

*Unit 3*  
*Projection*

MA GCD YEAR 2



HARRY

(001-005)



# Reference

## Ouvroir de littérature potentielle (Oulipo)



Founded in France in 1960, Oulipo explores writing through rules, constraints, and structural systems.

## Raymond Queneau



Raymond Queneau (1903–1976) was a French writer, poet, and intellectual who explored language through structure and constraint. As a co-founder of Oulipo, he approached literature not as expression, but as a system that could be analysed, tested, and reconfigured.

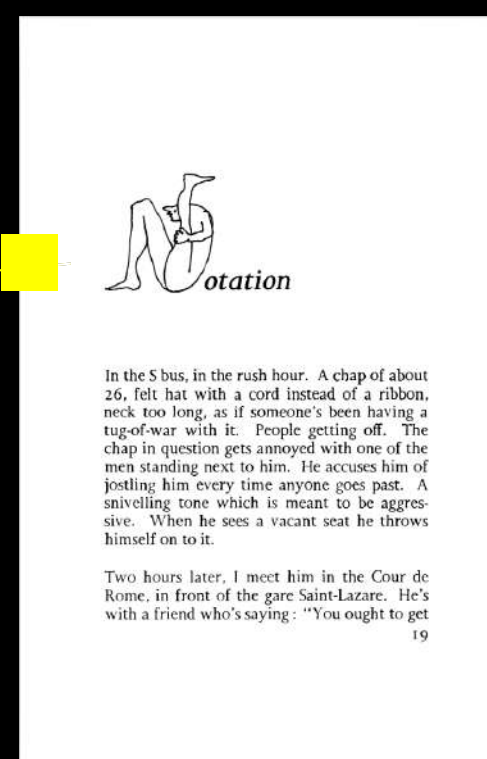
*If meaning is produced by applying rules to a fixed input, what happens when this method is transferred from language to images?*

## Exercises in Style

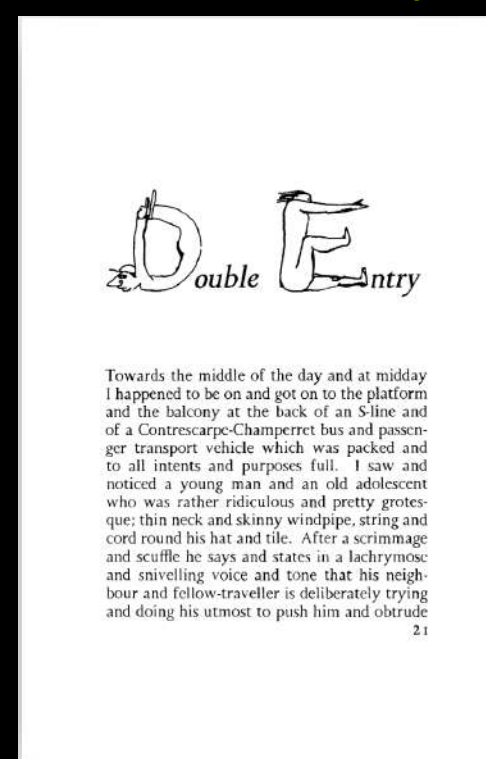


*Exercises in Style recounts a single, ordinary event repeatedly under different formal and stylistic constraints. By keeping the content constant and varying structure, tone, and method of narration, the book explores how meaning is produced through systems of language rather than through events themselves.*

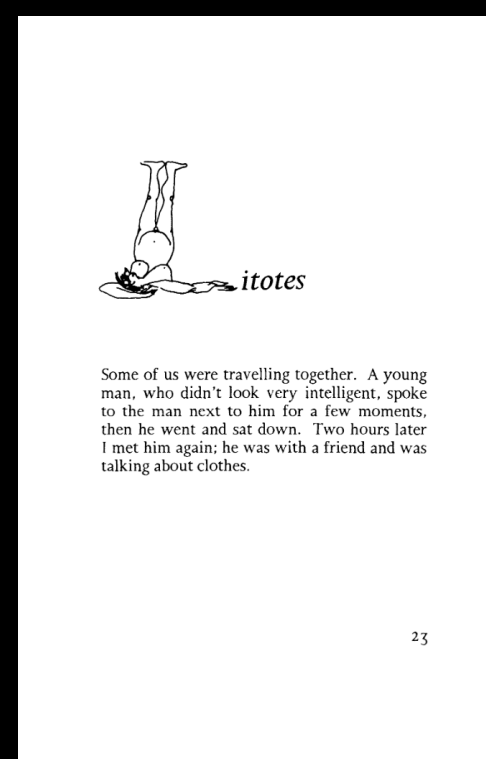
### Notation



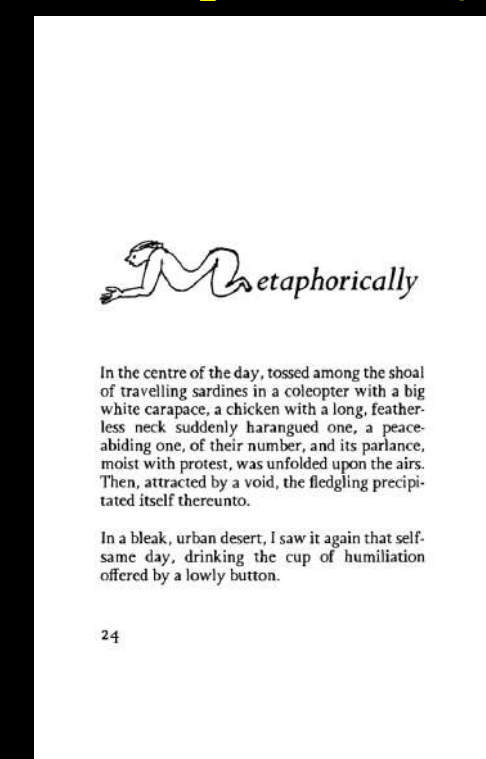
### Double Entry



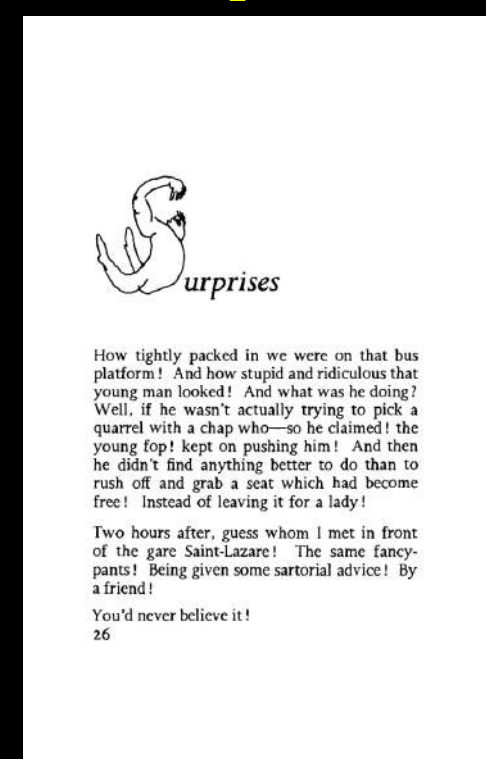
### Litotes



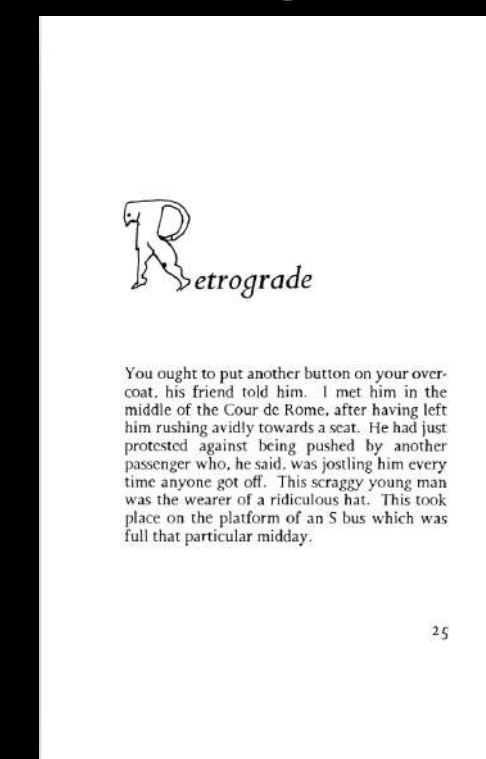
### Metaphorically



### Surprises



### Retrograde



## 001 Fixed Content, Variable Structure

*In Exercises in Style, the narrative content remains constant while the structure, rule, or mode of operation changes. Meaning is not generated by what is told, but by how the same material is reorganised through different systems.*

## 002 Rule-Based Operation

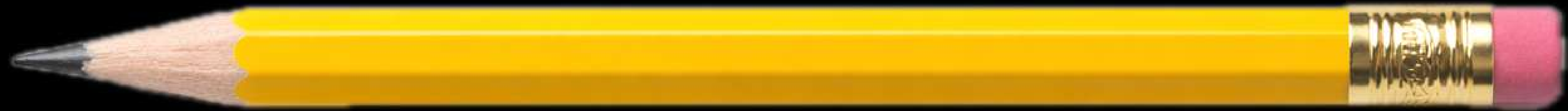
*Each section functions as the execution of a specific rule rather than a stylistic choice. Writing is treated as a procedural act, where language becomes material to be tested under constraints.*

# Experiment

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## Fixed Content, Variable Structure

*This experiment uses a single, fixed object: one pencil, which remains unchanged and is presented under consistent visual conditions throughout the process. The pencil is never shown in its complete form; instead, it is segmented according to two predefined cutting systems: linear segmentation, functional segmentation. Each segmentation system follows a strict and repeatable rule, and for each output only one isolated segment of the pencil is shown. All variations are produced through the application of these segmentation systems rather than through any change in the object itself.*



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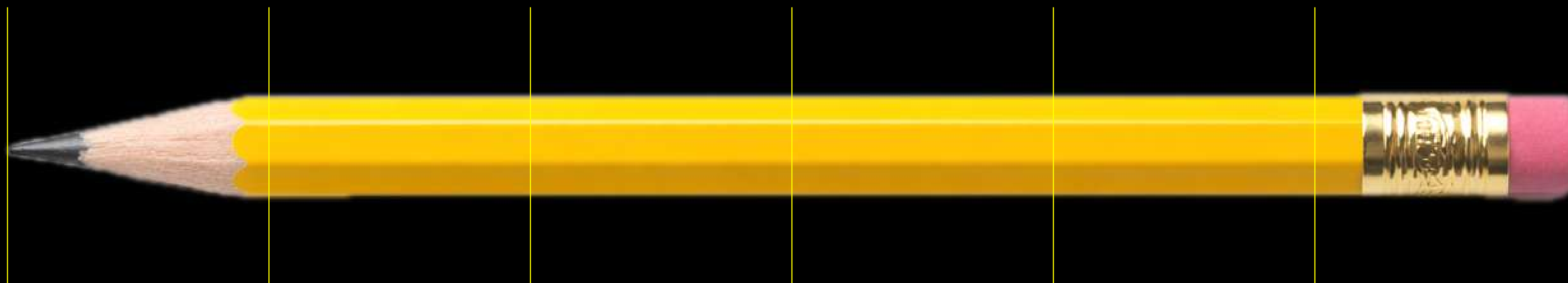
tion

(001)

# *Experiment*

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Linear Segmentation

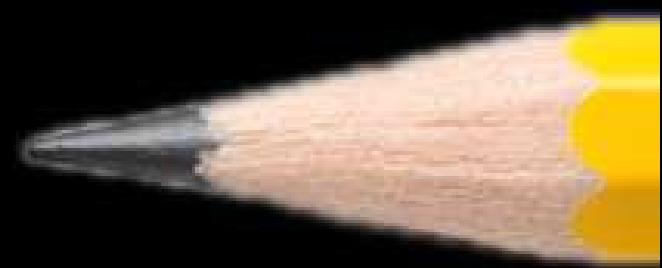


(001.1)

# *Experiment*

---

Linear Segmentation



(001.1)

