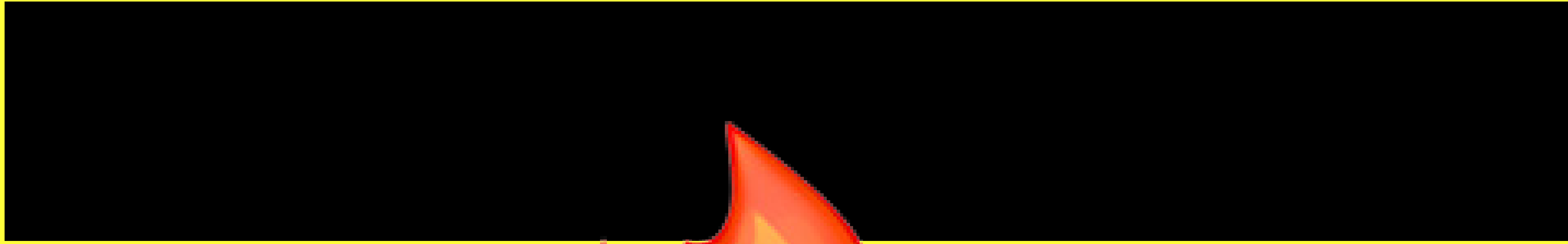


**a**



**p**



**d**



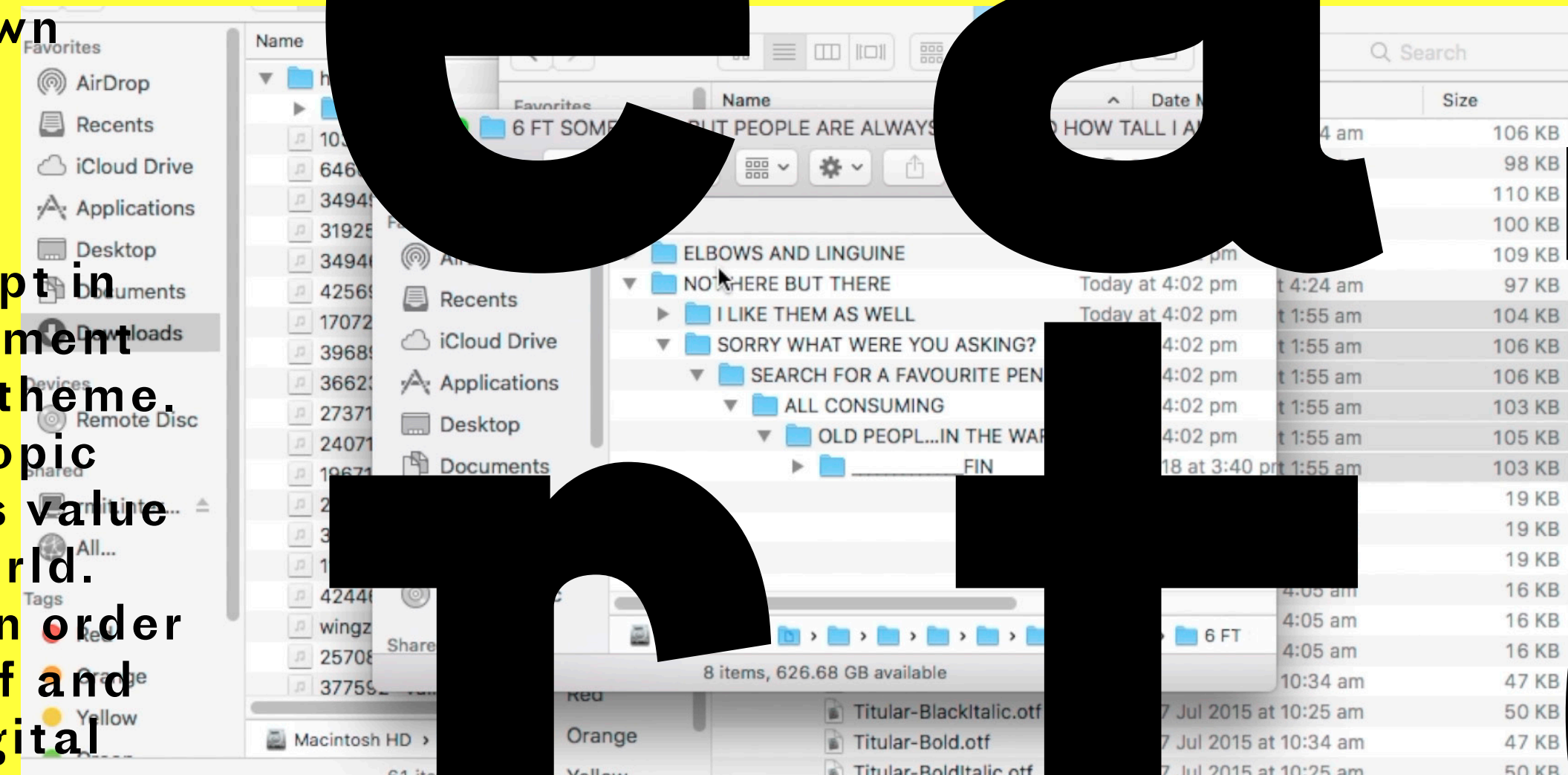
O

**method**

this experiment uses nested folders in order to create a choose your own adventure 'self portrait'

**context and rationale**

i was busy writing a short film script in studio 3 so it felt natural to experiment with abstracted language for this theme. our digital selves are a constant topic of discussion, as our data provides value to others in our interconnected world. One school of thought holds that in order to keep control of one's digital self and avoid surveillance is