

**CON
FIA**
2019

7th INTERNATIONAL
CONFERENCE ON
ILLUSTRATION
& ANIMATION
14-16 JUNE
VIANA DO CASTELO
PORTUGAL





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PREFACE

The 7th edition of CONFIA (International Conference of Illustration and Animation) will take place in Viana do Castelo, in the northwest of Portugal.

In this city, which expanded along the Lima River, we can admire different architectural styles, from “manuelino” to *Baroque*. The historic centre features narrow streets and alleys that form a circle outlined by the remains of the ancient walls. The main church (promoted to cathedral in 1977) goes back to the 15th century and is one of the most beloved monuments, along with Santa Luzia Hill, site of the Church of the *Sacred Heart of Jesus* (or Santa Luzia), inspired by the *Sacré-Coeur* in Paris. The hill gives visitors a breathtaking view of the city, the estuary of the Lima River and the ocean—the ocean that shares its scent with the city and provides sustenance to the Minho region.

CONFIA was created to provide an opportunity for students of the master’s in illustration and animation in the School of Design at the Polytechnic Institute of Cávado and Ave (IPCA) to hear from researchers and practitioners in the field and share their own research. Over time, it has increased in both size and recognition as an international conference known throughout all related fields—and we’re so proud. This edition benefits from the support of the Polytechnic Institute of Viana do Castelo, and the conference will take place in the grand Professor Lima de Carvalho Auditorium. With this in mind, we’d like to thank the governing body of the institution, an enthusiastic partner in this joint endeavor between polytechnic institutes.

We would like to give a big thank you to our keynote speakers for this edition, starting with Birgitta Hosea, artist, animated film director and researcher. She’s involved in *StoryFutures*, a research project on immersive technologies, and in the development of the archives on the history of British animation after 1960 housed at the Animation Research Centre at the University for the Creative Arts. We also appreciate our dear friend César Coelho, director and animator at *Campo 4* in Rio de Janeiro in Brazil and cofounder of *Animamundi*, one of the most prestigious animation festivals in the world and the largest in Latin America. Thanks also go to Paola Vassalli, who has led the

Educational Department at the Palazzo delle Esposizioni and the Scuderie del Quirinale in Rome. She is an editor of *Educare all'arte (Electa)* and an artistic consultant for the Bologna Children's Book Fair and has designed libraries and curated exhibitions.

We'll also feature a book launch from our good friend Alan Male, who will present his latest book, a contemporary collection of philosophical, theoretical and practical methodologies around illustration.

We're quite excited about this 7th edition of the conference, which will impress with the excellence of the articles from around the world selected by our demanding Scientific Committee. We can't wait to join you all for two days of intense conversation and sharing ideas and experiences around illustration and animation in a beautiful setting on the coast of Viana do Castelo.

Paula Tavares
General Chair

Pedro Mota Teixeira
Organization Chair

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Artists and Masterpieces Between Europe and the USA

Paola Vassalli¹

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[Keynote Speaker]

The exhibition Artists and Masterpieces of Illustrators, created to commemorate the 50th anniversary of the Bologna Illustrators Exhibition, allows to gauge what's been happening in the past fifty years, in the arts and market, thanks to the work of some of the most significant illustrators, those who have built the story and identity of the picture book from the second half of the XX century up to now.

In display fifty creators and fifty masterpieces of the contemporary illustration, the big classic ones who have influenced generations of illustrators and readers. To tell short a story of half a century, that sees reunited in Bologna a community of artists, editors and readers that share all the same passion: the book and the reading. The event was kept running for decades, in the company of the artists that created the Bologna Illustrators Exhibition, the same to be later rewarded with international prizes.

This exhibition along with its catalogue (Corraini Edizione) it's nothing but the family album of this huge family.

When the Bolognese Exhibition was born, in the first years of the 60's and in the United States where the picture book has just given its first stirs, and also contributed to the success and economical support of lots of publishing houses. In these years, two European authors present two master works with intent of aesthetical and content provocation: the Leo Lionni's '59 *Little Blue and Little Yellow* and the Maurice Sendak '63 *Where the Wild Things Are*.

In the making of the first "abstract book" for children, Lionni shapes and make rules for the illustrated book: hard cover, few pages, breve dialogue with strong imagery, tight rhythm that helps to create the surprise and the emotion: instead Sendak creates a psychoanalytical approach to demonstrate that with fantasy, children can dominate "wild things". Sendak and Lionni are racing two cultures and two worlds, Europe and America, as well as Delessert and Ungerer, the late deceased recently with 88 years old.

They're all part of the group of artists who have flooded the market, and not only the American one, with children's books. They came from the communication world and with their mix of styles and different media they changed the face.

In the same years in Italy, a small publishing house, Emme Edizione property of Rosellina Archinto, imports the best from the States presenting at the same time the Italian first quality. In other places in Italy, in

1 Paola Vassalli has designed/directed the Educational Department at the Palazzo delle Esposizioni and the Scuderie del Quirinale in Rome. She is editor of Educare all'arte (Electa). Has designed libraries, curated exhibitions and is an Artistic consultant for the Bologna Children's Book Fair.

Milano, there was an active group of pioneers, already from the times of the end of the war, who opened the road to an all-round visual search

Names such as Albe Steiner, Bruno Munari, Max Huber, Luigi Veronesi, applied the rules of the communication into the editorial product making it rejuvenate. Later they will add to the group, among others, Enzo Mari e the same Lionni who, from the early 60's, spends his time between New York and Milan.

The years between the 60's and the 70's, are the years of the great masters: in Italy Bruno Munari with his provocative and already interactive *Nella nebbia di Milano*, an artist tribute to his hometown. In between Europe and America we'll find two artists such as Eric Carle, an innovative author for the youngest and David Macaulay an expert in architectural books.

In the meantime the Bologna Illustrators Exhibition grows up - also thanks to the making of international co-editions born at the Fair "between breakfast and a *grappa*" - and confirms itself as the testimony and the engine of some other different styles.

It's during the 80's that the Anglo-Saxon school presents its authors how have realized that children are a particular public that deserves to be offered with products of great value but also created for themselves. Naming three great masters of this school: Quentin Blake, David McKee, Elmer's (the patchwork elephant) father, and Tony Ross. As we dive along with the classic authors, let's name a refined lady of illustration, the Austrian Lisbeth Zwerger and the German master Klaus Ensikat, let's take a peek at Eastern Europe at Stasys Eidrigevicius, in Lithuania, Dusan Kállay from Slovakia e Kveta Pakovska from Czech Republic; returning to Italy to name Roberto Innocenti and to close the tour the Spanish Alfonso Ruano.

We're getting close to the end of the millennium and the world seems to have lost its boundaries: the internet is born and computerized graphics are the rule. Nowadays over half of the editorial production of this sector is done with help of computers.

For the Bologna Illustrators Exhibition, these years are representative of moments of big transformations. With the Exhibition and the Graphic Award, the Fair is investing in the ideas, projects and creativity of those who create the books, and becoming a not to miss event. We're not going to Bologna only to sell the rights of the books, but above all to meet each other, to observe, to speak to all of those who operate in the sector. The Fair and the city of Bologna itself, became inalienable occasions of updating and training and are "the journey" that starts springtime and a new season.

In this session will be present two American authors. Chris Rascha, adopted New-Yorker and J. Otto Sibold along with his wife Vivian Walsh that are about to publish the first illustrated digital book. And in America the Italian Piero Ventura publishes his first book; master of divulgation, and prize winner of the MMA.

We're at the dawn of the new millennium and along with the formation of big editorial groups are flourishing the experiences of small editors dedicated to the quality illustration, to research and project edi-

torial that collects a great success in the international market. In a much more global world, the illustrators move from one nation to the other, from one continent to the other.

That was the case of the artist Vladimir Radunsky, born in Russia but naturalized American, that lived between New York and Rome where prematurely died. That's the way of Beatrice Alemagna: the Italian illustrator that has chosen France to live and work. Speaking of coming and going, let's note a special book, *L'approdo*, from the Australian Shaun Tan: a masterly silent book, a wordless book with a powerful voice, a memorable silent graphic novel for the readers of all ages. The Catalan Arnald Ballester presents a *sui generis* silent book *ante litteram di ben 120 pagine* (in front of 120 pages), while choosing also a book that recognizes the right children have to enjoy the works of art history by the Croatian Svtjetlan Junakovic. And we close with two masters of the silent book: Suzy Lee, born in Corea, living in London, whose work balances between tradition and modernity and the Portuguese Bernardo Carvalho the founder of the most innovative and eclectic publishing European house, Planeta Tangerina.

These are the principal trends to remark from the last year: the reappearance of the wordless book together with the discovery of the picture book aiming at an ageless audience. Nowadays the picture book is definitely a crossover book in such a way that the Italian publisher makes its manifesto out of it: Books for children that do not harm adults, books for adults that do not harm children.

And we're at the recent past and the today. Apart from the worldwide financial crisis, the new ways of communication and international exchange have created an important process of cultural homologation, forced by a rise in general quality and certainly at the expense of a raising and single excellence.

However today, in particular the picture book, following the constant change of titles between the different national publishing houses, European ones in particular, proves to be a lot more European than other areas of our culture.

And we all agree at a single point: the children books may contribute to envisage a better world because they break walls and build bridges instead, they makes us dream and they give hands together to circle the world.

Illuminating: Mark Making Through Projected Light

Birgitta Hosea¹

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[Keynote Speaker]

When can a drawing be considered a performance? This keynote presentation is drawn from the research for a forthcoming co-authored book, *Performance Drawing: New Practices Since 1945* (Bloomsbury, 2020) by Maryclare Foà, Jane Grisewood, Birgitta Hosea and Carali McCall: a group of artists who have been collaborating together on experimental drawing projects since 2007. The book explores the work of artists from different disciplines whose practice involves both performance and drawing.

This lecture comes from the final chapter, which focuses on real-time drawings made with projected light in front of an audience as part of a live event. It brings together a range of practices from theatrical acts, expanded cinema, live animation, light graffiti and digital art. Connecting these different types of performed light drawings enables an interdisciplinary range of technological drawing practices from art, theatre, film and digital media to be compared that are not normally considered together. With this post-medium approach, what links them is not one particular medium, material or process, but the use of illumination and live drawing. Some of these examples of illuminated drawing are static and the form of the complete image emerges over time. Others move and, thus, could be thought of as live animation.

To explain the relevance of performance drawing to animation, the first section will describe the 'lightning sketch' drawing performances: a popular act in the Victorian music hall theatre that directly contributed to the development of early cartoon animation. In this act, the performer made drawings, often caricatures or visual illusions, in front of an audience. In some cases, such as Winsor McCay's *Gertie the Dinosaur* (1914), sequential drawings were recorded on film as early animations and then projected on the stage as part of the act.

More recently, developments in analogue and digital video have made projection technology more portable, accessible and affordable to a wider range of people. This has afforded contemporary artists and performers from different fields much more freedom to experiment with illumination. A selection of practitioners will be presented who continue the traditions of the 'lightning sketch' as their process of making still drawings is created live in front of an audience. This is done through the mediation of a live video feed and projector or an overhead projector. A range of approaches are demonstrated from contemporary artists, such as

¹ Birgitta Hosea is an artist, animated filmmaker and practice-based researcher who exhibits her work in expanded animation internationally. She is also a Reader in Moving Image at the Animation Research Centre, Univ. for the Creative Arts, where she is engaged on StoryFutures, a research project into immersive technologies, and on developing UCA's archives of post 1960's British animation history.

Lisa Gornick, who projects her drawings as illustrations to amusing stories that she tells, Harald Symkla, who documents his experience of watching classic films and Bahman Panahi, who creates sacred calligraphy to the accompaniment of music to illuminate a spiritual experience.

However, do projected drawings that are produced live need to be static? Can spontaneous and improvisational drawings that *move* be created and projected in real time? Expanded cinema artists, such as Annabel Nicholson, Paul Sharits, Takahito Iimura, Vicky Smith and VALIE EXPORT, have used analogue film to project their live mark making process in front of an audience. In their performances, as part of their explorations into the material properties of film and the act of film projection, moving drawings are made on loops of analogue film as they are being projected and this creates a form of abstract live animation in front of their audience.

Digital technology has brought new techniques for drawing with light. The presentation concludes with examples of contemporary artists, such as the Graffiti Research Lab, Pierre Hébert, Birgitta Hosea, Kellie O'Dempsey, Jeremy Radvan and Oliver Gingrich, who create live animation and digital performance drawings through the use of technologies such as the Tagtool, SKYPE and lasers. The mark making techniques range from the projection of live video feeds through to spontaneous digital drawing and computer generated mark making.

Animation is conventionally thought of as an art of the past: images are laboriously created in a time-consuming process, recorded and then played back in front of an audience. The time of creation is different to the time of viewing. However, these examples show that, on the contrary, animation can happen 'now', in the present time, through various processes. Moving images can be conjured up from scratch in front of our eyes. Animation can be live and happen in real-time.

Life between frames

César Coelho¹

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[Keynote Speaker]

When I started my career in animation, I felt what most animators felt at that stage: I felt like I was a god! The reason for that is easily understandable – as an animator you create life out of lifeless material like paper, clay, pixels, you control the forces of nature, you can make cows dance and mice sing. You control life as you create it.

Applying rather simple concepts like acceleration, deceleration, arcs, deformation among others, an animator has at his grasp powers of endless possibilities to create life.

Endless possibilities... well, that is the problem.

Nobody is prepared to deal with “endless possibilities”, including myself now and certainly myself then as a young animator. Infinite is a concept too big to start from when you are trying to create anything. Quickly you become less godish and, humbly, you realize that instead of playing god maybe you should learn from Him. Hopefully, that realization leads you to a concept that is not simple but, in my opinion, is the most important concept in animation: rhythm.

Life is rhythm. Life pulses, beats, breathes.

To create life it is crucial to understand rhythm. Moreover, in our job, rhythm is key for a good storytelling, editing and, of course, animation.