# *Experiment*

---

Linear Segmentation

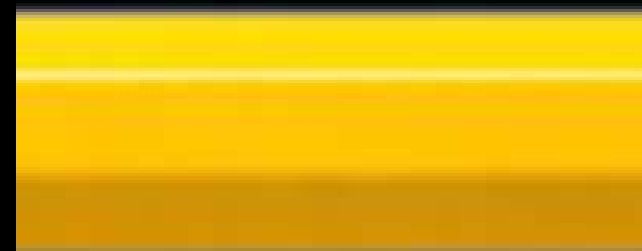


(001.1)

# *Experiment*

---

Linear Segmentation

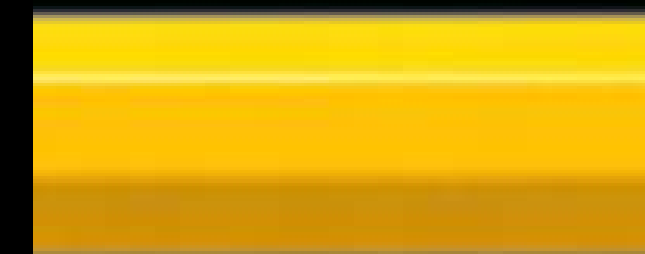


(001.1)

# *Experiment*

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Linear Segmentation



(001.1)

# *Experiment*

---

Linear Segmentation



(001.1)

# *Experiment*

---

Linear Segmentation

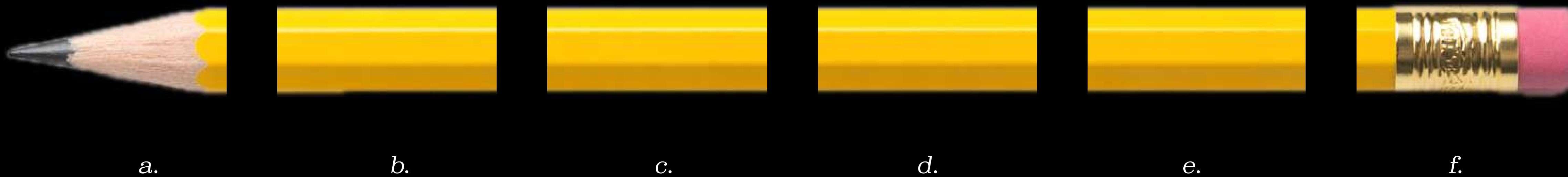


(001.1)

# *Experiment*

---

Recomposition



(001.1)

# Experiment

Recomposition



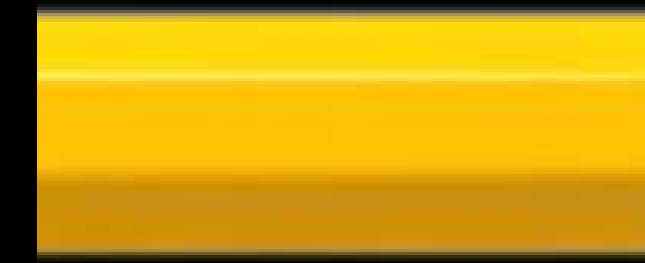
*a.*



*d.*



*b.*



*e.*



*c.*



*f.*

(001.1)

# *Experiment*

---

Recomposition



a.

b.

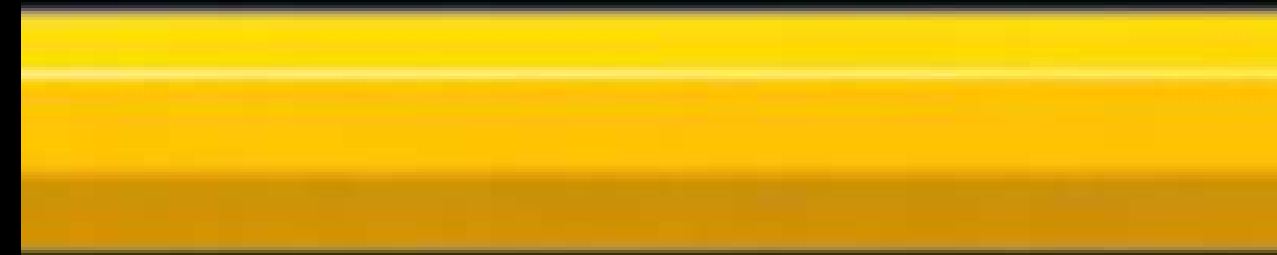
f.

(001.1)

# *Experiment*

---

Recomposition



*c.*

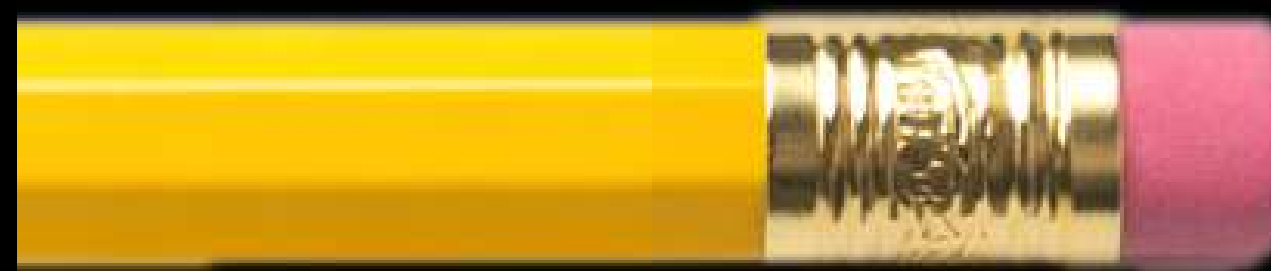
*d.*

(001.1)

# *Experiment*

---

Recomposition



*b.*

*f.*

(001.1)

# *Experiment*

---

Functional Segmentation



(001.2)

# *Experiment*

---

Functional Segmentation



*a. Marking Tip*

(001.2)

# *Experiment*

---

Functional Segmentation



*b. Force Transition*

(001.2)

# *Experiment*

---

Functional Segmentation



*c. Grip Body*

(001.2)

# *Experiment*

---

Functional Segmentation

*d. Structural Body*



(001.2)

# *Experiment*

---

Functional Segmentation

*e. Fixing Joint*



(001.2)

# *Experiment*

---

Functional Segmentation

*f. Correction End*



(001.2)

# *Experiment*

---

Recomposition

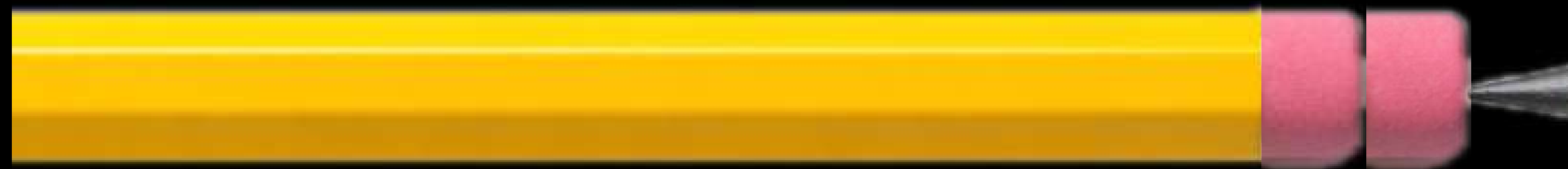


(001.2)

# *Experiment*

---

Recomposition



(001.2)

# *Experiment*

---

Recomposition

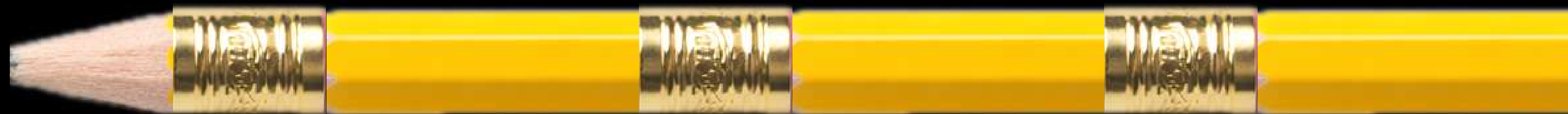


(001.2)

# *Experiment*

---

Recomposition



(001.2)

# *Experiment*

---

Recomposition

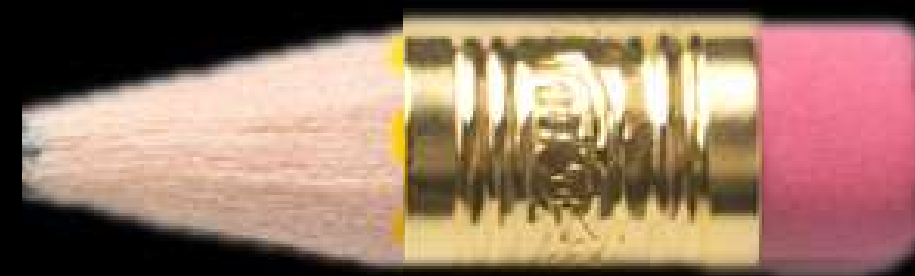


(001.2)

# *Experiment*

---

Recomposition



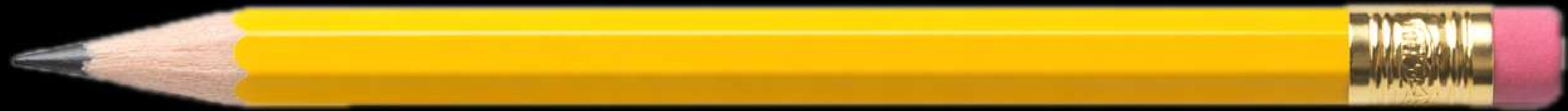
(001.2)

# Experiment

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## Fixed Content, Variable Structure

*Within the framework of Fixed Content, Variable Structure, I observed that when the image content remains the same and the segmented units keep their original orientation and size, changing only their arrangement alters how the image is read. **Although the original whole form is broken apart, the units remain recognisable as parts of the same object. Through numbering and side-by-side arrangement, the image shifts from showing an object to functioning as a set of organised, encoded visual units, similar to entries in a dictionary.***



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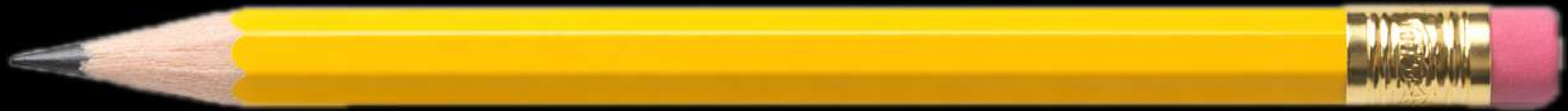
(001)

# Experiment

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## Rule-Based Operation

*This section of experiments is based on predefined visual operation rules. All visual outcomes are generated by strictly applying these rules to the same image unit, rather than through compositional adjustment or subjective decision-making.*

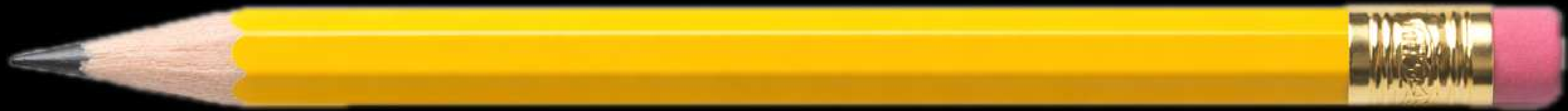


(002)

# Experiment

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*Rule-Based Operation*  
*Repetition + Rotation Rules*



