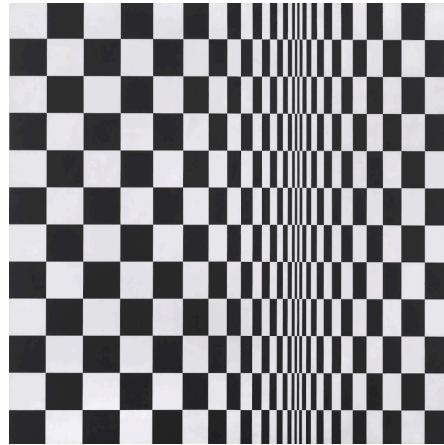


Annotated Bibliography 7-12

Riley, B., 1961. *Movement in Squares*.



Bridget Riley's *Movement in Squares* influenced my practice due to its dynamic interaction of movement, energy, and perception. The piece's use of optical illusion and visual rhythm has inspired my understanding of how visual stimuli can affect the viewer's perception beyond pure aesthetics, which I have incorporated into my work through the layering of patterns and colours. Riley's static manipulation of geometric patterns, which shifts and pulsates based on the arrangement of shapes and lines, informs my approach to translating these principles into animation as I experiment with speed, colour variations, and texture, aiming to evoke similar shifts in perception within my work. In my project, the way Riley's artwork plays with the viewer's physical response, such as the sensation of movement or tension within stillness, critically offers an important reference for understanding how the perception of motion can be orchestrated and manipulated through both subtle and overt design strategies, which aligns with my interest in moving image work that alters emotional response and meaning.

Massumi, B. (2002). *Parables for the Virtual: Movement, Affect, Sensation*. Durham: Duke University Press.

"The relationship between the levels of intensity and qualification is not one of conformity or correspondence but rather of resonance or interference, amplification or dampening." (Massumi, 2002, p. 25)

Brian Massumi's text provides a perspective on how affect, as distinct from emotion, operates in relation to movement and sensory experiences through his exploration of intensity and affect in his experiment. Here, he critiques how emotions and intensity do not necessarily align with traditional interpretations of meaning, instead focusing on affect as the primary mode of perception, challenging me to reconsider how movement and energy can trigger responses that bypass cognitive processing. This new way of thinking about perception allows me to approach animation with a deeper understanding of how kinetic

energy, emotional intensity, and sensory experience can function independently from narrative structure, offering a more nuanced approach to altering the emotional impact of my work. The idea of "resonance" and "intensity" in relation to the disconnect between form and content becomes a powerful tool for my animation practice as I experiment with how different visual dynamics can influence emotional and bodily responses.

Kentridge, W., 2009. *William Kentridge: Five Themes*. San Francisco Museum of Modern Art.



William Kentridge's *Five Themes* exhibition offers a profound exploration of how dynamic visual elements can alter perception and evoke emotional responses, as his innovative use of charcoal drawings, stop-motion animation, and multimedia installations creates works that challenge the viewer's sense of time and space. His technique of erasing and redrawing images on the same sheet of paper introduces a temporal dimension to the artwork, making the process of creation visible and emphasising the fluidity of movement. This approach resonates with my practice, where I manipulate speed, texture, and colour in animation to shift perception and meaning, even going as far as reworking the same image and creating a whole animation from it. Kentridge's ability to convey complex narratives and emotions through abstract forms and movements encourages me to consider how non-representational elements can communicate profound messages, challenging me to push the boundaries of digital animation and explore new ways of engaging the viewer's senses and emotions.

Blackwell, L., 1995. *The End of Print: The Graphic Design of David Carson*. San Francisco: Chronicle Books.