In real-time filming and acting it is easier to feel, to evaluate and to deal with rhythm once you can hear and see it happening in front of you. However, animation is the opposite of real-time filming. If, in one hand, our superpower (yes, we are super-heroes...) resides exactly between frames where and when animation really happens and, therefore, when we have all the time in the world (or in the budget) to produce the next frame, on the other hand, we will only be able to feel the rhythm after the animation is done. Tricky, isn't it?

Also rhythm is something personal and cultural. Everyone has his own personal rhythm – normally the main issue between couples (but that is another story) and, collectively, it varies from human group to another. As an international animation festival curator, who has to watch more than 1,500 animated films every year from everywhere in the world for the festival's selection, I am very aware of this.

So there are no “rights” and “wrongs” when it comes to the challenge to find the rhythm that best suits your animation before you start to animate.

The fact that there are no rules to set a rhythm for an animation

1 César directed more than 250 works of animation, and was a Consultant in the development of the mascots for Rio2016 Olympic/Paralympics Games in which he was the coordinator of animation for the Closing Ceremony. Co-author of the book “Animation Now” published in six languages (Tashen). He is one of the four founders and directors of ANIMA MUNDI.

brings again the “endless possibilities” factor. Gosh, and we thought we were rid of it!

I am still learning to be an animator, but in my long career I could find out some tips that help me to narrow the scope and to establish a starting point when it comes to set a rhythm of an animation:

Try to find a song or a musical compilation for your animation. Animators are always listening to music while working; eventually ideas come to mind inspired by one or more of those songs. That is the case! Cease it! You do not have to own the copyright of it once it will not necessarily be used in the final work, but you can “steal” its rhythm. I mean, you can plan the film, scene or sequence using the beat of the inspirational music. Your animation will inherit its rhythm and, later on, an experienced musician will be able to compose an original soundtrack for your work even unaware which song the pace came from.

If you cannot find the right song or the piece of animation you are working with is too long or too short, use the metronome! Start by setting a pace for the edition (if is the case of having multiple scenes in your work) and then a pace for each scene that do not necessarily has to be the same pace set for the editing. Power of abstraction is a talent required from every animator, so, plan your animation until you are able to imagine it in your mind. “Play” the scene in your mind listening to the metronome and adjust both the beat of the metronome and the pace of your imagined animation until they match. Do not worry, they will match eventually.

Remember that it is not always about movement. If acceleration, deceleration, anticipation, wild takes and extreme deformations are really very fun, pauses can be as important as them. Sometimes silence is as important to a symphony as the drumming of the timpani.

Deformation in animation is often used to express arcs, mass and, well, because it is very fun! But you can use deformation to improve the rhythm of your animation. For instance, you can squish more than one pose at the same frame to achieve more than 24 poses per second if you need to. It is a trick that most of traditional animators use, it is not so simple at stop motion and CGI animation but also achievable.

Rhythm is also important when animating dialogs. Do not hesitate, call for help! In this case, help comes from good actors and actresses. They have to develop a keen sense of rhythm to deliver emotion through their voices. Their acting is based on deal with the balance between action and pause. So, record not only their voices but also their performance while recording the dialogues. They will solve for you big problems of timing and rhythm and, in addition, will bring inspiration for the acting as well.

The choice of the right rhythm will mean a fantastic starting point for your animation. The rest is a task of endless possibilities!

Books *About* Illustration: Conception, Authorship and Publication

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[Book Presentation]

In April 2019 Wiley Blackwell published '**A Companion to Illustration**'.

This is one of their roster 'Companions to Art History' for which I was appointed Editor in 2014. The volume comprises twenty-five essays (or chapters) specifically commissioned to represent the most outstanding scholarship in mapping the state of research and practice within the discipline globally. I determined an overriding objective for this to be a benchmark reference volume, setting an agenda for the intellectual conversation around the discipline moving forward; to be ambitious in scope thus making the most significant statement about the subject in a contemporary context.

At this juncture, it may be important to discuss; why commit to such an intense and multiplex undertaking? There is an obligation for most university-higher education academics to actively engage with research. Professional exposure and acknowledgement of one's national and international standing is paramount. There is a diversity of opportunity and outputs can manifest in a variety of ways with book authorship providing the means to present, where possible, original knowledge or original perspectives on the discipline. This criterion can be exemplified by the *Polymath Principle*, in other words, an illustration practice that exudes authority facilitated by a breadth of intellectual skills and learning supported by the ability to multi-task across a range of creative and practical disciplines; a precept that significantly underpins a major discourse contained in this volume and my other book 'The Power and Influence of Illustration' (Bloomsbury). *The Polymath Principle* is a canon I have written about extensively on many occasions.

Regarding the 'Companion to Illustration', my first task was to establish the book's philosophy and determine a table of contents that defines its guiding principles and parameters such as subject categories and a taxonomic breakdown of the main themes. Based on a paradigm previously established it is a framework for disseminating the intellectual, creative and practical processes inherent in securing and delivering successful visual communication. The principal aims of the book are to:

¹ Professor Alan Male is an illustrator, writer and academic. He directed the Illustration course at Falmouth between 1993 and 2010, and was awarded the title of Emeritus Professor of Illustration on his retirement in recognition of his significant contribution to the discipline. Professor Male is the author of *Illustration: A Theoretical and Contextual Perspective* (2007, and revised 2nd edition by Bloomsbury, 2017), editor of *The Companion Guide to Illustration* (Wiley Blackwell USA, 2018), and his latest book is titled *The Power and Influence of Illustration* (Bloomsbury, 2018).

- Evaluate innovative theoretical and contextual teaching and learning strategies;
- Consider the influence of illustration through cognition, research and cultural hypotheses;
- Discuss the illustrator as author, intellectual and multi-disciplinarian;
- Explore state-of-the-art research and contemporary trends in illustration;
- Examine the philosophical, theoretical and practical framework of the discipline;

There are four sections each comprising specially commissioned chapters that provide a multi-layered, interdisciplinary re-evaluation of illustration. The opening three sections look at *The Theory, Character and Making of Imagery, Education and Research and Context*, whilst the final part, *Contemporary and Post-Contemporary Practice* offers a more nuanced examination of the various methodologies for constructing future pathways for its evolution. In my *Introduction*, I ask the initial question ‘what is illustration?’ I further this by proposing, where do the intellectual, creative and material processes of illustration lie and what supports the methodologies for its practice? The answer is a clear assertion for *The Paradigm of Illustration*. This is the philosophical, theoretical and practical framework that determines the definition of the discipline and its influence and impact through cognition, research and cultural theses. It is a paradigm that denotes a clear configuration of practices and provides the discipline with its boundaries and archetypal distinction. The inflected forms of its parameters, its professional, contextual, educational and creative applications are supported, formulated and debated within this framework. The Introduction uses the paradigm of illustration throughout as a construct for reference and forms the basis of the table of contents. Each chapter falls within this construct academically, philosophically and epistemologically.

‘A Companion to Illustration’ is aimed at a global audience of scholars, students, and academics representing all disciplines classed as visual communication such as graphic design, illustration, animation, moving imagery and photographic media; fine art and the history of art and design; and humanities such as social science, history and journalism. The book also targets professionals working within the graphic arts, the creative, media and communication industries.

The chapter contributors are a collective of internationally renowned practitioners, academics, authors and scholars affiliated to some of the world’s leading higher-education institutions from countries such as The United States, England, Spain, Germany, Australia and New Zealand: An influential research group forming a major international platform for debate.

‘The Power and Influence of Illustration: Achieving Impact and Lasting Significance through Visual Communication’ was

published by Bloomsbury, February 2019. In summary, the book has evolved from my interest in analysing the psychological effect and strategies employed behind the persuasive and propagandist power of illustration. The book can be considered a direct outcome related to my previous keynote lectures: *‘Dangerous Precedents: Freedom of Expression or Censorship and Discrimination’*, Illustration Research Network International Symposium, University of Lorraine, Nancy, France, November 2017; *‘The Power and Influence of Illustration: A Future Perspective’*, CONFIA Third International Conference on Illustration and Animation, Braga, Portugal, April 2015.

By using both celebrated and dissolute case studies from the past and present, the book endeavours to reveal the true essence of messages imbued in the art of illustration: ethics employed or deliberately disregarded, as well as its impact and reach regarding target audiences and its effect and sway on global communities. The book discusses how the contents of illustrative imagery can lampoon, shock, insult, threaten, subvert, ridicule, express discontentment and proclaim political or religious allegiance; stir up disagreeable reactions; worship and celebrate; be satirical and entertaining; be unashamedly persuasive and ‘hard selling’; be serious and present original knowledge, educative or documentary material with great authority and integrity.

From a pedagogic standpoint, the book considers best approaches to application when confronted with contentious or challenging problems of visual communication. It encourages fresh and original thinking regarding a given brief or assignment, its context and the message to be conveyed. It also encourages the creation of polar tensions or friction facilitating deep learning and analysis.

Another principal remit presents the notion that illustration can and does incite considerable debate, that it is a catalyst for significant change regarding societal attitudes and that it introduces new and challenging trends and fashions in both a cultural and commercial sense. Another primary theme examines globalisation and the ethical and moral dilemmas that are sometimes faced by illustrators producing imagery comprising semiotic contortion, bombast and extreme visual rhetoric. In this instance, some illustrators are unafraid to present what might be considered unpalatable truths regarding the state of the world, such as political oppression, economic upheaval and environmental disasters, not to mention basic human deprivation.

Other contextual themes might deal with controversial new knowledge regarding scientific discovery or theory, a challenge to politically correct precepts regarding the advertising or promotion of certain products or ideas, and fictional story narratives that some people balk at. However, there are more positive aspects; the discipline of illustration is often commended because of the way it enriches and expands lives, imaginations and sensibilities of individuals. It is known to create and interpret cultural capital in all of its forms, notably by its

contribution to education and learning, research and original knowledge. It is also known for its massive contribution to imaginative and fictionalised entertainment.

It must be said that illustrators of today and the future need to be professionally and creatively adept at delivering the most effective and felicitous of messages. They might consider adopting and developing the status of provocateur, author and polymath and be capable of researching and engaging with a great number of subjects and present appropriate, yet challenging viewpoints. The visual linguistics, the conceptual and pictorial power of illustration cannot be underestimated, notably by the nature and 'tone' of messages being communicated. Some of these messages are lauded and considered essential; some are damned and considered unprincipled and degenerate. This book attends to criteria that examine the broadest of contextual applications for illustration and its impact and significance, criteria that assesses the true power and influence of illustration.

Male, A. (ed) *A Companion to Illustration*. John Wiley & Sons, Hoboken (2019)
Male, A., *The Power and Influence of Illustration*. Bloomsbury, London (2019)

Descobrir, através da desocultação pelo som e pela imagem, de um imaginário próprio no filme de animação “The Fantastic Flying Books of Mr. Morris Lessmore”

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[Animation / Animação]



Abstract

Through the animated short film “The Fantastic Flying Books of Mr. Morris Lessmore” by William Joyce and Brandon Oldenburg, with music by the composer John Hunter, we intend to realize how this component, the sonorous, constructs the imaginary poetic and affective of the work. Facing us with a film without words, we perceive that all the imaginary is constructed in the discourse images, a discourse that appears resized by the emotive and expressive content of the musical discourse. We know that the sound component was designed in close collaboration with the filmmakers. In this sense, it comes from a proposal made by William Joyce and Brandon Oldenburg, in the sense that the musical component is based on the song “Pop Goes the Weasel!”. The composer, with this information, outlines his work proposal which, in addition to citing the proposed source, calls the “Suite”. In our work, it is our intention to understand how the sound is constructed in order to elucidate these contents, but also the techniques of composition employed. In this work, we will look at how the composer integrates the song through the use of intertextuality, as well as how the proper elements of the Suite form are shown. Since the Suite is a Baroque form, we will try to understand also if its constituents demonstrate the elements present in the Affect Theory, popular theory at the time in the determination with expressive contents of a work. With the film, we realize that music, emphasizing the image, builds another level of meaning, another way of experiencing life and art. In “The Fantastic Flying Books of Mr. Morris Lessmore”, the authors draw a fresh look at life, allowing a distinct reading of what destruction and rebirth can be, as well as the love of books and reading.

1. Introdução

Se numa primeira fase de construção de conhecimento sobre produção cinematográfica, a questão da produção de música para filme era vista como pouco significante, hoje em dia, a produção de conhecimento específico sobre a sua função e a sua importância na determinação e construção dos conteúdos dramáticos, emotivos, imagéticos e expressivos de um filme, tornou-se fundamental. Neste sentido, a fundamentação teórica

Keywords

The Fantastic Flying Books of Mr. Morris Lessmore, movie for animation, music for film, William Joyce, Brandon Oldenburg, John Hunter.

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sobre esta problemática surge cada vez mais vasta, bem como o conjunto de propostas de obra capazes de ilustrar e dar sentido a essas afirmações. Nesse conjunto de filmes, e em particular das curtas-metragens de animação, podemos perceber a natureza diferenciadora de algumas obras. No nosso entender, “The Fantastic Flying Books of Mr. Morris Lessmore”, de 2011, escrito e dirigido por William Joyce e Brandon Oldenburg, com música do compositor John Hunter, encontra-se, nesta categoria. Desenvolvendo uma proposta de obra diferenciada, nela podemos perceber uma outra definição ao nível dos conteúdos técnico expressivos da obra. É nossa intenção apresentar essa forma, bem como uma nossa proposta de análise da componente sonora e musical do filme ora referenciado.