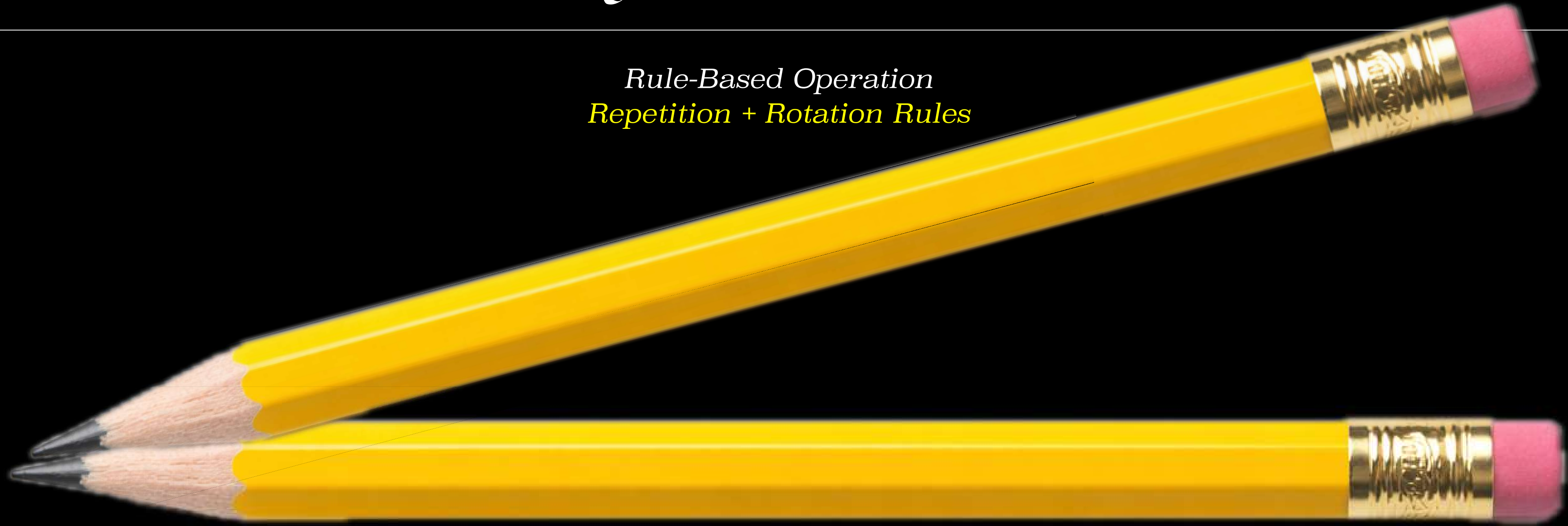
- *one fixed image unit*
- *one duplication per step*
- *15° rotation per duplication*
- *no change in scale or orientation*
- *no compositional judgement*

(002)

# Experiment

---

*Rule-Based Operation*  
*Repetition + Rotation Rules*



- *one fixed image unit*
- *one duplication per step*
- *15° rotation per duplication*
- *no change in scale or orientation*
- *no compositional judgement*

(002)

# Experiment 11



Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

# Experiment 11

Used Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

# Experiment 11

Used Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

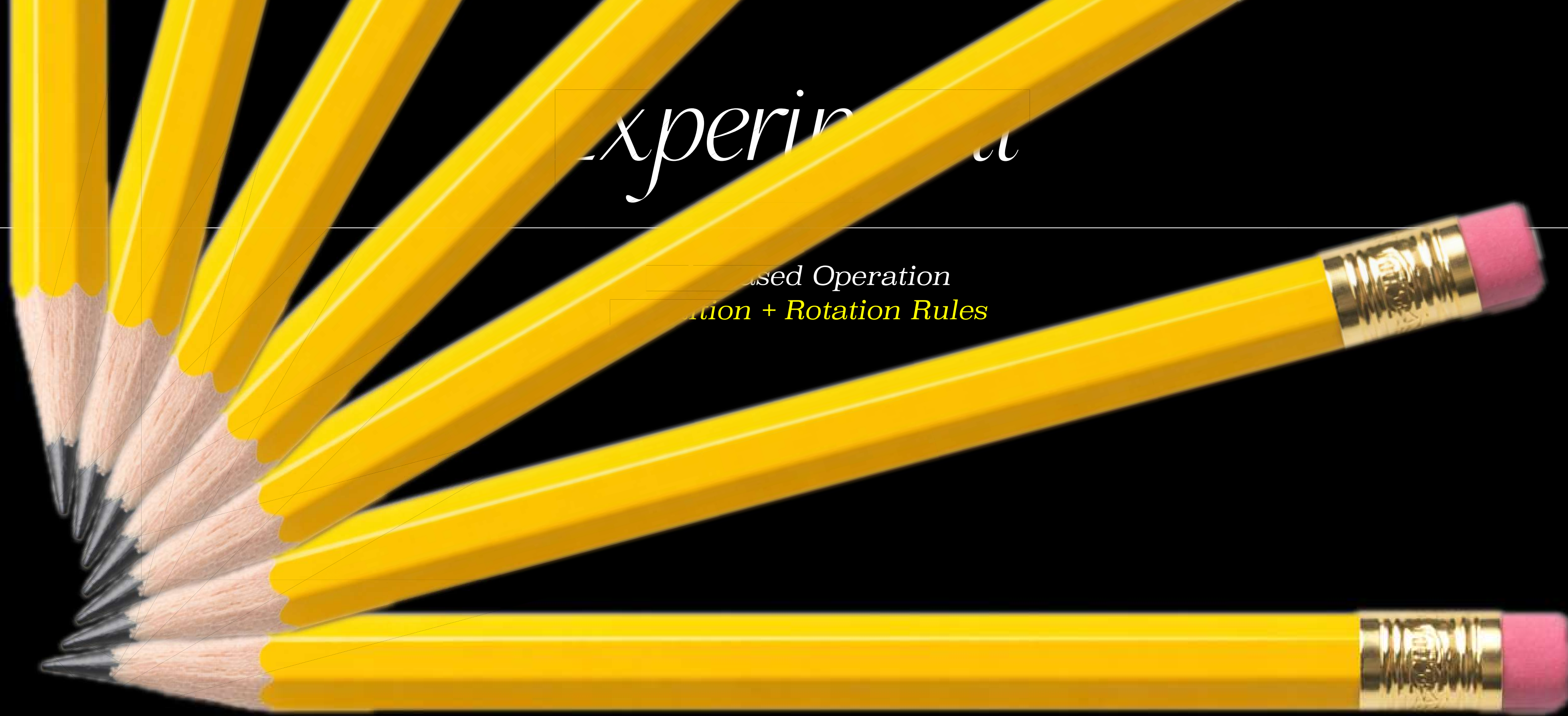
(002)

# Experiment 11

Used Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)



# Experiment 1

Used Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

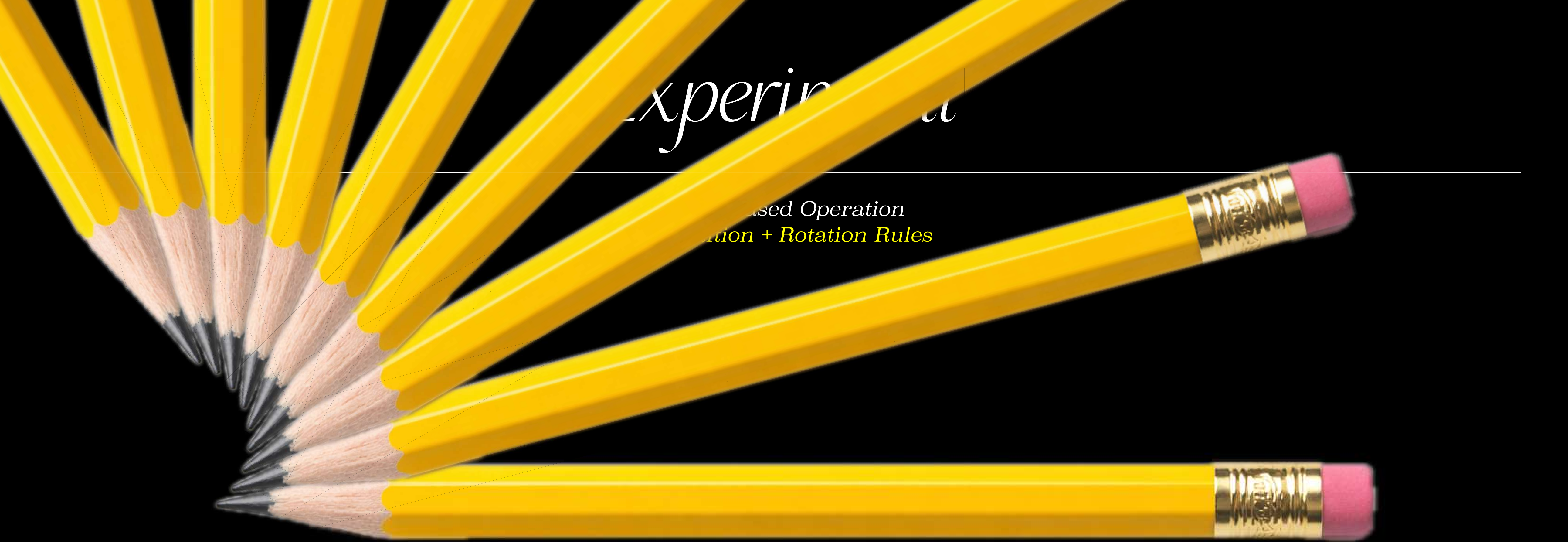
(002)

