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From the body

Master's Dissertation

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Thank you

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Abstract

Understanding animation as a multidisciplinary technique, this paper portrays substantial definitions unique to animated drawing in the cinema context, from a corporeal point of view. Recognizing movement as a primordial problem for animation, the writing of this thesis drives into a reflection to remark the illusory nature of the technique. Besides the mentioned approach, for the author is also valuable to collect a knowledge that comes from the self lived experience of dancing and animating; with the aim of do that, and recognizing the situated knowledge concept from Haraway, the final part presents five tools: *The call to action, The flesh camera, The animated body, The ceremonial body and Dance and animated drawing.*

Abstrakt

Mõistes animatsiooni kui multidistsiplinaarset tehnikat, kirjeldab käesolev töö olulisi teooriaid ja definitsioone, mis on ainulaadsed just animeeritud joonistusele kino kontekstis - kehalisest perspektiivist. Arvestades, et animatsiooni olemus baseerub liikumiseli, on autor oma mõtisklustes keskendunud peamiselt animatsiooni kui illusoorse tehnika olemusele. Lisaks mainitud lähenemisele, on töö protsessi kulgedes oluline olnud koguda teadmisi ja arusaamu, mis tuleneks isiklikest tantsimise ja animeerimise kogemustest. Eesmärgiga siduda animatsiooni illusoorne olemus, isiklikud kogemused ja Haraway teadmiste kontseptsioon, on töö lõpus esitatud viis tööriista : *üleskutse tegutsemisele, ihu kaamera, animeeritud keha, tseremoniaalne keha ning tants ja animeeritud joonistus.*

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Introduction

This written thesis works is in an indirect dialogue with my graduation film *Displaced,* a drawing dance-film that reveals from the point of view of a woman, what means to be forced to leave a place. Although the relationship between film and thesis is not evident, the most direct way to explain how I arrived to the film, is departing from the body. There is a vague distance between body and film, I make here an effort to write following this imaginary path, trying to understand what could be relevant when thinking of an animated cinema made from the body.

I define main aspects and tools involved in my experience as animator and amateur dancer, in this thesis I show my point of view of processes that are deeply intersected by the body. I wrote the text that follow this introduction: *Drawing as a body index* and *from index to evocation* with the intention of realizing, first, about the presence of the body in any drawing, and second, about the influence that projection mechanisms have in the lecture of those drawings.

This writing work is divided in three parts, the first part, *Movement and drawing*, focuses on defining relevant features for animated drawing like line, time, space and movement. In this section is possible to find a dialogue between animation and other art forms like painting, photography and live action film, which hence, I will be referring as 'instant cinema'; as from my point of view the movement that is filmed at the same time of the action, has an immediate movement. In the next sections of the first part; *How long does a frame last* and *How many frames,* I focus on analyzing the animated time, and in understanding the importance of frame as the main unit that builds the illusion of time in the animated cinema. In the last piece of this first part, *drawing in the space-time,* I define the main features unique to the animated 'space-time' from an embodied point of view.

In the second part: *Thinking movement,* I take the movement thesis stated by Bergson[1] and analyzed by Deleuze, in the first chapter of *Cinema 1*[2], in order to propose a translation from the 'instant cinema' to the animated drawing context; in the first thesis I suggest that animated drawing does not draw the movement, in the second one I remark the importance of the pose in animation, and in the third one I focus in how the perceptual mechanisms work to give "an impression of time".[3]

In order to connect all this knowledge with my lived experience as animator director, and amateur dancer; I have created the last part of this thesis, *Knowledge from the body*, by following the proposal of 'situated knowledge' from Haraway [4]; in this third section I propose five routes to explore connections between body and animation. Hopefully over the course of this text, I can offer multiple directions to make concrete the distance between film and body.

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[1] H. Bergson, The perception of change, El pensamiento y lo moviente. [Thought and Motion] Buenos Aires: Cactus, 2013, pp. 147- 178.

[2] G. Deleuze, Cinema 1, Minneapolis: University of Minnesota Press, 1986, pp. 1-11.

[3] A. Tarkovsky, Sculpting in time, Austin: University of Texas Press. 1986, p. 62.

[4] D. Haraway, Ciencia, cyborgs y mujeres La reinvención de la naturaleza. [Cyborgs, and Women: The Reinvention of Nature.], Madrid: Ediciones catedra S.A, 1995, pp. 321– 322.

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From the body

Ritual is a source of knowledge

(Laura Plana Gracia)[5]

The writing of this thesis departs from my body, from my experiences and thoughts as a dancing body made of paper. When I write, I know I have a body, one who dances between empty spaces. Animated drawing appears as opposite to my continuous state, in drawing I find the space that makes imagination concrete. By animating I have become a body that is there and here, my body moves and freezes, when I draw I unravel my body, I see myself all made up of layers. Translucent as I am, I can see through my body.
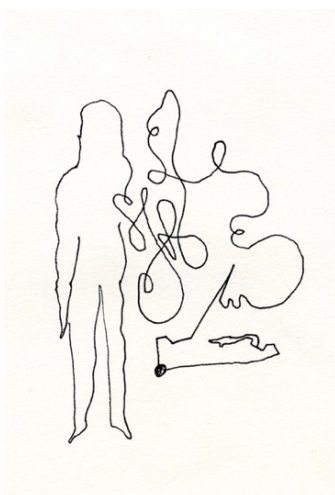
Ilustration01. Automatic drawing from the class movement for animation[6],

Estonian Academy of Arts. 2020, ©Laura Benavides Ramirez

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[5] L. Plana Gracia, Fragmentos para a desestabilização dos corpos: Medial Ages, TCNXMNSM - Tecnoxamanismo.[Fragments for the destabilization of bodies: Medial Ages, TCNXMNSM - Tecnoxamanism], São Paulo: Invisíveis produções,2016, p. 324.

[6] Automatic drawng from the class Movement for animation [Liikumise töötuba animatsioonikunstnikele] , Estonian Academy of arts, Animation deparment, teacher: Hanna Junti, June 2020 .

Drawing as body index

Illustration 02. Hands in the cave hands[7]

My hands were here, say the prehistoric cave paintings. They constitute a mark, a simple claiming act that reveals the stretch relation between body, material and surface. This mark can be read just as an act, a signal that demarks a temporal change. But also, the mark inaugurates a space that has been created by the technique of drawing as a process, or maybe I should say, drawing as time.

The act of drawing enables a physical space that contains the corporeal presence. For me this brief description summarizes the main intention of animated drawing: A corporeal mark on time, that creates a pictorial space. We could agree that this is all, but the marks that cinema draws are not the ones who will remain printed on caves. It *seems* there is something else, it

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[7] Wikipedia contributors, Hands at the Cuevas de las Manos upon Río Pinturas, near the town of Perito Moreno in Santa Cruz Province, Argentina, Wikipedia contributors. (2020, February 20). Cueva de las Manos. In Wikipedia, The Free Encyclopedia. From https://en.wikipedia.org/w/index.php?title=Cueva_de_las_Manos&oldid=941830518 (Accessed April 28, 2020)

seems that the projection mechanisms have allowed these marks to go beyond our body limits: With projected bodies, the animated image has expanded our corporality, this projected marks show us paths to be body out of the center, paths that call the body. This expansion does not mean that the body is out of the animated cinema, but that the presence of the body in the drawing sets the materiality of the body through its representation. Away from the stable surface of the rock, but still as a primitive technology, the projection of animated drawing allows to connect embodied temporalities.

From index to evocation

The body in the cave and the body of the animated cinema, are constantly in a movement of closeness and distance, in both surfaces, in the cave and in the screen the body presents itself differently: In the image of the cave, it is clear that the act of drawing involves a mediation where the body is the interface and tool in once. The body remains in the mark, this means the drawing is the index of the body presence; but when applying this thought to a screened drawing, this index becomes evocation, this happens because with the projection system the mark is away from its static surface, there is no time anymore, the time is set by the medium. It has been decided outside of the will of the observer.

