

# Projection 2

# Line of enquiry

"How does the act of re-watching grant new meaning to film footage through gestures?"

# Second look

- <https://gcd.studio/pages/second-look>



What new questions arose through Projection<sup>1</sup> that need to be explored further?

Projection 1 → Personal connection → Re-watching → Projection 2

Made flip books based on film scenes containing the male gaze. Viewers re-watched through gestures.

The film scenes I chose felt familiar. The male gaze I saw on screen resonated with emotions from my own lived experience.

Through this process of re-watching, I extracted the clips that most closely matched the emotional experience I had lived.

New question

# New line of enquiry

“How can re-editing existing film footage, selected through emotional resonance with my own experience, construct a new personal narrative that critically reflects on the male gaze?”

## **What**

A video work made by re-editing existing film footage to reconstruct a personal experience of the male gaze.

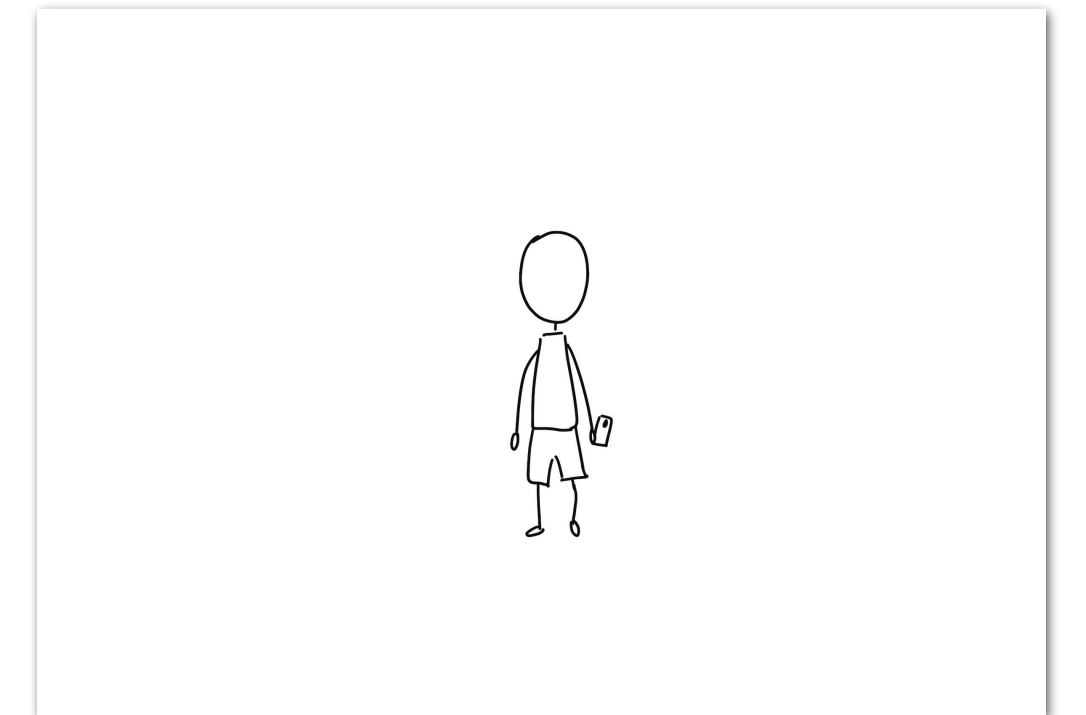
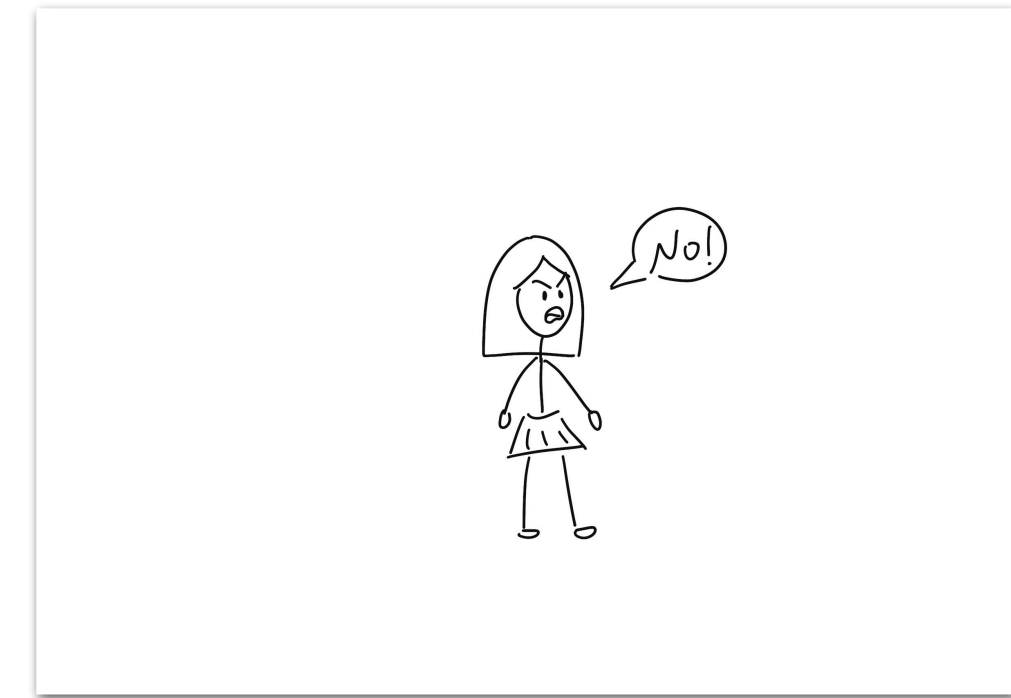
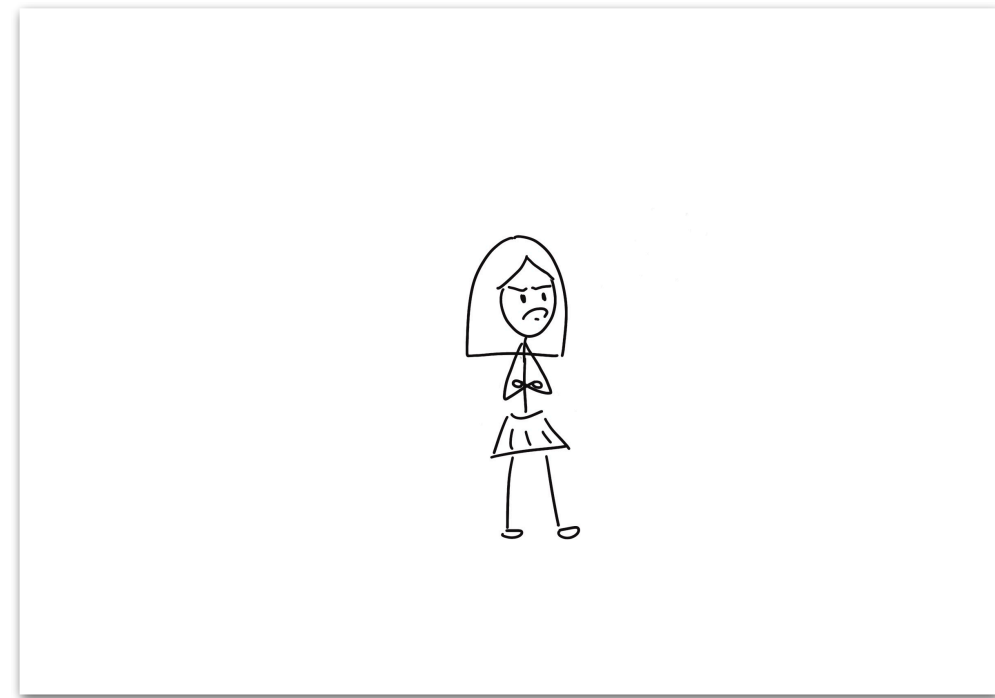
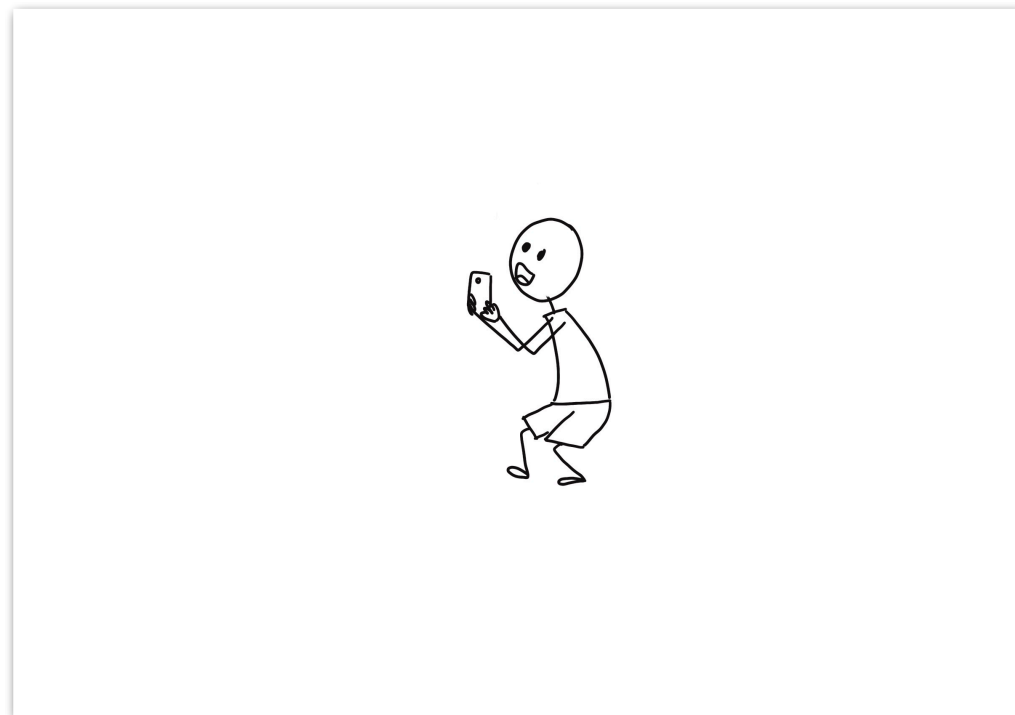
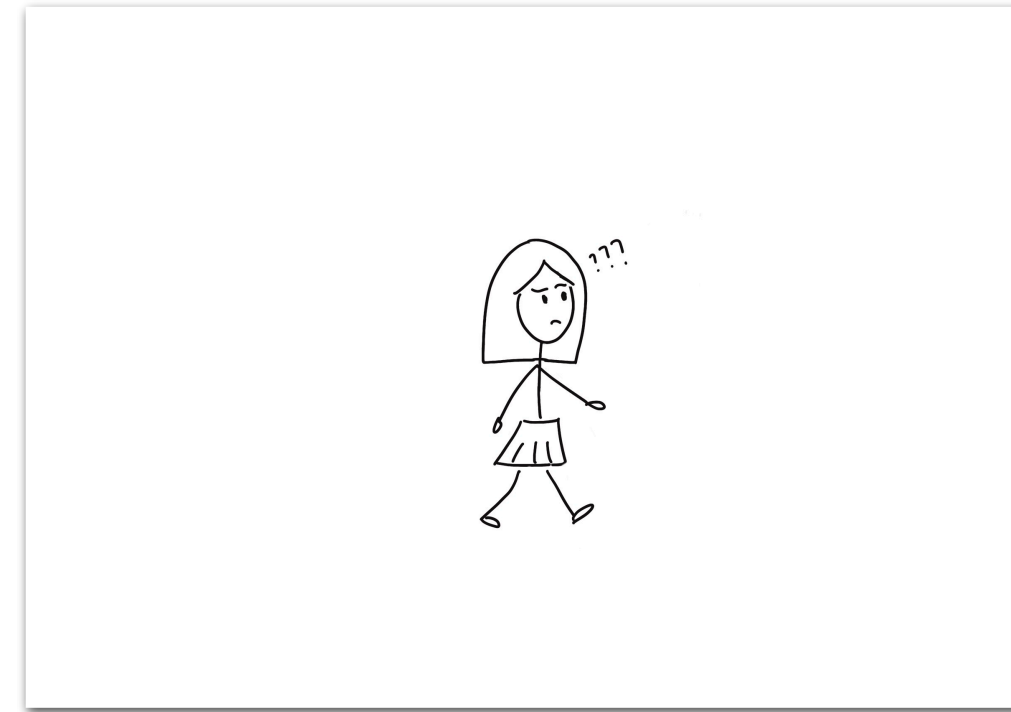
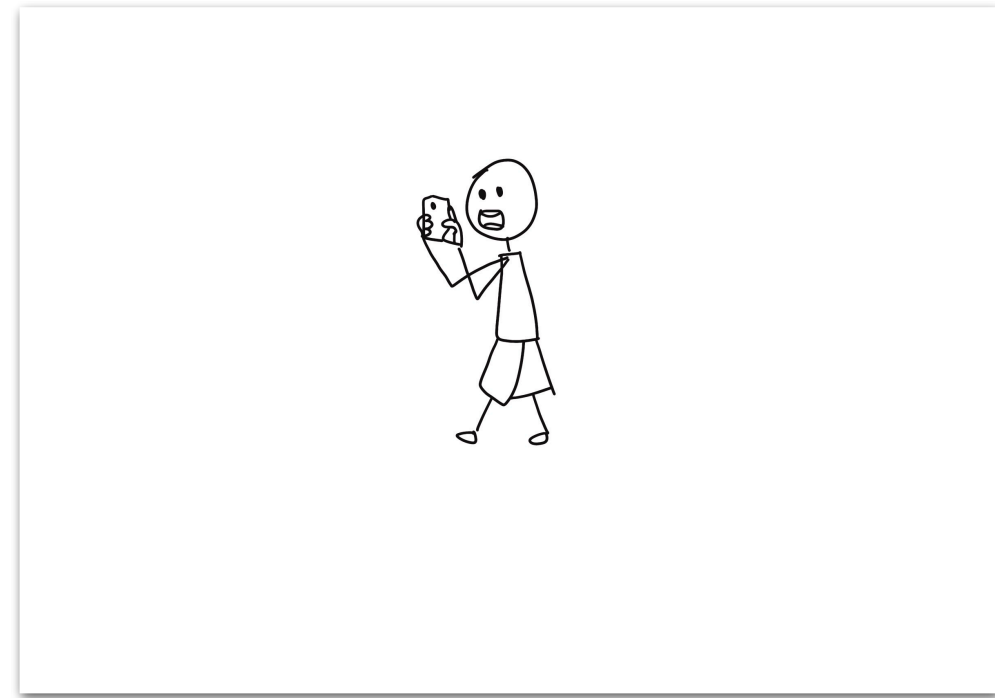
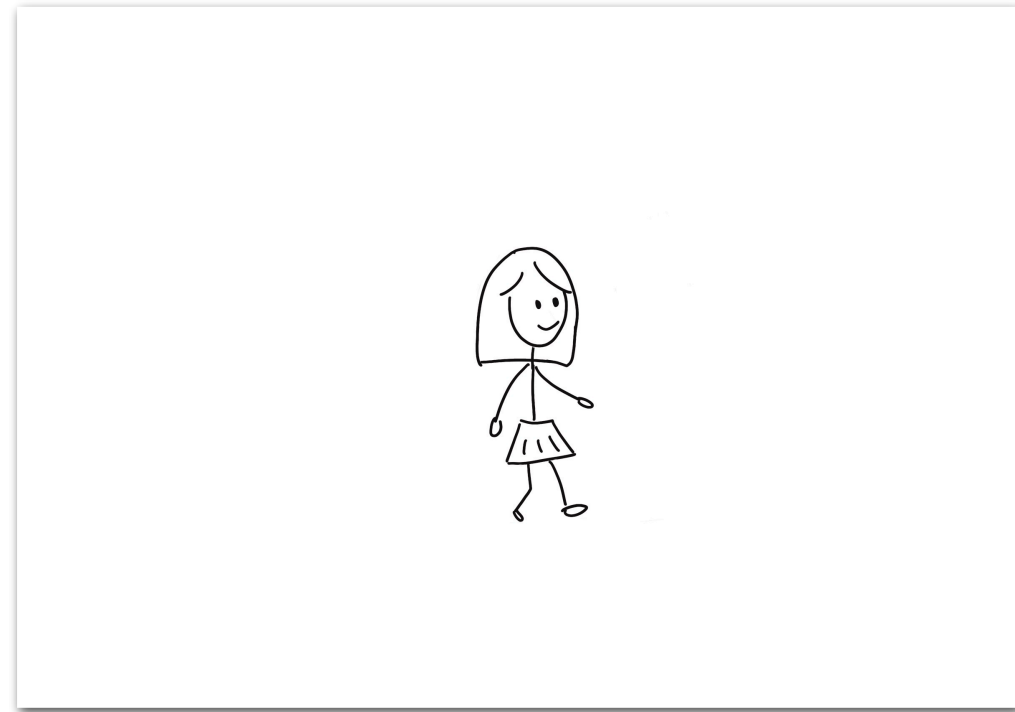
## **How**

