Draft1

In this project, I chose to copy a collage work in Arjan de Nooy's 99:1 and use the stapler as a tool for exploration. The original work uses staples to connect "image fragments" instead of glue as a collage tool.

I found the photos used by the artist before cutting, and identified about 24 image fragments by observing the original work. I adjust their size, angle and position in Illustrator, and then print, cut and stack them layer by layer to restore the composition and staple position of the original work as much as possible.

During the copying process, some fragments are blocked by other images, so I can't be sure of their complete shape and size, so I can only speculate. This made me realize that copying the visible appearance is not the same as understanding the production process of the work: the invisible parts also affect how the work is composed.

I also found that when the paper is put into the stapler, the "image fragments" are easy to shift; after the binding is completed, they can still move to a certain extent. The staples connect the image, but retain the possibility of position change. This leads to my main question: How does the binding position affect the occlusion relationship of the image and change the way we view the image?

In the next stage, I plan to use the same set of image fragments to change the position of staples and record the changes before and after binding and when moving the paper. By comparing this series of experiments, I hope to explore how binding can participate in the formation of image meaning.

References
de Nooy, A. (2019) 99:1. Amsterdam: Fw: Books.

Draft2

When I started this project, I thought a stapler was just a simple tool for connecting paper. But after copying an artwork and doing several experiments, I started to think about it differently.

For the first part, I tried to copy an artwork made from overlapping image fragments. I found about 24 separate pieces and used Illustrator to adjust their size, angle and position. Some parts were completely hidden behind other pieces, so I had to guess their shapes. When I printed and put the pieces together, I realised that it was difficult to copy the original exactly.

I also looked at Paul Klee's The Thinking Eye, which Yang Can mentioned in our tutorial. I was interested in how simple lines could explain visual relationships. I tried to draw outlines of the 24 pieces, including the parts that could not be seen. This helped me understand how the different layers overlapped. After that, I started to focus more on the staples. I noticed that there were more staples in the centre of the artwork, while the outer pieces had fewer connections and could move more freely. I chose the top two layers to test. They were originally connected by three staples. When I kept all three, the paper could hardly move. With two staples, there was a little more movement. But when I kept only one staple, the paper could rotate around it.

I tested three different staple positions. Each position allowed the paper to rotate, but the movement and overlapping areas were different. I also noticed that when the paper moved, some hidden parts became visible, while other parts disappeared. This made me realise that a staple does not only fix paper together. It can also become a point of rotation. Its position can change how images overlap and what we can see.

I connected this discovery to Raymond Queneau's Exercises in Style. In this book, Queneau tells the same story in many different ways. Although the basic story stays the same, the way it is presented changes how we experience it.
My experiment is different because I am not rewriting the content. Instead, I am changing the physical arrangement of the images. However, both made me think about how the same material can be experienced differently.

Now I am interested in the relationship between connection, movement and reading. When we use staples, we usually want to keep paper in a fixed order. But my experiments show that stapling can also allow movement and change what is visible. This leads me to a question: How can stapling change the way visual information is organised and read?

References
de Nooy, A. (2019) 99:1. Amsterdam: Fw: Books.
Queneau, R. (1998) Exercises in style. Translated by B. Wright. London: John Calder.



Draft3

During the final presentation, I realised that I had misunderstood part of the task. I had used a text from my reference instead of my own writing. After talking with my classmates and looking at their work, I decided to repeat the experiment using two paragraphs from my own reflection.

During the final presentation, I placed some of my experiments on a chair. One of them was a very long strip made by stapling all the sentences together. The paper naturally followed the shape of the chair and hung down. A classmate told me that they found it interesting how I had placed the work on the chair. I hadn't really thought about this before. Their feedback made me think about how the work might change when placed in different spaces. So, when I repeated the experiment using my own writing, I tried placing the stapled text on a wall, a sofa, a clothes rack and a stool.

This made me want to try placing my work in different spaces. So, when I repeated the experiment, I put the stapled text on a wall, a sofa, a clothes rack and a stool. Originally, my writing was on a flat A4 page, with a clear order from one sentence to the next. After cutting and stapling, it was no longer flat or continuous. The paper could bend, hang and change its shape depending on where I placed it.

When I picked up the work or moved a paper strip, the paper could rotate around the staples. This changed which words were visible and which were hidden. Even when the words stayed the same, the reading order was no longer fixed. This experiment made me realise that stapling does more than connect paper. It can change how writing is arranged, displayed and read. The final appearance is not only decided by me, but also by how the paper is moved and where it is placed.