This feature of the screened drawing as evocation makes it a powerful tool for corporeal expansion. If the image of the caves has said: *see the body, in the trace.* the projected drawings would describe the body like this: *watch how the updated corpses of its gesture are moving, watch how these marks pass.* Projection makes us know that there was a body there although we are not able to reach its material form. The dialogue with animated images departs from something gone, we have missed the time, the surface and the body, but not entirely; the gone body still reminds on the mark, same as in the cave. Projection works by evoking images, materials that have been once touched by the body. By evoking, the projection reunites three bodies: The animated body, the drawer body and the watcher body. Animated drawing and also cinema operates as a cellar, storing body marks for a future meeting with the time of the audience.

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Drawing movement

The force of the line

Like a cave mark, a drawing inaugurates an action that connects the time and the character of an author. The line is a unique calligraphy that drives the impulse of the subject, we use the term line as we use the term signature, as capable of identifying the subject: Her line, her trace; is the subject who creates the signature to make a reference to itself. In consequence, the line departs from the body, from the personal background. The force of the line expresses and extends chances for behaving in unique ways.

A departure definition for line that links time and subjectivity could be: Line is a mark that denotes duration. The line infers that a point has extended in the time/space, as Kandinsky says, is as the result of a trace and a travel that the line is drawn:

> The geometric line is an invisible thing. It is the track made by the moving point; that is, its product. It is created by movement-specifically through the destruction of the intense self-contained repose of the point. Here, the leap out of the static into the dynamic occurs. [8]

In this definition, Kandinsky points out the line as a dynamic element, this drives me to think that the line connects with drawing through the temporal dimension by the act of drawing. As a result of the body, the features of the line are mediated by physical qualities like frequency, interruption, and force. In the Illustration 03 we can see different line possibilities, that in animated drawing could be applied to contour, texture, repetition and duration. In opposition to the spatial reference of the point I define the line like force in movement. Like in Klee paintings, the line is a force that does not represent the visible but that "transforms the invisible into visible". [9]

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[8] W, Kandinsky, Point and line to plane: contribution to the analysis of the pictorial elements, Michigan : The Solomon R. Guggenheim foundation New York, 1947, p. 57.

[9] G, Deleuze, Francis Bacon: Lógica da sensação [Francis Bacon: The Logic of Sensation], Rio de Janeiro: Zahar, 2007, p. 62.
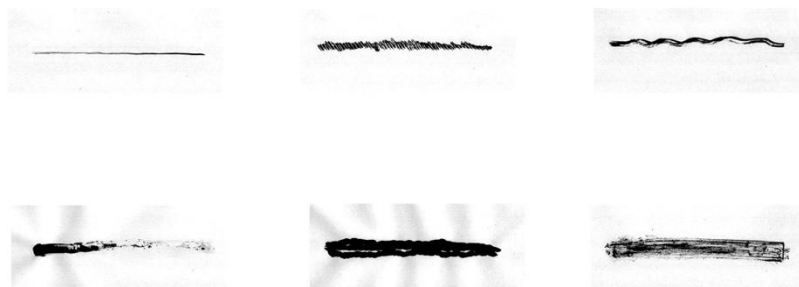
Illustration 03. Line variations [10]

Drawing

> A drawing is simply a line going for a walk.
>
> (Paul Klee)

The action of drawing implies a translation; between what is seen, that exists away and outside; and the surface and material that is in close contact with the body. In this translation, as some data misses, other data emerges and acquires relevance; for instance, one could choose to make an emphasis on texture, rhythm, or space; and in this way the translation will be conducted by focusing on specific attributes. This translation indicates a meticulous research and henceforth a deliberate selection of what is drawn. To draw, is an action that certainly requires vision, "to draw is to look, to examine the spectrum of appearance"[11]. This sentence, remarks drawing as a perceptive action, but to perceive is something unreachable just with the eyes, we perceive with the full body, we do not draw just using eyes and hand, but we draw involving all the body.

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[10] Animation exercise from the class animação e movimento [Animation and movement], drawn by Laura Benavides Ramírez. ULisboa, Belas-Artes department, teacher: José Pedro Cavalheiro, Enero 2020.

11 J. Berger, Drawn to that moment, New Society magazine 1976, Published in The White Bird by Hogarth Press, 1985, p 43.

Actions that make part of drawing as be, see, and translate are experiences lived by the drawing body, to draw is then an act of translation that departs from the body perception.

This quality of drawing as translation is pointed by Haraway, she highlights the vision as a way of life "...all eyes, including our own organic ones, are active perceptual systems, building in translations and specific ways of seeing, that is, ways of life."[12] Drawing is a personal way to inhabit the world, and translating a memory or concrete idea, a drawing contains somebody's rhythm and internal time. Inside the drawing remains our capacity for perceive, translate and imagine. To continue, I would like to give movement to the concept of translation.

Animated drawing

> The universe endures. The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new. (Bergson)

Besides translation, other uses of drawing include: synthesize, plan, study, imagine; this means drawing can be used as a tool to visualize non-existent beings, drawing is a tool to initiate something. As a line that unrolls in space, a drawing departs from zero, a drawing piles, is an accumulation of time; by describing invention and change, a drawing endures.

When giving movement to the concept of translation, the possibilities of drawing production change; when drawing, the animator is aware that many of the drawings will be perceived in a fixed duration (usually fragments of a second). As McLaren pointed, there is a substantial difference between drawing a movement, and giving movement to a drawing, "animation is not the art of drawings that move but the art of movements that are drawn".[13] In the animated drawing, time and space are drawn as part of a sequence, which makes time into an

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[12] D. Haraway, Ciencia, cyborgs y mujeres. La reinvención de la naturaleza, p. 327.

[13] N. McLaren cited by M. Furniss, Art in Motion: Animation Aesthetics. London: John Libbey, 1998.

essential element for understanding movement. Digging in McLaren's definition to draw a movement means to know the possibilities of an action within the specific logic of the animated space. In this space, the possibilities of change differ from the real space, in the animated space we can see bodies that move in a non-analogue and non-mimetic way. The most relevant factor when drawing is to take distance from the real action, with this distance, then the animated drawing moves the body in a referential way, giving access to different instances of the body. This means animation is able to draw movements and bodies whose existence is possible only in an illusory universe.

As bodies that depart from a specific universe, those bodies are also created with a specific purpose, the main purpose of the animated drawing is to create bodies who perform, bodies who are constantly defining themselves through movement. This indicates that animated drawing is a powerful performative tool for transformation, in the sense that it allows to break the mental limitations of what each body is able to do. As a deceptive technique based on action, animated drawing imagines possible solutions to impossible problems.

How long does a frame last?

A drawing fabricates duration, by holding a temporal relation with what is drawn. "A drawing or painting is static because it encompasses time."[14] Writes Berger. This claim points out the relation between drawing and time, where a drawing contains and covers the time. It surrounds it. Seems more logical to describe an animated drawing as something that endures, something related to duration and not to time. As the time fabricated on animation is relative and abstract, each drawing will last not based on a measured time (seconds or deciseconds) but instead it will last using the drawing itself as a time unit: In frames, an abstract unity of time.

The frame is the unit that translates the duration of a drawing into an abstract unit of time; in animation the word frame is used both for referring to the unit of time that divides one

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[14] J. Berger, Drawn to that moment, New Society magazine 1976, Published in The White Bird by Hogarth Press, 1985, p 43.

second into 12, 24 or 8 units; but frame is also used to make reference to a physical drawing. Then how long does a frame last? Is it the same as asking how much does that drawing last? A frame duration is not necessarily equivalent to dividing a second in 12 or in 24, frame has an abstract time inside the film.

