

ROLAND BARTHES - 'Death of the Author' (1967)

To give a text an Author is to impose a limit on it.

A text is a multi-dimensional space, a tissue of quotations.

Its unity lies in its destination, not its origin.

The birth of the reader happens with the death of the Author.

Meaning is produced through the act of viewing.

I actively produce a new experience of the past.

Meaning emerges through present interaction.

Henri Bergson – Matter and Memory (1896)

The past is not stored as a fixed record.

It becomes active in relation to present action.

Memory is brought into the present for action.

Re-watching is an active process.

I reorganise the past through present gestures.

Its temporal structure is altered.

The past does not move, but present action reshapes it.

Laura Mulvey - Death 24x a Second (2006)

Digital home-viewing technologies give viewers control over cinematic time.

Film becomes delayed and fragmented into repeatable moments.

Meaning emerges through repeated, present-tense engagement.

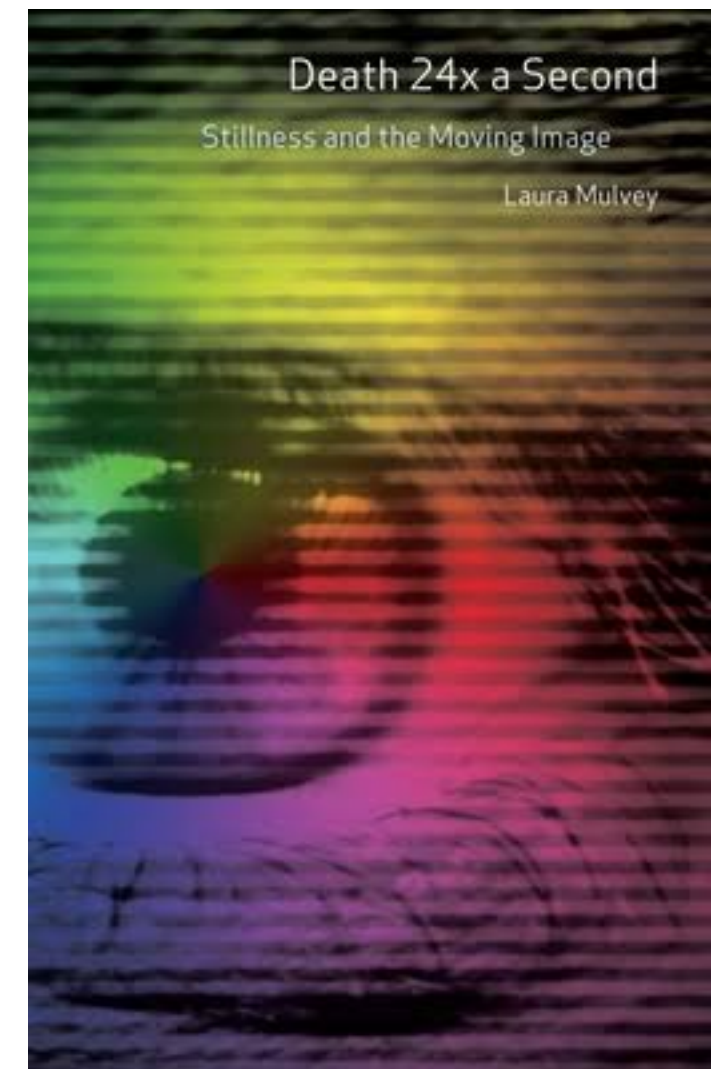
Re-watching is a form of temporal intervention.

I break linear flow and change how time unfolds.

The image stays the same, but time changes.

I make the viewer's control over time visible.

Meaning shifts through repeated engagement in the present.