2. O filme de animação - “The Fantastic Flying Books of Mr. Morris Lessmore”

“The Fantastic Flying Books of Mr. Morris Lessmore”, de 2011, é um filme de animação no formato de curta-metragem onde não temos diálogos falados. Dirigido e escrito por William Joyce e Brandon Oldenburg venceu, no ano de 2012, o Óscar de melhor curta-metragem de animação. O filme foi lançado nos Estados Unidos da América a 10 de fevereiro de 2012, tendo recebido 14 prémios, incluindo o Prémio do Público no Festival de Austin, o “Best Animated Short” no Cinequest Film Festival e, o Óscar de Melhor Curta-Metragem no 84º Annual Academy Awards, em Hollywood. A curta-metragem foi realizada nos Moonbot Studios, da cidade norte americana de Shreveport, no estado do Louisiana. A música da autoria de John Hunter, mostra-se fundamental, na determinação dos conteúdos discursivos do filme. Sendo um filme sem intervenção de diálogos falados, toda a narrativa surge da imagética produzida pelo som e pela imagem. A sua produção esteve a cargo de Lampton Enochs, Trish Farnsworth-Smith e Alissa Kantrow, sendo o guião da autoria de William Joyce. Segundo os autores, o filme foi inspirado no livro “The Fantastic Flying Books of Mr Morris Lessmore” que teve como fonte de inspiração a personagem “William Morris”, um editor de livros infantis da Harper-Collins. Toda a narrativa se efetiva após uma tempestade. Este fator é inspirado, segundo o autor, em dois elementos base: a cena da tempestade em “Keaton’s Steamboat Bill Jr.” e no tornado do filme “O Feiticeiro de Oz”³. Também tem como fonte de inspiração, a destruição massiva provocada pelo furacão Katrina, tempestade que, na vida real, devastou a cidade Norte Americana de Nova Orleans, decorria o ano de 2005. Como fontes de inspiração surge ainda Buster Keaton e o seu amor pelos livros.

A música, composta por John Hunter, foi edificada para diferentes formações instrumentais de forma a enfatizar as componentes da sua forma – a Suite, bem como as características de cada uma das partes/peças que a compõem. De entre elas, surge o uso do clarinete ou do piano como instrumentos solo, ou da orquestra, para momentos de maior densidade

³ Como em “O Feiticeiro de Oz”, a curta-metragem utiliza o contraste de cores e o preto-e-branco (tonalidades cinzas), como ferramenta e dispositivo narrativos. Neste caso, o preto e branco, bem como os tons de cinzas, representam a tristeza e o desespero causados pela devastação, as outras cores, a alegria e a esperança, trazidas pelo renascimento e a mudança.

narrativa e emotiva, ou o uso de ruídos próprios aos elementos imagem. De acordo com a intenção expressiva do autor, bem como as características estilísticas da proposta obra, o compositor redimensiona o sonoro pela paleta timbrica que vai desenhando, pelas emoções e afetos que intencionalmente produz.

Sendo composta por um conjunto de pequenos momentos musicais sequenciais, estes vão-se determinando ao longo da narrativa de acordo com aquilo que os autores pretendem evidenciar. A personagem principal surge caracterizada através dos elementos e constituintes musicais de uma canção em particular – “Pop Goes The Weasel”, material esse, que, futuramente, será alvo de diferentes intervenções técnicas e composicionais, mormente aquelas determinadas pela intertextualidade e, neste caso particular, pela intermusicalidade⁴. Através de diferentes processos de manipulação do material a nível melódico, harmónico, rítmico, métrico e timbrico, o compositor alcança diversos graus de variação e releitura da proposta sonora, recorrendo, no nosso entender, a diferentes formas de intertextualidade, e, no caso particular deste autor, a diferentes formas de intermusicalidade.

Segundo informação prestada pelo compositor, os realizadores William Joyce e Brandon Oldenburg queriam que a personagem principal, Mr. Morris Lessmore, tivesse uma identidade musical, propondo que a mesma surgisse do sonoro de a canção “Pop Goes The Weasel”. O compositor propõe os elementos nela contidos, depois de relidos, como um verdadeiro Leitmotiv⁵. A partir desse momento, o trabalho de composição parte do uso desta melodia em particular, mas também do uso de técnicas de variação, fragmentação, releitura, citação e derivação, pois o compositor não pretendeu que a mesma surgisse de forma pura, mas sempre transformada e redimensionada.

2.1. O discurso imagem de “The Fantastic Flying Books of Mr. Morris Lessmore”

“The Fantastic Flying Books of Mr. Morris Lessmore” passa-se na cidade de Norte Americana de Nova Orleans. A história inicia com a personagem principal, Mr. Morris Lessmore, sentado na varanda de um quarto de um hotel no bairro francês da cidade. Rodeado de livros, a personagem pretende escrever o seu próprio livro de memórias, estando em processo de criação. De repente, uma tempestade atinge a cidade e tudo se transforma. Os livros, as cadeiras, as pessoas, tudo voa, num instante de fúria e de destruição sem igual⁶. No meio da tempestade, o livro que Mr. Morris Lessmore se encontra a escrever vai igualmente

4 Queremos com isto dizer, o uso das técnicas de releitura, citação e colagem próprias à intertextualidade e que, no caso do uso de obras musicais, se define como intermusicalidade. O compositor encontra-se “entre músicas”, à semelhança de outros autores quando se encontram, “entre textos”.

5 *Leitmotiv* é um motivo condutor, um tema musical que, numa obra, surge como uma referência específica a uma personagem, um objeto, um sentimento, uma ideia. Na música erudita ocidental é empregue essencialmente na Ópera e no Poema Sinfónico. Richard Wagner utiliza o *Leitmotiv* de forma sistemática na sua obra tanto instrumental como operática.

6 Sabemos que uma das fontes de inspiração do filme foi o furacão Katrina, este fenómeno, naquilo que ele possui de energia destrutiva, mas simultaneamente regeneradora, inicia toda a narrativa.

pelo ar, levado pela ventania que se faz sentir, assim como ele e todas as palavras nele contidas, desfazendo-se literalmente no ar. Numa tentativa desesperada para se salvar, bem como ao seu livro, Lessmore agarra-se a tudo o que pode. O vento é, contudo, impiedoso e, quando no olho do furacão, é engolido para depois ser expelido e largado sobre a cidade. Tentando salvar o seu livro, Mr. Morris Lessmore agarra freneticamente o objeto. Contudo a sua ação, inglória, não intenta os objetivos, e tudo se desfaz. No desenrolar de toda a tempestade, não só o seu livro em particular, mas tudo se desfaz.

Depois de momentos dramáticos de incapacidade face às forças destruidoras da natureza, também ela perde energia, se deixa levar, adquirindo uma paz. Após a tempestade, e já na sua fase de resolução, tudo o que foi sugado e arrastado pelo furacão, perde energia e tomba no solo. Vão caindo as casas, os livros, as bicicletas, os utensílios, as pessoas, tudo enfim. Mr. Morris Lessmore também cai, encontrando a cidade, e tudo à sua volta, completamente destruído. Depois disso, ele, mas também o seu livro, se encontram e, sentado no chão olha em volta tossindo. Ao tossir regurgita letras e palavras, o conteúdo do seu livro que é o conteúdo do seu ser, também. Impedido de juntar as letras e as palavras, caminha pelas ruas repletas de páginas de livros. Mas a esperança surge na visão de uma mulher que se aproxima voando. Magicamente suspensa por livros, ela envia um dos seus livros a Mr. Morris Lessmore. A esperança surge nesse livro e naquilo que ele representa.

Percebemos a sua importância no uso e na transformação do colorido das cenas de um conjunto de cinzentos para o colorido de todas as cores trazido pela senhora suspensa pelos livros. Estes, quais balões de ar quente a transportar vida, são livros voadores. O livro ofertado para além de voador, está vivo. As suas páginas viram e animam uma ilustração de Humpty Dumpty que interage vivamente com Mr. Morris Lessmore. Este, será o interlocutor de Lessmore, conduzindo as suas ações ao longo da narrativa.

Numa primeira fase, o livro pede a Lessmore que o acompanhe, efetivando-se o início de toda a narrativa vivencial da personagem⁷. O livro conduz-lo a uma casa, uma biblioteca, onde se encontram, e vivem, outros livros que, à semelhança deste primeiro, tem a característica de serem voadores. Mr. Morris Lessmore não encontra seres humanos nessa casa. Contudo existem diversas fotografias nas paredes da casa, de entre elas, uma da senhora que lhe entregou, deixando cair do céu, o “seu” livro. A partir deste momento, os livros, personagens vivos e detentores, à semelhança dos humanos, de diferentes personalidades, interagem com Lessmore. Mais novos ou mais antigos, à semelhança dos humanos, possuem atividades, personalidades e reações consentâneas com as suas personalidades. Uns de poemas, outros de prosa, outros científicos, outros técnicos, outros de medicina, outros de arte, conduzem as suas ações dentro das suas possibilidades e propósitos⁸.

⁷ Tudo isto é realizado unicamente com os discursos som e imagem. O filme não contém diálogos falados.

⁸ Vejamos o caso da partitura que se encontra em cima do piano e que permite ao livro reproduzir no instrumento a melodia do *leitmotiv* de Lessmore.

Mr. Morris Lessmore torna-se habitante desta biblioteca viva, conduzindo os seus afazeres no sentido de a manter nas melhores condições de funcionamento. Ele trata e cuida dos livros, e, quando necessário, realiza mesmo intervenções de fundo⁹. Neste seu trabalho de bibliotecário, e senhor da casa, distribui livros por aqueles que a visitam. Quando se aproximam as pessoas, velhas ou novas, homens ou mulheres, surgem em tons de cinzento prenunciando ainda as marcas, o sofrimento e os efeitos da tempestade. Ao receber um livro das mãos de Lessmore, e ao abri-lo e folheá-lo, as pessoas transformam a sua tonalidade para o colorido. A esperança trazida pela narrativa ilumina as suas existências, as suas almas, promovendo a transformação e, a conseqüente mudança.

No decorrer de toda a ação, percebemos ainda, que, Mr. Morris Lessmore, depois de provocado pelo seu livro voador, recomeça a escrever o seu livro de memórias, compartilhando passagens da sua narrativa com um conjunto de livros voadores, inquilinos da casa, que se reúnem, em torno dele, na colina em frente, debaixo da árvore que escolheu para criar.

Anos mais tarde, Lessmore, agora um homem de idade e no fim da vida física, finalmente conclui o seu livro. Satisfeito com o trabalho, bem como com a vida que, entretanto, teve, fecha o livro dirigindo-se para a porta da frente da biblioteca. Os livros passam por ele e o rodeiam. Rodopiando em volta, erguem-no levando-o para fora do edifício, para longe. Ao partir, o livro que redigiu, que antes era um livro comum, torna-se também ele um livro voador. Como todos os outros da biblioteca, procura e encontra o seu lugar numa estante.

No final da narrativa, vimos aproximar-se do edifício uma jovem menina que se senta nos degraus da escada da frente do edifício. Iniciando a leitura de um livro, percebemos que é aquele redigido por Lessmore. No final do filme, revelando-nos uma perspetiva da biblioteca, os autores mostram-nos, à semelhança de outros retratos, a fotografia de Mr. Morris Lessmore numa das paredes da biblioteca. A vida continua e, os livros voadores, representando a vida de todos nós, encontram-se na biblioteca, uma biblioteca de narrativas várias, aquelas decorrentes das diferentes existências, concorrendo para a formação e capacitação de todos nós.

2.2. O processo criativo

A história narrada em “The Fantastic Flying Books of Mr. Morris Lessmore” encontra-se, no nosso entender, magnificamente ilustrada, do ponto de vista sonoro, pelo compositor. Sabemos que ela se propõe não só intertextual, mas também, de natureza colaborativa, pois todo o processo de criação se fez no diálogo constante entre os autores.

Neste sentido, podemos afirmar que o processo criativo que William Joyce, Brandon Oldenburg e John Hunter encetam na produção e realização deste filme de animação, é um processo colaborativo e dialógico onde os criadores dialogam em um procedimento de construção conjunta de

⁹ Vejamos a reanimação de um livro em particular que, pela sua idade, caiu da estante e se desfaz no chão. Esse livro, uma edição francesa de Jules Verne do livro, “Da Terra à Lua”, encontra-se em derradeira aflição, sendo a intervenção seguida por um conjunto de outros livros, como se de uma verdadeira intervenção médico-cirúrgica se tratasse.

obra, neste caso da curta-metragem de animação: “The Fantastic Flying Books of Mr. Morris Lessmore”. Neste processo, “o jogo dialógico entre sujeitos não tende a uma só direção; ao contrário, envolve circunscrição, ampliação, dispersão e estabilização de sentidos. Um determinado conhecimento (pretendido, na intencionalidade do outro; ou previsto, na perspectiva de um observador) [se mostra]”. [1] Isso significa que a confrontação e o surgimento de ideias respeitantes à construção e definição do produto artístico final, bem como o conjunto de sugestões e críticas que ao longo de todo o processo de criação se fazem, não só se tornam parte de um modus operandi próprio, como são os instigadores de um desenvolvimento material, discursivo e individual que se complementa não só na individualidade das partes, como na confrontação e determinação do todo. Isto permite que o processo colaborativo se torne uma relação criativa apoiada em múltiplas interferências, uma relação em que os criadores/colaboradores se interpenetram para conceção de um espaço de arte conjunto e plural. No caso de “The Fantastic Flying Books of Mr. Morris Lessmore” sabemos que o processo colaborativo inicia na exigência do uso de um material caracterizador e definidor da personagem principal [2]. Sabemos igualmente que o diálogo entre realizadores e compositor se mostra fundamental na aceitação e capacitação discursiva de todos os estratos narrativos. Como conciliar o antagonismo de fomentar o impulso criativo dos indivíduos dentro do grupo, e ao mesmo tempo preservar a permeabilidade das ideias? Como promover o livre-trânsito da criação entre os participantes sem eliminar a demarcação dos territórios de criação? Até que limite o realizador, neste caso William Joyce e Brandon Oldenburg, pode interferir na construção do discurso sonoro e, o compositor, John Hunter, interferir no conceito da construção do discurso de imagens?