Deciding the frame duration will depend on the frame rate but it can not be reduced to a mechanical unit, frame is a unit that depends also on the time-drawing relations inside the film, as in factors like: Drawing details, frequency of repetition, speed of the action, strength of the line, sound, narrative, graphic and movement style. This implies that animation has a precise control over the creation of time. Compared with the audience, the animator has a deep consciousness about the artificiality of time, maybe that is one of the possible reasons why animation still detonates this illusory effect on the spectators.
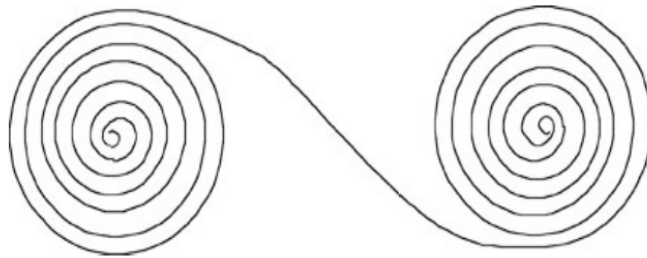
Illustration 04. *Cacique Petroglyph: looped spleen*, 2015
©Cabildo del pueblo Guambiano. Universidad Nacional de Colombia [15]

Now, I would like to talk about a non-occidental time conception, like the one from *Misak* world, an original nation from Colombia, for *Misak* people, time is not understood in a linear path; future and past are contained in the present, and the time unrolls like a thread from the center. Duration does not have to be attached to the gaze that divides the time to understand it, an image would not have to be divided in past-present, or in before-after; but the whole

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[15] A.Dagua Hurtado, M. Aranda, L.Vasco, Guambianos: Hijos del arcoiris y del agua. [Guambianos: Sons of the Rainbow and the Water] Cabildo del pueblo Guambiano. Universidad Nacional de Colombia, 2015, pp. 56-58.

duration would be contained in a entire unity, for *Misak* people, the drawing of the looped spleen (Illustration 04) contains present and past, where if arriving to the final point of the spleen the times returns. When breaking with a linear and occidental concept of time, the animated drawing could be settled as part of the space and as a result of a shared reality, a closer notion to the act of drawing as part of a corporeal experience.

How many frames?

As I have remarked, in animated sequences the drawings can not be perceived alone, each drawing belongs to a group; we could call this group 'movement', an undividable piece of thought. The animated drawing consists in portraying change from one state into another. The consecutive addition of actions and instants will modify the perception of the drawings (similar to the Kuleshov effect); is also the same as our subjectivity which is an accumulation of experiences; while we are living, our experiences modify the perception of the past.

In animation this effect happens on a big scale within the montage process, but also in the creation of each sequence, that is the reason why the question: How *many frames?* Is primordial for the construction of the action, the time in a drawn sequence is meticulous, it is a precise time that decides the hierarchy of the action millimeter by millimeter, or also stain by stain. With this precise timing the drawings are structured in order to give a specific intent to the animated time.

Illustration 05. Frame from the film *Girls Night Out,* 1986. ©Joanna Quinn

Besides frame by frame, layer by layer is also possible; this allows to build different temporal rhythms, frame by frame and layer by layer means that in animation the perceived time is a time of accumulative states, all what is before and after the frame we are seeing is perceived, this means the frame is part of a 'space-time' unity, that is how the movement illusion operates. This time overlaying, remarks the multi-timing, and multi-rhythmic nature of animated film, a time that is shaped with a moldable quality allowing to draw parallel times, bifurcations, discontinuities and superpositions in a dynamic way. Working layer by layer, the animator is able to allocate different temporalities to specific spaces, the film *Girls Night Out* (1987)[16] by Joanna Quinn is an excellent example of this quality, in her films, Quinn creates a big contrast between movements closer to the camera and the ones far away, the scenarios are composed by characters in static situations and at the same time the main characters are moving fluidly in a different rhythm, in her films the space divides in order to direct our attention to some actions. Other examples of bifurcation and time compression are the animated diaries of Stuart Hilton, in his film Six Weeks In June17 that he describes as a drawn road movie diary, he compressed the experience of a six weeks trip in a six minutes short film. As the construction of the animated time differs from the construction of instant images fabricated by camera, the time is invisible for spectators and fully visible only for the animator.

Animated cinema

In order to develop an initial understanding of the nature of animated cinema, I would like to depart from a cinema definition of Tarkovsky. He thought of cinema as "the ability to take an impression of time."[18] If cinema takes an impression of time then as Pikkov affirms, animation creates it: "In animation, no 'initial' movement exists; animators create and line up still pictures, which form an illusion of motion only in viewers minds. Instead of reproducing an

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[16] *Girls Night Out*, produced by Channel 4 Television Corporation, UK, 1987,16mm, 6min.

[17] Six Weeks in June, directed by Stuart Hilton, 1998, UK, 6min.

[18] A. Tarkovsky, Sculpting in time. University of Texas Press. 1986, p. 62.

illusion of motion, animation creates it."[19] According to this definition, the animation creates an illusory path in 'space-time' through stills. Modifying Tarkovsky's definition, then a possible definition for animated cinema would be: To evocate an impression of time by means of illusion.

Animated cinema vs drawing

The animated image opposes to what could be understood as a mark, the small duration of each frame stops us from getting continuous access to its content. Images are stored and we access to them in a sequential format allowed by the projection system. Opposite to the presence of a mark, the animated "cinema passes"[20] in front of our eyes fugacious, like a brush. The animated drawing as a technique departs from this distant touch that is temporary, fluid and staged, its aim is defined from a contact that differs from an static drawing. In the animated drawing, the space for seeing is not offered to the viewer, its temporal autonomy is killed by the continuity.

Animated drawing contains some features related with a static drawing, but it expresses and synthesizes time and space in a very different way. Bazin also points out some differences between cinema and painting, for him, the screen destroys the pictorial space, the cinema through the montage builds a horizontal time unit, meanwhile the painting temporality develops in units of deepness. "The frame is centripetal, the screen is centrifugal".[21] As a hybrid language, animated cinema contains temporal features both from the horizontal of the cinematographic montage as from the deepness present in the painted frame.

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[19] Ü. Pikkov, Animasophy: Theoretical Writings on the animated film. Tallinn: Estonian Academy of Arts, 2010, p.15.

[20] "In cinema something has passed in front of that hole", R. Barthes, La camara lucida, New York: Hill and Wang, 1981, p. 139.

[21] A, Bazin, What is cinema?, Berkeley, Los Angeles, and London: University of California Press, 1976 , p. 166.

Dexterous and the real

Mechanics and ontology of animated drawing are constituted by movement. In some cases, a skillful drawing is judged by its ability to imitate the movement; is a naive conviction to relate the quality of an animated sequence with its closeness to reality. I would like to deny this relation in two ways, the first one is conceptually: If we pretend animation to be close to reality, this means that as more frames are drawn, better the movement would be described, because "the real is open, indivisible, continuous". [22]But in our perceptual mechanisms the real presents to us as all opposite: discontinuous and fragmented. The second way will be technically: An animated drawing is usually judged under the same settings than the 'instant cinema', this builds the false conviction that a sequence made at 24fps is more dexterous than one made at 12 or 8 fps, this is because guided by the 'instant cinema', we have learnt to associate the real with a 24fps, perhaps guided by this relation we have also learn to think of the imitation of the real as better. With these two remarks, it is possible to see how the problems that concerns the animated drawing are from a different nature and how absurd it is to keep asking animation to be close to the real.

The big potential of animated drawing is in its synthetic ability, in the force of the line and in the ability to build an abstract space by means of graphical elements. Animated drawing should then be judged by the ability to describe ways to understand the movement, if using the body as a sensible corporeal tool is possible to go away from the imitation of the real. Maybe this connection between dexterity and the imitation to the real is what made Disney to rotoscope the movement of the beautiful Snowhite princess.[23]

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[22] H. Bergson, El pensamiento y lo moviente.*[Thought and Motion*] Buenos Aires: Cactus, 2013, p. 211.