David Hockney - "The Joiners" (1982–1986)

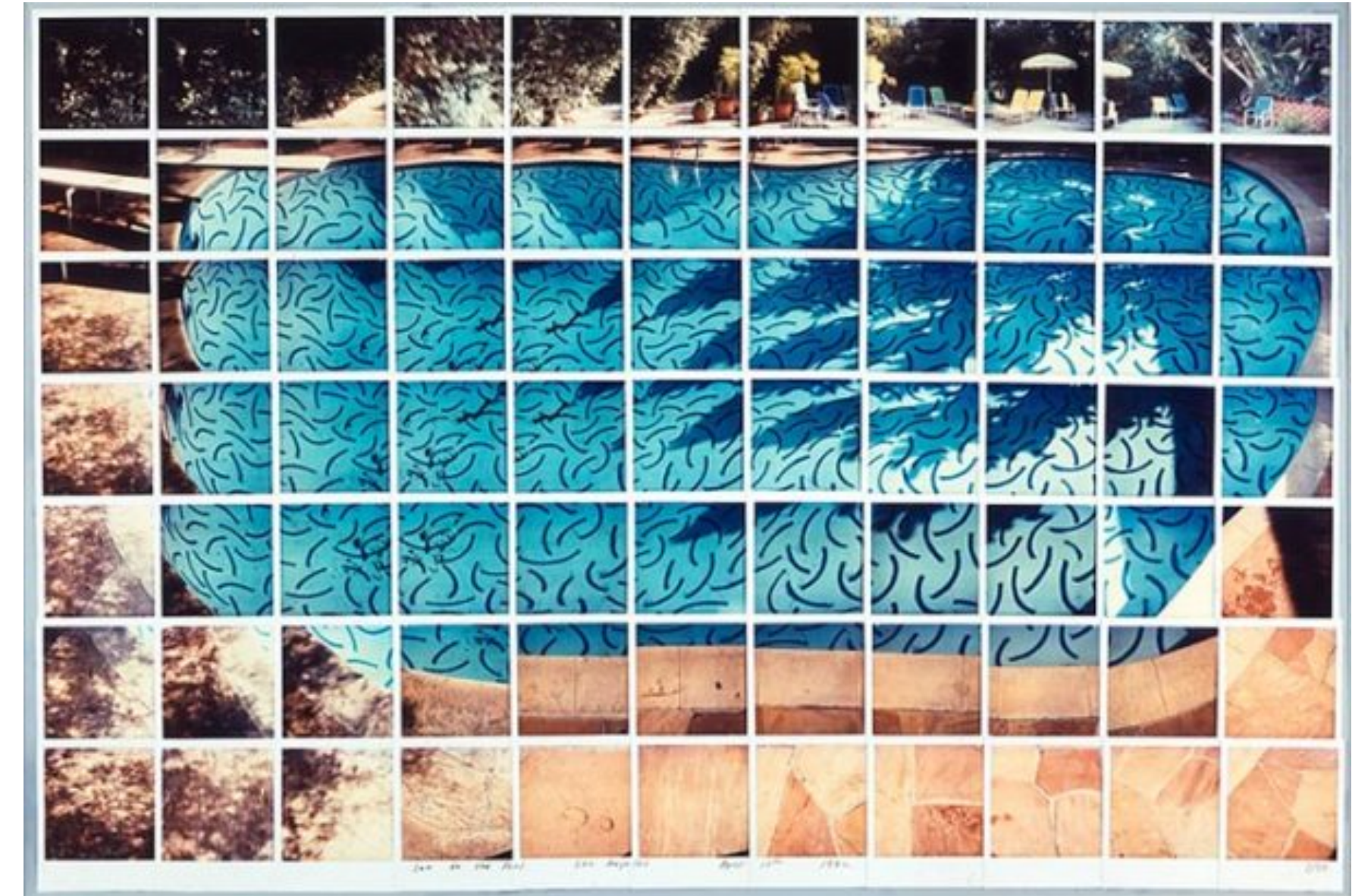
He assembles multiple prints into one composite image.

He combines different moments and viewpoints on one surface.

The image reveals vision unfolding across time and space.

I also bring multiple moments into one visual field.

I allow different instances to coexist.



IDRIS KHAN- London series (2012)

He layers around 70–100 photographs into one image.

The image becomes a visual palimpsest.

It compresses multiple moments into one surface.

I also bring multiple moments into one frame.

I compress a stretch of time into one visual field.

The gestures show duration, not a single instant.