# Experiment 11

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

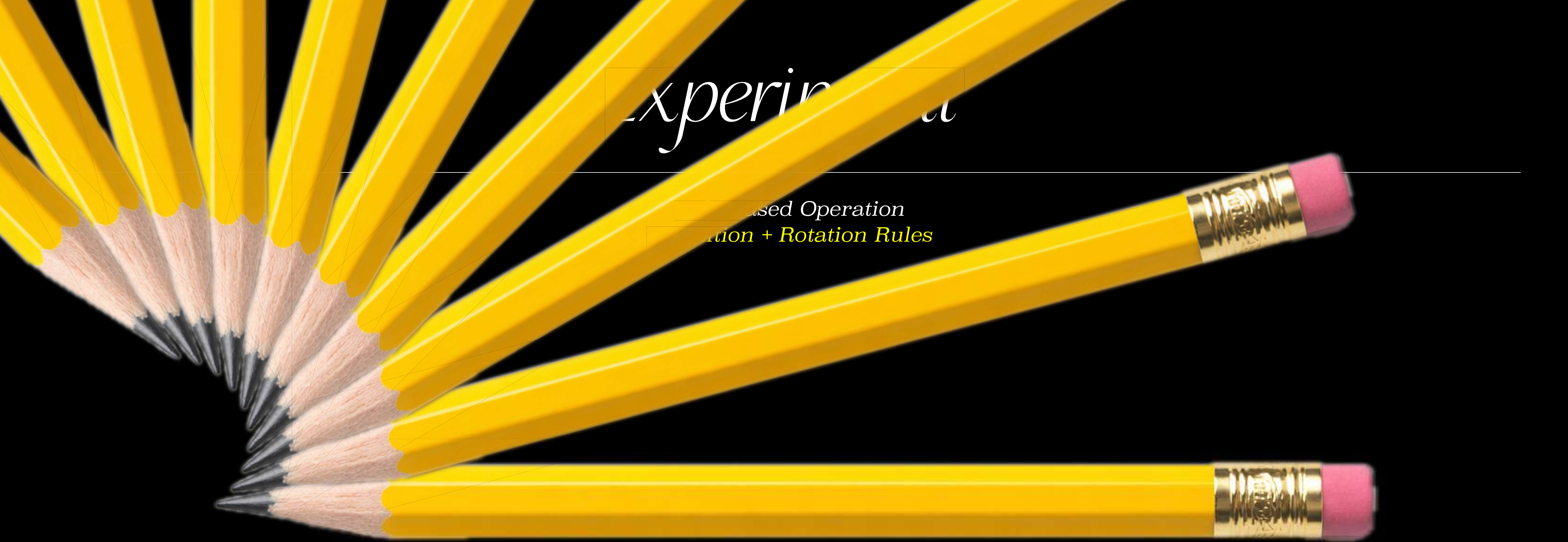


# Experiment 11

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

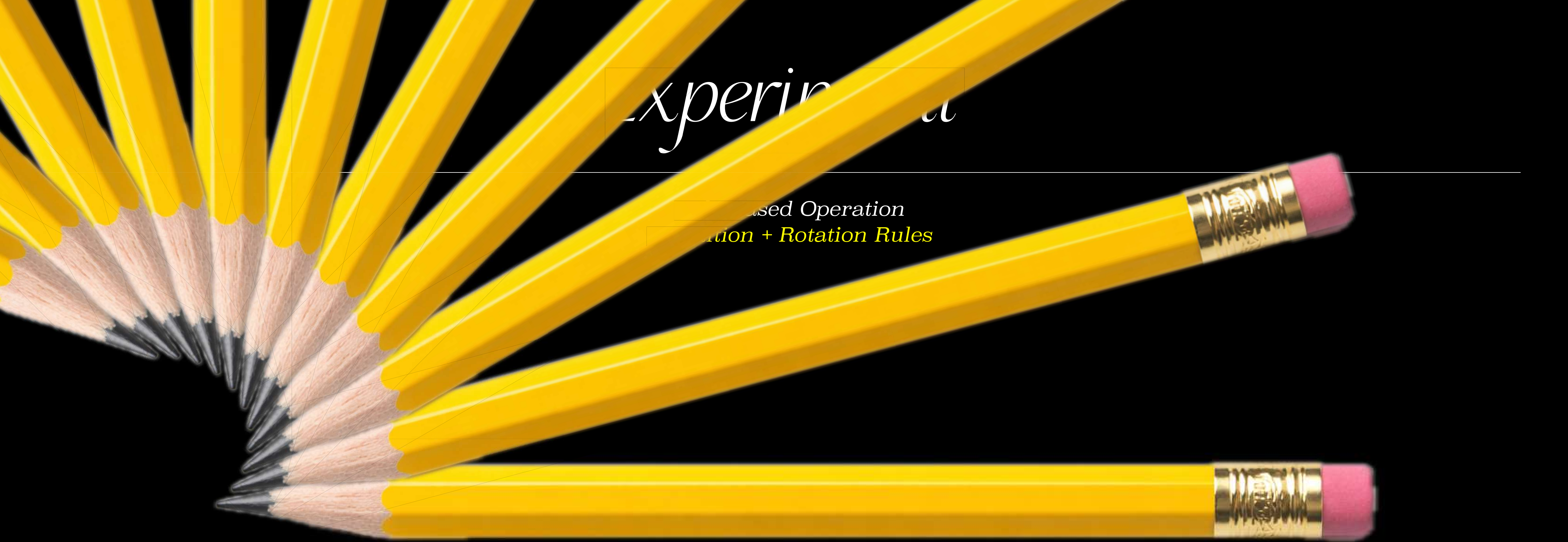


# Experiment 11

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

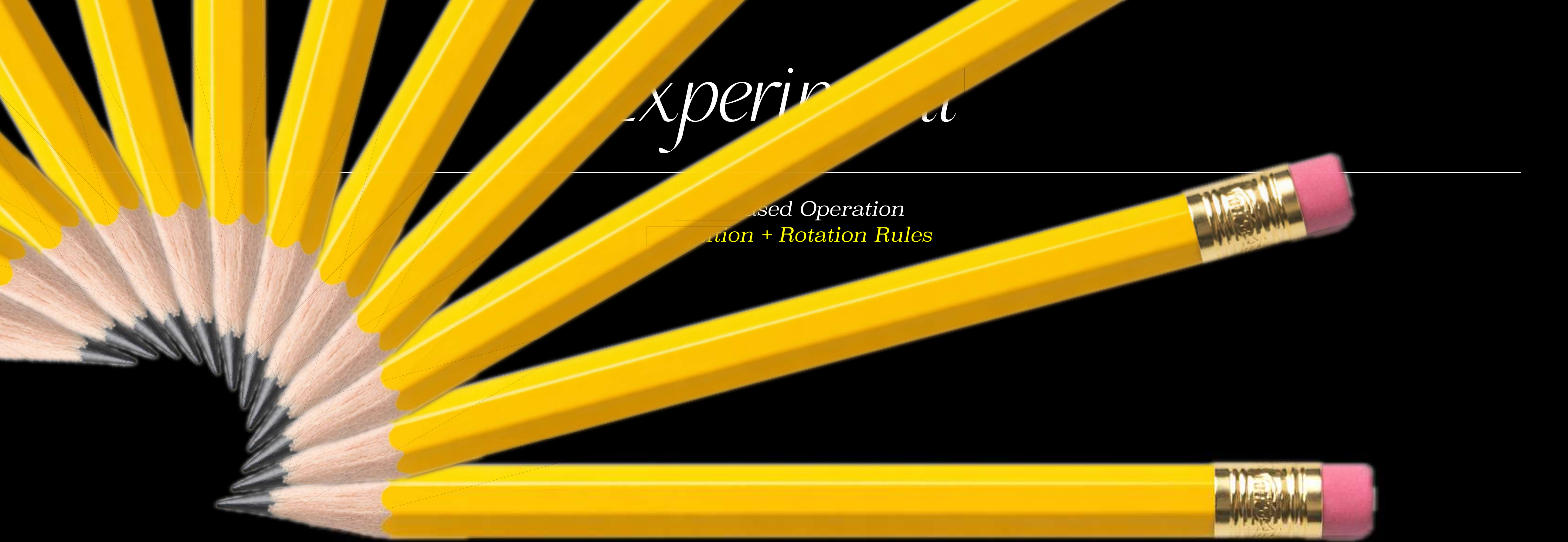


# Experiment 11

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

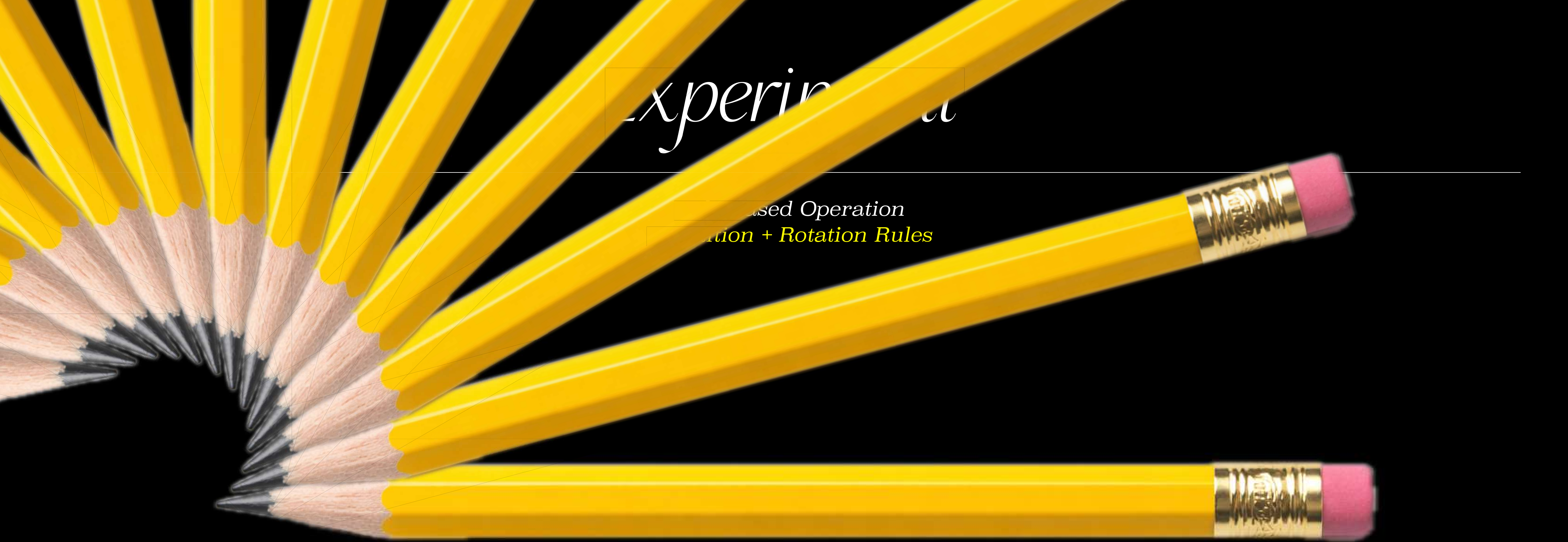


# Experiment 11

Used Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

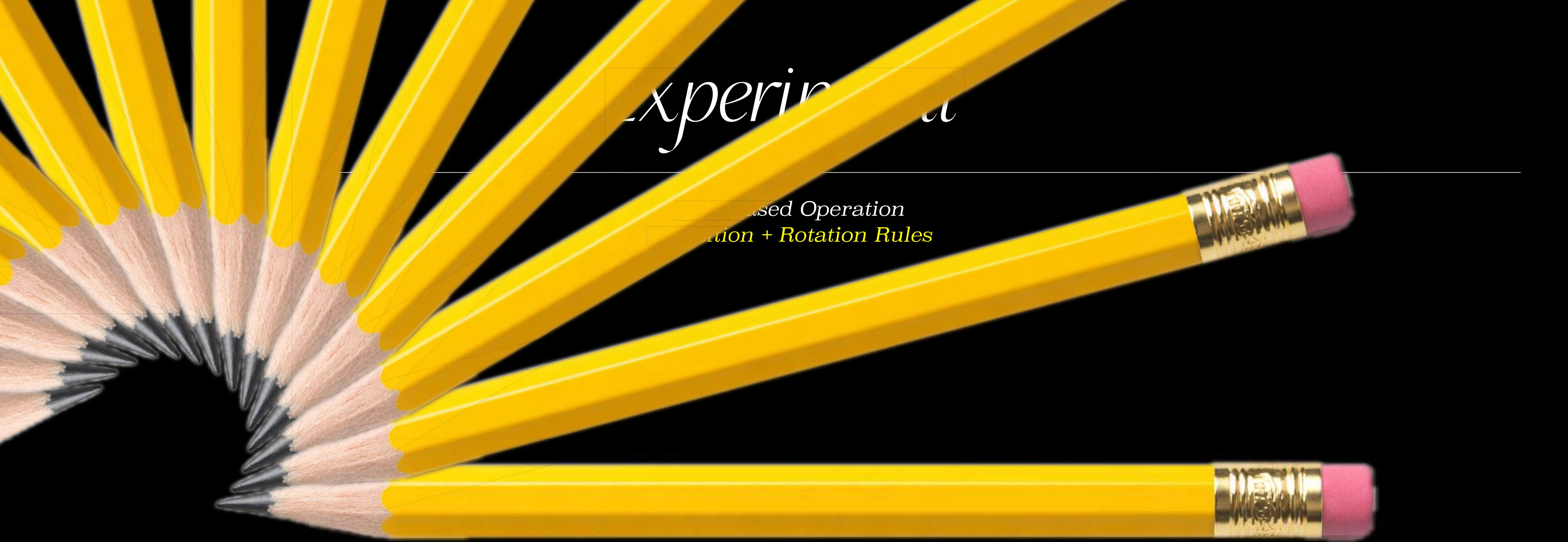


# Experiment 1

Used Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

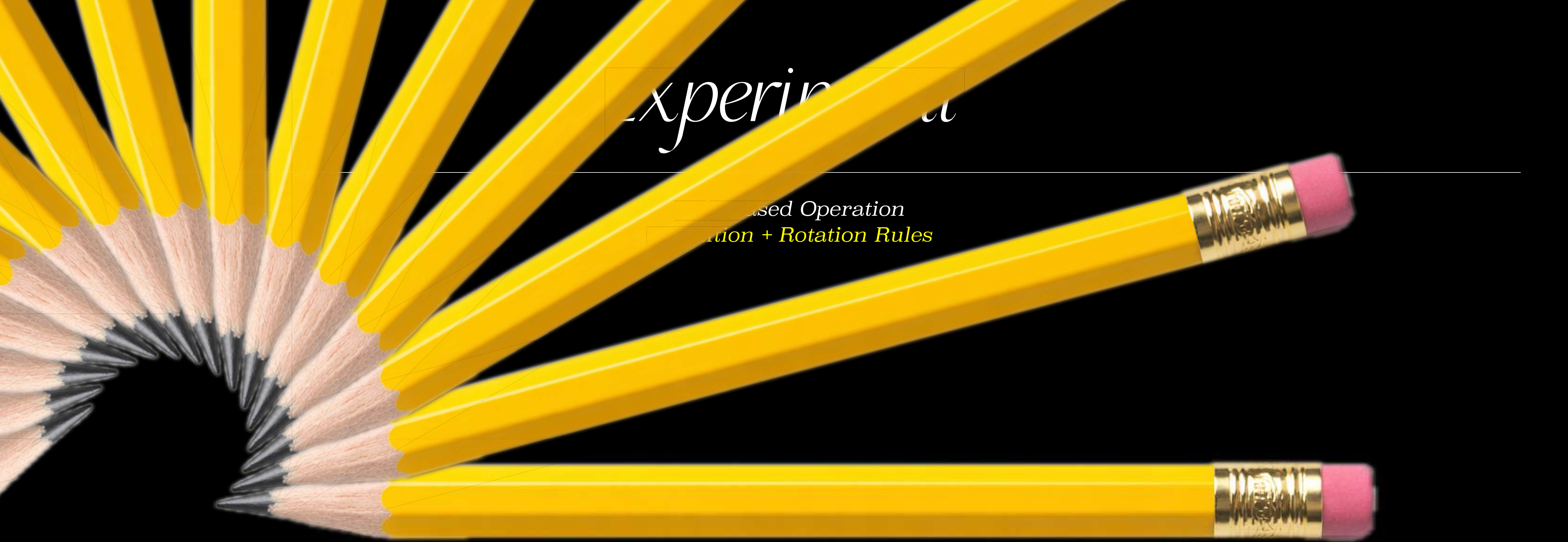


# Experiment 1

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)