[23] *Snow White and the Seven Dwarfs,* film produced by Walt Disney Productions (as A Walt Disney feature Production) Walt Disney Animation Studios, USA, 1937, 35mm, 8mm, 83 min.

Drawing in the 'space-time'

I would like to purpose a list of concepts that describe the space-time in the animated cinema, I propose these concepts with the intention of remark the main technical characteristics of animated drawing. From my point of view, the following attributes differentiate animated drawing from other languages, and they also remark the construction of an artificial time-space.

- Reconstructed illusion: Animated cinema proposes a reenacted space, and a time manually built. For Bergson "movement was unbreakable"[24], which means there is not a reconstruction of movement but instead a reconstruction of illusion. (I will support this point better in the section *Thinking movement*) Animation then, creates the ' space-time', based on perceptive strategies, and by doing this animation allows to break the usual logic of behavior that regulates the bodies in the space.

- Perceived: The 'space-time' of animation has been digested, chewed, by the filmmaker, who in this process of planning, thinking and performing the movement, brings qualities of its own internal 'space-time'

- Delayed: The 'space-time' comes back to life from death, as it is created from pause. There is no animated drawing that could be created in real time. Each drawing departs from emptiness, from the impossibility of instant fixation. A delayed 'space-time' suggests a physical and temporal distance where the animator's body works as an intermediary.

- Synthetic: The fact that the mediation between the actual 'space-time' is not interceded by a high mechanical device, such as the camera[25] ;means that synthesis is

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[24] H. Bergson, The perception of change, El pensamiento y lo moviente.*[Thought and Motion]*, p. 167.

[25] For me drawing is also a technological device, but with a small level of mechanization and speed compared with the one offered by the camera.

one of the main strategies, drawing is made symbolically. Only symbols that give meaning to the action are drawn, it is impossible to draw everything. It is impossible to animate all what is seen or all what is imagined. If the montage process in 'instant cinema' works mostly by subtraction (making takes and then choosing and cutting material) in the frame by frame cinema it works in terms of economy, only if it is needed is drawn.

- Camera less and time less: The 'space-time' has been unattached to the camera device, camera is not absent but simulated by the animator's body. When drawing from the body, this lack of camera *will made rise* a corporal device: *A camera all made of flesh*, an imaginary camera installed inside the body that will transform the gaze together with the imaginary spaces, this gaze of the body is able to see all what the most sophisticated device is not able to. This metaphorical device contains the time inside. The 'flesh camera' is fed by the 'instant cinema' conventions, but it also proposes challenges to it, the 'flesh camera' represents the mechanization and abstraction of a time constructed from the body.

For Bergson cinematic time was in the 'Apparatus'.[26] This means it was inside the Cinematograph. For me the role of 'Apparatus' in animated drawing differs from the 'instant cinema', the function of the 'Apparatus' is supposedly unifying the time, but as drawing cinema does not use the camera; it is not possible to think in a mechanical unification of time. Deleuze suggests that cinema language development goes further than the projection, for him, projection is what makes possible the perception of the illusion,[27] For both animated and 'instant cinema' this means that even if all frames from a film are running technically at 24 FPS, conceptually from the physical conception of the duration of frames and time, there is no cinematograph, no 'Apparatus' that is able to unify any cinematic time that has been drawn or filmed.

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[26] H. Bergson, Creative Evolution, trans. Arthur Mitchell, 1954; p. 322.

[27] G. Deleuze, Cinema 1, Minneapolis: University of Minnesota Press, 1986, p. 2.

- Infinitely divisible: The grade of subjectivity to represent 'space-time' is complex due to the mechanical impossibility to register time. When the figure of the animator emerges as a research figure and not as a drawing machine, then the conception of the 'space-time' disclaims the limits and standards in terms of size, extension of an action, interaction between worlds, objects and bodies, settings of closeness or danger. This means an action can be divided infinitely both in time and space, or that a same situation could be re performed and solved in infinite ways; an example of this is the film *Murder*[28] which explores the different solutions according to the film genre to the same situation .With all these huge chances there are also high risks, this is when the figure of the animator as an author gains relevance, is in the hands of the author to take the technical and stylistic decisions, that allows the technique to make visible the characteristics of 'space-time' with a defined purpose.

The unlimited possibilities of space division could be seen in narrative and stylistic means, but is also true in the technical aspect of the technique, its technically possible to add a new frame between two existent frames, until the stop of an action or until the infinite. The existence of this infinite space could be compared to the cuts that can be made on an instant filmed sequence, but when a camera registers it makes it with a determined quantity of frames and there is no way that new matching frames can be created to alter the sequence. When editing a cut, for the 'instant cinema', the time of the action is given, the time has been captured; what is unique to animated drawing is the final perception as part of a coherent succession, part of a whole; this gives to animation an artificial coherence.

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[28] *Murder*, Directed by Makoto Wada, Japan, 1964, 10 min.

Illustration 06. Overview on progress filling the map structure.

From the film *SiSiSiSiSiSiSiSiSiSi,* 2011 ©Juan Camilo González

As a consequence of this feature, I would like to remark a trick sometimes imperceptible that uses this coherence, is the cycle. A cycle can be modified infinitely, some authors such as Adam Becket, Jules Engel, Juan Camilo Gonzalez and more recently Boris Labbe have explored a technique called infinite cycle; a technique created by Adam Becket[29] departing from the animated drawing potential to add time to the drawn time. Those authors work by adding layers of time on top of layers, generating interactions between sequences, just like a big open dance or music jam that is able to repeat itself. There are other tricks unique to the animated language such as metamorphosis, vanishing, reversible effects, speed effects, slow camera or mega fast camera, all those tricks evidence the animated drawing ability to interlace and modify the time in a plastic way, and that are born as the result of the infinite possibilities of division in the 'space-time'.

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[29] Beckett developed a unique technique that involved creating a loop of images that continued to evolve with each loop cycle. In this way a series of drawings, say 12, would be shot, modified and re-shot. Wikipedia contributors. (2020, April 28). Adam Beckett. In *Wikipedia, The Free Encyclopedia*. Retrieved 14:23, April 29, 2020, from https://en.wikipedia.org/w/index.php?title=Adam_Beckett&oldid=953726070

2

Thinking movement

Here I make reference to two texts that refer the Bergson's movement thesis; in the first text, *Cinema 1*[30] Deleuze comments the theses of movement of Bergson in the context of 'instant cinema', in the second text, *The perception of change*[31], Bergson stated deeply his movement thesis. I will relate those two texts to the animated cinema context, in order to analyze and understand what means to draw movement from a philosophical gaze.

First Thesis: Movement is indivisible. [32]

> We shall think of all change, all movement, as being absolutely indivisible[33]
>
> Bergson

Frame by frame is the main feature to define the animation as a technique, henceforth an essential technical aspect of animated drawing.[34] To draw frame by frame in order to reconstruct the movement is a paradoxical action, the first movement thesis of Bergson conceives the movement as something indivisible. But, is not frame by frame how the animated drawing is made? Well if this is true then we must affirm that animated drawing does not draw the movement.

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[30] G.Deleuze,Cinema 1. Minneapolis: University of Minnesota Press.1986.

[31] H. Bergson, The perception of change, El pensamiento y lo moviente.*[Thought and Motion]*

[32] "Movement is distinct from the space covered, movement is indivisible". Henri Bergson, Creative Evolution, trans. Arthur Mitchell, 1954; p. 322.

[33] H. Bergson, The perception of change, El pensamiento y lo moviente.*[Thought and Motion]* , p. 167.

[34] Ü. Pikkov, Animasophy: Theoretical Writings on the animated film, p.14.