Layering visualises extended temporal engagement.



- Flipping book
- 好多本
- Loop, pause, zoom in, Fast Forward, Rewind (倒叙) , Skip, 原视频?
- 视觉技巧?
- 手势变化穿插在每一页

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

Archival footage



The Seven Year Itch

Why Marilyn Monroe?

One of the most watched and re-watched moments in cinema history.

Already embedded with male gaze.

A iconic footage with strong critical potential.



Proposal

Context: My practice has shifted from passively observing video content to actively intervening in it. I argue that "fixed" archival footage is not static — its meaning changes depending on how we watch it. In the digital age, gestures like scrubbing, pausing, and looping are creative acts that rewrite the narrative.

Project Outline: I am making a series of flipping books based on one archival footage — the subway grate scene with Marilyn Monroe from *The Seven Year Itch* (1955). I chose this scene because it is widely recognised and already carries a strong male gaze, which makes it a powerful material to work with critically.

Each flipping book represents one gesture: Loop, Pause, Zoom In, Rewind, Fast Forward, and Skip. Each gesture changes how the same footage is read. The flipping book format was chosen because flipping itself is a physical act of re-watching — the audience controls the speed, stops, and reverses. They are not just watching. They are intervening.

Identification of Audience:

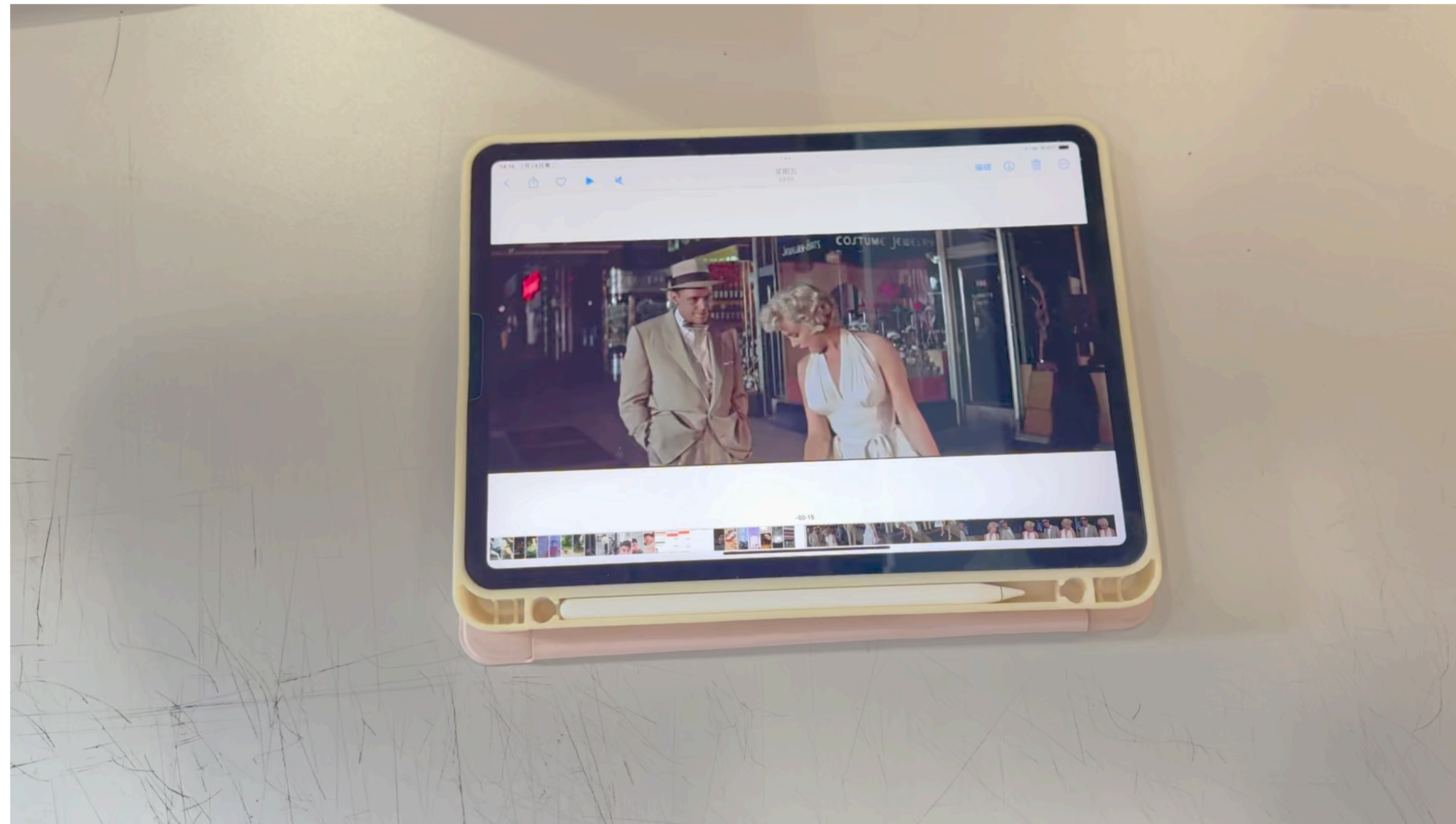
- General public. Anyone who has ever watched, re-watched, or interacted with this project.