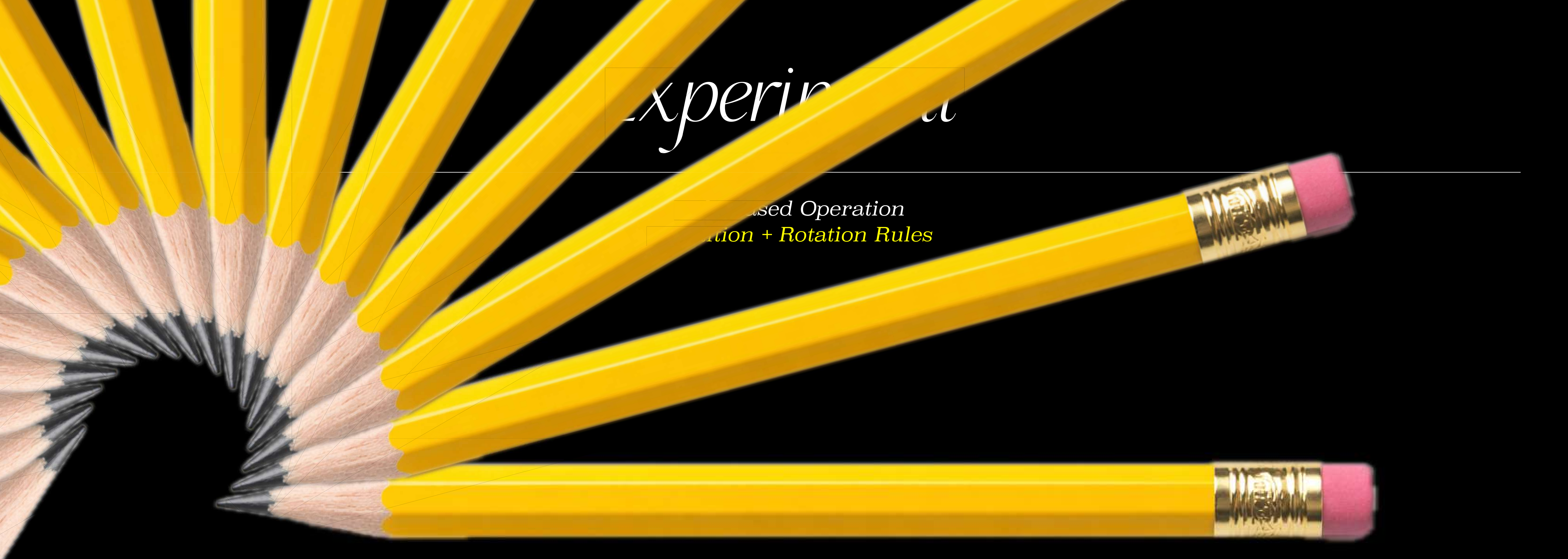


# Experiment 1

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)



# Experiment 11

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)



# Experiment 11

Fixed Operation  
Translation + Rotation Rules

- one fixed image unit
- one duplication per step
- 15° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)



# Experiment 1

Used Operation  
Translation + Rotation Rules

- a fixed image unit
- one duplication per step
- 5° rotation per duplication
- no change in scale or orientation
- no compositional judgement

(002)



# Experiment 1

Used Operation  
Translation + Rotation Rules

- image unit
- translation per step
- rotation per duplication
- change in scale or orientation
- positional judgement

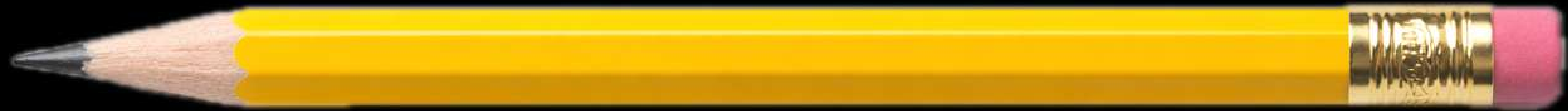
(002)

# Experiment

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*Rule-Based Operation*  
*Repetition + Rotation Rules*

*As repetition and rotation continue, the image begins to convey meanings beyond the object of the pencil itself. The accumulated rhythm and directional shift produce a new visual reading, where the image no longer refers only to the object, but to the structure and process generated by the rule.*



(002)



我知道我不必  
I know I don't have to.



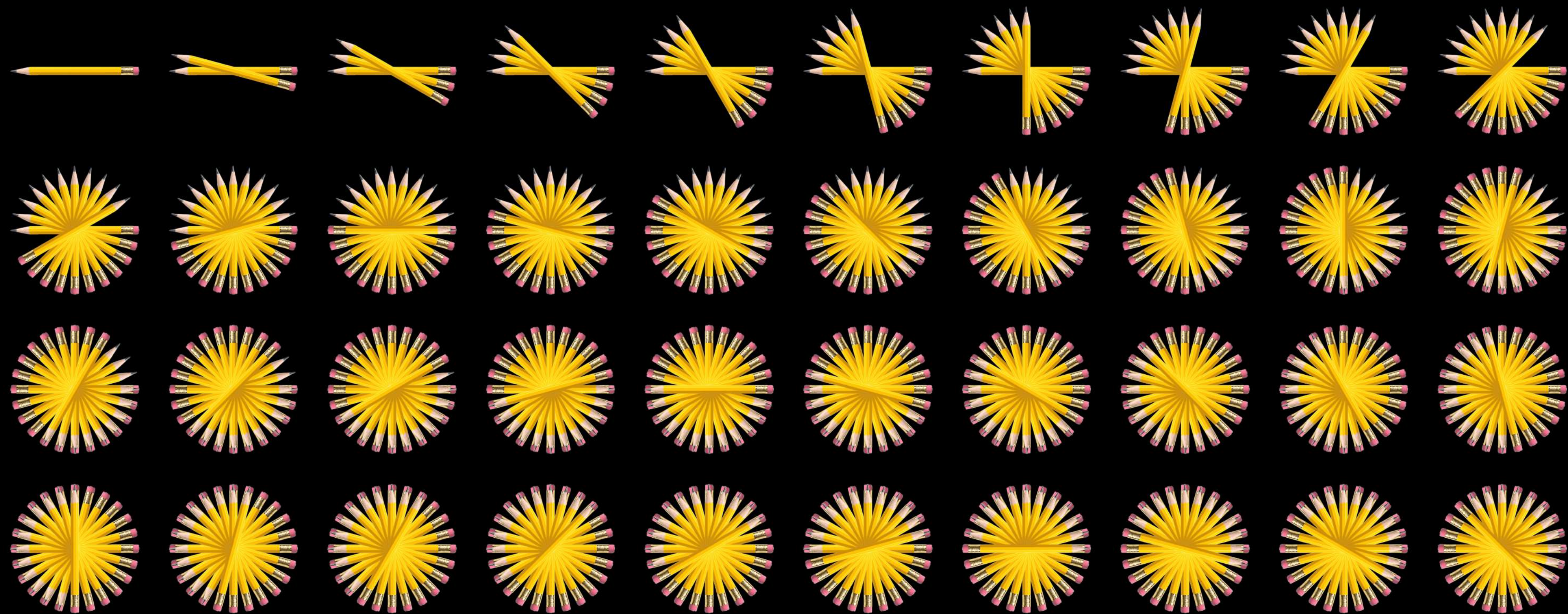
但选择遵守才是乐趣所在啊  
The fun is choosing to.

*The Big Bang Theory*

# Experiment

*Duplication + Fixed Rotation (No Scaling)*

*A single image is duplicated and rotated 15 degrees around its center each time.  
Scale and orientation remain unchanged.*



(003)

# Experiment

*Duplication + Rotation + Reduction*

*Each duplication rotates 15 degrees and scales down by 5%. Change occurs through rotation and progressive reduction.*

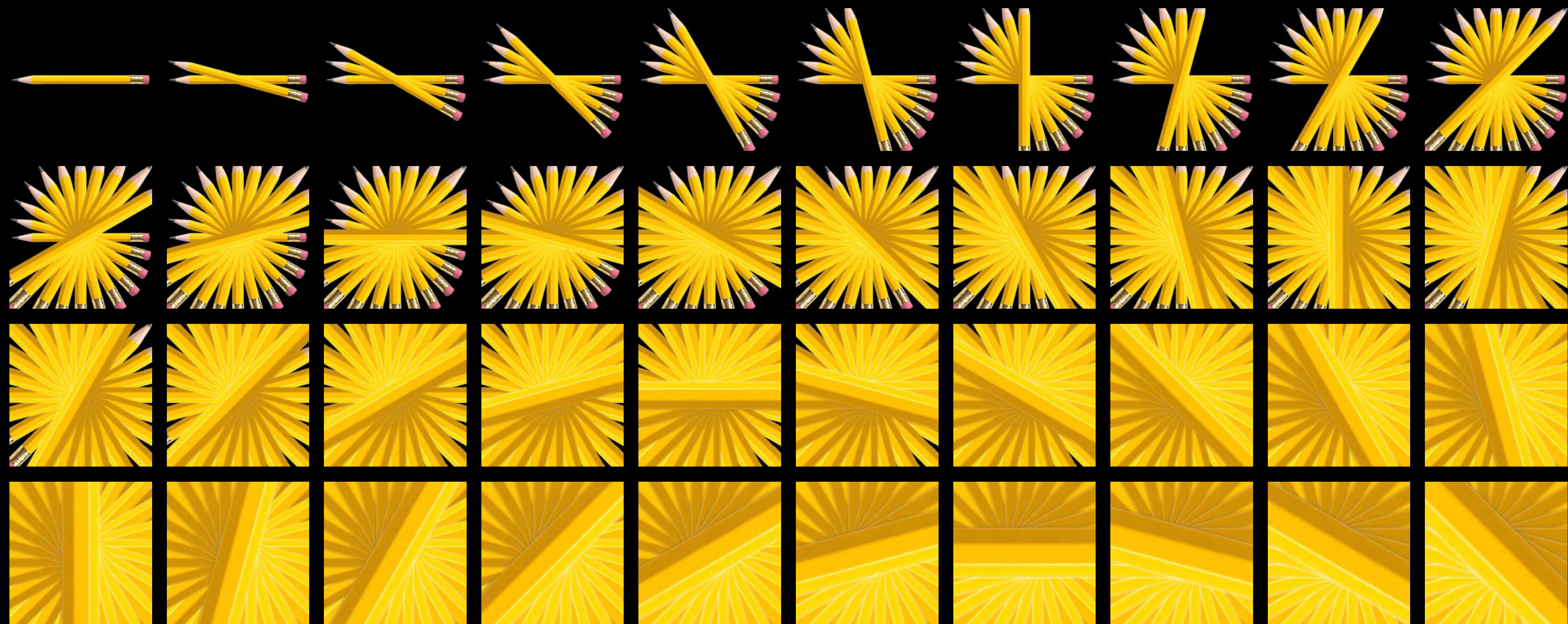


(004)