I paraphrase Deleuze's comment about the first movement thesis:

There is not possible to reconstitute movement, with 'immobile sections' which he defines as positions in space or instants in time, is only by adding the abstract idea of the successive, that is possible to achieve this reconstitution. When doing this one is also adding a time that is homogeneous, universal and identical for all movements. And by doing this the reconstitution of movement misses the movement in two ways: First, if we want to move two instants or positions to infinity, the movement will always happen between the two sections; second if we want to subdivide time, movement will always happen in a concrete duration, which is qualitative for each movement.[35]

This claim reinforces the impossibility to reconstruct the movement in animation, and it remarks the importance of sequentially, that in the case of animated drawing is contained in the logic and order of the animated sequences. In animation the movement does not come given, the sequences of mobile sections are only possible if there is one or more departure drawings called key frames, which can be understood as instants in time and at the same time as a position in space, these instants, will later become part of a movement. The logic of the animated time is built from instants, the time between the frames is the time that the animator conscious of the technique prints in there, animator decides distances, rhythms and positions in the 'space-time'. The animator is the one who adds to the movement this qualitative duration pointed by Deleuze. Time is resolved and experimented by the animator's body and not by a mechanical device such as the cinematographer or the cinema camera as Bergson though.

Following this thesis, the animated drawing could not even draw the reconstitution of movement, but what makes is referring to the perceptual mechanisms that our body uses to understand it. Animation will then be defined through its ability to make reference to movement, through what Bergson denominated change:

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[35] G. Deleuze, Cinema 1. Minneapolis: University of Minnesota Press.1986. p. 1.

If you imagine a change as being really composed of states, you at once cause insoluble metaphysical problems to arise. They deal only with appearances. You have closed your eyes to true reality.[36]

Animation refers to those states that are based on appearances, this means animated drawing offers an artificial time based on the appearance of perceived instants. As I have told this makes animated time a time delayed from the action. For the animated drawing it is not possible to rebuild time, but what animated drawing does is to manufacture a qualitative duration in each drawing, in order to be perceived as movement. Once these sections are created it is not possible to divide or change the order, but in drawing it is possible to keep modifying the duration frame by frame, this means it is a big possibility to think a concrete movement infinitely.

Second thesis: instant and pose

In the second thesis, Bergson talks about a transcendental change into the movement reconstruction, where the pose (antiquity) gives space to the reconstruction departing from the cut (modern science).[37] Animated cinema uses both languages: The cut, in dialogue with the cinematographic montage and the pose as a way to the solve impossibility of catching the instant mechanically. As there is no equidistance in animated drawing, the animated drawing, same as cinema does, expresses the metaphysics of perceived time and not of the eternal. Animated time connects the animated image with the magical function like in the antiquity, it could be said that in a similar way as the photography liberated the painting from the realistic function, the 'instant cinema' has also liberated animated cinema from the realistic function, which means the animated image is an image in crisis: "You have closed the eyes to the true reality"[38] says

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[36] H. Bergson, The perception of change, El pensamiento y lo moviente. *[Thought and Motion*] , p. 172.

[37] G. Deleuze, Cinema 1, p. 4.

[38] H. Bergson, The perception of change, El pensamiento y lo moviente.*[Thought and Motion*] , p. 165.

Bergson. This claim is the animator task: *To close the eyes in front of the real* in order to point the instant and reconstruct an artificial appearance of the real through drawing.

But then what is what animated drawing is able to *see*? Animated drawing is a process of synthesis-analysis created from poses. In animated drawing those syntheses are immobile, and the pose is understood as a remarked instant, a drawing means that a concrete part of movement has been fixed. As a synthetic process animated drawing could not be constituted by a quantitative, but by a qualitative time. In its specific need each frame has been drawn as part of a sequence and this means is relevant in that precise instant. As soon as that frame is drawn, it reveals the infinite probabilities that were not achieved, we are aware of these infinite possibilities thanks to their absence, from the absence and impossibility departs the importance of the pose as negation of a continuity, in other words as negation of the real.

Animated drawing makes material and visible our impediment to perceive movement, it takes the pose language (coming from painting) and it updates it as part of a temporal section. In animated drawing the illusion of change could be reconstituted as part of direct observation but also from other elements; like memory, intuition or imagination; without the need to share the temporality with the objects that are drawn. The animated drawing process reveals states that are impossible, states that are stored in memory, states that can not be filmed, or recreated by a immediate platform like the stage or the acting. The animated drawing eyes play with the perception laws, and as the animator *closes the eyes*, allows the audience to *close their eyes* too, by allowing a connection with ethereal planes animation loses the connection to the real, when animator *closes the eyes to the true reality* is when the body gaze starts to gain weight and when the flesh camera [39] gaze appears

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[39] Refer to the third part of this document: *Knowledge from the body,* p. 34.

Third thesis: movement and change

There are changes, but there are underneath the change no things which change: change has no need of a support. There are movements, but there is no inert or invariable object which moves: movement does not imply a mobile. [40]

In this state from *The perception of change,* Bergson focuses on the change and freeze, for he is necessary to decompose the movement into immobility in order to understand it.[41] In animated drawing the change is introduced by means of the pause, as I have remarked animation does the same by drawing the duration in the stillness.

As the animated time is detached from the imitation of the real, animation has the possibility to redefine the cinematographical time, animation has the autonomy of grease, extend every instant and as building artificiality from zero; animation is able to extend or delay an action in order to manipulate the duration and perception of time. The creation of the time in an animated film happens in a separate universe, each film is like an inland who has the possibility of present us a time redefined by the author.

The artificiality of cinematographical time uses the base of animated drawing for opening the creative and expressive possibilities. Animation makes the opposite to the early cinema, that transforms a remarked instant into any instant whatever. Movement in animation is built by means of privileged instants, so the cut logic is used in a small scale in relation to the other drawings, this means each drawing, each frame could be understood as a cut.

If we suppose there is *x* quantity of departure drawings to build a movement, before the movement is complete, those x drawings are already part of the movement. Those x drawings are first understood as privileged instants, but when the movement is finished they melt in the sequence and are now perceived as any instant whatever. This same logic talks about the impossibility of drawing to capture the movement, in order to make things move the drawing

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[40] H. Bergson, The perception of change, El pensamiento y lo moviente.*[Thought and Motion*] , p. 172.

[41] Ibid.

uses conventions from painting and drawing. The animated drawing creates systems where its logic synthesizes the human inability to perceive the continuous through vision, if we analyze the action of drawing, a drawing cuts the space, it translates it into a format, a drawing remarks an instant and transforms it into a corporeal sing, that now belongs to a new space and specific place, just as the cave marks. These signs have their function assigned to a space. Drawing then is a mark that is talking about a *here,* a *here* that for animated drawing lasts.

Is the animation a technique who endures and moves? If cinema is an impression of time, does the animation create the impression? Does animation contain it?

This last thesis remarks the immobility as essential for the animated drawing, is the fight against the immobility what makes a drawing to be alive, and immobility is as well the departure point to find the possibilities of solving movement. Is not like metaphysics were born? When Zeno drawn attention to what does not change?[42]

There is not instant that appears like the right one or like the next one that needs to be drawn, the task of the animator as an author is to be aware that the malleability of the animated drawing depends both on the immobility and sum of immobilities. This mechanization implies an order that can make of animation something dead and limited, in this limited existence there is also space for the accident, once all the instants are killed is possible to perform a magical revival, deciding together with our perception rules, which instants are needed for the understanding of the action.

To be able to identify a pose as the beginning or the end of an action, means that we have established a secret relevance in relation to other drawings. And as a final remark of the immobility as the essence of animated drawing, I must say that the existence of those key poses (especially if they are drawn from memory or emotion) is because they have been fixed as remarked instants for the body.

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[42] H. Bergson, The perception of change, El pensamiento y lo moviente. *[Thought and Motion*], p. 165.