No caso de “The Fantastic Flying Books of Mr. Morris Lessmore”, o material produzido pelo compositor foi testado e aprovado pelos realizadores, processo esse que não se manifestou constrangedor para John Hunter. Neste caso, e fruto de uma afinidade declarada, uma fase, um processo que se exterioriza, a maior parte das vezes, um fator determinante e potenciador de grande tensão, mostrou-se uma fase de estreita colaboração e influência mútuas. Para superar e transitar com mais desenvoltura nesse momento fundamental do processo criativo foi necessário preservar as funções de cada uma das partes integrantes do processo. De um lado existe total liberdade de criação e interferência, mas de outro é vedado a um criador assumir as funções do outro. Neste sentido, a responsabilidade de cada um alcança não só a sua área específica de criação, mas também a área específica de criação e determinação do outro. Sabemos que o processo de interferência é algo bastante delicado requerendo um certo método, não só para não ferir suscetibilidades, mas, principalmente, para que essa interferência se torne ferramenta eficiente e construtora na determinação e criação dos materiais. No caso da curta-metragem de animação, “The Fantastic Flying Books of Mr. Morris Lessmore”, sabemos que o processo se deu de forma simples e eficaz, produzindo um resultado que satisfaz as duas partes pois concretiza-se na edição do filme agora apresentado.

3. O sonoro e o musical de “The Fantastic Flying Books of Mr. Morris Lessmore”

Através do uso de tecnologia de sincronização de som e imagem, foi possível definir um modelo de produção/exibição fílmica, estando ameaçada a supremacia da imagem pura, e do filme mudo, em particular. No entanto, quando falamos de sonoro e de musical, falamos não só do uso de elementos sonoros provenientes do uso dos som-palavra e dos som-discurso/diálogo, como dos som-ruído e/ou de elementos e texturas musicais mais complexos e elaborados. Mas nem todos os teóricos advogam a importância do uso do discurso sonoro na construção do objeto fílmico. Todavia, o desenvolvimento da nova arte faz-se obrigatoriamente na introdução do elemento sonoro, elemento este que se encontra presente não só ao nível do discurso falado, elementos som-palavra e som-discurso/diálogo; como ao nível de um discurso sonoro constituído de elementos som-ruído e de elementos ou texturas musicais mais elaboradas. Se a utilização de um novo discurso coloca questões no que respeita a sua conceção, conceptualização e formalização, o processo criativo encerra em si, não só, exigências de carácter mais geral, como outras, de carácter mais específico (as de cada autor), que naturalmente surgiram como agentes de metamorfose imagético-musical. Simultaneamente, a produção de um objeto conjunto, entre realizadores e compositor, implica uma interação que se traduz numa obra comum, que respeite as diferentes subjetividades, definindo-se assim os princípios do processo de criação artística.

No que concerne a produção de música para filme, e no campo das teorias gerais, não podemos deixar de referir, no contexto deste trabalho, Sigfried Kracauer, o primeiro a apresentar uma proposta de classificação das funções da música no cinema [3]. Para ele a música divide-se entre música de acompanhamento, música real, e música como núcleo do filme. Kracauer designa as funções da música por acompanhar, reafirmar, sublinhar, ilustrar ou duplicar a imagem [3]. Maurice Jaubert, e em muitos aspetos de forma diversa, realça alguns aspetos que para ele devem estar presentes na determinação e construção de uma música para cinema. Para ele: a) a música não deve preencher vazios; b) a música não deve comentar a ação; c) a música não deve ocorrer ao mesmo tempo que as vozes ou os sons diegéticos; d) revela-se despropositado considerar a música dramática e expressiva na sua essência expressiva; e) a música não deve conter elementos subjetivos, deve ser tão realista quanto a imagem e dar-nos evidência física do seu ritmo sem se limitar a uma tradução de conteúdos [4]. Este autor entende ainda que a música deve salientar o ritmo da imagem, sem se tornar uma tradução servil do seu conteúdo (seja ele emocional, dramático ou poético). Simultaneamente, e uma vez libertada dos seus compromissos académicos, a música revelará, através do filme, um aspeto de si mesma até então incogitável [4]. No nosso entender são princípios em uso por John Hunter em “The Fantastic Flying Books of Mr. Morris Lessmore”.

Neste sentido procederemos agora a uma análise da obra proposta.

3.1. Forma

Segundo o compositor, “The Fantastic Flying Books of Mr. Morris Lessmore” é uma forma Suite [5]. A Suite é constituída pela sucessão de um conjunto de danças de carácter contrastante, não só a nível melódico e rítmico, como métrico, temporal e textural. Numa primeira fase esses andamentos encadeavam-se sem interrupção. De forma recorrente evidenciam-se algumas peças em forma de dança encadeadas sem interrupção. Em exemplo: apresentação do tema em compasso ternário ao 4’ 09”. Aos 4’ 50” surge uma nova forma de dança que podemos relacionar com um estilo de Bandoleio. Aos 6’ 30” retoma o carácter de dança ternária sendo que o protagonista dança, neste momento com os livros na sala de piano, uma dança ternária, mas também de roda. Estas ações vão sendo variadas através dos elementos não só rítmicos, melódicos e harmónicos projetados como, e sobretudo, pela orquestração proposta. Este fazer é próprio da forma rondó e da forma rondelus. As peças, de reduzidas dimensões, alternando formas lentas e rápidas, métricas binárias e ternárias, encadeiam-se de forma a constituir uma obra maior, sendo que se encontram todas numa mesma tonalidade. Conforme o afeto que pretende transmitir, o compositor utiliza o modo maior ou menor. Assim, e no nosso entender, a proposta sonora da curta-metragem “The Fantastic Flying Books of Mr. Morris Lessmore”, resultando numa obra com uma duração de 15’ e 07”, oferece-nos um sonoro onde percebemos o encadeamento e sucessão de elementos e fragmentos musicais contrastantes, contemplando as características enunciadas, sendo que esta característica se evidencia como própria do género musical enunciado – a Suite [5]. Em outro verificamos uma alternância de ritmos e métricas de forma a elucidar os conteúdos imagéticos propostos pelo discurso imagem, facto que, conjuntamente com a diversidade e sequência de propostas timbricas manifesta, mais uma vez, as características da forma Suite. Algumas formas musicais presentes na forma Suite são construídas recorrendo ao mesmo material temático em todas as peças que a compõem. Mais uma vez esta característica é evidenciada em “The Fantastic Flying Books of Mr. Morris Lessmore”. John Hunter constrói toda a sua narrativa a partir da releitura, citação e variação continuada do tema da canção “Pop Goes The Weasel”. Este facto surge do pedido efetivado pelos realizadores no sentido de haver uma caracterização sonora e musical da personagem principal Mr. Morris Lessmore.

3.2. Leitmotiv e intertextualidade

A caracterização por um elemento em particular, da personagem principal de “The Fantastic Flying Books of Mr. Morris Lessmore”, evidencia o uso daquilo que se designa por Leitmotiv e, também, pela intertextualidade. O Leitmotiv surge como um elemento não só caracterizador de um personagem, mas ainda como elemento ou tema musical condutor e definidor de todo um discurso musical. O leitmotiv é apresentado logo no início da obra 0’18” a 0’ 59”. A partir do material temático e sonoro da canção “Pop Goes The Weasel”, John Hunter consegue fazer transparecer, por toda a narrativa sonora da curta-metragem em análise, os elementos deste tema musical,

relidos e reinterpretados por si através de um procedimento em particular que é a intertextualidade (no caso particular, intermusicalidade).

Alvo de constantes variações, bem como construções e desconstruções materiais e motivicas, o tema define não só o personagem, como todos os elementos e agentes da narrativa. Segundo o compositor, o tema surge sempre variado e transformado. Essa variação e transformação temática faz-se, e como já referido, a nível melódico e harmónico, mas também a nível rítmico, métrico e textural. Em exemplo: 2'07'' – tema variado pela instrumentação e orquestração empregues; 3'0'', variação pela alteração do modo e pela instrumentação e orquestração empregues. Neste caso o compositor utiliza somente o piano. Este facto interage com a forma de obra proposta pelo compositor – a Suite. A nível timbrico, a paleta sonora, conseguida pela manipulação e combinatoria dos diferentes instrumentos musicais, permite a redefinição constante do objeto sonoro e, conseqüentemente, a sua diferenciação. Este facto consegue-o pelo uso constante e enfático do ruído sonoro. Podemos dar como exemplo o apresentado nos 4'09'': apresentação do tema onde o compositor interpola uma nova ideia apresentada pelo personagem livro. Aos 5'39'', tema no piano secundado pelo uso do som ruído produzido pelo abrir e fechar, bem como o folhear dos livros. O processo de citação, surge sempre diferenciado, permitindo a determinação de diferentes texturas sonoras e musicais, mas também afetivas e emocionais. A este facto não será alheia a Teoria dos Afetos, teoria em uso no período barroco e da qual nos podemos socorrer ainda hoje para evidenciar determinados afetos e emoções em música.

3.3. Teoria dos Afetos

A Teoria dos Afetos, teoria em uso no período barroco e da qual nos podemos socorrer ainda hoje para evidenciar determinados afetos e emoções em música, surge como ferramenta na ilustração e expressão das diferentes emoções contidas numa narrativa, como a tristeza, a alegria, o ódio, o amor, o medo, a excitação e a esperança, e na música em particular. Esta teoria, desenvolvida já no século XVII, mostra que os artistas, os compositores, os pensadores e os diferentes cientistas à época, já tinham consciência da afetação das emoções a diferentes estados de espírito e de alma, mas também as consequências diretas e indiretas produzidas a nível físico e fisiológico por essas mesmas emoções. De acordo com Réne Descartes [6], estes estados físicos, ao serem ativados através dos sentidos, produziam obrigatoriamente uma determinada emoção¹⁰. Imitando a emoção através de um conjunto de gestos musicais, determinados por diferentes estruturas a nível melódico, rítmico, harmónico, métrico e textural, o compositor intentava causar no ouvinte essa mesma

10 No seu tratado "As Paixões da Alma" (1645-46), René Descartes analisa e cataloga as várias emoções elaborando uma teoria acerca da forma como são produzidas [6]. Segundo ele, qualquer movimento que estimule os sentidos produz obrigatoriamente uma emoção que se transmite diretamente à alma. Charles Le Brun (1619-1690), autor que domina a escultura e a pintura francesas no século XVII, professor na Academia Real de Escultura e Pintura, produz um conjunto de desenhos que ilustram as diferentes emoções: surpresa, ódio, medo, esperança, tristeza, alegria. Esta informação surge em 1698 como "Método para aprender a desenhar as paixões".

emoção. Neste fazer, René Descartes, mas também Johann Mattheson, compreenderam que a comunicação de afetos através do som, requer uma organização estratégica dos elementos musicais entre os quais as alturas e as durações. Teorizando, formula um conjunto de princípios de retórica musical de forma a serem utilizados, de forma eficaz e coerente, por todos os compositores. Johann Mattheson foi o primeiro compositor e teórico alemão a se interessar por esta teoria [7]. Argumenta que a 3ª maior representa a vivacidade (em exemplo: 4'00"), a 3ª menor representa o luto (em exemplo: 2'30"; 13'00"), a 5ª representa a ousadia e a 7ª representa a súplica (em exemplo 11'30"). Os intervalos de oitava são conotados, com a emoção alegria e o movimento rápido de 3 graus conjuntos para uma nota base mais estável e longa (I e V graus) associada, por vezes, ao intervalo de oitava, às emoções tranquilidade e paz. Segundo o mesmo autor o modo menor transmite doçura e gentileza [7]. Todos estes aspetos surgem concretizados ao longo da curta-metragem.

De notar que estas teorias vinham reforçadas pelas descobertas científicas da época, pois já nesta época se acreditava poder produzir alterações físicas e comportamentais através do som, contribuindo, assim, para o equilíbrio e o bem-estar do ser humano. Os compositores não pretendiam expressar os seus sentimentos de forma individual, mas sim, de uma forma geral. Pensamos poder afirmar que o mesmo se expressa em "The Fantastic Flying Books of Mr. Morris Lessmore". Neste caso, uma ação sobre os sentidos causa uma emoção que se vê traduzida em música e, através dessa ação a nível sonoro, agir sobre as componentes física e psicológica do espectador da sua obra.

4. Conclusão

Sendo nossa intenção perceber de que forma a proposta sonora de John Hunter consente a possibilidade de meditar sobre a forma como o processo compositivo e colaborativo pode ser fulcral para a determinação dos conteúdos expressivos do objeto artístico, enfatizamos toda esta nossa ação nesse sentido. Este facto é por nós assumido pois, no nosso entender, o sonoro concretiza-se, e neste caso, através do discurso das imagens, estabilizando numa narrativa redefinida pelo som. Os assuntos nela propostos, necessitam, no nosso entender, de um processo de abstração para que um novo autor se concretize obra, e para que o espectador aí se espelhe também.

No conjunto das possibilidades, mas também dos constrangimentos próprios ao ato criativo, prevemos como essencial a conexão do sonoro com as imagens, a narrativa e a matéria por elas representada, bem como os elementos da canção, "Pop Goes The Weasel", um conteúdo que, como vimos, percorre e enforma toda a obra. Neste sentido, o conjunto das imagens fornecidas pelo realizador, pelo compositor, e pela memória contruída, constituem-se matéria e forma a enformar pela nova realidade musical. De natureza intertextual, se mostra nos processos e nas técnicas de releitura, citação, variação e colagem. As possibilidades e os constrangimentos a este facto são muitos e potenciadores do ato criativo. A ligação que o espectador estabelece com o som das imagens, bem como com o

discurso por elas criado, determina todo o processo de percepção. Este processo tem-no igualmente o compositor no momento de determinação das suas escolhas criativas e determinativas do seu objeto de arte, nomeadamente quando assume a forma Suite e um dizer consentâneo com o expresso pela Teoria dos Afetos.