"In cutting up, layering, disrupting and distorting (and often not) words and images" (Blackwell, 1995, p. 14)

This text offers a radical departure from traditional graphic design conventions, embracing visual chaos and experimental typography. Carson's work highlights the idea that design is not just about clarity and readability but about creating visceral, emotional experiences through form. His layouts break linear

expectations, presenting text and images in ways that challenge the viewer's cognitive processing, an approach that resonates deeply with my practice, where I am investigating how meaning shifts when a static image is animated. Just as Carson's design forces the viewer to engage beyond the superficial, my animated works prompt a rethinking of the relationship between visual form and meaning. For example, as I manipulate speed, colour, and texture in my animations, I explore how these elements can disorient or enhance a viewer's emotional and intellectual response to the poem. His work encourages me to think about animation as a tool for disrupting the conventional and creating multi-layered, dynamic interpretations. In his design, form and content are inseparable, suggesting that meaning is fluid, evolving with the way it's presented - an idea that directly informs my own exploration of how animation reshapes the audience's engagement with a text or image.

Benjamin, W., 1969. 'The Work of Art in the Age of Mechanical Reproduction', *Illuminations*. New York: Schocken Books, pp. 1–26.

"that which withers in the age of mechanical reproduction is the aura of the work of art." (Benjamin, 1969, p. 6).

Walter Benjamin's text introduces the concept of the "aura" in art, which diminishes when artworks are mass-produced or reproduced mechanically, a notion that is particularly relevant to my exploration of how meaning evolves when content is translated into animated form. As Benjamin argues, the unique aura of an artwork is tied to its originality and singular experience, and this concept challenges how we perceive art in an age of digital reproduction. In my own practice, I am interested in how moving image technologies - through changes in speed, texture, and colour - can create new kinds of "auras," whether fleeting or fragmented, and Benjamin's assertion that mechanical reproduction strips away an artwork's "aura" prompts me to consider how animation both undermines and reconfigures this uniqueness. The repetitive nature of animation could be seen as stripping meaning of its uniqueness, yet, it also introduces possibilities for infinite variation and reinterpretation. This dynamic relationship between the original and its reproduction helps me reflect on how meaning is not lost but instead recontextualised and revitalised through each frame of animation.

Dunning, G. 1968. *Yellow Submarine*. [Film]

The *Lucy in the Sky with Diamonds* sequence in the *Yellow Submarine* movie pushes the boundaries of conventional animation with its vivid rotoscoping, fluctuating textures, and kaleidoscopic color palette. This particular scene challenges my approach to animating the haiku by illustrating how abstraction and symbolic layering can evoke emotional tone and depth without relying on literal interpretation. Moreover, the surreal pacing and fluid transformation of shapes in the sequence reveal how movement and visual rhythm can mirror poetic rhythm, encouraging me to consider more non-linear or impressionistic transitions in my own animations of the haiku. It suggests that the "frog" and "pond" in

Links:

<https://altexploit.wordpress.com/wp-content/uploads/2017/05/brian-massumi-parables-for-the-virtual-movement-affect-sensation.pdf>

<https://archive.org/details/endofprintgraphi0000blac/page/n13/mode/2up>

https://contentstore.cla.co.uk/EReader/Index?guid=a237e8f9-4a0d-eb11-80cd-005056af4099&pcid=3055803&t=eyJhbGciOiJIUzI1NiIsInR5cCI6IkpXVCJ9.eyJqdGkiOiJwM2UxODYwNS0zY2lwLTRjZDUtOTUwOC01NTNjNjk5N2RiYmUiLCJuYmYiOiJlbnR5cC01NDcwOTA0NDksImV4cCI6MTc0NzA5MDc0OSwiaWF0IjoxbzQ3MDkwNWQ5Ljpc3MiOiJlEQ1MiLCJhdWQiOiJSZWFrZXIifQ.dj_Wp6VF4c8PrKSmop2OjJE96aAjQktLCoxj9m0zws&b=False

<https://www.youtube.com/watch?v=LgR6UNeQxXE>

Analysis 1: Blackwell, L., 1995. *The End of Print: The Graphic Design of David Carson*

The formal qualities of Carson's work are integral to his philosophy. In *The End of Print*, the layouts and typography themselves are chaotic and fragmented, mimicking the disorder that Carson embraces. For instance, the typography is often distorted or placed off-center, and the layouts do not follow the grid-based systems typical of more traditional graphic design books. Moreover, Text is sometimes hard to

read or layered over abstract imagery, disrupting the reading process and forcing the viewer to engage with the work in a non-linear, intuitive way. The way that the book is structured and the images presented are also emblematic of his anti-systematic approach, showing the emotional engagement that Carson advocates for in the unpredictability of the layout. This visual dissonance disrupts the logical flow of the viewer's experience, inviting them to focus not on the content of the text but on how the text is presented and the emotional response it elicits.

