing for Muybridge II* is a collection of stills from one of Muybridge's collotype plates. As I've been investigating sequencing, the projects and practices that I've referenced have entirely prioritized the moving image. I was struck by this piece because it positions sequencing as a kind of serial order, wherein meaning is produced through position and adjacency in lieu of movement.

LeWitt transforms Muybridge's studies into a new system, something conceptual and procedural rather than analytic and representational. In other words, LeWitt uses an apparatus [the envelope] to posit sequencing as an organizational procedure, whereas Muybridge uses an apparatus [the zoopraxiscope] to posit sequencing as a faculty to reconstruct movement.

In context to the moving image, sequencing is the activator of *force*, contextualized here according to Pierson's definition: relations of attraction, direction, and continuity between frames. Based off of my interpretation, *Schematic Drawing for Muybridge II* challenges preconceived assumptions regarding the purpose of sequencing, a faculty to produce or reproduce movement. The apparatus, in this case the envelope, disrupts these assumptions by forcing stillness, while maintaining seriality. Movement is not visible, but implied, reinforcing my position that sequencing is an organizational system not merely a mechanism of movement.

REFERENCES

Bochner, M. (1967) 'The Serial Attitude'. *Artforum*, 6(4), December. Available at: <https://www.artforum.com/features/the-serial-attitude-211226/> (Accessed: 20 May 2026).

Schoen, K. (2009) 'The Serial Attitude Redux'. *X-TRA Contemporary Art Quarterly*, 12(2), Winter, pp. 20–29. (Accessed: 20 May 2026).

Wright (2020) 'Sol LeWitt, Schematic Drawing for Muybridge II, 1964 (7/69)'. *Mass Modern Day 1* [Auction lot page]. 13 August. Available at: <https://www.wright20.com/auctions/2020/08/mass-modern-day-1/333> (Accessed: 20 May 2026).



How can we describe movements in animated films? In *Figure and Force in Animation Aesthetics*, Ryan Pierson introduces a powerful new method for the study of animation. By looking for figures—arrangements that seem to intuitively hold together—and forces—underlying units of attraction, repulsion, and direction—Pierson reveals startling new possibilities for animation criticism, history, and theory.

Figure and Force in Animation Aesthetics

Ryan Pierson

Figure and Force in Animation Aesthetics is a critical addition to my research that serves a very particular purpose. Pierson asks the question “*How can we describe movement in animated films?*” This text has substantially informed my understanding of how movement is made through animation as a tool, in addition to helping me to develop a functional linguistic toolset that contextualized and facilitates stronger communication in regard to my findings.

In particular, Pierson’s in depth analysis of *figure* and *force* has been extremely useful in how I describe the relationship between the subject and the movements that animate it. He defines figures as “arrangements that seem to intuitively hold together and forces as “underlying unites of attraction, repulsion and direction.”

When we view an animation, our instinct is to consider the fluidity, how closely the movements being made emulate real movements. Pierson challenges this instinct and instead poses the questions: What kind of perceptual organization is being produced? What relations between figure and force are being coordinated. These questions support my position that sequencing is an epistemic tool. If we consider animation as coordination, then sequencing is the driver, not a neutral mechanism.

In regard to my studio practice, I can use Pierson’s text reflectively to better understand my work. For example, one of the flip-books that I designed, the repeating circle could be considered as a case study. In this case, the ‘figure’ is the repeating circle, which is contained as a stable unit, unchanging theoretically. The ‘forces’ are what becomes visible through this experiment, the pressure as ink density, the fatigue or humanness of the process as micro-variation of the figure, the errors as drift, wobble or inconsistency and rhythm through repetition as a temporal force. By implementing Pierson’s language here, I could say that the movement seen in this experiment isn’t an animated circle, it’s the circular figure that is being held by forces of labor. These forces are made visible by using repetition to stabilize the figure sufficiently so that that micro-variation becomes information, not merely

noise. This helps to support my position that authorship could be perceived as evidence of making.