# Experiment

*Duplication + Rotation + Enlargement*

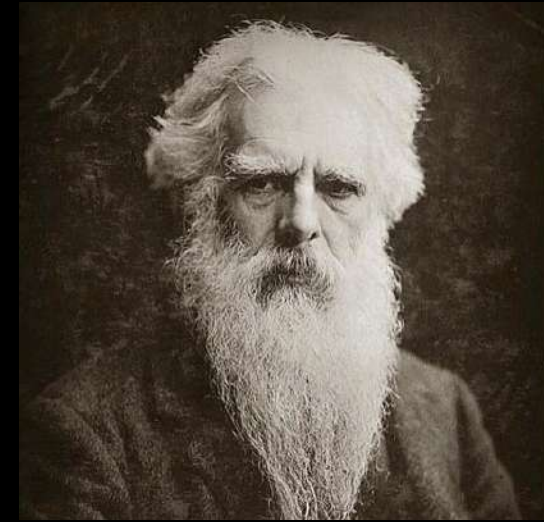
*Each duplication rotates 15 degrees and scales up by 5%, gradually expanding the overall structure.*



(005)

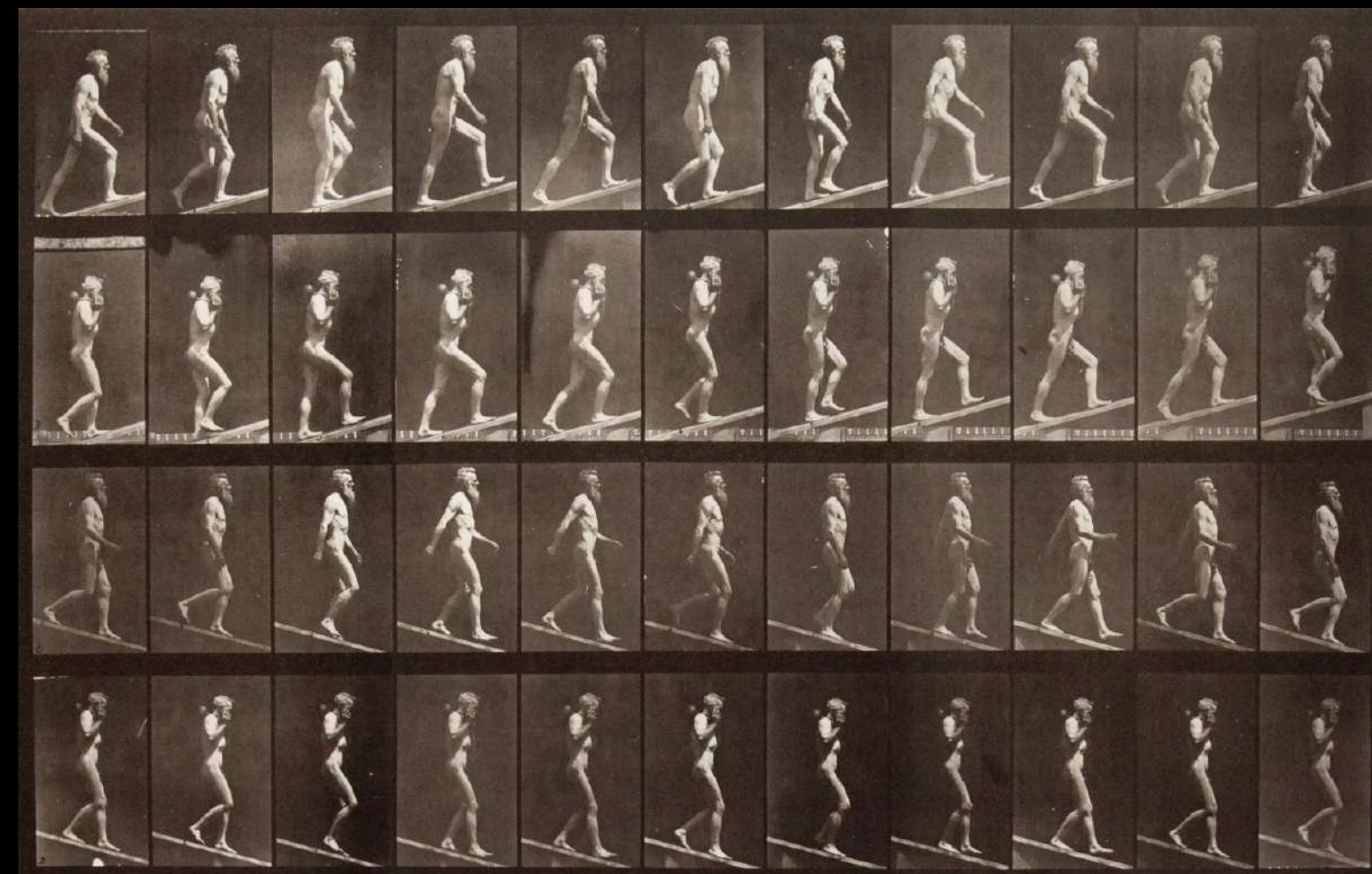
# Reference

## Eadweard Muybridge

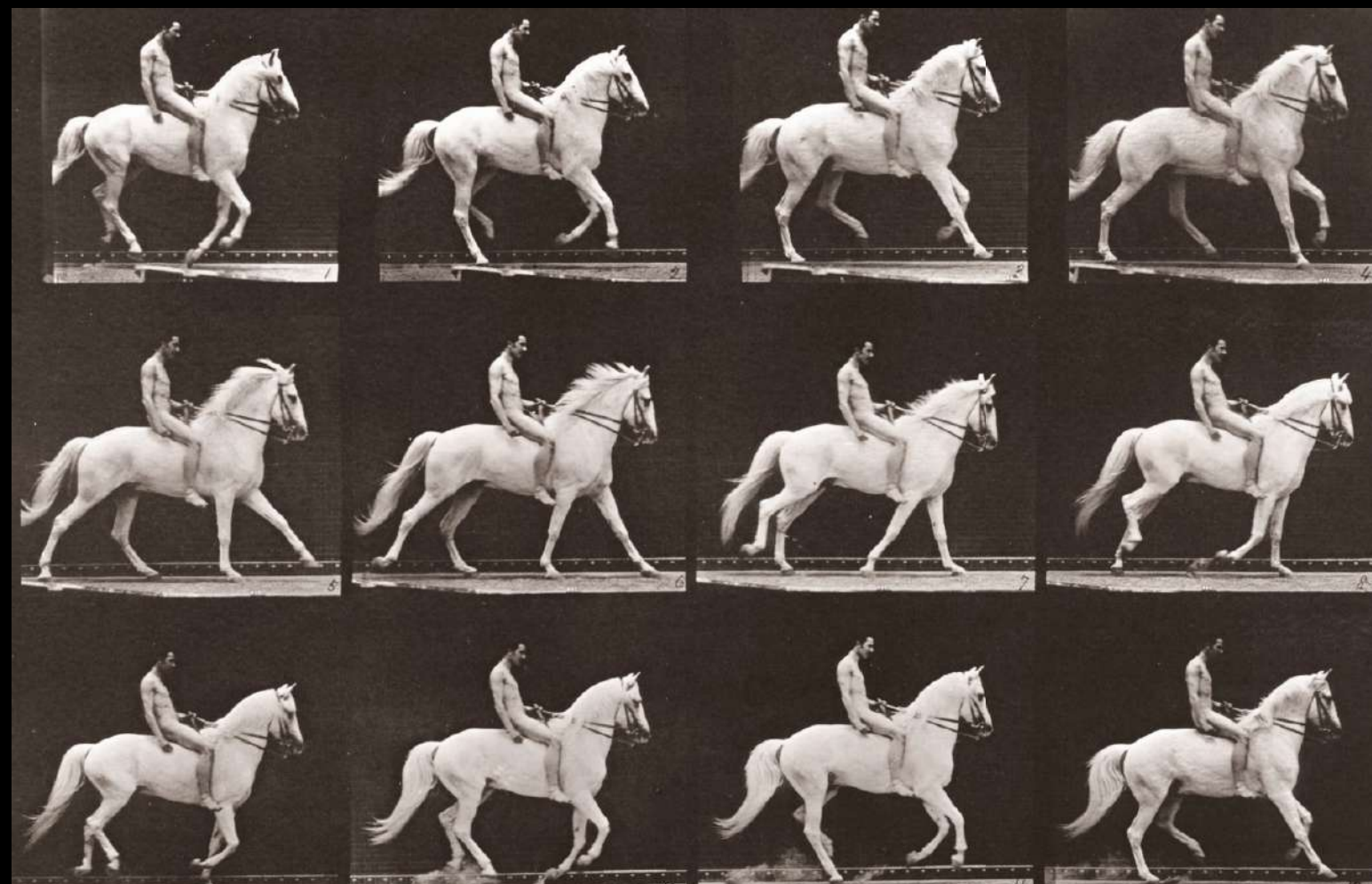


*Eadweard Muybridge was an English photographer important for his pioneering work in photographic studies of motion, and early work in motion-picture projection.*

Eadweard Muybridge's motion studies have informed the way I approach my current experiments. By photographing the same subject repeatedly, Muybridge broke movement down into a sequence of still images. **Individual images do not hold meaning on their own; instead, meaning emerges through comparison and sequence.** This approach helped me reconsider how images can be read collectively rather than individually. In my experiments, I similarly work with a fixed image and apply repeated operations to generate a series of outcomes. Like Muybridge, I focus on the visual differences across the sequence rather than the expressive quality of a single image.



*A: Ascending incline. B: Ascending incline with a 50-lb. dumbbell. C: Descending incline. D: Descending incline with a 50-lb. dumbbell, 1887  
collotype, 19 x 24 inches (sheet) [48.3 x 61 cm]*



*"Clinton" cantering, bareback; rider nude, 1887  
collotype, 19 x 24 inches (sheet) [48.3 x 61 cm]*



*Fallow deer. A: Buck and doe trotting. B:  
Two does trotting, 1887  
collotype, 19 x 24 inches (sheet) [48.3 x 61 cm]*