In relation to my practice, Carson's design approach speaks to my exploration of how text shifts meaning through dynamic visual representations. Like Carson's work, my project explores how a fixed piece of content (a haiku) can evolve in meaning when translated into an animated form, just as Carson's designs engage viewers beyond intellectual comprehension. I aim to create animated iterations that compel emotional responses through variations in speed, texture, and movement by animating a poem with rapid, chaotic shifts in visual style, mirroring Carson's use of disruption and fragmentation to push the viewer into a deeper, more emotional engagement. Where Carson's work leads viewers to question the necessity of legibility in design, I am similarly questioning the necessity of a single interpretation of a text or visual, where instead of offering a fixed message, I am investigating the fluidity of meaning as it shifts with different visual representations, much like Carson's work challenges the fixed nature of design itself.

The key takeaway from Carson's design is that meaning is not something to be imposed on the viewer but something that can be shaped and interpreted through a dialogue between the design and its audience. This reinforces my interest in animation as a transformative tool for communication, as it provides a way to manipulate not just the content of a visual but the very experience of its perception. Carson's work serves as a reminder that graphic design, much like animation, is not merely a tool for delivering information but an art form that can deeply affect and alter the emotional and intellectual experience of the viewer.

Analysis 2: Bridget Riley's *Movement in Squares* (1961)

Bridget Riley's *Movement in Squares* is a seminal work in the op-art movement, in which the formal qualities of visual elements are manipulated to create a sensation of movement and energy. The project features pieces with an arrangement of alternating shapes and black-and-white gradients that appear to shift and pulse as the viewer's eye moves across the composition, creating a sense of dynamism and making the static image appear as though it is in motion. The work plays with the perception of space, depth, and movement, drawing on the human eye's tendency to fill in gaps and interpret patterns, and the use of geometric abstraction, repetitive patterns, and contrast in colour all contribute to the work's ability to disorient and engage the viewer.

The core idea of the project is the manipulation of perception through precise formal elements, and Riley does this by constructing a visual language that alters the viewer's sense of space and time, demonstrating how movement can be suggested without any literal motion. By organising the composition into strict, grid-like patterns, Riley emphasises the power of structure while simultaneously

deconstructing the viewer's expected response to it. The optical effect created by the shifting squares calls attention to the subjective nature of perception - what the eye sees and what the brain interprets are not always in alignment. This formal manipulation of visual perception mirrors my own interest in how different modes of presentation (particularly animation) can alter meaning and the emotional resonance of text by manipulating speed, colour, and texture, just as Riley uses still forms to create a dynamic perception of movement.

Riley's method resonates strongly with my project's focus on how animation can transform a fixed piece of content into something dynamic and ever-shifting. I am exploring similar themes of movement and perception, particularly in how the transformation of a poem through animated visuals can evoke different responses depending on how speed, texture, and energy are manipulated. Riley's work suggests that it is not the content itself but the presentation and manipulation of visual elements that gives rise to a deeper engagement with the viewer, this insight reinforcing my belief that meaning in my animations does not solely derive from the text itself, but from how I shape and present the visual elements around it.

Moreover, Riley's work challenges my understanding of the relationship between static and dynamic forms. In my project, I translate a static poem into a dynamic animated form, where the movement, texture, and energy within the animation create a shifting experience of meaning. Riley's exploration of optical movement within a fixed frame offers a framework for how I could approach the translation of static text into dynamic form, as I employ her method of optical illusion patterns in my animations to emphasise movement when there is none. By focusing on the perception of movement, whether it is the subtle shift of colour or the rapid movement of textured patterns, I aim to replicate the disorienting, immersive effect of Riley's work, but through an evolving, animated format. Understanding how Riley's geometric patterns can elicit dynamic responses from viewers, I can refine my approach to creating animations that not only interpret but also transform the meaning of text, providing a richer and more varied emotional engagement with the original content.