The cinematographical illusion

In the first chapter of *Cinema 1,* Deleuze comments about Bergson's wrong association of abstract impersonal, uniform time, with the cinematographic illusion which Bergson defines as "Instantaneous sections called images; and movement or time which is in the apparatus and makes the images pass consecutively*" [43]*. For Bergson is the time inside the camera-projector what makes the images pass, but his approach to cinema is only from a technical point of view, Deleuze critiques Bergson technical approach and focus on cinema as a language uprising the montage as the biggest achievement of cinema. For Deleuze "cinema not reconstruct illusion but instead breaks with the conditions of natural perception"[44]

For Deleuze, movement is not in the apparatus not in the mechanism but in the image itself, is not an image with added movement .[45] This annotation of Deleuze about cinematographical image, explains the reason why when working in a drawn sequence, is not enough to move it in time, it usually is only possible to modify its time by redrawing its position that is linked to a time-space. This means also animated cinema works only with movement-images which is an 'intermediate image'[46] with an 'immediate given movement'. This means an image with a specific moving function in order to produce the illusion of movement.

In animation this thought of the camera as the one who adds the time to the image is easier to understand. as animated drawing could not be linked to any apparatus to contain the time, all time that is drawn becomes into a perceived time. There is not instant image, as our perception mechanisms does not allow to read 'any-instant' in order to create movement, neither create equidistance instants, this means that animated drawing is a high abstract and subjective process. This also means that it is not possible to draw movement, as is not possible to perceive it, due to our limited vision.

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[43] H. Bergson, Creative Evolution, trans. Arthur Mitchell, 1954, p. 322.

[44] G. Deleuze, Cinema 1, p. 2.

[45] Ibid.

[46] Ibid.

The link of the animated drawing as part of the cinema, brings many unsolved matters. Where illusion and the use of mechanical devices are in a constant technical and historical dialogue. From my view, animated drawing keeps its links to the magical inventions created before the cinematographer, where drawings were made in a manufactured way and the creation of sequences was detached from the projection mechanism. Similar to the cinema approach of Deleuze, what animation does is not to add time to the image but to think of an image on time. For Deleuze "What makes possible the illusion it is conditions of perception." [47] If we think about these conditions in the case of animated drawing, the body of the animator is what appears as more possible to enable these conditions.

In the kinetoscope, chronophotography and zoopraxiscope; the time was contained outside of the cinematographer; time was operated manually by the body, in the same way that one could pass the paper sheets, press a row key or slide a video bar in order to feel the time with the body. As animated drawing works camera-less, it separates the thought process from the cinematographer, out of this logic of reproduction and filming, animated processes give a chance to think the movement with the body. Doane Mary Ann in *The emergence of cinematic time* presents cinema as a time simulacrum[48], when the body bursts into the animated drawing, animated cinema becomes a corporeal simulacrum that enables the illusion.

Then, the cinematographical illusion is created both by the perceptive mechanism of the animator and the viewer. Animator and audience have a different convention which makes possible to understand the drawing as detached from photographic language; this makes its artificiality something not questionable and not comparable to the experience of the real. As the animated drawing precedes the cinematographer, its mechanisms differ from instant cinema. This will also explain the late adaptation of animated drawing as part of the cinema.

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[47] G.Deleuze, Cinema 1... , p. 2.

[48] M.Doane, The Emergence of cinematic time. Cambridge, Massachusetts, and London, England: Harvard University Press, 2002, p. 172.

When a film is projected, a translation of the internal time is made in order to translate the time into a homogeneous time, but even for every film there is still some space between the filmed frames, movement is then what is in between this space, this space presents as something invisible, *in-between*, empty. This unseen space is the space that allows us to unify the sequences. That is the reason why animated cinema does not draw the movement, but the *movement is the glue* that allows to put together the drawings. Animated drawing technique has taken the understanding of movement through the perceptual trick, animation is an illusion that does not hide that is constantly deceiving us.

Animated cinema movement stays in a double classification: First one as an artificial movement that has been reconstructed based on instants. That at the end is understood as movement. Second, as a real movement the same as the continuous and open movement, that is invisible and that is contained between frames, as a mental empty space.

3

Knowledge from the body

> For only through the body, through the pulling of flesh, can the human soul be transformed. And for images, words, stories to have this transformative power, they must arise from the human body-flesh and bone-and from the Earth's body-stone, sky, liquid, soil. (Gloria Anzaldua)[49]

I am doing now a giant jump. I jump, not just metaphorically, but in order to cross a stablished distance between theory and practice, a distance with a vague shape. At least, in this limbo space, I can see my body frozen in the middle of the action, just when the legs and arms are more extended. I am in the other side now. In this side my body constantly asks to define the vague distance between theory and practice. I made this jump in order to be closer to my body, to recognize the 'situated knowledge'[50] that my body produces.

By writing, I try to make concrete and conscious a knowledge that is connected to what I am, to the place I am now, to the place I come from. First, it feels shameful to name it. But to name it is to recognize my concrete point of view, I am a Latino, lesbian, women of color living in Estonia. I name it, this is my concrete context and the environment where my knowledge comes from. This environment defines me partially, but also is not all that constitutes my knowledge, I have danced and I have also drawn a lot of frames in order to make animated films; my experience constitutes my knowledge. In the process of making films, I learned from my own choices and also from others around, my aim to write this final part is connected to a hope pointed by Haraway which I certainly identify with: An incarnated hope that puts the objectivity to the service of a better description of the world, a theory that recognizes the experience as a

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[49] G. Anzaldua, Borderlands La Frontera: The New Mestiza. San Francisco CA: Aunt Lute Books, 1987, p. 75

[50] D. Haraway, Ciencia, cyborgs y mujeres La reinvención de la naturaleza, pp. 313–346.

source of truth, that sees in translation the possibility to connect knowledge coming from different communities in order to make credible and applicable visions, a knowledge that gives a partial perspective.[51]

I identify with the need of giving name to a truth that is able to reflect itself in the practice, I want to give a place near to the body to the theory I exposed before. In order to do that I have created five routes that close this vague distance of the jump, this tools are the result of my experience and trough them, I offer a gaze from my body. I hope that it can give a context and a situated understanding of what for me means to animate from the body.

Call to action

The first tool is a call, a preparation to enter deeply into the body, I would like to describe it, but I suspect that similar to drawing, the body exceeds any words. There are no words that can be added to a drawing, just like there are no words to describe what the body has said by itself. Not even good or bad could describe neither a body or a drawing.

Both drawing and body exist, to say that something exists is to recognize that it has a presence. But in my view the presence of the drawing and of the body are different, they exist in different dimensions. The presence of a body is a power unachievable for a drawing, a drawing has its own presence, but is different to the one from the body as is subtracted from it, from its force. The drawing talks by the presence of the body. Although their presence talks differently, body and drawing meet in the action, more specifically in an action surrounded by a context, this context its what builds the meaning of the drawing and the body in action. The shape is the content[52]. The action is what makes concrete an experience of a thought, besides the context, for me the action is a powerful link between body and drawing. As it allows to make a reality check.

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[51] D. Haraway, Ciencia, cyborgs y mujeres La reinvención de la naturaleza, pp. 313–323.

[52] D. Haraway, Ciencia, cyborgs y mujeres La reinvención de la naturaleza, pp. 313–323.

Since animated drawing and body meet in the ability to perform, this call to action announces: *I have one.* This claim encompasses the availability of the body, this means the body as an immediate creative tool, flesh as a state of fluid presence. The body will be the source of lived truth. *The call to action* understands that the word *body* does not make reference to a concept far from practice, *body* is a word that needs to be experienced, the word *body* is a call to the *body* who performs by drawing.