to release digital 'chaff', a kind of nonsense engagement with digital realms in order to confuse the algorithms that keep track of you. In this project I developed a 'choose your own self portrait' full of nonsense/poetic descriptions that give an elusive sense of self while remaining in the realm of chaff.



e a a i

b

t t o

s

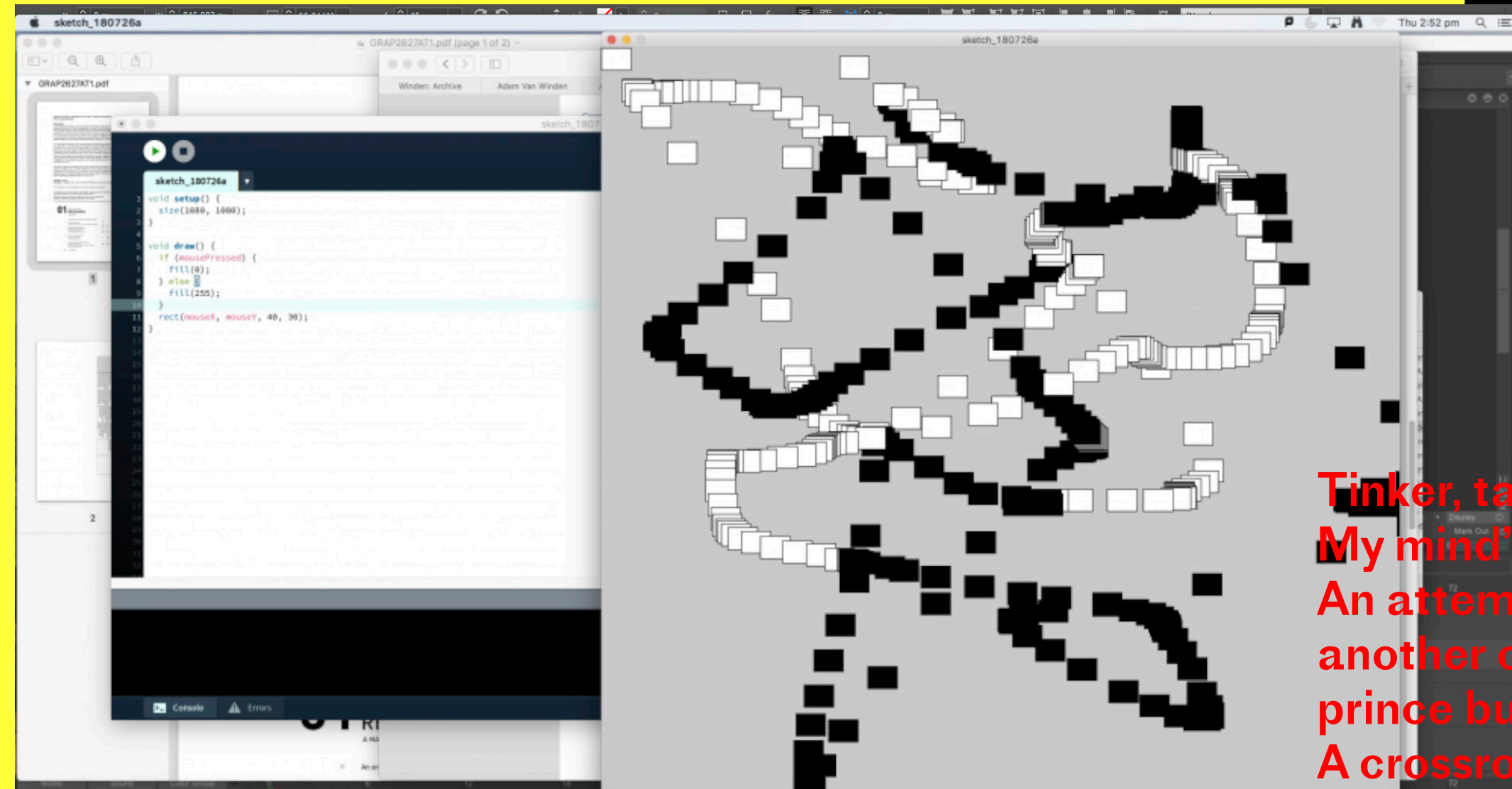
Look, observe, what do you see?  
A cryptic version of me in 2D?  
Cottoning on to this intrinsic phenomenon.  
Bent on switching on a polygon.  
Come on you moron, don't depend upon  
stale spawn, keep on to an upper echelon.