Assim sendo, e depois da análise do objeto fílmico, percebemos que os conteúdos expressos pela narrativa e pela imagem se modificam nos conteúdos projetados pela narrativa sonora. Acresce o facto de ser um filme sem diálogos falados, sendo que o diálogo com o espectador se faz essencialmente através dos discursos som e imagem. Fruidor e espectador se manifestam na obra, e, pela obra, informam e enformam os conteúdos imagético, técnicos e expressivos da mesma. Neste dizer, e mais uma vez, relevamos a importância do som para a edificação da narrativa. A simultaneidade, ou não, das intenções criativas despoletam uma obra que se faz maior em cada uma das propostas. Nós outros, espectadores de arte, buscando o inaudito, nunca saímos defraudados. Em "The Fantastic Flying Books of Mr. Morris Lessmore", os autores desenharam um novo olhar sobre a vida, permitindo uma leitura diferenciada do que pode ser a destruição e o renascimento, bem como o amor pela leitura e pelos livros, definindo novos comportamentos através do objeto de arte.

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***Mahou shoujo*: From Japan to Global Phenomenon**

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[Animation / Animação]

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Mahou shoujo, Magical Girl, Japanese Animation, Anime, Manga

Abstract

The *mahou shoujo* genre (magical girl) focuses on the life of a female child or teenager, who possesses magical powers. Due to various successes such as *Bishoujo Senshi Sailor Moon* or *Cardcaptor Sakura*, the *mahou shoujo* is associated with Japanese animation. This kind of narrative emerged in Japan and quickly spread to the rest of the world. Thus, the purpose of this paper is to analyze the main works of this genre, how they spread globally, influencing the animation produced in the West, and how they served as a foundation for the current anime franchises of the *mahou shoujo* genre.

1. Introduction

Mahou shoujo (Magical Girl) is a genre of *anime* (animated series) and manga (comic strip) that first appeared in Japan in 1966 thanks to the series *Sally the Witch* and it has been able to maintain a stable and prolific presence throughout the years. [1] This genre may be characterized by the presence of a female protagonist who is endowed with magical powers of some sort - for instance, she may possess super-heroine characteristics or may be able to manoeuvre magical utensils, such as wands, thereby conferring her supernatural powers. The genre is often associated with sequences of transformation, in which the protagonist metamorphoses in her improved magical form. [2] This genre was originated and popularized not only in Japan, but also spread throughout the world thanks to hits such as *Bishoujo Senshi Sailor Moon* (1992) and *Cardcaptor Sakura* (1998). [3]

In this paper, *mahou shoujo* will be addressed as a genre in itself because not all *anime* that feature *mahou shoujo* themes are necessarily targeted towards a young female audience, therefore they cannot be considered as a part of the *shoujo* genre. This paper will focus on the elements that characterise *mahou shoujo* as a genre and how those characteristics made its way into western animation and, for that reason, the objective will not be discussing how *anime* reflects and influences gender roles.

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2. *Mahou shoujo*

2.1. Themes and Archetypes

Even though the definition of *mahou shoujo* presented in the introduction seems rather limited and restrictive, the number of its subgenres, themes and archetypes is actually broad. In its general definition, the *mahou shoujo* is a genre that features a young girl (child or teenager) as the protagonist who possesses magical or supernatural powers and abilities. Some of the themes that this kind of animation usually portrays include: responsibility, heroism and the importance of both family and friendship. However, some series in this genre portray an escapist trait whose main focus is the realization of dreams and wishes of both the main character and the subconscious of the viewer [4].

The genre can be divided into four different subcategories, namely: Girls who are witches or sorceresses, Magical Princesses, Idols who are aided by magical powers, Magical Girls that can undergo a metamorphosis process or Magical Warriors. [5]

We will begin by analysing the first subgenre: Witches/Sorceresses. This was, during the early days of the *mahou shoujo*, the most iconic subcategory, as most of the animated series produced within the genre followed the Witch/Sorceress patterns. Stories of this type feature girls who know how to handle the magical arts as their protagonists, either because they come from another world or because they are normal girls (of the planet Earth) who were given the possibility to learn and use magic. Sometimes the plot takes place in a completely alternate universe. The first *mahou shoujo* - *Sally the Witch* - is an example of this subcategory. After its success, several stories revolving around an identical style and plot took place. Some of the best known titles within this genre are: *Majokko Tickle* (Magical Girl Tickle, 1978), *Akazukin Chacha* (Red Riding Hood Chacha, 1991), *Hana no Mahoutsukai Mary Bell* (Floral Magician Mary Bell, 1992), *Ojamajo Doremi* (Magical Doremi, 1999), *Sugar Sugar Rune* (2004) and *Jewelpet Twinkle* (2010). [6]

Sometimes, this first subcategory is merged with the category of Magical Princesses (as it happens in *Sugar Sugar Rune*, a *mahou shoujo* that tells the story of two young candidates to the throne of a parallel universe, who are sent to Earth in order to compete for the crown). This second subgenre is characterized by the fact that the protagonist is of royal descent and, more often than not, the protagonist is a princess from another realm who is temporarily living on Earth as part of her education to become a queen. Some examples are *Comet-san* (1967)/*Cosmic Baton Girl Comet-san* (2001), *Majokko Megu-chan* (Witch Girl Meg, 1974), *Magical Princess Minky Momo* (1982), *Hime-chan no Ribbon* (Hime-chan's Ribbon, 1990), *Fushigiboshi no Futagohime* (Twin Princesses of the Mysterious Planet, 2005) and *Lady Jewelpet* (2014). [7]

Metamorphosis is present in the *mahou shoujo* genre when the main character can alter her form as a way of becoming stronger or enhancing her supernatural abilities. This theme is present in series such as *Himitsu no Akko-chan* (1962), *Magical Princess Minky Momo* (1982) and *Princess Tutu* (2002). [8, 9]

As for the theme of Idols, who resort to magic in order to perform, the three most relevant examples of the subgenre are *Mahou no Tenshi Creamy Mami* (Magical Angel Creamy Mami, 1983), *Full Moon wo Sagashite* (Searching for the Full Moon, 2002) and *Mermaid Melody Pichi Pichi Pitch* (2002). This genre often features the following situation: the protagonist has the ability to assume an alternate identity in order to become an idol and perform activities such as singing and dancing. This is often linked to the metamorphosis subgenre as the heroines adopt a different appearance thanks to their magical powers (usually making themselves seem older) in order to be able to act as an idol (as it happens in *Full Moon wo Sagashite*, where the protagonist suffers from cancer, so she is granted a wish to become someone else, through magic, in order to fulfil her dream of becoming a singer). [10]

Finally, the subgenre of the Magical Warriors, that was immortalized by Naoko Takeuchi's *Bishoujo Senshi Sailor Moon* (Pretty Soldier Sailor Moon, 1992), is characterized by the presence of, as the subgenre's name implies, female characters who are able to use supernatural talents and skills, usually assuming an alter-ego in order to protect their planet, universe, galaxy, etc., from enemies, while defending ideals such as peace and love. This subgenre is considered the most appealing to the Western market. Some of the most relevant examples, besides *Bishoujo Senshi Sailor Moon*, include the *Pretty Cure!* franchise (2004-nowadays), *Ai Tenshi Desentsu Wedding Peach* (Wedding Peach, 1994), *Magic Knight Rayearth* (1994) and *Tokyo Mew Mew* (Mew Mew Power, 2003). [11]

Although these subgenres exist, they are not linear or restrictive. Currently, it is pretty common to see crossovers between the subgenres. It is also important to mention that some successful titles are not linked to any of the subcategories mentioned and explored above, such as *Cardcaptor Sakura* (1998) and *Shugo Chara!* (Guardian Character!, 2007), as their main focus is not any of the themes discussed above.

3. The Primors

3.1. 1960 and 1970: Influences and inspirations of the genre

Sally the Witch was produced by *Toei Animation* and it was the first work of Japanese animation to fall in the category of the *mahou shoujo*. It was based on a 1966 *manga* of the same name written and drawn by Mitsuteru Yokoyama. Its adaptation to animation for television aired for the first time in that year. The plot of this series was inspired by Sol Saks' sitcom "Bewitched", that aired between 1964 and 1972.

The American series became popular in Japan, and, in 1966, Japanese artists decided to take ownership of the idea, using a young girl as a protagonist, rather than an adult married woman, like it happened in *Bewitched*. The American series *Bewitched* addressed several themes that would become relevant in the universe of the *mahou shoujo*, namely witches/sorceresses. *Sally the Witch* tells the story of Sally, a princess from a magical kingdom, who dreamt of coming to Earth in order to make



friends. As soon as the protagonist manages to accomplish this objective, she uses her magic to solve the problems and troubles that she comes across during her journey on Earth. [12]

Himitsu no Akko-chan (Secrets of Akko-chan, 1969), also produced by *Toei Animation*, was, together with *Sally the Witch*, one of the pioneer works among the *mahou shoujo* genre. Both address themes that were bound to become relevant in future works of the same genre – human girls who are granted a special magical power and/or princesses from a different kingdom who possess supernatural talents. Moreover, the iconic transformation sequences, that would become a trademark of the *mahou shoujo*, were introduced in the genre by these series, as well as the use of magical spells in order to activate the protagonists' powers. [13]

During the seventies, the target audience of the *mahou shoujo anime* was broadened, trying to capture older audiences and not just children. Because of this, some changes were applied, such as older protagonists (as both Akko-chan and Sally, main characters of *Himitsu no Akko-chan* and *Sally the Witch*, respectively, were between ten and twelve years old), allowing the stories to explore darker and more serious subjects, as well as introducing the “rival” concept. There were also works that used the basic concepts of genre and directed them to an audience that was neither infantile nor female – they began to target a male audience. Some of the titles of this era include *Fushigi na Merumo* (Marvelous Melmo, 1970), *Cutie Honey* (1973) and *Majokko Megu-chan* (1974). [14]

3.2. Studio Pierrot's era

During the eighties, other studios besides *Toei Animation* turned to the *mahou shoujo* genre. *Studio Pierrot* was one of them. [15] This company reshaped the genre, contributing to our current definition of “*mahou shoujo*”. The theme of Magical Idols emerged thanks to series such as *Angel Creamy Mami* (1983), *Mahou no Star Magical Emi* (Star Magician Magical Emi, 1985), *Mahou no Idol Pastel Yumi* (Pastel Yumi the Magical Idol, 1986) and *Mahou no Stage Fancy Lala* (Fancy Lala, 1988). [16] Furthermore, the titles of the *mahou shoujo* genre started featuring more than just one girl who was able to use magic/ possessed magical powers.

Two *anime* works, namely *Fairy Princess Minky Momo* (1982) and *Magical Angel Creamy Mami* (1983), managed to broaden their audiences, appealing to female as well as male audiences, since both their heroines

Fig. 1 & 2. Comparison between *Bewitched* and *Sally the Witch*. Left: Capture of *Bewitched*'s opening sequence. Right: Capture of *Sally the Witch*'s opening sequence.

had the ability to turn into an older version of themselves, which was something that the male audience generally found appealing.

It is common for girls to fantasize about adulthood and how they will become glamorous women in the future. In the eighties *mahou shoujo anime*, magic gives protagonists both the means of expression and of personal affirmation through the possibility of experiencing adulthood temporarily, thanks to magic. This makes sense in Japan in the 1980s, because that was when women began to become more independent, occupying political positions and expressing themselves. Moreover, the eighties were the pinnacle for some female superstars such as Akina Nakamori. In this sense, the *mahou shoujo* series of the eighties represent a bridge that unites the “real-self” to the ideal of female youth. [17]

4. 1990 – Success and expansion to global television

4.1. *Bishoujo Senshi Sailor Moon*

Bishoujo Senshi Sailor Moon is a work by the *mangaka* Naoko Takeuchi and got its animation adaptation by *Toei Animation*, amounting to a total of five seasons and 200 episodes, complemented by films that act as side stories to the main series. The animation was broadcast in Japan between 1992 and 1997 and, thanks to its success, quickly spread to the rest of the world, becoming a worldwide success. In 2014, the series got a remake, also produced by *Toei Animation*, named *Pretty Guardian Sailor Moon Crystal*, which follows, more closely, the original story of the *manga*. Presently, this new adaptation sums a total of three seasons. Two movies expected to have been released in 2018 were announced, but their release date got pushed back to 2019. [18] Besides, the franchise was also adapted for videogames, musicals and a live-action television series that aired in 2003. [19]

Bishoujo Senshi Sailor Moon tells the story of Usagi Tsukino, a fourteen-year-old teenager, who happens to come across a talking cat named Luna. This cat tells Usagi that she’s bound to become Sailor Moon, the “soldier of love and justice” whose goal is finding the Moon Princess as well as the Silver Crystal. Therefore, Usagi embarks on a journey, during which she meets new friends, who are also destined to transform into *Sailor Senshi*, and Tuxedo Kamen (who becomes Usagi’s love interest). [20] During the five seasons, the group faces a large number of enemies while fighting to preserve, keep love and peace on Earth.

Sailor Moon portrays characters that could be seen as role models for young females (mainly in Japan). It turns out that this trend collided with the movements that defended “Girl Power” both in the United States and in the United Kingdom, where the belief that the feminine figure should express self-confidence, individualism and ambition was defended. In this sense, in disagreement with the Japanese sociocultural panorama, *Sailor Moon* offered an example of female freedom that would be, later on, projected on young girls, teens and adult women. [21]

Bishoujo Senshi Sailor Moon is considered the series responsible for invigorating the *mahou shoujo* genre by adding dynamic heroines and action scenes. Moreover, it was considered the biggest advance in the *anime*

industry until 1995, representing the peak of *anime* aimed towards female audiences (*shou-jo*). [22, 23, 24] *Sailor Moon* also implemented significant changes in the genre because the protagonist should use her powers to fight evil, instead of using them just to have fun. [25] The *anime* depicts strong friendships (fact that is highly praised by critics) between a large number of characters, owners of distinctive, intricate and strong personalities, which made them appealing to a broad audience. [26, 27]



Fig. 3. Screen capture of Usagi Tsukino's transformation into Sailor Moon sequence from the first season of *Bishoujo Senshi Sailor Moon*.

4.2. *Cardcaptor Sakura*

Cardcaptor Sakura is an *anime* series based on the manga of the same name, written and drawn by the *mangaka* group CLAMP. The animated version features 70 episodes and was produced by Madhouse Studio. It aired on Japanese television between 1998 and 2000.