Film clips are chosen because they match the emotions of my personal experience. They are re-edited into a new sequence that follows the emotional arc of that moment. The method is editing. The medium is video.

## **Why**

No footage of that moment exists. So I use cinema as a borrowed memory. I choose cinema because the male gaze is already built into how films are shot and edited. By re-editing these film clips through my own emotional experience, I create a new narrative that tells a personal story and reflects on the male gaze at the same time.

# Story



# Story

One afternoon I was walking down the street in a short skirt, going about my day. A stranger approached me, saying he was doing street photography. Without asking, he started filming me with his phone.

At first I was confused. Then, I politely said sorry, I don't want this. But he told me I was beautiful, but it did not feel like a compliment. Then I noticed the camera moving lower and lower. He was crouching down, angling his phone upward at my body. I felt deeply uncomfortable. I started walking faster, trying to say no for him to stop.

I opened my mouth to say something. But before I could get a single word out, he just walked away. No apology. No closure. Nothing.

# Storyboard

## SCENE 01

Shot	Description
01	Wide shot. A woman walking down the street in a short skirt. Relaxed pace.
02	Close up of feet and legs walking. Different film.
03	Close up of girl face. Happy expression. Looking forward. Different film.

## SCENE 02

Shot	Description
04	Wide shot. A man walking toward her, phone raised as if taking a photo.
05	Close up of hands holding a phone, filming.
06	Her face. Confused. A slight pause in her movement.

# Storyboard

## SCENE 03

Shot	Description
07	Her face. Mouth moving. Say sry.
08	His face and posture. Still filming. A slight smile. Unmoved.
09	Her face. Something feels wrong. Expression shifts.
10	Close up. Eyes. Discomfort. Different film.
11	Close up. Mouth slightly open, uncertain. Different film.

## SCENE 04

Shot	Description
12	The man slowly crouching down. Phone angling upward.
13	Low angle shot. Camera pointing up at a woman's body, her skirt.
14	Her face. Realisation. Deep discomfort.
15	Close up. His face. A leering expression. Still looking. Unbothered.

# Storyboard

## SCENE 05

Shot	Description
16	Her legs walking faster. Short skirt. Pace quickens.
17	Her hand raised. A gesture of refusal. Stop.
18	Her face. Annoyed. Disgusted. Done being polite.

## SCENE 06

Shot	Description
19	Her face. Mouth opening. About to speak.
20	Cut to black. One frame.
21	His back. Walking away. He has already left.
22	Her face. Angry. But nowhere to direct it.
23	Her hands. Raised, then slowly dropping down.

# Laura Mulvey — Visual Pleasure and Narrative Cinema (1975)

- "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female" – the man on the street who filmed me was the active bearer of the look. I was the passive object.
- Mulvey argues that these cinematic codes must be broken in order to challenge the male gaze. My act of re-editing existing film footage is precisely that – taking images produced by the male gaze and intervening in them to construct a new meaning.

# Woman as Image, Man as Bearer of the Look

- <https://vimeo.com/536920062>

DOOMED by Tracey Moffatt

- <https://vimeo.com/416454021>

# Abstract

This project starts from a personal experience. One day I was walking on the street in a short skirt when a stranger approached me, claiming to be taking street photography. Without asking for my permission, they started filming me. The camera kept moving lower, angling up at my body. I felt uncomfortable and angry, but before I could say anything, they just walked away.

In Projection<sup>1</sup>, I made a series of flip books based on film scenes. By letting viewers control the pages, pausing, rewinding and slowing down, I wanted them to experience how different gestures can change the meaning of the same image. Through this process of re-watching, I found that the film scenes I was working with felt deeply connected to my own experience. The way the camera moved, the way the woman's body was framed, the way she was looked at. It felt familiar. This made me want to go further: could re-editing these same film clips, as a form of re-watching, reconstruct my own personal experience and make others feel something they might recognise too?

In Projection<sup>2</sup>, I re-edit existing film clips to reconstruct the emotional journey of that experience on the street. Because no footage of that moment exists, cinema becomes the only available image, a borrowed memory. The method is editing and the medium is video. The central enquiry is: how can re-editing found footage reveal the male gaze through personal experience?

This question is relevant to women and anyone who has had a similar experience of being looked at in a way that felt wrong but had no way to respond. The work hopes to resonate with those who recognise this feeling, even if they have never been able to put it into words.

# Line of enquiry

How can re-editing footage from female-led films reconstruct a personal experience of being gazed at that was never recorded?