v i n

t

i

n



Tinker, tailor, soldier, spy,  
My mind's eye cried for an ally.  
An attempt to code,  
another creative mode, promised a  
prince but remained a toad.  
A crossroad, there I implode.  
Extra weight bestowed on my  
workload, no inroad, none to reap  
after I've sowed, so I strode to the next  
episode.

### method

i attempted to 'learn' processing and see what I could create.

### context and rationale

i was interested to see if i could gain knowledge of processing in order to expedite the use of array effects in transitional moments in my studio practise.

really what i learned was how to create error messages and blank screens.

r g

k i

c n



m

**method**

i brought in a tub of play-doh and some origami paper in preperation for this lesson with the intention of using only these objects to respond to the theme.

**context and rationale**

buried deep in tv paint in the studio i felt the need for tactile play. rather than create an animation i developed a game that i thought could be part of the world that i was creating for the short film. the development of the game took place through 'play' rather than a prescribed list of rules, they changed and were invented on the fly, as a kind of improvised regulation. the game was actually quite fun and visually interesting, and a perfect addition to the world building taking place in studio 3.

Excuse my poor documentation,  
too caught up in my imagination.  
End result, immaterial.  
Sense of play, crown imperial,  
vivid like venereal cereal.  
Too bad this game's ethereal.

a

t

e a i

r t +



sneks

i t y

**P  
T**

**a**

**method**

i wrote the first two 'place' associated words that came to mind and resolved to create a short animation based on the collision between the two.

**context and rationale**

my animation in studio 3 takes place in a fictional world that more and more was deviating from a typically fantasy scenario to a warped version of our own. with this shift my aim was to create a recontextualisation of a real world place. by combining the first two place names that came to mind my goal was to synthesise a new one. here a playground sits amidst the sea. it is either a flooded playground or a specially designed amphibious one. devoid of interactees it does not really matter which one is which. they have been unanchored from their typical portrayals.

**C**

**e**



**Out of place, out of time. I'm inclined to  
prime a fresh rhyme.  
Fragmented thoughts combine, in a  
method assigned by Einstein.  
Cross-disciplinary building blocks, knocks  
and rocks to blow off your socks.  
Thought flocks from the boondocks to  
outfox the orthodox.**