Sakura Kinomoto is a ten-year-old child, who leads a regular life together with her father and her older brother, Toya. One day, she opens a mysterious book and, by accident, frees dozens of powerful magical cards (the Clow Cards). Kerberos, the guardian of those cards tells Sakura that she must find, capture and recover all the scattered cards that were lost thanks to the young protagonist. She is given a magical key that can be shifted into a magical wand that allows her to use magic. [28]

The success of *Cardcaptor Sakura* made the author group publish a *manga* sequel (*Clear Card Arc*) that began serialization in *Nakayoshi* (a *manga* magazine) in 2016. The sequel got an *anime* adaptation in 2018.

Cardcaptor Sakura got dubbed and broadcast in various countries, Portugal included (the series was broadcast by RTP1, RTP2, Canal Panda and Panda Biggs). [29]

The animated adaptation of *Cardcaptor Sakura* was widely popular in Japan, although its timeslot was one of those that generally obtained low audiences. [30] Kevin Lew, writer for *Animerica*, believes that the series' sophisticated design broadens the target audience, appealing to both children as well as older viewers. [31] Zac Bertschy, writer for *AnimeNewsNetwork*, affirms that *Cardcaptor Sakura* was noted for its taking on a genre often considered repetitive and obsolete, managing to turn it into something fun, intelligent, exciting and wonderfully animated. [32]

4.3. *Ojamajo Doremi*

Ojamajo Doremi is an *anime* written and produced by Toei Animation that tells the story of Doremi Harukaze, who is eight years old. When she accidentally gets lost and finds a mysterious shop managed by a witch, the protagonist accidentally turns the shop owner into a frog. The only way to turn the witch shop owner back to her human form is to learn magic herself, so Doremi becomes a witch apprentice and becomes able to use magic. The *anime* includes transformation sequences, present in pretty much every single episode. These represent the separation between the regular human

girl who is deprived of all kinds of magical powers to their witch apprentice form (now able to perform spells with the aid of a magical wand). [33]

The episodes emphasize themes such as friendship and family, letting the viewer follow the growth of Doremi and her friends. *Ojamajo Doremi* had four seasons and one OVA, produced and then aired on Japanese television between 1999 and 2003. The series was proven to be successful, and it was broadcast on TV channels in various countries around the world. In Portugal, *Ojamajo Doremi* aired on RTP2, Canal Panda and Panda Biggs.

5. The 2000s: *Mahou shoujo* of today

5.1. *Pretty Cure!*

Pretty Cure! is an anime series franchise, highly merchandise-driven, written and produced by *Toei Animation*. The series has a large number of independent seasons, but all following the same premise and genre – *mahou shoujo* featuring magical warriors.

The first season of the series (*Futari wa Pretty Cure*) was broadcast in 2004. Nowadays, the franchise has 16 seasons. *Star Twinkle Precure* is the latest season and it is currently being broadcast in Japan.

All *Pretty Cure!* seasons feature a group of Japanese teenage girls that can transform into an alter-ego with supernatural physical and magical abilities.

Pretty Cure! is often compared to *Bishoujo Senshi Sailor Moon*, since this title was the pioneer in the introduction of a group of female warriors with magical powers. *Pretty Cure!* uses the same premise but, due to the character design as well as the colour palette used, it is often linked with a childishness that is not present in *Bishoujo Senshi Sailor Moon* [34]. However, *Pretty Cure!* can be considered the most successful *mahou shoujo* franchise of the century, partly because it is a *merchandise-driven* franchise – a vast collection of series-inspired toys is produced and commercialized at the same time that the anime is broadcast in Japanese television, which makes it have a unique success among the younger Japanese generations. [35]

Worldwide, *Pretty Cure!* can be considered relatively successful, although the series was not as prominent as some of the main titles of the nineties. The seasons of the franchise were dubbed and aired on German, Australian, Canadian, Chilean, Spanish, Singaporean, Taiwanese, Italian, South Korean and Thai television.

Some of the seasons are also available for streaming on Netflix under the name “*Glitter Force*”.

5.2. *Shugo Chara!*

Shugo Chara! is an anime based on the *manga* of the same name by *PEACH-PIT*. The television animation series aired between 2007 and 2010 and it was produced by *Statelight*.

Shugo Chara! tells the story of Amu Hinamori, a ten-year-old girl who struggles to be honest with herself, so she always puts up a facade when she is around other people that, according to her, is far from being her real self. One day, after making a wish, wanting to be able to act as the way she believes to be her true self and personality, she finds three coloured eggs

(one pink, one blue and one green) on top of her bed. These will hatch to be three “Guardian Characters”, small floating creatures that are projections of the personalities and attitudes inside of the protagonist’s self. [36] Amu is then able to transform into a bettered version of herself, according to each of the traits that the Guardian Characters represent, by associating herself to each of them.

Unlike most *mahou shoujo*, *Shugo Chara!* offers a vast exploration of the concept of “identity” and “personality”, since each Guardian Character represents a part of the *self*. Therefore, Shugo Chara!’s plot objective is to portray the character’s self discovery journey till they are able to accept themselves just the way they are, not needing their Guardian Characters anymore, since they were able to find themselves, as well as what they consider to be their identity. [37]

Shugo Chara! earned several positive reviews by the press. Phil Theobald, writer and reviewer for *Newtype USA*, believes that the series is a humorous version of the *mahou shoujo* genre. [38]. Carlo Santos, writer for the *AnimeNewsNetwork*, explains that this work addresses the complexities of the human psyche. [39] The *anime* adaptation of *Shugo Chara!* became one of the most watched *anime* programmes in Japan in 2008. In the United States, the series was the 4th most sold series among the *shoujo*⁴ demographic. [40] Despite the success of the *manga*, the series has not been dubbed or aired in most countries.

5.3. Other Examples

During the 21st Century, new animated series of the genre emerged – some followed a conventional and traditional approach, obeying the themes and archetypes previously explored by other works and some decided to step out of the box, addressing the *mahou shoujo* genre in a new, more experimental, light, stepping away from the paradigms previously established by pioneer works.

There are plenty of *mahou shoujo anime* that picked elements that are commonly associated to *Bishoujo Senshi Sailor Moon* and adapted them, making them particular and unique – *Tokyo Mew Mew* and *Mermaid Melody Pichi Pichi Pitch* are both examples of this particular situation. *Tokyo Mew Mew* (2002) brings back *Bishoujo Senshi Sailor Moon*’s premise and then throws some new aspects in – the protagonists now have their DNA linked to those of an endangered species. Nevertheless, the idea and the concept is still the same as it depicts a group of teenage girls fighting for peace and the safety of the Earth. [41] *Mermaid Melody Pichi Pichi Pitch* (2003) tells the story of mermaid princesses that turn human and, then, transform into magical singers whose songs and voice have the ability to fight the dark forces. This *anime* was heavily based on The Little Mermaid fairy-tale, but with some *Bishoujo Senshi Sailor Moon* elements mixed in. [42]

Another example of a *mahou shoujo* is *Kamichama Karin* (Little Goddess Karin, 2007). This series is a 26 episode *anime*, based on the manga

3 person in their individuality and subjectivity

4 targeted at young female audiences.

of the same name (written and drawn by the artist *Koge-Donbo**). In this case, you can find some differences that differentiate this show from the regular *mahou shoujo* – the protagonists’ powers come from Greek mythology figures (such as Apollo, Athena and Ares) and, in this work, the magical powers are not a “girl-only” thing – boys can also go through the process of transformation and they can use magical powers like the girls do. Moreover, the conflict portrayed in this series mostly concerns the relationships and the struggles between the protagonists and the antagonists, and has nothing to do with saving the Earth from evil. The author herself claims that this work was intended to be seen as a parody of the *mahou shoujo* genre, but, as popularity spread, it ended up becoming a somewhat more serious story, as the first chapter (that was supposed to be the only chapter) of the *manga* was highly acclaimed. This series got its TV adaptation to animation in 2007 by Statelight. [43]

The *Jewelpet* franchise (2009 – 2015) was, like *Pretty Cure*, highly merchandise driven and it depicts the *mahou shoujo* genre mainly in the first two seasons of the animated series – *Jewelpet* (2009, focusing on magic within the real world) and *Jewelpet Twinkle* (2010, where the female protagonist attends a magic academy in a parallel universe named *Jewel Land* while she lives as a regular girl in the real world).

Two animated series that, at first sight, come off as “just another *mahou shoujo*” but they actually break all stereotypes established for the genre until then are *Princess Tutu*(2002) and *Mahou shoujo Madoka Magica*(*Puella Magi Madoka Magica*, 2011).

Princess Tutu (from the studio *Hal Film Maker*) mixes together ballet, opera, folklore, fairytales and historical events and turns them into a narrative lead by Ahiru, who happens to be a duck. However, she is given an opportunity to transform herself into a human and, consequently, into Princess Tutu (her alter-ego, who is both physically and magically skilled and talented), in order to put together the shattered heart of a fairy-tale prince that had come to life. *Princess Tutu* emerges from an ocean of stories without actually belonging to any of them. [44] Moreover, the story’s ending is also unusual among the works of the same genre – the reward that awaits the protagonist at the end of her mission is a lonely life as a duck, instead of a happy marriage to a prince. [45] *Princess Tutu* focuses on the concept of narrative: its characters struggle against the writer of the story of which they are part. The antagonist of the series is its own story. [46]

Mahou shoujo Madoka Magica (Studio *Shaft*) tells the story of Madoka and Sayaka, who are middle school students with ordinary lives, but everything changes when they encounter Kyuubey, magical being identical to a cat, and Homura, a transfer student at their school. Kyuubey offers them a proposition – he will grant them any of their wishes in exchange of them agreeing to become *mahou shoujo* (magical girls). Homura, who already is a *mahou shoujo*, adverts them that nothing is what it seems, so not taking on the offer would probably be for the best. The *anime* has a clear obscure undertone and features some scenes that can be considered violent – one of the main characters gets decapitated (her head is bitten off). [47] *Mahou shoujo Madoka Magica* earned many positive reviews, acclaiming the

series' writing as well as its take on the *mahou shoujo* genre. In addition, it was a commercial success and won several awards. [48]

6. The Genre Outside of Japan

Nowadays, many of the cartoons aired on western television channels show traces of being deeply influenced by a very specific genre of *anime* – the *mahou shoujo*.

Star vs. The Forces of Evil (Disney, 2015) is an example of an animated television series produced by a western based studio and it embodies some of the characteristics that are the core of *mahou shoujo* animation, namely *Bishoujo Senshi Sailor Moon*. *Star vs. The Forces of Evil* tells the story of an energetic princess that comes from a different realm and fights inter-dimensional monsters aided by a magic wand and spells. [49]

Miraculous: The tales of Ladybug and Cat Noir (2016) is the ultimate example of a *mahou shoujo* intercultural series – a French studio joined *Toei Animation* (the animation studio behind some of the most famous titles of the genre) in order to produce a new animated series, focusing on the adventures of a young girl who can transform herself into a superheroine, winning the powers of Ladybug's luck magic. [50]

Other famous titles (both originating from Italy) that were obviously influenced by the *mahou shoujo* genre are *W.I.T.C.H.* (2004) and *Winx Club* (2004). Both series include transformation sequences and their protagonists possess magical powers. [51]

Thanks to the diffusion and success of *anime* in western countries, the cultural and aesthetic differences between both styles are fading, as the anime model has been widely absorbed by western animation. Nevertheless, this is something that has happened in all genres, not only in *mahou shoujo*. [52]

Conclusion

The *mahou shoujo* genre of the Japanese *anime* was inspired by a witch of an American series, but gradually and at the same time, quickly acquired a unique set of attributes that made it very particular and, at the same time, different from its western prototypes since the Japanese defended the young girl as a powerful heroine, but did not dismiss her femininity. Thus, since the 1990s, the West reimported something that had previously been imported by Japan, in order to introduce the Japanese model of superheroine into Western culture and therefore in the works produced.

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Cut, Don't Cut - Moving the viewer through a story in animated VR

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Mahou shoujo, Magical Girl, Japanese Animation, Anime, Manga

Abstract

One of the most disruptive and disorienting experiences in VR is the camera cut, when the entire 360-degree panoramic view undergoes a total change from one view to another. While a ubiquitous device in 2D media, the camera cut has a dramatically stronger effect in VR. In the VR world, the screen is all encompassing, so any interruption to this view is fully disruptive. Furthermore, the viewer may have no fixed visual references, so any sudden changes will likely cause physical disorientation. In VR, a camera cut is like a blink, and upon opening the eyes, the viewer has been instantly transported to another location. Changes in camera position, angle, orientation, lighting, and any aspect of point of view will have an immediate, unconscious visceral effect on the viewer. Deliberate cinematic devices such as cuts and other transition devices such as teleportation, also have the risk of decreasing the sense of immersion, and consequently, presence. The VR experience has been seen by many to offer an increased state of presence, and consequently, an increase in empathy that 2D cannot achieve, but these qualities seem to contradict the narrative tools of direction and editing. However, creators of animated VR narratives are finding their own solutions that retain the power of storytelling while benefitting from the experiential qualities of VR.

1. Introduction – Virtual Reality or 360 Movie

There is some confusion by producers, commentators and viewers on what the term “virtual reality” means, and whether a 360-degree movie is the same as VR. The definition of VR refers to experiences in a “simulated world” [1], or more clearly, “interactive computer-generated experience” [2]. These are not recordings of real worlds, but computer-generated virtual worlds. When 360-degree video became viable and was viewed in VR headsets, commentators understandably, but incorrectly referred to these as VR movies, not correctly as 360-degree movies. This common mis-use now positions VR as “anything viewed in a VR headset”. Interestingly, in terms of VR animation, this is a non-issue, as all animation is an artificially created simulation. Animation does not exist until it is created by an animator. Even when viewed as a 360 non-interactive experience, VR animation is true VR. In the VR medium, animation can be a passive, filmic viewing experience, or a game-style interactive experience. In both cases,

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if the animation is narrative driven, then scene changes in the narrative environment are likely. In the continuous environment of VR, the use of the cinematic traditional editing camera cut poses real challenges.

