

**1: A short statement (100–200 words) that articulates your line of enquiry.**

**What questions are you exploring in this project, and how are you exploring them? Be as focused and specific as possible.**

In the first week, I did 120 iterations of a simplified hand holding a knife, trying to interpret the position, the force of the hand, the contact area between the hand and the knife in different ways ..... This led to the realization that, regardless of the type of tool and the posture, the hand's movements are centered on its function, and that the understanding of the posture is still based on the tool's Definition. So in week two, I started thinking about how if a knife loses its function (e.g., gets dull, breaks, thins out) or doesn't stay in the same position (e.g., bread, fries .....). If stabbing a person with a knife in one hand gives a sense of danger, wouldn't holding a baguette in the hand be considered a joke rather than a danger? Based on this step of iterative exploration, I realized that the feeling the pose gives to the viewer, and the viewer's understanding of the pose can be affected by the object or tool. Eventually, I began to think further, if eventually these tools and objects disappeared in the hands and all that was left were strange hand poses, would these movements elicit a whole new interpretation from the viewer? In the beginning, the interpretation of the overall pose came from the knife, later the interpretation came from the objects in the hands, and finally when only the hands were left, the hands became an important symbol for interpretation. In the end, it was found that different poses conveyed different messages in certain scenes, but when there was no scene, it was difficult to interpret.

**2: Annotated bibliography**

- **2 references drawn from the course reading list that situate your project in a broader discourse or conceptual domain**

In Queneau, R.'s *Exercises in Style*, the author employs multiple writing styles to portray the same passage, reshaping the content and meaning of the text in a way that resonates with my simplified iteration. What I am exploring is a simplified iteration of different hand-held knife poses, in which I use different narrative styles as does Queneau, R. In my work I use different writing styles to depict the same passage and its meaning. In my work I simplify the images with different visual focuses to achieve different content focuses for different images, so that the viewer of my iterations can discover the hidden interpretations of the pose and the back of the knife in the different simplified modes. The author mentions that “Anybody can-and automatically does-describe different things in different ways.”, which coincides with the way I simplified the image, and based on each person's different understanding of the

image, the iteration can be simplified in different ways, thus allowing for a better interpretation. Based on each person's different understanding of the picture, different ways of simplification can be iterated to analyze the underlying logic of hand pose and knife interaction more comprehensively.

Queneau, R. (1998) *Exercises in Style*. London: John Calder, pp. 9–16, 19–26.

McLuhan in his *The Medium is the Message* mentions that the medium is the important part of every age, not the content, which brings me to the “knife” object in my iteration of the project. If I think of the knife as the medium itself, does the knife send a specific signal when looking at the pose of the person holding the knife. When we analyze the image, is it mainly because of our judgment of the knife? When simplifying and analyzing this act, it is difficult to be neutral because of the background of the viewer. If I am a doctor, I will think that the knife is a life-saving tool, and if I am a murderer, the knife is a dangerous tool for committing the crime. Based on this, “The Medium is the Message” made me reflect on whether the message would change or even lose its meaning if the hand movements remained the same and the medium, the knife, disappeared or did not meet expectations.

McLuhan, M. and Fiore, Q. (2001) *The Medium is the Message: An Inventory of Effects*. Berkeley: Gingko Press.

**- 1 reference that is specifically related to your project in its topic (theme or subject matter)**

The reference to “tools instruct the body how to act” in Sennett, R, in relation to the hand-held knife iteration of the project, suggests that what we think of as the posture of the knife is an “invisible discipline” that has existed since the knife was made. “invisible discipline”. All postures are specified, what type of knife to use and for what purpose have been designed one by one, and these designs are based on the tool-knife use, and the knife becomes a symbol. For discipline comes from use, and use comes from the tool itself. So when we ignore the meaning of the tool itself and ignore the symbol that has “meaning”, is there a posture that breaks the discipline, and then is the posture out of control, and the talent is the dominant posture and not the tool. Similarly, if the use fails, does the discipline still exist, and does the signaling of the posture change completely. Using this as a starting point, I thought that I could explore the “escape from invisible discipline” posture after ignoring the use and ignoring the tool, and whether our power and mood would change at that time as well.

Sennett, R. (2008) *The Craftsman*. New Haven: Yale University Press.

**- 1 reference that is specifically related to your project in its medium or method**

McFetridge, G's artwork uses a lot of simple lines and positive and negative space, so although the image looks simple, there is also a lot of information that can be gleaned from it, which inspires me to simplify it in many ways. You can try to show more dimensions in a single image, for example, the pose seems to be very dangerous, but the shadow of the pose may be an unexpected further interpretation of the pose. The overall simplicity and flat vector graphics depicting people and space is a way to consider the fluidity of movement in my projects, so that I can feel the dynamics of people and knives or objects in use when looking at a flat image.

McFetridge, G. (2022) *Meditallucination* [Illustration]. Featured in: *It's Nice That*, 12 October. Available at: <https://www.itsnicethat.com/articles/art-geoff-mcfetridge> (Accessed: 25 April 2025).

**- 1 reference that demonstrates a critical position in context of your specific topic, medium, or method**

In Byung-Chul Han's *The Burnout Society*, it is mentioned that “modern society has lost ‘The Beauty of Uselessness’”, and based on this, I began to reflect. Based on this, I began to reflect on whether the hand-held knife postures that I had created were all based on the purpose and

function of the knives, and whether these postures had been abducted by the functionality of the knives. If so, the hand-held knife has become a result-oriented iteration of the pose, and even though I have tried different ways of simplifying it, it is still surrounded by functionality. If, as the author suggests, the posture is considered from the point of view of “uselessness”, could the functionality of the knife be discarded when considering the posture, so that the postural movement loses its reliance on the “knife”, and thus the hand movement itself is meaningless. Is it possible to explore whether the free expression of human gestures in this kind of human-object based postural communication, where the object loses its meaning, can also create new meanings and the viewer's interpretation of it is not framed?

Han, B-C. (2015) *The Burnout Society*. Translated by E. Butler. Stanford, CA: Stanford University Press.

**- 1 wild card reference (identify another type of relationship, or re-use any of the above prompts)**

Many of Shrigley, D's animation projects present an animation process that starts with a very limited view and expands to see the whole picture. With my project, I can start with a small view, then slowly expand to see the hand position, and then see what is being held in the hand. Each of these steps creates an expectation for the viewer, and each next step can be an act that breaks that expectation. For example, what appears to be a dangerous stabbing of a person with a knife, and then realizing that the knife is torn and tattered does not have a realistic effect. Thus, as the viewer watches, he or she is reminded that postures and objects can also fail to conform to the “invisible rules”, and the underlying meanings are changed.

Shrigley, D. (2020) *Untitled (I Like The Way You Move)* [Illustration]. Available at: <https://www.davidshrigley.com> (Accessed: 25 April 2025).