The *body* allows us to mobilize the thought. The drawing makes the though concrete. *The call to action* is an invitation for performing the theory, when a drawing is able to create environments for giving existence to different corporeal states, there is not a single drawing that can be able to represent the gaze from the *body*, and at the same time there are many of them where the *body* speaks. When speaking a language from the *body*, drawing and the action of the body can create a channel of communication, and then by drawing the *body* is the one who will *call to action.*

The flesh camera

"What can a body do?"[53]

The answer to this question is *I have one.* I am unable to ask myself what my body can achieve. There is no certain answer that I can find from a writing place, no theory, no drawing, nothing is enough to answer what a body can achieve. Then suddenly I come back to *the one I have.* In order to answer the question I ask my body *what can you see? What you see will define what you can do?* My body answers, that it does not have any camera embedded, there is not such an empty and dark place inside, there is not any substance that I can pour on me, to reveal the images that once flashed in front of me. There is many things my body can see, I remember a

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[53] G. Deleuze, Spinoza y el problema de la expresión /Expressionism In Philosophy: Spinoza], Minuit, Paris, 1968, pp. 208-225.

dance exercise where the teacher said, you have to imagine that there is eyes in your hands, and now there is an eye where your neck begins, what can you see?

Is perhaps the flesh able to imagine? A camera all made of flesh is the path I found to approach a gaze from the body who draws for animation, the 'flesh camera' states the vision of the body as a sensible space. This camera does not work by snapshots, neither wants to fix and freeze. Is a camera that experiences the space at the same time that is traveling on it.

The 'flesh camera' is a subversion of the documentary camera and is also in opposition to the cinematographical camera features, such as equidistance, reproduction, mechanization. This does not mean that animated processes are not able achieve a level of industrial standard, the 'flesh camera' device does not focus on a specific production model, but what proposes is a gaze that extends the body, this gaze can be explored in any media and scale.

The 'flesh camera' feeds itself constantly from the cinematographical language, but is not the 'flesh camera' the one who will adapt the movements from the body to cinema, instead cinema language has already incorporated the movements of the body as part of its technical development: The direction of the gaze, to walk, run, go backwards, grow up, articulation mobility, are factors that have been translated into cinema tools, like camera movements or the logic of cut. The closest camera to the body that 'instant cinema' has developed is the subjective camera. What is the difference between the subjective camera and *«the flesh camera»*? As cinema translates the human experience, the subjective camera works from substitute and simulate the experience of the actor's body, the language of *«the flesh camera»* is for a frame by frame cinema, and it talks from a closeness touch with the body through drawing or through experience a moving image from the body, 'flesh camera' talks about a sensitive surface that can be explored with the senses and not through a mechanical device.

As opposed to the cinema camera, the 'flesh camera' would be able reach spaces where the cinema camera does not feet. As an example the 'flesh camera' is a device able to travel in a second from a virulent microparticle until Saturn's gaseous surface. The editing cut could do the same, but when cutting one is splitting the 'space-time', what is unique to 'flesh camera' is the possibility to group and merge imaginary possibilities and to synchronize its times in any space so they can be seen as something coherent. 'flesh camera' is very good in building fast

relationships between objects that do not share the same space. This camera can have access to impossible sets, for example: To see an infection from inside, to record from the crack of a broken bone, the 'flesh camera' could vibrate in synchrony with body tremors.

With this corporeal device, the equidistance becomes useless, what stands is the impression of the more or less continuous, more or less memorable, the more or less impressive would be what this camera would be able to register. If my body were a camera, it would record from different levels, layers and angles. With different definition levels. A 'flesh camera' is a camera created for animated cinema, such a camera is interested not only in registering, but also in imagining and remembering through the impossibilities of the body.

The animated body

The animated body is a body built from multiple views, as is possible to draw from diverse places that propose different gazes. Animated bodies appear like the portrayal of the way we perceive and understand movement, when those bodies are projected they are performing, those bodies are sharing a space that later will vanish in memory, as I have said in the section: *From index to evocation*, they evaporate, as the most we will keep of them is a memory of their movement shaped into an image. A mobile image. Equivalent to what happens in a staged performance.

"The body from animated drawing is constantly dissolving"[54], is a body built from successive change, this enables the animated body to keep its internal coherence in order to be understood as the same body, and the change allows it to modify the materials, spaces or energy that constitute it. The body inside the animated film, is a body that can metamorphose, explode, divide, mix, melt, grease; in several animated films characters appear already like states external to the human body for example: A flame, a skeleton, an alien, nonexistent animals, fictional

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[54] "In cartoon film the drawing no constitutes a complete figure, but the description of a figure which is always in the process of being formed or dissolving through the movement of lines and points taken at any - distant whatever of their course" G. Deleuze, Cinema 1, p. 5.

bacteria… Those characters express emotional states that are stored in the body, states that are visible through this fictional corporality, these animated shapes are also able to develop their own movement mechanisms, in animated drawing movement and corporeality work together towards the building of meaning.

Illustration 06. Frame from the film *O Átomo Brincalhão,* 1961. ©Roberto Miller

This relation between movement and corporeality can be understood more directly in abstract films, because their expression depends purely on the use of geometric shapes; in films like *O Átomo Brincalhão*[55] where the animation is made directly on the film, is possible to notice how the shape in movement is in direct contact with the filmic material, just like the line and paint modifies the surface of the film. In films that are draw on film, is also possible for the body

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[55] *O Átomo Brincalhão*, By Roberto Miller, Brazil, 1961, 4min.

to manifest its corporeality through the surfaces in order to connect the touching feeling of surface with the feeling of the body.

The ceremonial body

'Ceremonial body' is a term used by Deleuze in *Cinema 2*. He defines the ceremonial body as an opposite pole to the everyday body[56], he also sets relations between the ceremonial body and the grotesque body, a body who makes disappear the visible body:

> "To give a body, to mount a camera on the body, takes on a different sense: it is no longer a matter of following and trailing the everyday body, but of making it pass through a ceremony, of introducing it into a glass cage or a crystal, of imposing a carnival or a masquerade on it which makes it into a grotesque body, but also brings out of it a gracious and glorious body, until at last the disappearance of the visible body is achieved."[57]

The s'hamanic State is a term used by Anzaldúa, that she describes as a physical pain in the body, as a sickness. She also points out that in order to be in this s'hamanic state she needs to put her self in a sensory-deprived state, as is the body the one who is experiencing the event.[58]

Taking Deleuze and Anzaldúa concepts as a base, I propose these definitions for the ceremonial body:

- An estate with than one uses to draw and not an estate that can be drawn.
- A body in action that inaugurates a ceremony, a ritual or an event.
- A body that makes the body disappear, a body who is constantly undefined
- A body who knows its impulses
- A body in opposition and dialogue with the everyday body

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[56] "These two poles, the everyday body and the ceremonial body, are discovered or rediscovered in experimental cinema" G. Deleuze, Cinema 2, Minneapolis: University o f Minnesota Press, 1997, p. 191

[57] G. Deleuze, Cinema 2, p. 194.

[58] G. Anzaldua, Borderlands La Frontera: The New Mestiza, p. 70.

- A body who gazes with its flesh
- A body that makes visible the palpable energy of the image[59]

I would like to talk about my own experience with ceremony as well, which comes from dance Butoh and performance, I relate the s'hamanic state with direct the intention a movement to a purpose, but without knowing the result. From my experience the ceremony focuses on living the process and stepping away from the thinking mind. The ceremonial body or the s'amanic state are tools that allow the body to become something else, through it, is possible to arrive into a metamorphosis that is experienced with the body. This writing I made in a Butoh pracrice, shows the knowledge that the ceremonial body produces, to be in a s'amanic state is to use the body as an interface:

> I fall in love with emptiness. I lose myself to find myself again.
>
> I ask my body and my body asks the questions too. I empty myself. And there is an echo beyond myself that answers, it spreads through space.
>
> In my dance I love, I remember, I forget, I let myself go in the midst of impossibility.
>
> And I feel compassion, through my body I suffer the not absence of the other, their unconsciousness, and I suffer the small and big deaths of all. My body is a channel, a tunnel that connects with all my surroundings. But that violence of the death is not dark, it is clean because it comes out dancing.

Understanding the body as the living medium through which images are experienced[60], to draw with the body in a ceremonial state, means that this body state would be included also in the drawing. With this ceremonial relation the drawing calls the ceremonial body and the ceremonial body calls the drawing, as the cave painting the body and image are one connected entity.