2. Editing basics

Cinematic editing is a compromise between shot change and cognitive continuity. The change must be such that the visual and perceptual continuity is maintained. The language of editing has developed over the years, and contemporary audiences now have the ability to connect two shots that are not obviously similar, as long as the current rules of this language are followed. Bordwell [3] summarises editing between any two shot as an analysis of graphic continuity, rhythm relationship, spatial continuity and temporal continuity. He goes on to emphasise how editing is an integrated function of any film's narrative form. Common established technical rules include not crossing the 180-degree line, maintaining a visual device between shots, using cutaways to represent an actor's thoughts, close ups to show reaction, and others. These visual changes do not exist in real-life, but have become an accepted language in cinema. Serrano [4] investigates the disruption of camera cuts in VR, by measuring the disruption of the viewer's region of interest following a cut. In VR, greater time is needed for a viewer to reorient themselves following a cut. Larger misalignments across cuts also increases the viewer's distraction and therefore their exploratory nature, which is proposed as a possible deliberate technique to manipulate attention.

3. Avoidance behaviour

Early productions of animated VR generally avoided camera cuts. Once the disorienting nature of VR was experienced, many early VR animated productions reverted to one-act, one-location narratives. Examples such as *Invasion* [5] placed the viewer in one immovable location, with the action taking place within a 180-degree arc. Sometimes subtle camera movement was included, such as in *Special Delivery* [6] where the camera slowly rises up so the viewer can see Santa Claus on the roofline. But these movements provided subtle repositioning of views, and cannot be considered as shot-changing edits. The single location, single scene scenario remained a successful standard. The limitation with this approach is that the stories were required to be written for one fixed location.

The early VR animations, and most since, also have minimal interaction. While there was some temptation to explore game-like interaction, it soon became apparent that interaction moved the viewer away from viewing, to playing. As reported by Gödde [7] people see VR film, and by extension, animation, as a mostly passive medium in which they sit back and consume as they would do with conventional film. At the 2018 Siggraph and Siggraph Asia VR theatre, all participants were seated in swivel chairs when viewing the VR films. [8] This seated, comfortable approach is appropriate for a passive watching experience, and allows the viewer to engage with the movies with a relaxed, curious mindset. While

this approach can be criticized for limiting the potential of VR, and largely continuing the paradigm of a very large 2D screen, the total encompassing of view nonetheless is a unique experience.

4. Presence

There is also a temptation to make the VR experience as “realistic” as possible, even with a stylised, cartoon world. The idea is that you are “there”. This is partially due to the pursuit of the holy grail of VR, that of presence. The term presence is discussed by a wide field of research, but generally refers to the sensation of “being there”. Witmer and Singer [9], define presence as “the subjective experience of being in one place or environment, even when one is physically situated in another”. Slater and Wilbur [10] separate immersion and presence as:

Immersion: an objective description of aspects of the system such as field of view and display resolution.

Presence: a subjective phenomenon such as the sensation of being in a virtual environment.

Witmer and Singer include the concept of involvement, “a psychological state experienced as a consequence of focusing one’s attention on a coherent set of stimuli or related activities and events.” In this way, involvement and immersion are closely related, and both are necessary to create the higher sense of presence. With VR, this greater involvement is generated by removing distraction and forcing focus into a single experience. Therefore, by creating an immersive and involved experience, the sense of presence is heightened. From a story-telling point of view, this description is appropriate, as immersion alone, while experiential, will not transport the participant along a narrative path.

However, a true, continuous, immersive world would imply no editing, and complete freedom of movement. Essentially, the player would be free to immerse themselves in the environment, with no distraction of filmic devices, and it is assumed, be able to empathise more strongly with the narrative. However, Eric Darnell, [11] co-founder of Baobab studios, co-author of the VR animated movie *Invasion*, [5] comments that interaction is more likely to decrease empathy for a story, and by association, presence, as the viewer deals with the distraction of interaction and decision making. The viewer is less able to project one’s self into the story, as they make decisions for their own success through the narrative and for reward, (figure 1) what Darnell refers to as the “ego”. VR creator Ethan Shaftel [12] is reported as believing that VR’s capacity for inspiring empathy is actually worse than traditional film. He describes how in VR “... you bring your ‘you-ness’ with you in a way that is very different than cinema”. Film editing can move the viewer up close to an actor’s emotional reactions, taking the audience away from thinking about themselves. VR does not currently offer the story-teller the same tools to direct emotions that cinema can.

5. How much interaction?

If environmental interaction is considered a distraction to immersion, then just how much interaction should a narrative-based VR animation have?

If we briefly consider game narrative discussions, Louchart and Aylett [13] refer to the narrative paradox of authorship vs autonomy: “On the one hand an author seeks control over the direction of a narrative in order to give it a satisfying structure.

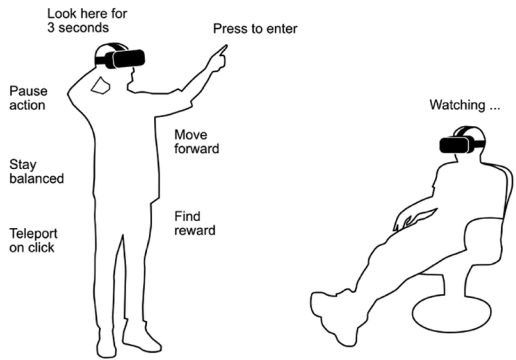
On the other hand, a participating user demands the autonomy to act and react without explicit

authorial constraints”. As interaction is included, so the linear story breaks down, and is replaced with an interactive story. Crawford [14] describes how a key principle of interactive story-telling is to replace the plot with a story-world, “a web of possibilities that comprise the same truth”. The storyteller retains control at the broader abstract level, while the plot instances are performed by the participant. The story structure needs to permit some free will for the participant, and you cannot always predict what people will do, so you have to let them do it. He believes that while there is a conflict between plot and interactivity, there is no conflict between process-driven emergent narrative and interactivity. This degree of interaction, then, implies emergent narratives. When positioned in VR, the VR experience essentially becomes an interactive-story-game, sometimes referred to a “Walking Simulator” [15]. This approach removes the storyteller as the director of the story, which, one could argue, removes the essence of what is it to tell, and to receive a story. With interaction essentially turning stories into games, it is then no surprise that story-focused makers of VR animations have steered away from interaction, and back towards VR as a passive viewing experience.

6. Wandering Gaze

Before any VR film-maker can utilise shots, scenes, camera-cuts, or any tool of cinematic timing, the location and viewing direction, or gaze, of the viewer needs to be considered. Once the participant dons the VR headset they have to ability to look wherever they wish. This single act of independence takes control away from the story-teller, and can potentially cause great distraction. When wearing a VR headset, this phenomenon of the “wandering gaze” is immediately realised. Especially with one’s first experience of VR, the first natural reaction is to look around. Several soft approaches have been attempted in order to control the viewer’s gaze, such as sound cues, visual cues, limiting interesting items to the main stage area, or pausing the action until the

Does increased interaction decrease immersion?



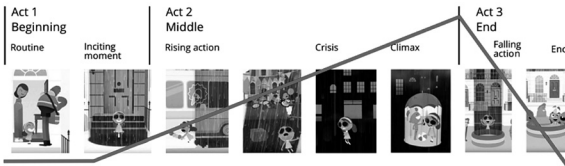
G. Hodgkinson 2019

Fig 1: An illustration of the self-centered multi-tasking that comes with increased interactivity.

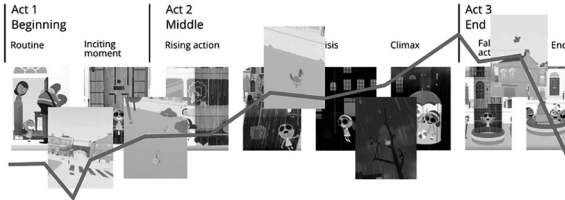
viewer's gaze returns. In Rain or Shine [16] the viewer's gaze is used to direct the story. If the viewer looks away from the action, the action is paused. When the viewer looks back, the action resumes. Once the viewer becomes aware of this, they are free to examine the rest of the environment, with no sequential consequence to the story. In such a way, then, the viewer is in charge of the pace of the story. Consequently, the timing and pace of the story can be markedly affected merely by where the viewer is looking. Furthermore, the environment contains many mini-stories, that are unrelated to the main story. This is done in the belief that the viewer should be rewarded no matter where they look, thus retaining their engagement with the immersion. However, by rewarding the player's distractions, the viewer is further encouraged to

Fig 2: Rain or Shine story uninterrupted story arc and an interrupted story arc.

Story Arc – as intended



Story Arc – Interrupted



alter the timing and pace of the main story. The story arc is no longer a story arc. It is an interrupted arc (Figure 2).

Furthermore, immersion and empathy with the characters is reduced, as their performance can be altered by the viewer. If the viewer is getting too tense, or bored, they can merely look away.

The planting of interesting items in the environment is a design decision that comes from computer game environment design, where game supporting elements are placed within an environment to reward players who are willing to explore. These can be inconsequential items that

do not affect the game, or items that do, such as special rewards, power ups, keys, weapons, and other items that grant the player an advantage. In the game scenario, these items work best in open environments where the pace and route of the game is determined by the player. However, most narrative-driven games have a very clear goal, and a pre-determined route. In these games, there is little to be gained by rewarding the payer for straying off the main path. So often the perception of an open world is merely an illusion, that simply delay's the game's progress. If time is critical, it is in the player's interest to keep the environment uneventful to discourage game-failing time wasting.

The same applies to VR narrative. By rewarding the player's distractions, the story becomes affected and less time-dependent. VR story designers, then, need to decide on the importance of the pacing of the story. In traditional story-telling, the timing and pace of a story is critical to how the story is received. Imagine a humorous story which pauses in mid-stream, for no apparent reason. This consideration of timing is another factor in maintaining directorial control.

7. Transitions

Rain or Shine includes a clever device that ensures story progression, regardless of the viewer's actions. At key points in the story, the view is extensively blurred, (figure 3) leaving only a small hole of clarity in the centre. The viewer is then slowly moved from one location to another. The distance is not great, in the story world it is from the pavement to the grass, about (perceptively) 10 metres. The blurring effect reduces movement disorientation, but is clear enough to give the idea of movement. As the story progresses, the use of this moving blur technique increases, as if to acknowledge that the viewer is now accustomed to it. This technique, referred to as animated interpolation, [17] is one other three techniques used to move the viewer over short distances in VR. The other two are Teleportation – an instant position change, and Pulsed Interpolation – the use of intermediate jumps. All of these techniques can be used with gradual fades or dissolves to smooth the transition. The speed of such transitions also affects the viewer's perceptions, with experienced VR users more comfortable with faster transitions than those new to VR.

While Rain or Shine's moving blur is an effective transporter, it does not substitute for a camera cut, because the viewer is only moved about in the same location. The viewer is essentially changing "seats" in the theatre, but the show is still taking place on the same stage. To see full camera cuts in action, we can look to another successful Google Spotlight movie, Pearl.



Fig 3: Rain or Shine.
Google Spotlight
Stories.

8. Fixing the viewer

Google Spotlight's VR animation Pearl, Figure 4, was adventurous as it features 38 shots, with 26 distinct scenes [18]. The viewer is permanently fixed inside a car that travels from place to place throughout the story, changes time of day, and forward and backwards through time. Once firmly fixed in the car, the scenes outside the car follow normal cinematic editing practices, including hard cuts, dissolves, and flash backs. In this way the disassociation between real and virtual movement is reduced, thus greatly reducing disorientation and the chief cause of nausea in VR. Although the fixed viewer location allowed for many scene-changing cuts, it can also be argued that, like Rain or Shine, these are not true camera cuts. This experience is more synonymous with the viewer sitting in the audience, viewing a changing stage. The viewer remains constant, and the stage changes.

The technique of giving the viewer fixed references appears to be a winning formula in animated VR. Furthermore, the fixed location does not always have to be all that fixed. As demonstrated in the VR project Immemoria, [19] the fixed object



Fig 4: Pearl by Google
Spotlight Stories 2016



Fig 5: Immemoria,
Smith et al, Massey
University, 2014.

of reference can travel with the viewer through the VR environment. In this case, the viewer flies first-person viewpoint through icy mountains and crevices. The viewer is accompanied at all times by an eagle which flies alongside. While everything is moving, the constant accompaniment by the eagle is sufficient to provide location reference for the viewer. Even testers new to this type of experience found that this reference was enough to provide stability, and reduce disorientation. Figure 5.

The approach of fixing the viewer is further pushed with Age of Sail [20] Figure 6. This production is the most cinematic of Google Spotlight's productions so far. Throughout the first half of the story, the viewer is placed in a pre-determined strategic position on the deck of a boat, with very limited ability to move. Like Pearl, these fixed locations anchor the viewer. This then allows for the use of cinematic scene cuts. Most cuts maintain cognitive continuity, but some do not. An abrupt dissolve through black moves the viewer to below decks, to satisfy a story point, and this does cause some disorientation, as does the transition back to the top deck. Later in the story the characters, and the viewer are thrown into the open water. While there is no longer any fixed reference, the viewer is clearly floating in one place, watching the action before them, above, and below the waterline. The action is within a 90 degree horizontal plane, but in a 180 degree vertical plane, as the viewer looks down into the depths. While this dramatically increases disorientation, this watery location makes visual and cognitive sense, and adheres to the familiar cinematic language we are familiar with. While the water location is clearly more unsettling than being on the deck of the boat, the experience, is not too unnerving, as clearly, the viewer can float. This extension of what it means to be in a fixed location continues to develop the VR viewer language.