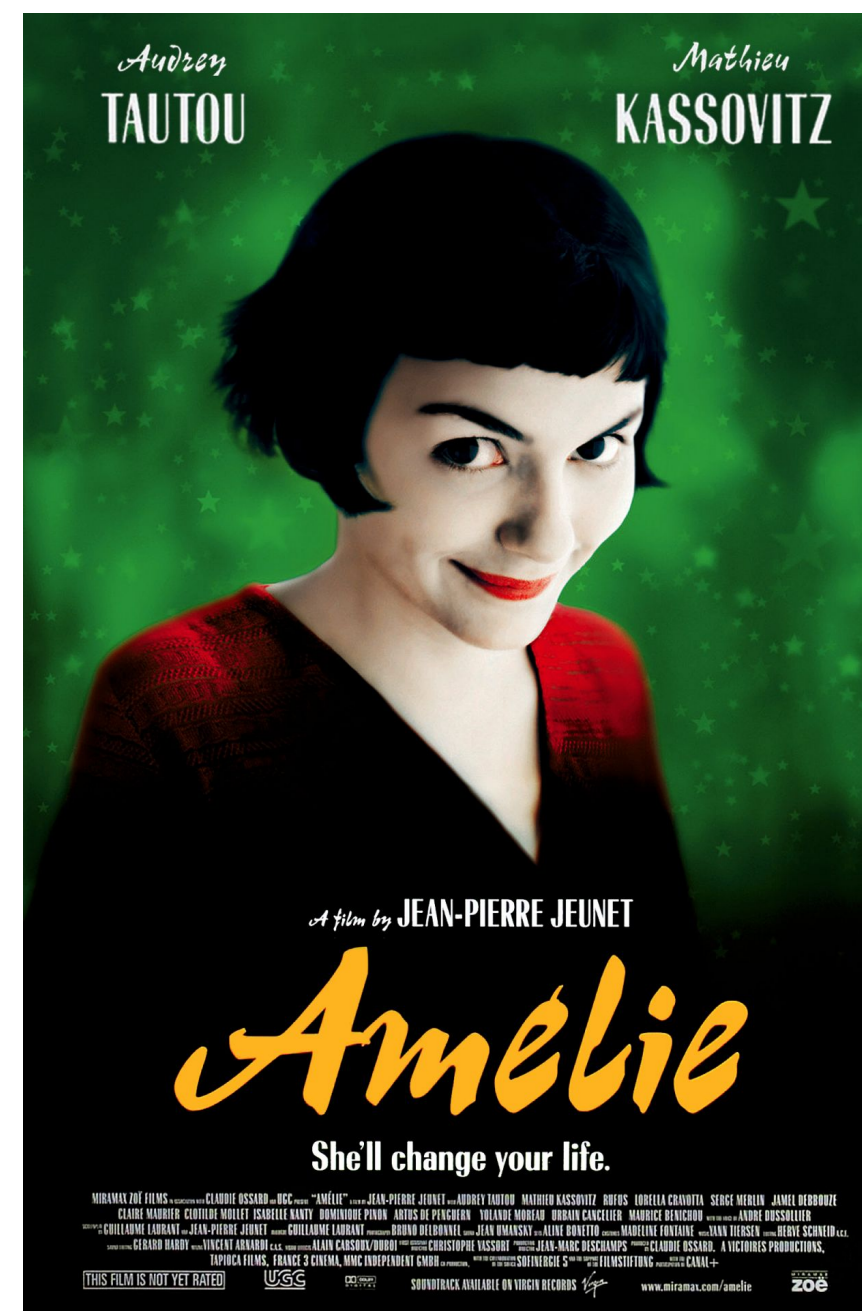
# Movies

Legally Blonde

Barbie

Amélie

Little Women



# Why these films

Female-led narratives

Focus on women's emotion and experience

Re-editing micro-expressions and movement

Reconstructing a personal, unrecorded moment

# Story

One afternoon, I was walking down the street.

A stranger came up to me and said he was doing street photography.  
He started filming me without asking.

At first, I was confused.

Then I felt uncomfortable as the camera moved lower.

I wanted to say no, but before I could speak,  
he just walked away.

# Emotional progression

Happy → Noticed → Strange → Resistant → Uncomfortable → Anger → Hurt

# Project intention

Reconstruct a moment



A moment that was never recorded

Show the feeling



Focus on internal emotional change

Use editing as language



Built through fragments, repetition and pause

# Exploration



1. What kind of sound works best for this video?

2. The video has no visible gaze. Can the experience be understood through emotional and behavioural changes only?





# Reference

Mulvey, L. (1975) Visual Pleasure and Narrative Cinema.

Mulvey, L. (2019) Afterimages: On Cinema, Women and Changing Times.

Ellis, C., Adams, T. & Bochner, A. (2011) Autoethnography: An Overview.

# Line of enquiry

How can re-editing film fragments construct the imagined experience that follows being photographed without consent?

# Point

The cutting point is that when I encountered this male gaze, my psychological response was fascinating – I would obsessively fantasise about what would happen next, and become anxious. The moment he walked away did not end things. It continued in my mind. These thoughts kept emerging, becoming more and more anxious, more and more irrational, harder and harder to control. I realised – this psychological experience was never recorded. No image of it exists. Only his photo remains. My experience was erased.◦

# What

I am making a book about being photographed by a man without my consent – and the imagination that followed.

# Imagination

Did he really just do that?

What did he capture?

Was it my face?

Was it my body?

From which angle?

Did he crop something?

Is he looking at it now?

Is he checking it again?

Is he smiling?

Is he zooming in?

Is he keeping it?

What if his phone just flew out of his hands?

What if I could reach into the screen and take it back?

What if everyone who looked at the photo went blind for a moment – and only recovered their sight once they stopped looking?

What if I could make him forget he ever saw me?

What if I had hit him?

What if I had screamed at him, right there on the street, in front of everyone?

我想骂他

把他抓走

我想突然他被一个人把手机偷走

Did he send it to someone?

or social media?

How many people have seen it?

What if I smash it?

Can I go back and stop him?

Can I rewind time?

What if I was the one filming him?

What if a hacker deletes everything?

What if it never existed?

Can I stop thinking?

Why can't I stop?

Will this ever end?