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[59] G. Anzaldua, Borderlands La Frontera: The New Mestiza, p. 71.

[60] H, Belting, An anthropology of images: picture, medium, body, Princeton, Oxford: Princeton University Press, 2011, p. 11.

If projection is an act of corporeal evocation, drawing simulates a body that is incomplete, and this means is possible to draw things missing to this body or to add new features, when animated drawing and the ceremonial body come together, the body disappear in order to put in front of our eyes, incoherent visions of bodies; visions that do not match our expectations of what a body is able to do.

Dance and animated drawing.

One of the aspects that I admire the most about dance, is something totally opposed to animation: In a stage all is seen, all is presented, there is no trick. I admire dance because it expresses force through physical statuses, if a body on stage says something, is clear, is there. When a body is powerful, there is no way to evade the sentences and questions stated by it. In a dance piece, the body is the one who has the biggest role; sound, costume and lighting are in function of the image portrayed by the body. We go to the theater to see the body dancing, to see the body of the actor performing, also to see all the training and technique embodied, is the body the one who performs the technique and mobilizes the audience. When I see different movement textures crossing a body, I can see how a body is able to expose different meanings.

Captivated by this presence of the dancing body I ask: Is it primordial to have a stage in order to dance? Is it possible to dance without a body? How does the agreement between dancer and audience make a performance happen? Is it enough to stare something in order to build a performative relation? Then as the butoh dancer Atsushi Takenouchi says: Is everything already dancing? [61]

We say something is dancing, when it reveals a ritual attitude, this means when the movements move away from the everyday actions. The act of dancing is linked with the whole body presence, and is an extraordinary activity. "Everything is already dancing" means that we

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[61] The original quote is "Everything is already dancing," Atsushi Takenouchi quoted by S. Fraileg, Butoh, metamorphic dance and global alchemy, University of illinois press, Urbana, Chicago and Springfield. 2010, p 149.

as the audience fill out movement with meanings. To realize that things dance, means to make a commitment with its existence.

I do not believe that the act of dancing is limited only to the stage, nor to the dancer, but I would like to define dance as an intended staging of movement. The contract that exists between the trained dancer and the audience does not differ much from the one that is settled between a three and an observer.

Look at the birds getting lost behind their route.

With the swing of the leaves, the trees are dancing.

With the world full of small dances, drawings take part in this dance too, to draw movement means observing to create a physical manifestation of its presence. Animated drawing is a translation of unseen dances that are happening around us.

In a previous section I have defined animation as a corporeal simulacrum that enables the illusion. I see dance as a corporeal simulacrum through the body itself. Dance mobilizes the thought when transposing it into action, but the huge relevance of the dance is not just to mobilize, what dance makes better is to study in detail the meanings of the movement, dance uses these movements as pieces and then uses them to build a corporeal language.

Animated drawing and dance have in common terms like: Rhythm, speed, energy, force, canon, frequency. Both the dance movement and the animated movement are choreographed movements, this means that it has been studied and constructed. In both techniques, the movement is fixed to be able to come back to it. This means it is possible to review a movement in order to master it, then movement is lived as a process of corporeal construction. It is movement what enables the link between dance and animation, is the possibility to understand, reshape, and modify the behavior of an element which is common to both languages.

The movement of the dance sets a distance with the everyday movement, this distance means opposition but also means a dialogue with the daily body. Animation translates the everyday movement into a danced language, some actions that we perform in everyday life are meaningless, but animated cinema by giving a new context, can give new meanings to it. Animation makes this by translating the action into a new time-space; animation creates an

artificial time in order to give us a chance to observe movement, that is how animation is performative.

As similar to dance, the performative content of animation means to make evident additional meanings to the action. With the manipulation of movement and time, animation is capable of modifying the perception of an everyday action and it translate its meanings for setting a dialogue with other elements, those elements that can be structural such as a narrative structure, a script but also aesthetics elements like lighting, color and sound could transform the meanings of the action.

Both dance and animation have to fill the space through action, both fix the movement (on the body or on any sensible surface) and they both work with the corporeal presence of the body from a subjective level, both stage the movement by choreographing it and by doing it both have the possibility of modify it infinitely.

The way of access to the movement is different for dance and animation: In animated drawing, the animator has a total and exact control over the time, is the animator the one who controls the duration and position of each line that produces movement, and as a consequence is the one who has total control over the illusion. To make an animated drawing is like to dance in the darkness, the animator draws feeling that something is moving but without looking at the effect that the drawing is producing into the finished movement.

The technique of animated drawing is a game between absence and presence, but the technique of dance is continuous, the body and the movement are always visible. Although dance and animation use different strategies to access movement, both arts give the impression of continuous and successive, in the end dance and animation will arrive to the viewer as a moving image. The strength of animation as a moving language resides in its ability to take distance from the real, when dance and animation come together, both disciplines meet in the body, then the illusion of a movement that departs from the body opens the door to the symbolic world.

Conclusions

With the statements along this text, I have approached to the topic of animated drawing from a body perspective. My aim was to redefine technical processes, that for me as filmmaker and animator are significant in the animation field. In the first chapter, I made a general overview of elements like line, drawing, drawing in movement, frame, time and space. I addressed the function of his elements, but also I asked how is the body involved within these elemental processes; as an answer I found aspects that are connected to the animated drawing like translation, force in movement and ability to perform. The context of my research is connected with the purpose of creating films, for this reason I have concentrated on elements like projection mechanisms, camera, montage, the cinematographical illusion, and more relevant, in movement. With the intention of defining the concrete aspects that differentiate animation from other disciplines, I made an analysis of the animated time-space, and purpose six features that define it: Reconstructed illusion, perceived, delayed, synthetic, camera less and time less and infinitely divisible.

As I consider movement a fundamental topic for animated drawing, I brought two of the authors from philosophy that have influenced cinema: Deleuze and Bergson, whose thoughts about movement were translated into the animated cinema context. The thesis of movement become a source to think about movement in a philosophical way, each thesis remarks different aspects that define the animated movement theoretically: The first thesis, denies the possibility of divide movement and henceforth states that animation draws an illusion that is perceived as movement, the second thesis remarks the possibility of animated cinema to use the language of the pose and of the cut; and portraits animation as a technique that allows to reveal impossible states, the instants that are draw that have been remarked from the body. The third thesis sets the change as main aspect, where animation uses the perception mechanisms for building an artificial and abstract time-space, which remarks the importance of the second thesis as one of the key aspects in animating is to decide which instants are needed for drawing the illusion of a movement.

With this theoretical base in mind, I made a giant jump; recognizing I have a body and with the purpose of adding a contribution from my experience, by following the theory of situated knowledge from Haraway, I purposed five ways that seek the body in front as a primary tool of

creation. With those proposals I summarize my vision as a creator and I develop a gaze for my practice as an animator director. Those five tools involve my experience in the areas of performance, dance, and filmmaking. The first tool, *Call to action* stands for the body as the source of movement, the second tool is The flesh camera, a key concept of the body approach, this camera is a subversion of the subjective camera from the documentary film language, and it represents a body gaze for the animated films. *The ceremonial body* is other of the tools, witch is connected to the ritual and the ability of the body to be a channel a bridge that connects the ceremonial and the everyday movement. With the tool *Dance and animated drawing*, I close this set of tools, by relating dance as an intended staged movement that make the observer to make a compromise with the existence of things. This last part considers dance as something that can happen everywhere and not preserved only to the stage. In other words, dance as the staged of a movement, that in animation allows to think movement in close relation with choreography.

As a final consideration, I would like to remark that the force of an animated cinema image created through the body, can be found in the relation between absence and presence. As in such cinema, the presence of the body is in a constant dissolving, there will be a portion of body who is always missing; what animated cinema could do the best is to propose impossible problems in order to offer possible solutions that arise from the body.

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