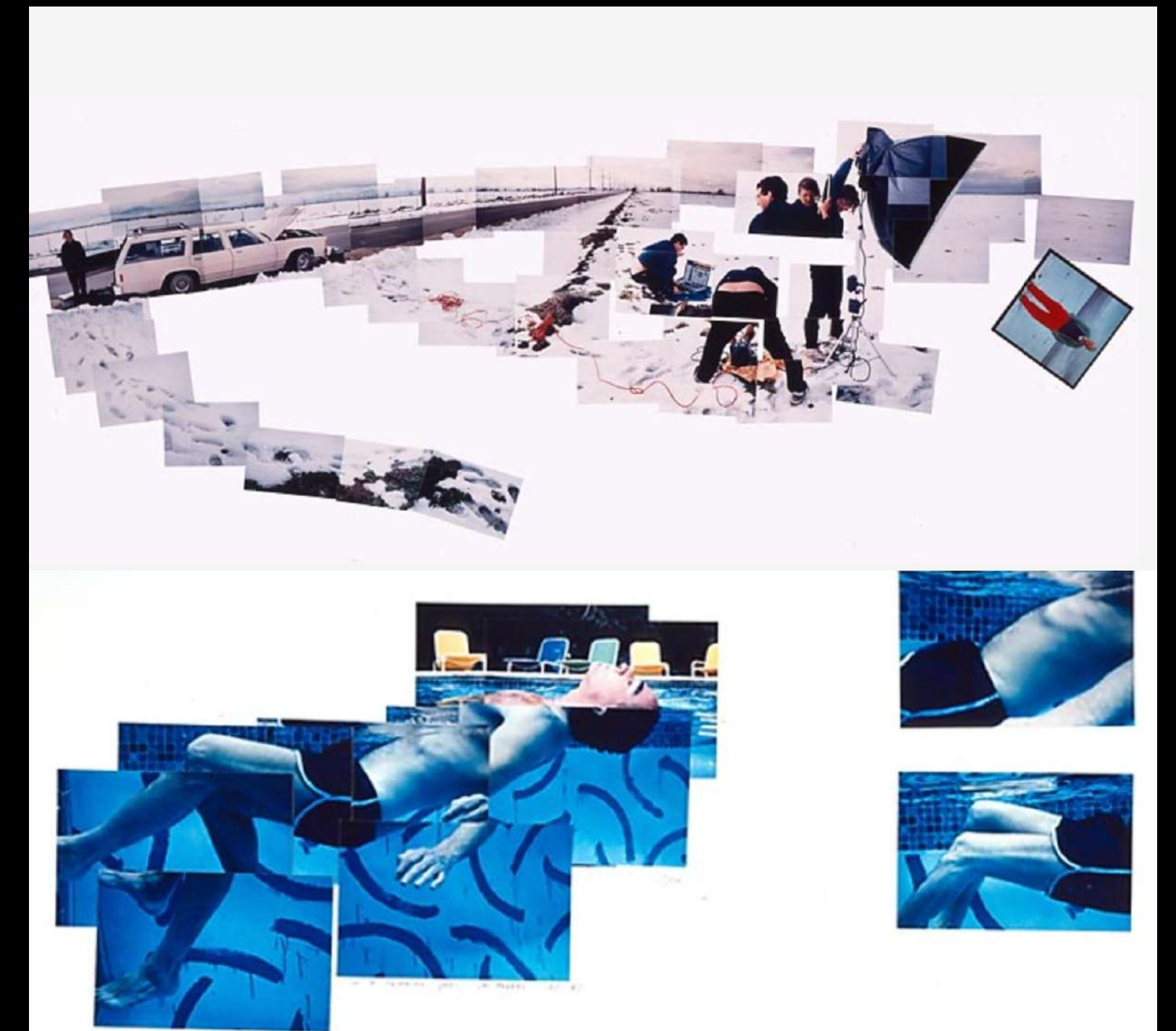
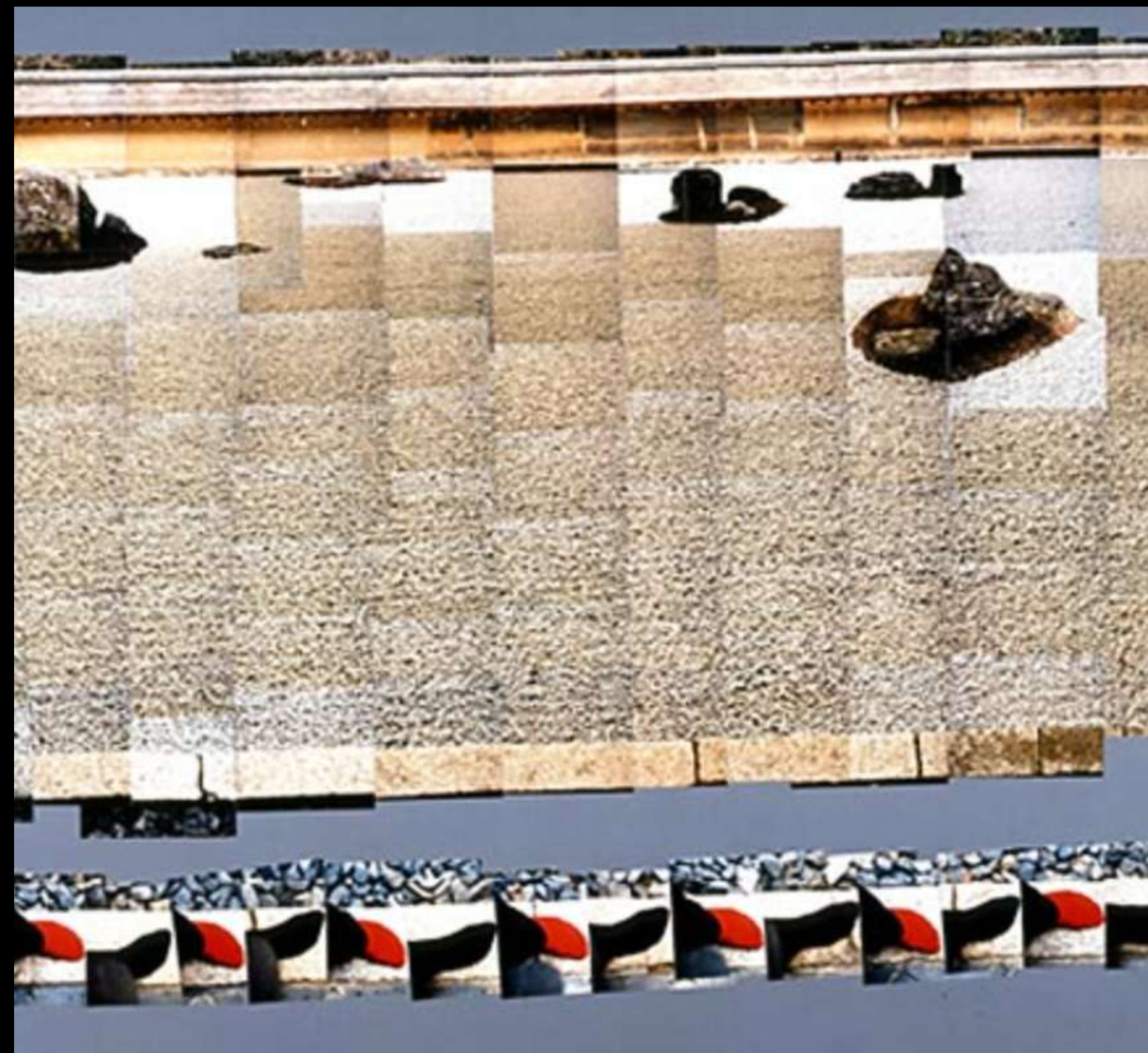
# Reference

## David Hockney



*David Hockney is a British artist known for challenging single-point perspective through his photographic joiners. By assembling multiple views of the same subject, his work shows how visual meaning emerges from structure and arrangement rather than from a single, fixed image.*

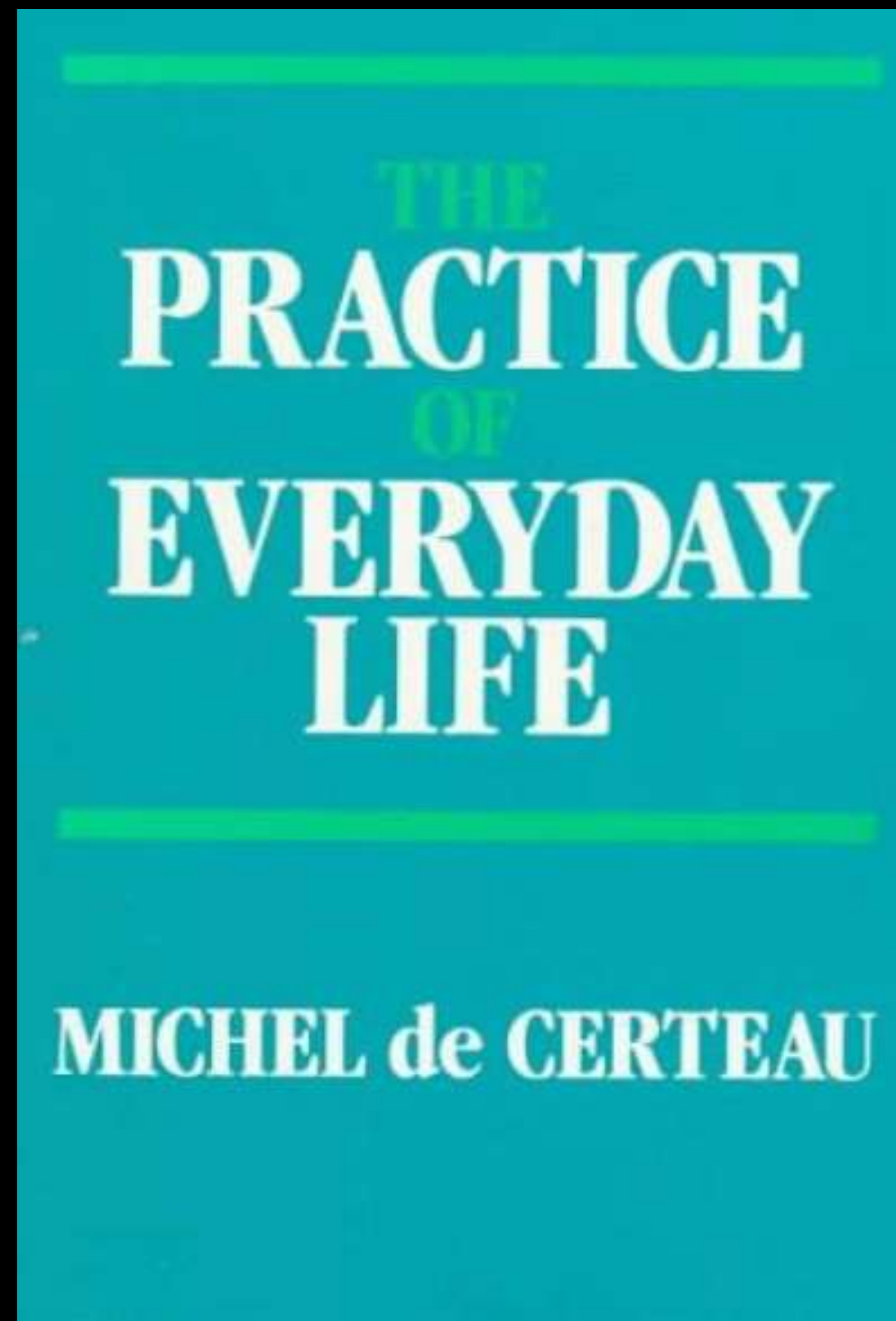
David Hockney challenges single-point perspective through his photographic joiners, in which multiple images of the same subject are assembled from different viewpoints and moments. His work suggests that visual meaning does not reside in a single image, but emerges from structural arrangement and repetition. This approach resonates with my experiments, where a fixed image unit is repeatedly transformed through rule-based operations such as rotation, repetition, and scaling, allowing the image to shift from a functional object toward a system-generated visual structure.



# Reference

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The Practice of Everyday Life  
Michel de Certeau



*“Users make innumerable and infinitesimal transformations of the dominant cultural economy in order to adapt it to their own interests.”*

*— The Practice of Everyday Life*

In *The Practice of Everyday Life*, Michel de Certeau proposes a methodology centred on use. Rather than treating rules or systems as closed structures that determine outcomes, he focuses on how rules operate when they are repeatedly applied. In his view, difference does not come from the design of the rule itself, but emerges gradually through continuous execution. **Rules function as conditions, not as tools for controlling results.**

This methodology offers a clear reference for understanding my own working approach. In my experiments, I do not aim to use rules to precisely control the final image. Instead, I treat rules as operational frameworks that can be repeatedly applied and adjusted. By modifying rule parameters across experiments, I observe how image series are generated through repetition, and how variations emerge under changing conditions. My methodology does not focus on producing a single outcome, but on analysing how images shift over time through the use of rules.