Is that still me?

Or just an image?

Can I delete the past?

Can I erase that second?

Can I disappear from it?

Why am I still thinking?

他手机里拍自己隐私部位的照片，被airdrop给当下身边所有人

他看着好壮，我不敢说

我也拿我的手机拍他

我是不是穿的不对

我需要现在找他确定他是不是拍我了

但我现在查他手机又侵犯了他的隐私权是不是

但如果真的拍了我那我的隐私权也被侵犯了啊

不行我必须要确认，我不管

我不管自己谁来管我

谁知道这照片会被他怎么样

我真的很想大声的直接骂回去

可是周围人都会看我，我不想引起关注

但是我也不能就这样算了

我要把我所有知道的脏话都骂一遍，然后同样拍摄他，甚至可以打他一顿。

他打死不承认怎么办

我必须把手机里的东西删掉

如果手机里真的啥东西都没有怎么办

我会不会是冤枉他了

虽然我勇敢的反击了，但是时候我还是很激动，还是被恶心到了，就像是踩到了一坨屎。

不过我觉得的我自己已经很棒了

我要报警

可是我没有留下证据

但是这件事情就是发生了，我需要反击

但是警察会不会因为没有证据就不会管这件事情

这对于他们来说是个小事，但对于我来说不是

我当时为什么不反应快一点也拿手机赶紧拍下来

为什么我什么都没做

只是吓到了

我快一点做点什么就好了

他不是说自己是做街拍的吗

为什么越来越低的镜头呢

干嘛，觉得我好欺负吗

为什么要拿街拍的名义呢

凭什么镜头越来越低。

而且我明确拒绝了街拍

但我又没有直接证据说他没有直接“街拍”我

我很明确的拒绝了他听不懂吗

他是笼子吗

我说话没说清楚吗

他脑子有什么问题吗

人话都听不懂了吗

我说了不要

他侵犯了我的隐私

这是一种霸凌

我好烦

世界上怎么这么多怪人

能不能都死光

我要报警

可是我没有留下证据

但是这件事情就是发生了，我需要反击

但是警察会不会因为没有证据就不会管这件事情

这对于他们来说是个小事，但对于我来说不是

我当时为什么不反应快一点也拿手机赶紧拍下来

为什么我什么都没做

只是吓到了

我快一点做点什么就好了

# Why I chose cinema as my medium.

I start with footage from female-led films, because in these films women exist as subjects – they act and express themselves in their own narratives.

Mulvey (1975) points out that women in cinema are often placed in the position of being looked at.

At the same time, cinema itself is an image captured by a camera – just like that photo taken without my permission, both are recorded through a lens.

Through cutting, collaging and reassembling, I bring these images into a new context, to show the thoughts that kept appearing in my mind after being photographed.

These images no longer belong to their original stories. Instead they become fragments, reassembled to form an unstable, repetitive, and escalating thought process.

- 1. 从Projection<sup>1</sup>开始** In Projection<sup>1</sup>, I worked with found footage from The Seven Year Itch. I made flip books, letting viewers re-watch the same scene through gestures – pausing, rewinding, skipping. The focus was on how re-watching changes meaning.
- 2. 发现了什么** While working on those film clips, I realised the scenes I chose felt personally familiar. The way the camera moved, the way the woman's body was framed – it resonated with something I had experienced in real life.
- 3. 你的经历** One day I was walking on the street in a short skirt. A stranger approached me, claiming to be doing street photography. Without asking, he started filming me. The camera kept moving lower, angling up at my body. Before I could say anything, he just walked away. He took a photo of me. I never saw it.
- 4. 新问题** That moment didn't end when he walked away. I kept asking myself – What did he capture? Is he looking at it now? Will it spread? These thoughts kept coming, getting more anxious, more irrational. And I realised – this psychological experience was never recorded. Only his image existed. Not my experience.
- 5. Projection<sup>2</sup>是什么** So Projection<sup>2</sup> is about what happens after. I'm making a book. Each page is a question – starting from realistic ones like "What did he capture? Was it my face? Was it my body?" and escalating to impossible ones like "What if his phone just flew away?" The book ends with direct statements: I wanted to hit him. I wanted to scream. I said nothing.
- 6. 为什么用电影影像** I use found footage from female-led films – Legally Blonde, Barbie, Amélie, Little Women, Midsommar. These films are not about the male gaze. But through re-editing and montage, I take their images out of their original narratives and bring them into mine. The visual treatment corresponds to each question – repetition suggests spreading, fragmentation suggests loss of control.

# 一间自己的房间

«House of Psychotic Women»

# Ruminations



One evening, I was walking home alone.

As I walked past two men, I heard one of them say to his friend, "Wow, she's so hot."

They laughed after it.