Specific Plans for Engagement:

1. My own act of selecting and applying each gesture — pause, zoom in, rewind — to this footage is itself a re-watching. I am intervening in something already seen and rewriting its meaning.

2. When the audience picks up the books and flips through them, they perform their own re-watching. They control the speed, stop, reverse. The meaning shifts again in their hands.

Re-watching

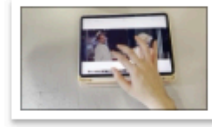




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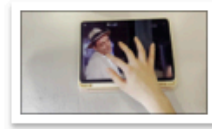
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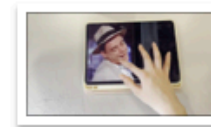
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From Context to Re-Watching

1. Action & Context

The project began with a running video.
The same action was placed in different backgrounds.

This stage explored how context shapes perception.
Meaning appeared relational rather than fixed.



2. Focusing on the Movement

Attention then shifted to the movement itself.

Through shadows, lines and motion traces,
the running action was analysed frame by frame.

This phase examined the relationship between movement and time.
The video was slowed down, paused, replayed and dissected.



3. Repetition of Viewing

During this analytical process,
the act of re-watching became increasingly central.

Each pause, replay and zoom
reshaped the way the movement was understood.

The footage remained unchanged.
Perception evolved through repeated viewing.

4. Viewing as Reconstruction

The video functioned as a recorded past.
Re-watching reorganised that past in the present.

Viewing began to operate as an active process of reconstruction.
Meaning emerged through gesture.



5. From Personal Video to Archival Footage

To extend this investigation beyond a personal context,
the focus shifted to archival footage.

Archival material already carries cultural framing
and a history of prior viewings.

This allowed the enquiry to move from an individual experience
to a transferable visual condition.



Final Line of Enquiry

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

Second Look investigates how the act of re-watching can reshape the meaning of archival images.

This project explores this idea through a widely recognised archival scene from *The Seven Year Itch* (1955), featuring Marilyn Monroe. The scene is one of the most circulated images in cinema history and has already been repeatedly viewed, reproduced, and analysed. Because of this, it provides a strong starting point for examining how meaning can shift through different acts of re-watching.

To investigate this, I recorded my own process of interacting with the footage on a digital device. Gestures such as zooming, scrubbing, pausing, and rewinding were performed while watching the clip. These interactions were then captured frame by frame. The gesture movements were extracted and embedded back into the film sequence, creating a new set of images where the hand gesture and the archival frame coexist.

The final outcome is a series of flipping books. Each book isolates a specific viewing gesture — Pause, Zoom, Rewind, Fast Forward, or Skip.

The flipping book format transforms re-watching into a physical interaction. By controlling the speed and direction of the pages, viewers perform their own act of re-watching. Through this interaction, the same archival footage can be experienced differently, revealing how present gestures can reorganise the narrative meaning of the past.