

During my one-on-one conversation with the guest speaker, I sought to advance my research more deeply, break free from existing mental inertia, and make my work more critical while establishing a stronger connection to the social context. Our discussion primarily focused on my previous “Knife and Gesture” project. We agreed this direction holds significant potential for development, though how to make it more impactful and coherent remains a challenge I need to address.

The three references provided by the guest speaker offered new insights. (MAS 005) is a series of digital images by designer James Langdon. The images primarily document hand movements through scans/visual recordings of hands grasping, pinching, and holding objects of various materials. They capture the diverse actions and traces of the “hand” interacting with matter, treating hand movements as signals for viewers to understand objects, environments, and cultures. This made me wonder if I could use this as a starting point to focus my project keywords on “gestures,” treating them as a form of documentary content—much like the reference material—to create an archive. Gestures would become a way to showcase the “archaeological” process, carrying inherent emotional weight. Combining this with the second reference, Vilém Flusser's *Gestures*, which posits that gestures are not merely actions but carriers of culture, emotion, and meaning—both expressions and modes of communication. This resonates with my earlier exploration of “de-functionalizing the knife”: Can gestures still be understood without the knife? Inspired by these writings, I realized that since gestures are not merely attached to objects but can themselves become both content and form, could we create a new virtual environment where gestures function as spatial elements within the environment (like architecture, plants, or food)? Furthermore, by refining the scope of research based on different cultural contexts, could we explore whether audiences can perceive the underlying emotions and atmosphere through the pure form of gestures alone? This line of thought led me to envision gestures no longer serving objects, but instead shaping an entirely new gesture-based world grounded in reality.

During a one-on-one conversation with the guest speaker, I conceived an idea: What if we made objects vanish from an image, replacing space with gestures? Would this construct a wholly new visual world? Carrying this thought, I explored it further with a friend. He pointed out that randomly selecting scenes for replacement might render images overly abstract, making them difficult for viewers to engage with and comprehend. This led us to a sudden realization: Could we instead choose highly mundane, almost overlooked spaces—like gestures while waiting for a bus, casual movements on school desks, or ordering gestures in a coffee shop? These scenes share a commonality: they are so ordinary they become almost transparent, rarely noticed, yet they carry our most frequent daily gestural interactions. If gestures replaced the bus, the street scene, the platform, and the people waiting, would the image evoke new sensations? Perhaps viewers might experience an alienation of familiar spaces: the mundane environment suddenly “gesturalized,” the once-familiar space no longer stable, but forced to be reinterpreted.

Following this exploration, I intend to initiate my next research by treating gestures as substitutes for language, probing potential future possibilities. This approach also aims to construct a “gestural language space,” revealing aspects of daily life often overlooked by viewers.