I kept walking like I didn't hear anything.

One night, I was walking home alone.

As I walked past two men, I heard one of them say to his friend, "She's so hot."

They laughed after it.

I kept walking like I didn't hear anything.

One afternoon, I was sitting on the underground.

I didn't notice anything unusual.

Before the train doors closed, a girl next to me tapped my shoulder and quietly said: "I think the man opposite is filming you."

But he had already gotten off the train.

# Ref



# Imagination

通过一个事件之后不断发展的 thoughts,

去理解一种女性心理状态。

把一种脆弱时刻之后不断扩张的心理状态外化出来，让原本私人的心理反应变成一种可以被共同感知的经验。

What happened after

# Context

This project explores the psychological experiences that can continue after moments of being subjected to the male gaze.

Drawing on Laura Mulvey's theory of the male gaze and Susan Nolen-Hoeksema's theory of rumination, the project focuses not only on the moment of being watched itself, but on the psychological aftermath that continues afterwards.

# Reason

Most of these experiences are not considered "serious."

There is often no physical violence.

No direct verbal harassment.

No stalking.

From the outside, nothing major seems to have happened.

But psychologically, something continues afterwards.

# Reason

I realised this kind of psychological experience is usually never recorded.

I want to record what happened inside my mind after. Because it was real, and it hurt, and it deserved to exist somewhere.

# Ref

**Autoethnography – Ellis, Adams & Bochner (2011)** Using personal experience as a method of inquiry to understand broader cultural phenomena. My individual experience becomes a way of exploring something many women share.

# Ref

According to the response style theory (Nolen-Hoeksema 1991), rumination is defined as a mode of thinking that involves repetitively and passively focusing on one's symptoms of depression as well as on the causes and consequences of those symptoms.

# Key words

“aftereffect”

“psychological expansion”

“rumination”

“internalised gaze”

LOE

How can I use personal experiences of being subjected to the male gaze to explore and visualise the shared psychological states that follow these moments?

# Interview

I interviewed five women who have had similar experiences.

presented each person's feelings in the same long folded publication format as their own story.

# Media

Text only. A folded publication.

# Audience

Women who have experienced being subjected to the male gaze and the psychological aftermath that followed.

# Purpose

To make visible what usually stays invisible. The thoughts that keep coming after a moment of being gazed at. The ones no one sees but you.

# Publication

Circular / Spiral-bound format



Map format unfolding a map.



Long unfolding strip



# Publication

Circular / Spiral-bound format

Map format    unfolding a map.

Long unfolding strip

# Publication

The content follows a single psychological experience after being photographed without consent. It begins with one question : *Did he really just do this?* and escalates through self-doubt, obsessive replaying, self-blame, and the desperate attempt to stop thinking. The final page is nothing but the word STOP, repeated until it fills the entire page. Flip it over, and it begins again from the same question. The loop has no exit.

# Stories

就是我在意大利旅游的时候，我在街上走嘛。然后走着走着，就是那天可能穿的就是比较清爽，就是也没有很清爽吧，只是可能露的露的前面露的有点多。然后呢，就突然走着走着，有个大叔，突然他看着我他就一直是瞄着我，然后他还就是。瞄着我就是在走的过程，他还是带有回头，就是我feel到他一直在看着我。当时我想我他妈这人神经病吧，我操看什么看他妈你自己老婆没有吗？然后就很生气啊，我就想说他妈这种这种神经病，为什么他妈在街上我穿的很正常，就是正规穿搭，凭什么看我回家看你自己老婆去。然后就觉得他有病，然后后后面就是把衣服关起来了，就是不想被这种别人再看。

One afternoon, I was walking down a street in Italy on holiday.

An older man looked at me as I walked past.

He kept looking.

He turned around to keep looking.

I felt his eyes the whole time.

# Stories

One afternoon, I was shopping alone in a supermarket in Beijing.

A man standing in front of a shelf deliberately moved one of the products aside and looked through the gap at me.

I was immediately scared.

I told myself not to think too much. It was probably nothing.

But I kept thinking – don't follow me home.

I left the aisle. I left the supermarket. I walked home faster than usual.

# Stories

One evening, I was walking alone wearing a camisole.

A man looked at me.

He followed me.

He asked for my number. He asked if he could walk me home.

I said no. I left.

# Stories

One afternoon, I was shopping alone in a supermarket iA man standing in front of a shelf deliberately moved one of the products aside and looked through the gap at me.

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# Stories

One day, I was on the subway.

A girl next to me tapped my shoulder. She pointed at the man sitting opposite and said quietly: "Excuse me, I think he was filming you. You can see it in the reflection on the glass."

I looked up immediately.

But the train had just arrived at a station. The man got off.

He was already gone.