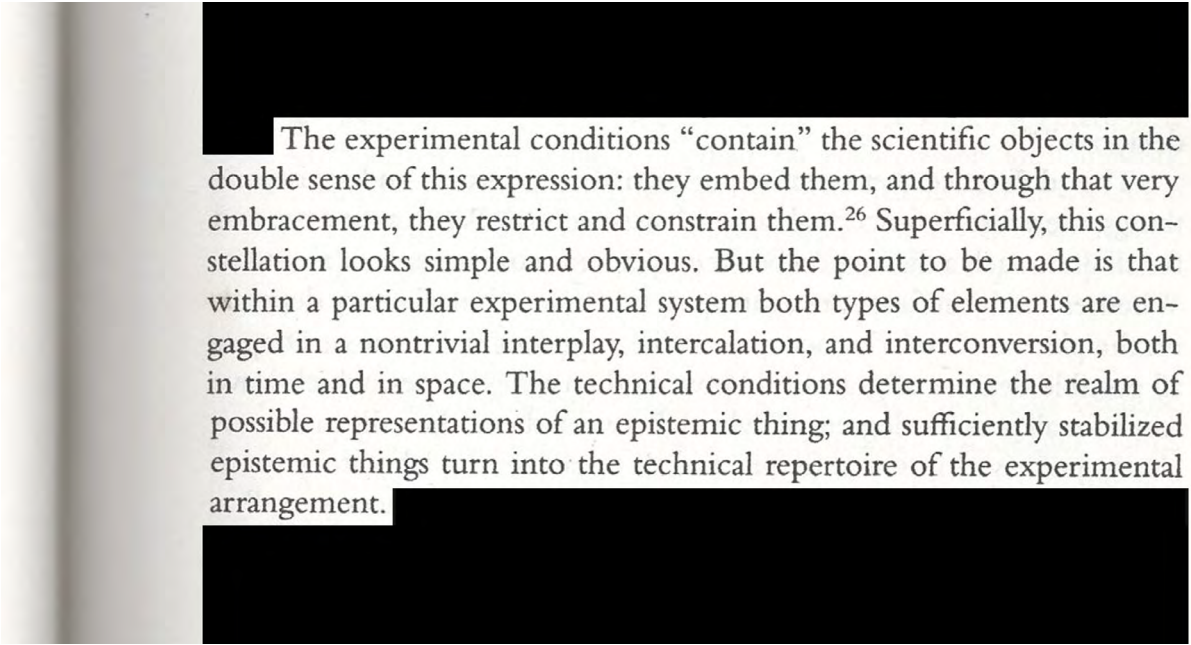
I have also applied force and figure through the physical iterations of animation. The apparatus produces a configuration of variables derived from figure and force. The force being the mechanical rotation and the stutter produced through the view point slits. The figure being the foundational illusion of a looping object.

In a broader sense, I can use sequencing as a method to stabilize figures and activate forces, allowing me to observe which forces produce which figures and where stabilization may collapse. While considering the tension between movement and stillness, this becomes relevant. Through my observation, animations that are 'successful' work because a figure holds under certain forces. It may fail when forces overpower the figure. A stutter could be read as a competing forces derived from competing time based systems, in relation to my physical experiments, this competition exists between the device, the camera and the viewer.

The language that Pierson has developed to describe animated movements are directly in line with the critical findings that keep surfacing throughout the course of my research. Having the language to describe these findings is deeply fundamental to devising a functional "experimental system" as Rheinberger would put it.

REFERENCE

Pierson R., . (2020). *Figure and force in animation aesthetics*. New York, NY: Oxford University Press.



The experimental conditions “contain” the scientific objects in the double sense of this expression: they embed them, and through that very embracement, they restrict and constrain them.²⁶ Superficially, this constellation looks simple and obvious. But the point to be made is that within a particular experimental system both types of elements are engaged in a nontrivial interplay, intercalation, and interconversion, both in time and in space. The technical conditions determine the realm of possible representations of an epistemic thing; and sufficiently stabilized epistemic things turn into the technical repertoire of the experimental arrangement.