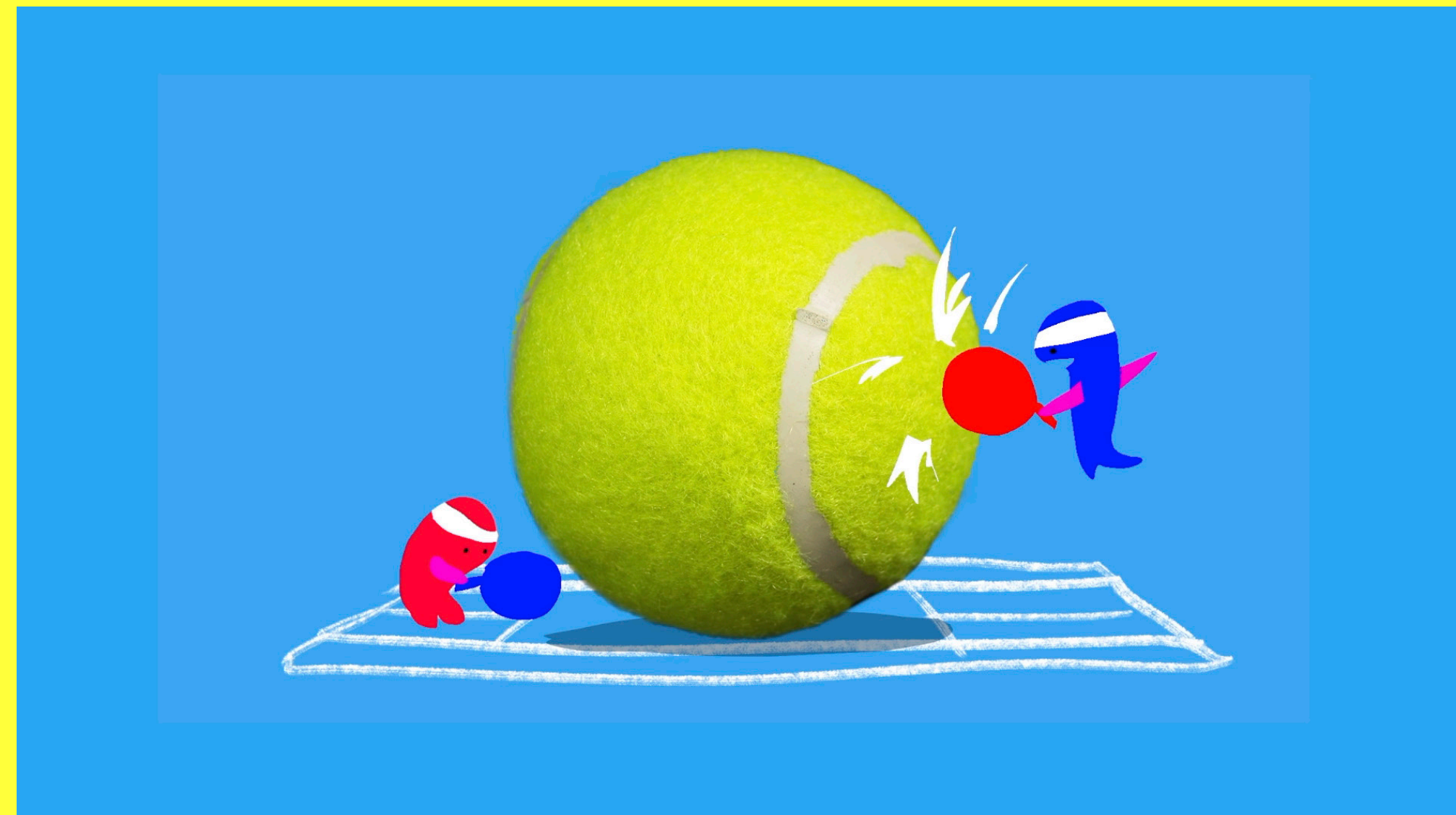


### **method**

take the first object that came to mind and play with it in an animation sense.

### **context and rationale**

my goal was to move past the first concept that would come to mind for an object. in my studio animation, a character inspires objects to become other than their natural state. in this exercise the first thoughts to do with a tennis ball were naturally to do with movement/bouncing...animation staples. i eventually settled on scale as the most amusing way of 'playing' with the object, and effectively undoing the ability of it to be 'played' with in its intended sense.



**Make believe is exploratory, take this ball, now an allegory for the obligatory story, of how you can't ignore me and my oratory glory.**

O

b

j

e

c

t

c

**method**

create a character that significantly influences its surroundings. 2d animation on paper.