# Reference

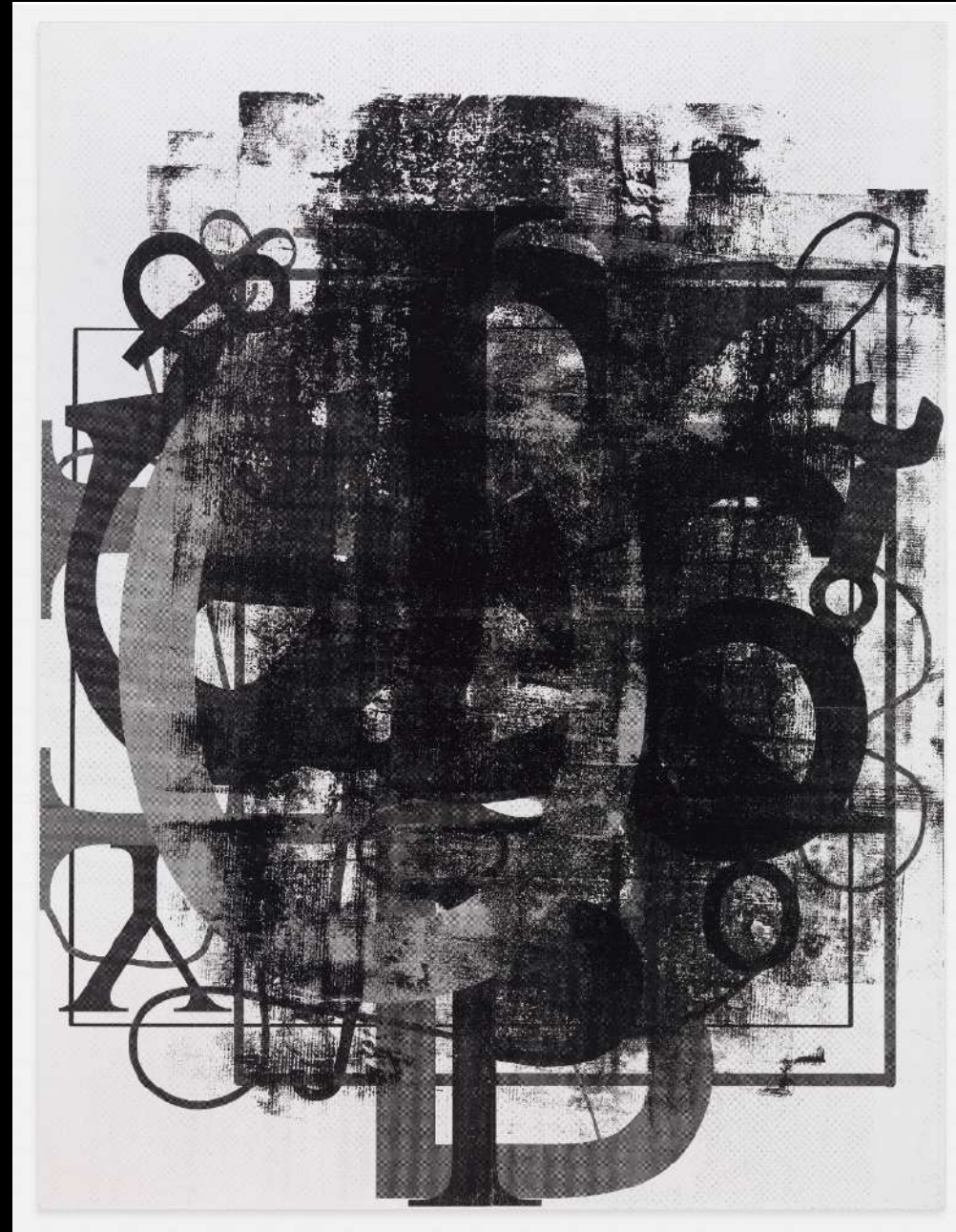
## Christopher Wool



*Christopher Wool is an American contemporary artist known for using repetition, overprinting, and erasure to disrupt visual meaning. Working across painting and print, he repeatedly reuses the same visual elements, allowing images or text to lose their original function through continual use.*

Christopher Wool's practice is not centred on producing new images, but on exhausting a limited visual system through repeated operations. By reusing the same materials and processes, his work reduces authorial choice and shifts attention to how images change when they are subjected to continual mechanical actions. Meaning is not defined at the beginning, but emerges from accumulation, interference, and loss of clarity over time.

This approach reframes repetition as a method of inquiry rather than decoration. The work does not aim to stabilise an image, but to test how long an image can remain legible while undergoing systematic transformation.



*Untitled, 2014  
silkscreen ink on linen  
320 x 243.8 cm.; 126 x 96 in.*



*Untitled, 2011  
silkscreen ink on linen  
304.8 x 37 3/4 cm.; 120 x 96 in.*

*'[...] the paintings are made with silk screens, and the recurrence of parts of the images tells us that Wool used the same material as the basis for each new work. In fact, he began by photographing small old drawings and printing them out at a hugely inflated scale, which makes their images disintegrate into halftone dots. These blowups might then be worked on with paint, photographed again, fed into Photoshop, and digitally combined with images of other works. [...] It is hard to know, though, just looking at the paintings, what the sequence of these moves have been, or which have repeated – and indeed, our inability to trace the steps of their creation is part of their charge. [...] the paintings can seem metaphors for consciousness or memory, with portions of the image seeming ghosted, parts returning to the surface, and other sections blocked out. [...] Wool's new paintings [...] take up ideas that the artist has long considered: Is a painting based on another abstract painting itself abstract? What kinds of marks are viable after gestural expressionism has been so rigorously questioned?'*

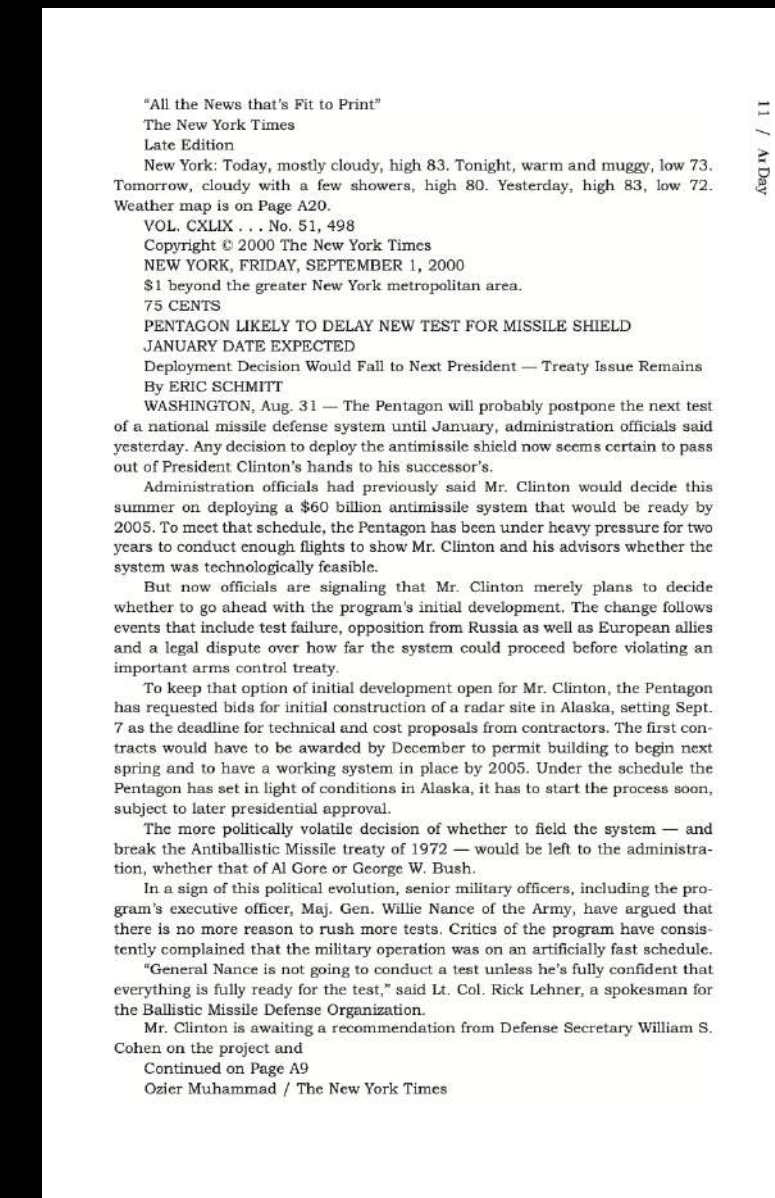
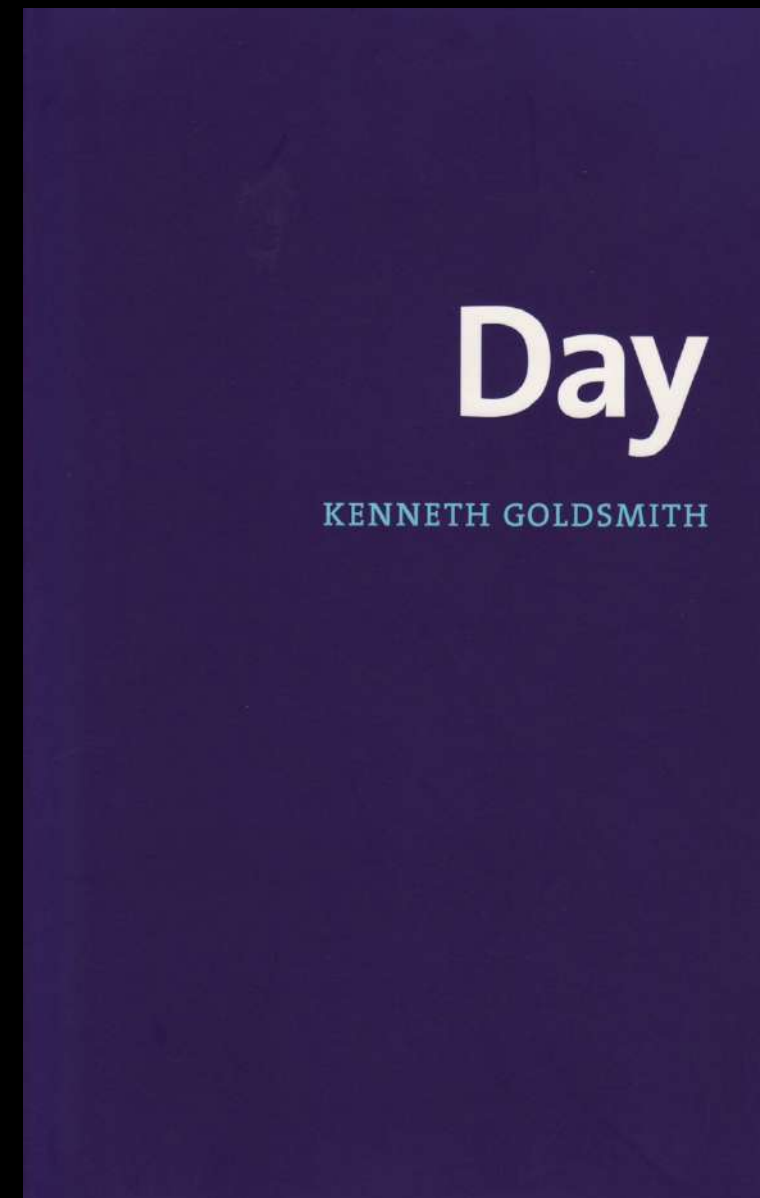
*M. Godfrey, 'Close-Up', in Artforum, Summer 2011*

# Reference

## Kenneth Goldsmith



*Kenneth Goldsmith is an American conceptual poet, writer, and artist known for his theory of Uncreative Writing. Through transcription and copying, he challenges traditional ideas of literary originality.*



In *Day* (2003), Kenneth Goldsmith retyped the entire September 1, 2000 issue of *The New York Times* without editing, selecting, or interpreting any content. The events of the day remain unchanged. **What shifts is the function of writing itself.** By removing all authorial decisions, writing is reduced to a continuous act of transcription. **Meaning is not produced through expression but emerges from the scale, duration, and strict execution of the method.** In this work, authorship is displaced by procedure, and writing operates as a system rather than a vehicle for ideas. *Day* demonstrates how adhering fully to a self-imposed rule can transform a neutral, existing structure into a conceptual and material practice.

# Next Stage

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Rule

Serial Images

Difference

The next step of this project will continue to develop around rule, serial images, and difference. I plan to explore how these elements can be tested further through both methodological adjustments and process-based experimentation. This may involve translating existing visual rules into different production processes, such as print-based or mechanically driven techniques, or placing the same system within specific material or contextual conditions.

From the viewer's perspective, I plan to present the rule-based images as **a flipbook**, where meaning unfolds through sequential viewing rather than instant overview. The act of page-turning allows the viewer to perceive how repetition under a fixed rule gradually produces difference.