Toward a History of Epistemic Things

Hans-Jörg Rheinberger

Toward a History of Epistemic Things is a text that examines and underpins the value of experimentation within the context of scientific research. Rheinberger’s core tenant positions the use of experimental systems and epistemic instruments as vital processes in honing the area of enquiry by translating uncertainty into testable questions. In relation to my practice, this core tenant helped me to develop a reflective system that I have used to interrogate the work that I’ve produced through my studio practice. Thus, in a broader context, Rheinberger’s text has helped refine my enquiry as my work progresses.

This text closely aligns with Johanna Drucker’s position regarding iterative making as a knowledge producing act. In regard to my research, Drucker could be situated as the framework for visual knowledge production, Rheinberger while Rheinberger suggests the model.

In my reading, I chose to reference the chapter entitled, *Experimental Systems and Epistemic Things*. Here Rheinberger defines the experimental system as a kind of collection of the smallest integral working units of research “to establish proof, an entire system of experiments and controls is needed” (Rheinberger, 1997, p. 27) On which he reflects, “A researcher thus does not, as a rule, deal with isolated experiments in relation to a theory, but rather with a whole experimental arrangement designed to produce knowledge that is yet at his disposal” (Rheinberger, 1997, p. 27) Rheinberger defines an epistemic object as the “research object,” a “material entity or process – physical structure, chemical reaction, biological function – that constitute the object of inquiry.”

These two fundamentally support the processes that we have been encouraged to engage with by engaging with experimental systems, or rigorous enquiry, through epistemic instruments, iterative making using the tools, mediums and methods of graphic communication design.

Using this as a model, I've developed a critical structure through which I can actively reflect on my work and refine my enquiry through my written practice, learning how to practically sift through hidden meanings and critical findings. I applied Rheinberger's theories by making the expectation of the iteration clear, recording what the iteration makes visible and by translating the questions that arise into a testable enquiry. It goes as follows - I assumed (what I thought would happen), I noticed (what became visible), I must ask (enquiry & projections).

For example, as I'm working towards developing physical methods of animating still frames, I initially felt as though I was merely replicating systems that have been in use for hundreds of years - and while aspects of that are certainly true, this system helped me to understand the deeper meaning behind my experimental approach in relation to my investigation.

I assumed that the mechanical systems I was building, the zoetrope and the phenakistoscope, would effectively produce some kind of animated affect.

I noticed that the frame rate is inconsistent. This inconsistency triggers a kind of tension that isn't present through digitally sequenced animations that I've been producing. It is highly varied and dependent on the friction of the particular device and how it is constructed. The contrast of the moving image is dependent on the value of the background. Light paper makes it more difficult to see. Dark paper makes it clearer, the form becomes more prevalent. This is, of course, depending on the color of the frame - the positive should be in high contrast to the negative, essentially. The width of the slot makes a difference. If the slot is too narrow, the figure becomes difficult to see. If it's too wide, the movement, or animated effect, is less visible. There can be variation in the depth of the animation - meaning, within the cylindrical body, the animations [can] be visible from above the slots, below the slots and on the bottom of the cylinder, depending on the perspective of the viewer. All of these notes are only in relation to the zoetrope.

I must ask how can I present the tension of the inconsistency in frame rate? Should this be photographed or replicated digitally? It feels very important to present or experiment with iterations of and interpretations of this stutter. Is the stutter a product of the sequencing or the mechanism itself? Pre-programmed stutters that I had experimented with in previous iterations presented a similar kind of tension based on constraint. In relation to the flip-book, it was the operator, or viewer, that controlled the frame rate. How can this kind of epistemic tool be used to disrupt movement to illustrate the tension between movement and stillness?

By utilizing this simple, yet effective approach, I was able to thoroughly interrogate my experimental system, refining my enquiry. The devices that I've built are not neutral systems of presenting movement. Conditions like materials, mechanics and viewing constraints define what can be seen and therefore what can be known regarding movement. My key findings in relation to these physical tests influence the direction of my studio work. Ultimately, this line of questioning lead me to my current line of enquiry: How can movement be produced and disrupted through exploring sequencing as an epistemic tool, rather than simply as a mechanism of movement?

REFERENCE

Rheinberger H., . (1997). *Toward a history of epistemic things*. Stanford, Calif: Stanford University Press.

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.