**context and rationale**

following feedback from the first folio, i attempted to make the experiments more relevant to my studio project. as such i developed a character that controls an 'event' through its movement. pictured to the right is the apd experiment and it's result in the studio subject. this followed reading about the concepts of play as a means self determination (king & howard 2016) and play as a constructive mode (henricks 2018), that bears strong significance to work. those are reflected in this being's existence, where it is able to determine much about itself and surroundings in a worklike sense.

h

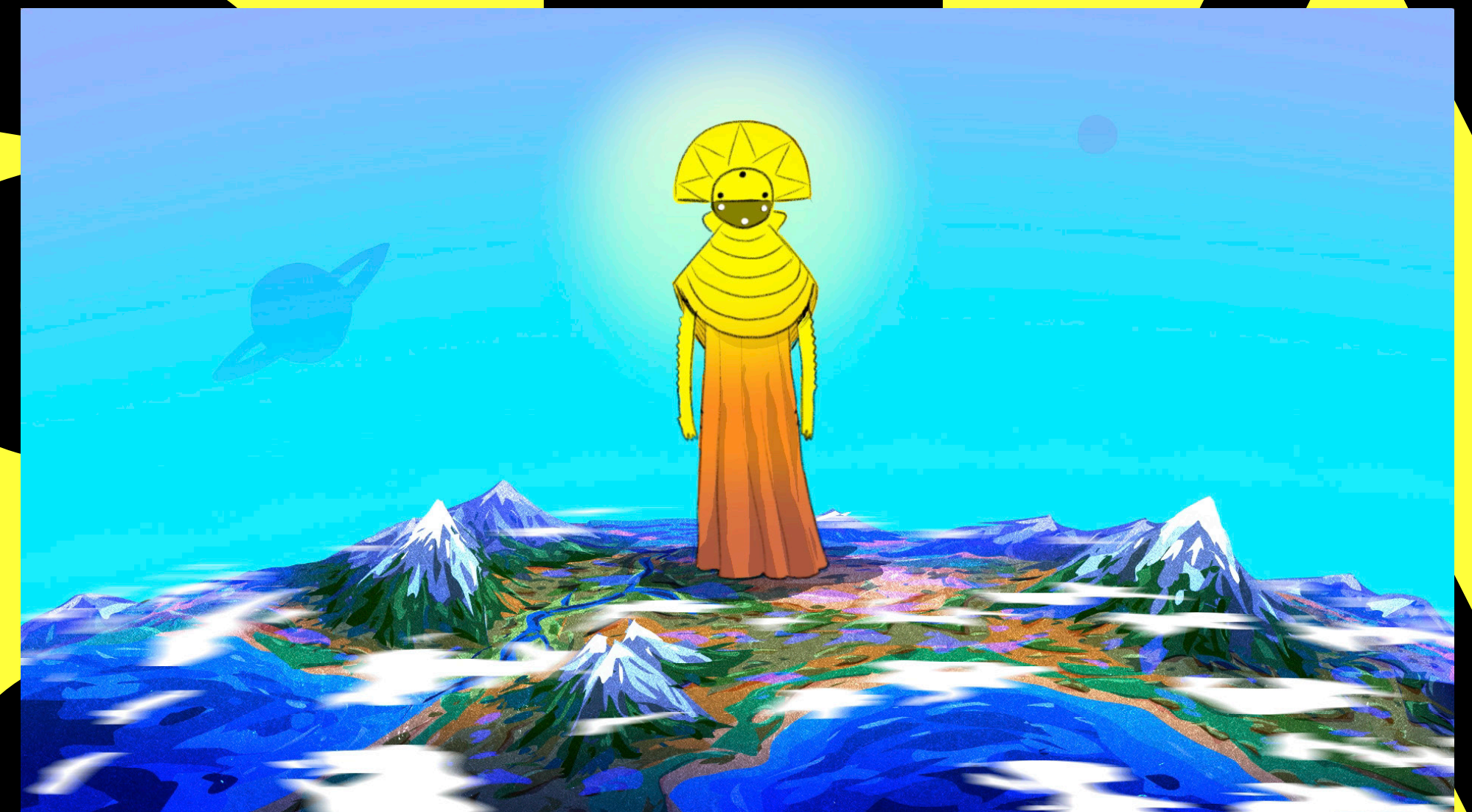
a

**Constructive play, sense of control, rock and roll to make the world whole. Much like work but will not shirk a chance at quirk while others smirk. A figure sent to this event, intent to invent a new supplement that will circumvent the malcontent.**

r



r



c

c

e

e

A



t

i

m

### **method**

an attempt to create characters that exist outside of a linear interpretation of time.

