

Manuscript of Video Essay

Slide 1

This project builds on recurring themes in my practice - animation, illustration, visual translation, and sequencing. These have shaped my enquiry into how visual narratives alter perception and emotional response.

Slide 2

My previous project in methods of translating interpreted Matsuo Bashō's *The Old Pond*, a haiku with multiple English translations. Each version altered the poem's emotional tone. I visualised these interpretations using watercolour, exploring how small linguistic shifts create vastly different atmospheres.

Slide 3

From this, I created an animation - each frame a visual iteration of the frog's leap. This sequential narrative became a flipbook, using motion and timing to stretch a moment across time and space, shifting how the poem is experienced.

Slide 4

Using a phenakistoscope with layered frames that reflected the 5-7-5 haiku structure, I moved toward interpreting *emotion* rather than story. The rhythm of the visuals became a metaphor for poetic form.

Slide 5

Len Lye's *A Colour Box* offered a key reference point. His synchronisation of movement and music inspired me to animate rhythmically - with colour and speed acting as emotional cues.



Slide 6

I mimicked this interplay between rhythm and poetic pacing, creating kaleidoscopic iterations. Viewers weren't simply *watching* the animation, but feeling it as a sensory poem.

Slide 7

Lye's abstract emphasis on motion influenced my use of line thickness and flow - expressing the frog's jump not as an event, but as a sensation.

Slide 8

I then began to experiment more with medium. I blurred graphite drawings to evoke memory and movement, similar to William Kentridge's charcoal animations, where distortion evokes emotion.



Slide 9

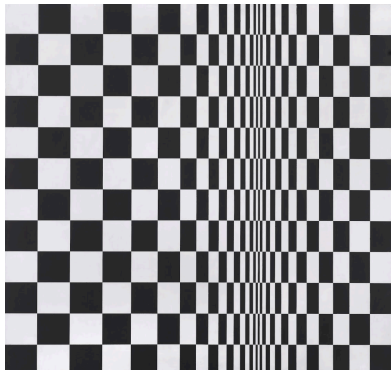
I also worked with gouache, layering colour with each frame. The buildup of texture became a measure of perception, where more pigment suggested deeper mood.

Slide 10

Focusing on the word *splash*, I used oil pastels and scraping techniques much like Len Lye. Lines became jagged then smooth again - visually echoing impact and resolution.

Slide 11

Bridget Riley's *Movement in Squares* deepened my focus on visual perception. Her optical illusions sparked my interest in how still images can evoke motion, an effect I pursued through layering, speed variation, and animated transitions.



Slides 12–13

By scratching into layers and introducing irregularity, I disrupted Riley's precision, creating tension and fluidity simultaneously. This chaos echoed my exploration of emotional instability in the poem.

Slides 14–15

Cutting into paper and shining light through layers allowed me to play with opacity and movement. Changing light distance altered emotional tone, demonstrating how small visual shifts affect narrative perception.

Slide 16

This led to reflection. What am I really changing? Not the *story*, but the *perception*. Berger's idea that "the way we see things is affected by what we know or what we believe" helped me see my iterations not as inconsistent, but as necessary. Each version invites a new reading, shaped by viewer interpretation. Berger validated my instinct to work across multiple mediums, showing that meaning is never fixed, but constructed collaboratively between artwork and audience.

Slide 17

I returned to the frog animation with a new influence: The *Yellow Submarine's Lucy in the Sky with Diamonds* scene. Using rotoscoping on tracing paper, I layered animation over shifting oil pastel tones, letting the motion suggest emotion.



Slide 18

I then digitally recoloured the animation in a neon palette and scratched patterns into layered frames. These scratches allowed light to break through, referencing both Riley's optical tension and Carson's expressive disruption of visual norms.

Carson's work, as described in *The End of Print*, challenges traditional graphic clarity, instead layering and distorting forms to provoke emotional engagement. This resonates with my use of animation not just to illustrate, but to unsettle and reframe the viewer's relationship to the poem. In both cases, form is content, and meaning evolves through its manipulation.