### **context and rationale**

after being reminded of giocomo balla's work in the lecture for this theme, i set about using his technique of displaced figures throughout time as a starting point to try and create forms that could become characters, whether as an amalgamation of the figures or existing seperately all at once. i was pondering the function of time being a key element of play as process, in that it can require time be taken from other pursuits in order to undertake it, or it can overlay itself ontop of another activity, creating a palimpsest of a timeline.

Ho Ho it's Giacomo trying to disrupt the flow of a linear show.  
Staggered apart or all at once, this duncer was trying brand new stunts.  
Taking apart the heart of abstract art, your eyes dart and depart a literal counterpart.

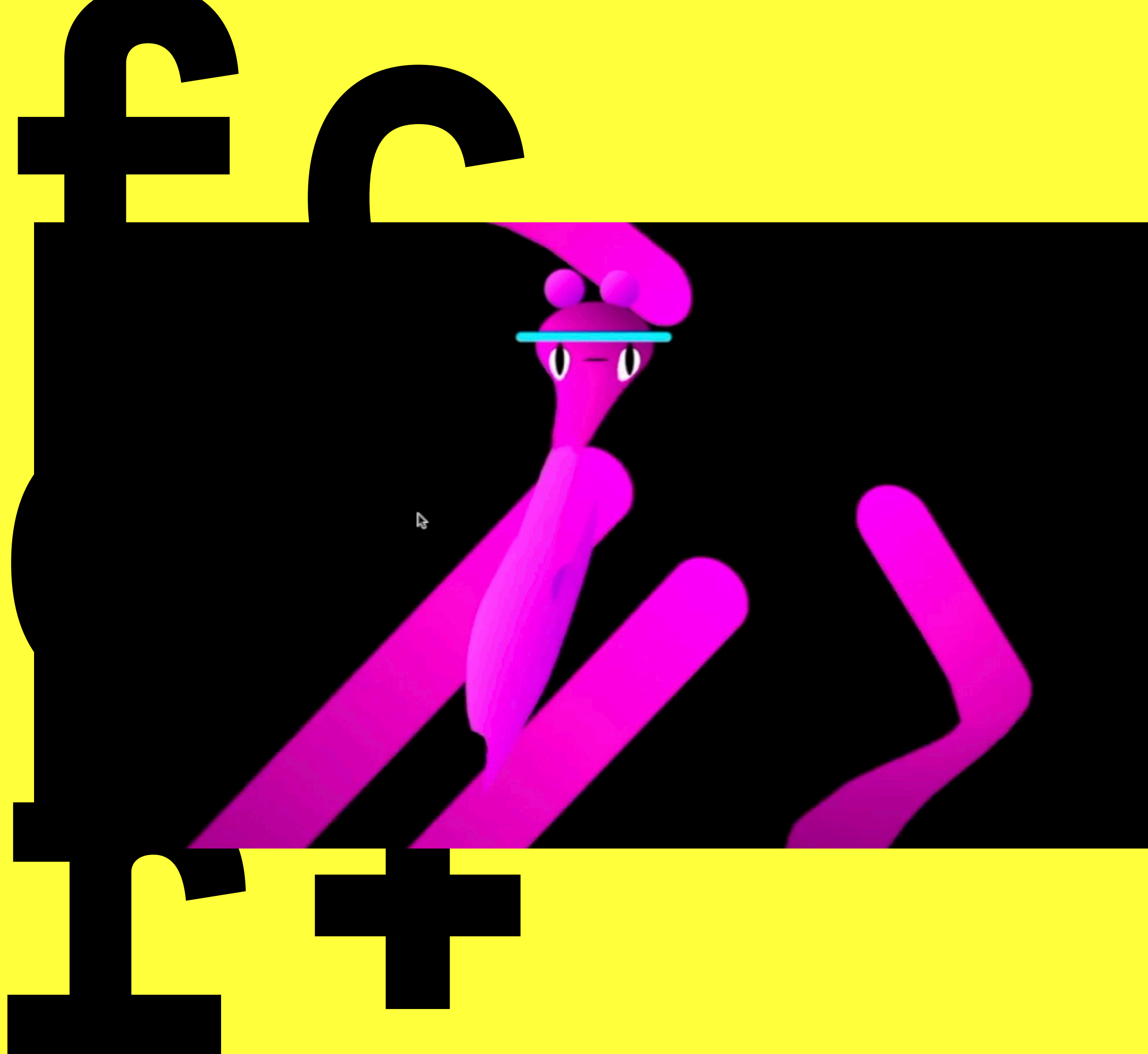


e

1

2





### **method**

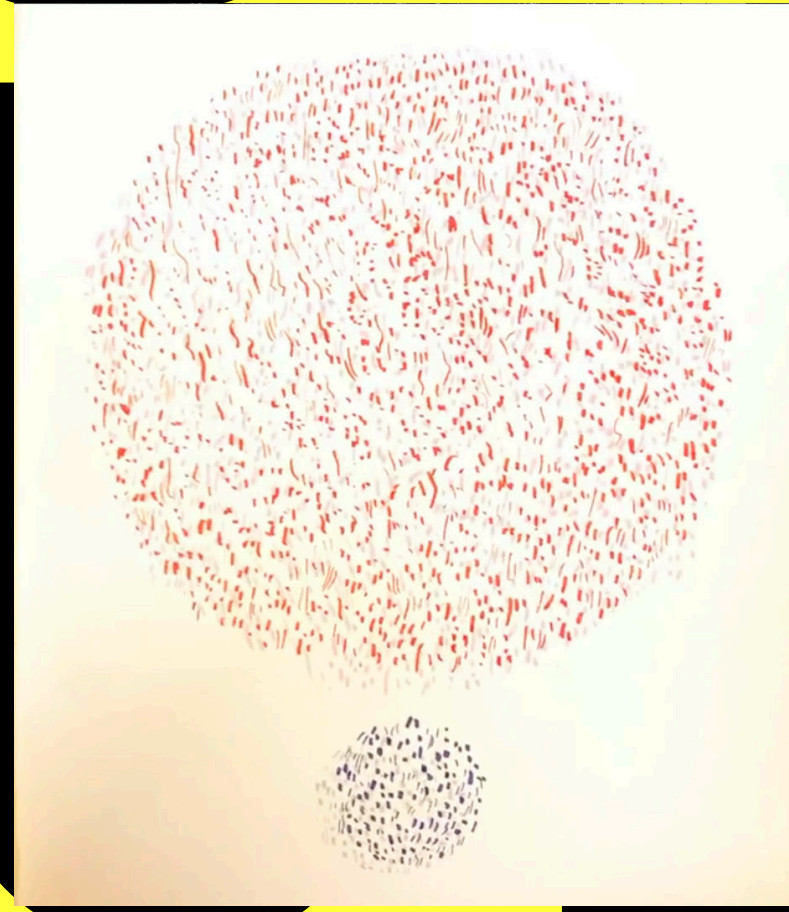
an attempt to use digital technology in order to dictate movement, moving control from my own hands.

### **context and rationale**

often one of the defining elements of play is the construction of a theoretical container through rules or otherwise, with which the activity is to take place. these external 'forces' are limitations designed to allow set freedoms within, rather than overwhelming choice outside. here i attempted to give control over to adobe character cc. as you can see, the result was a bizarre one, and the slightest input resulted in some truly horrifying distortions. play sometimes truly goes wrong.

**Luke, Luke, use the force and divorce this discourse from the cart horse before the g-force gives us remorse. More than one interpretation from the station of ludic creation. This flirtation with digital migration caused me palpitation and in summation that translation is not my vocation.**

# stillness



## **method**

an experiment to find a way of representing stillness in an animated work without using an actual still image that looks out of place in an animated context.

## **context and rationale**

a scene in my studio work was suffering from a lack of movement. it needed to be still enough so as not to distract from the central focus of movement, however the complete lack of movement in that particular environment was offputting. putting a sketch into an app and making it move subtly transitioned to after effects and its turbulent displace function, which provided a fitting amount of movement to communicate the idea of stillness without being lifeless.

**My art be still. Stop and refill before you drill downhill until we fulfil some molehills landfill. Okay hold up you've had enough of this rough stuff off the cuff, nah I bluff but I'm cuffed to the scruff of this beat, a super elite feat harder than concrete. Get off my teat now my rhyme's complete.**



**community of practise**

i'm going to go ahead and give myself a completely absolutely totally deserved and humble **20 out of 15** for this mark. my community involvement within the actual allotted class time was minimal (as i think it was for everyone due to the class structure). however outside of the class i was constantly giving feedback and helping classmates refine ideas.

**20 / 15**