Fig 6: Age of Sail, Google
Spotlight Stories
2018

9. Summary

As animated productions continue to explore the VR medium, we are able to observe the gradual evolution of an animated VR cinematic language. While many animated VR productions have explored the single-location setting with great success, to progress the medium forward, multi-shot narratives are essential. Clearly the audience will have an unpredictable variety of experience with VR. While hardened computer gamers can deal with any type of edit, the remainder of viewers need cognitive and visual continuity across the cuts, as well as some time to recover and regain their sense of location. It is unclear how far disruptive editing can be pushed. The floating watery location in Age of Sail was a surprisingly success, although that same movie included a narratively contrived teleport to the boat's lower decks and back. These two examples illustrate how adven-

turous edits can be successful, as long as they make strong narrative and cognitive sense in the VR world. As the standard of viewer experience rises, so will the sophistication of VR editing techniques. It is hoped that with future VR productions we can look forward to more dynamic experimentation of what it means to be a VR participant in a VR narrative.

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Vincent: um Pesadelo Expressionista de Tim Burton

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[Animation / Animação]

Keywords

Animation, expressionism,
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Abstract

“Animation is a distinctly expressionist form of art”. This statement spoken by the animator Cesar Coelho is the starting point for the development of the thesis Animation and expressionism: a matter of language, genre and style (2018). This article is part of the thesis and analyses the short film Vincent (1982), by Tim Burton. It is commonplace to relate Burton’s work to the expressionist aesthetic but the author himself does not agree to this artistic categorization. Burton claims to have a deep connection with the Universal Studios monster films rather than Expressionist cinema. Therefore, the research question is, can we detect consistent features of Expressionist aesthetics in the film Vincent by Tim Burton? The research aim of the article is to verify how characteristics of gender and style in the short film Vincent, refer to Expressionism. There are three specific objectives. The first objective is to identify which genre categories are related to the short film Vincent. The second objective is to identify if there are expressionist characteristics in the narrative structure and the third and last objective is to identify which style characteristics refer to the expressionism aesthetic. Regarding the genre analysis, there are two major categories: commercial/independent and appropriate for children/non-appropriate for children Genre categories by Paul Wells and Robert McKee are also used. The concept of demoniac dualism of the character presented by Lotte Eisner is an auxiliary tool in narrative analysis. Also, the categories used for style analysis are the ones developed by Jacques Aumont for the definition of expressionism: refusal of the imitation, exaggeration, distortion and importance given to the material. Another important contribution to this paper is Michael Frierson’s article published in Animation Magazine in 1996. The article is fully dedicated to the short film Vincent. However, it is worth mentioning that the expressionism which has been defined in the thesis, and which is used in this article, is not the historical Expressionism, which is delimited by time and space, but a concept of expressionism that can be used specifically in animation and aligns to Coelho’s statement.

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1. Introdução

Este artigo tem como ponto de partida um fragmento da tese de doutoramento *Animação e Expressionismo: uma questão de linguagem, gênero e estilo* [1]. A tese propõe refletir sobre a arte da animação a partir da frase de Cesar Coelho⁴: “a animação é uma arte eminentemente expressionista”. Para tanto, na tese, o autor partiu do princípio de que a animação é uma linguagem e que, enquanto tal, possui suas próprias potências, sendo uma delas a potência expressionista. Além disso, uma vez entendida como uma linguagem, a animação pode ser analisada a partir de um conjunto de categorias, entre elas, gênero e estilo.

Acredita-se que a frase de Cesar Coelho faz sentido na medida em que está se referindo a um expressionismo⁵ conceitual que entra na animação por vias múltiplas – cartum, quadrinhos, o expressionismo das artes plásticas e do cinema –, mas que primordialmente é um expressionismo presente na própria ontologia da animação. Esse expressionismo integra a linguagem em potência por meio da resistência ao realismo que tem como repertório específico da animação a deformação – edição e abertura da forma no tempo –, a desnaturalização do movimento – possibilidade gerada pela edição do tempo –, o excesso e o exagero. Esse expressionismo se torna ainda mais potente quando, além do expressionismo característico da linguagem da animação, também o estilo do filme sofre influências do expressionismo em quaisquer de suas manifestações artísticas.

Na tese, foram analisados diversos exemplos de filmes de animação que apresentam características expressionistas em níveis variados. Para este artigo foi escolhido a parte da tese que analisa um dos filmes de Tim Burton. A razão é o fato de ser comum afirmar que Tim Burton produz filmes com tendência expressionista. Logo – partindo do pressuposto de que essa afirmativa seja minimamente coerente –, seus filmes podem apresentar evidências desse suposto expressionismo em mais de uma das categorias aqui destacadas. Assim, coloca-se a questão: é possível identificar características consistentes de estética expressionista em seu filme *Vincent*⁶ (1982)?

O argumento do filme narra a história de Vincent Malloy, um menino de sete anos que quer ser como o ator de filmes de horror Vincent Price e se imagina constantemente em situações análogas àquelas que os personagens interpretados por seu ídolo enfrentam nos filmes. O próprio Vincent Price participa do filme como narrador.

Burton realizou o filme enquanto trabalhava nos estúdios Disney, no início dos anos de 1980. Ele consta nos créditos do curta-metragem como

4 Cesar Coelho é um dos fundadores do Festival Internacional de Animação Anima Mundi, que acontece anualmente no Brasil desde 1991. É realizador de filmes e professor de animação.

5 O desenvolvimento completo deste conceito de expressionismo com que se trabalhou encontra-se no capítulo Expressionismo e Animação da tese *Animação e expressionismo: uma questão de linguagem gênero e estilo*, disponível em: <<https://www.maxwell.vrac.puc-rio.br/34867/34867.PDF>>.

6 Filmes de animação de Tim Burton até a data de realização deste artigo: *Vincent* (1982); *O Estranho Mundo de Jack* (1993); *A noiva Cadáver* (2005) e *Frankenweenie* (2012). O curta *Vincent* foi escolhido por questões de exequibilidade para este artigo, mas a ideia é que a mesma metodologia possa ser direcionada para outros filmes de Burton ou mesmo de outros autores.

7 Dados extraídos do site IMDB, disponível em: <<http://www.imdb.com/title/tto084868/>>. Acesso em 22/11/2016.

diretor, roteirista e designer. Rick Heinricks é creditado como produtor, escultor e como designer adicional. A direção de fotografia é de Victor Abdalov e a música é de Ken Hilton. Stephen Chiodo é produtor técnico e animador.

Coloca-se, assim, que o objetivo geral do artigo é verificar as características de gênero e estilo no curta-metragem *Vincent*, de Tim Burton, que remetam ao expressionismo. Os objetivos específicos são: (1) analisar em quais categorias de gênero é possível encaixar o filme; (2) o que há de expressionismo na narrativa; (3) quais as características de estilo remetem à estética expressionista.

2. O Gênero

Michael Frierson define assim o filme: “(...) é uma ironia melodramática, um pastiche⁸ cartunesco dos temas de horror de filme B no qual a angústia de Vincent, com seus movimentos exagerados e suas expressões faciais cinzeladas é jogada contra a voz melíflua de Vincent Price e destilam uma simulação de tragédia”⁹ [2]. Frierson estabelece ligação direta entre o curta de Burton com os gêneros horror e filme B, que o diretor, aliás, cita como influências de primeira hora. No entanto, inicialmente é importante estabelecer uma breve visão do que se está chamando de gênero neste artigo:

(...) o gênero é uma convenção social compartilhada por cineastas, produtoras, veículos de comunicação, público, pesquisadores, enfim, todo grupo social que, de alguma forma, esteja envolvido com o cinema, seja na cadeia produtiva, seja na fruição do espetáculo, seja na pesquisa ou na crítica sobre o cinema. Cada um desses indivíduos está inserido em uma cadeia discursiva e adiciona significados, altera, subverte, recodifica cada um dos gêneros do qual se apropria. [3]

Iniciaremos com as categorias comercial/independente. No IMDB (Internet Movie Database), *Vincent* tem as seguintes categorizações de gênero: curta-metragem, animação, família e fantasia. Curta-metragem é uma especificação técnica que diz respeito à duração do filme e, como *Vincent* tem 5:52 min de duração, está indubitavelmente inserido nessa categoria. O formato de curta-metragem não é normalmente vinculado a um esquema comercial de produção e distribuição como é o caso de longas e séries de animação, porém, *Vincent* apresenta particularidades importantes.

Comercial é aquilo desenvolvido para integrar uma cadeia de comércio e gerar lucro [4], no entanto, *Vincent* não teve, aparentemente, uma vida comercial significativa. Foi lançado como curta de abertura do filme live action *Tex* (Disney, 1982) e teve boa recepção em festivais. Tanto que recebeu o prêmio da crítica no Festival Internacional de Annecy em 1993 (França)¹⁰. O filme também tem presença no mercado de home video, uma vez que está incluído, por exemplo, no DVD bônus da edição

⁸ Todo o artigo de Frierson, aliás, gira em torno da ideia de que o filme de Burton é um pastiche. Não é essa a linha que se decidiu explorar no presente artigo.

⁹ Tradução nossa.

¹⁰ Disponível em: <https://www.annecy.org/about/archives/1983/award-winners/film-index:film-830310>
Acesso em: 22/11/2016.

brasileira de *O Estranho Mundo de Jack*¹¹ – Edição de colecionador (2008). Logo, *Vincent* é um filme cuja carreira comercial segue a reboque de outros produtos do estúdio, não sendo ele próprio o gerador primário de lucro. Ainda assim, categorizar *Vincent* como um filme independente é uma operação no mínimo complicada. A obra foi produzida nos estúdios Disney e distribuída pela Buena Vista, que pertence à Disney. Isso viola um princípio básico de filmes independentes que é a produção desvinculada das majors. O filme teve um orçamento de \$60.000,00 (dólares americanos). É possível, no entanto, classificar *Vincent* como um filme de autor, uma vez que surgiu a partir de uma ideia original de Burton e carrega muito de sua marca como diretor, mesmo tendo sido realizado em um grande estúdio com apoio de uma equipe.

Outro ponto que influencia na avaliação genérica do filme é a Classificação Indicativa, ou seja, a indicação de faixa etária atribuída ao filme. Aqui utilizaremos as categorias infantil/não infantil¹². No IMDB, o filme é classificado como “família” e, no DVD de *O Estranho Mundo de Jack*, a classificação é “livre para todos os públicos”, ou seja, um filme que pode ser assistido por crianças. Porém, na sequência vemos a figura 1, na qual alter ego de Vincent está fumando um cigarro com uma longa piteira, ou seja, clara alusão a uma droga lícita. Na figura 2, Vincent ameaça colocar sua tia em cera fervendo para transformá-la em uma estátua de cera.



Fig. 1. Vincent fumando.

Fig. 2. Vincent sacrifica a própria tia.

A atitude de Vincent Malloy é violenta e não há nenhuma motivação justificável, como, por exemplo, a luta do “bem” contra o “mal” que é comumente utilizada como justificativa para a violência em animações para crianças. Apesar de não apresentar sangue ou contusões, a cena apresenta óbvia alusão à tortura. Essas duas cenas são o suficiente para ilustrar que *Vincent* é um filme que pode apresentar dificuldades para ser classificado como “livre” ou “família”.

O IMDB também classifica *Vincent* como um filme de “fantasia”. Segundo McKee, o termo “fantasia” designa uma história na qual o autor “brinca com o tempo, o espaço e o corpo físico, transformando e

11 The Nightmare Before Christmas (Disney, 1993).

12 Optou-se neste artigo pelo termo não infantil no lugar de adulto, uma vez que um filme não infantil, não necessariamente é adulto na acepção estrita do termo.

misturando as leis da natureza e do sobrenatural” [5]. Com base nessa definição, questiona-se a categorização do IMDB, pois toda a ação dramática de *Vincent* ocorre na mente do personagem e não há uma mistura das leis da natureza e do sobrenatural.

O próprio Frierson classifica o filme como sendo do gênero horror. Para McKee, o gênero terror¹³ se subdivide em: (1) Mistério, “em que a fonte do terror é assombrosa, porém sujeita a explicações racionais”; (2) Sobrenatural, “em que a fonte do terror é um fenômeno “irracional” do reino dos espíritos”; (3) Supermistério, “em que o público tenta adivinhar a fonte do terror entre as duas possibilidades acima” [6]. A melhor definição é “mistério”, pois o filme constrói uma atmosfera de terror, mas a explicação é totalmente racional, ou seja, a tudo acontece na mente de Vincent, um menino de sete anos que deseja ardentemente ser Vincent Price. Talvez a categoria “primal” apresentada no sistema genérico específico para a animação, sugerido por Wells, se aplique a *Vincent*. Wells define “primal” como a animação que descreve, define e explora uma emoção específica, um sentimento ou um estado de consciência [7]. O expressionismo é esta forma de arte que, mais do que tudo, deseja expor as emoções, as entranhas do artista, suas inquietações, sua visão de mundo, o que o torna dialógico por natureza no sentido definido por Bakhtin, ou seja, da eterna comunicação entre o falante e aqueles que o precedem e, também, com aqueles que irão sucedê-lo.

A arte expressionista, como afirmou Argan, é uma forma de comunicação entre os seres humanos e não uma anunciação profética feita pelo artista [8]. É uma relação afetuosa e de cumplicidade, de identificação pela condição natural do ser humano. Segundo Frierson, Burton afirma que os filmes de Price – e os textos de Edgar Allan Poe – tiveram influência direta sobre ele, como se esses filmes fossem “um caminho para certos sentimentos”, mesmo tendo ele – Burton – crescido em um contexto normal e agradável no subúrbio de Burbank. Essa é a relação dialógica do criador tanto com o próprio passado quanto com o passado histórico, buscando nas falas anteriores a ele subsídios para dialogar com sua própria realidade. E aqui fica claro um procedimento que Aumont identifica como expressionista: a exacerbação da subjetividade [9]. Apesar de o autor considerar essa exacerbação como sendo uma característica de ingenuidade do movimento, ele pondera que o conceito de expressividade dos expressionistas persiste até hoje e Burton, conscientemente ou não, ecoa este conceito.

Há ainda mais um aspecto no argumento de *Vincent* que vale destacar. Um procedimento frequente no cinema expressionista e que se perpetua pelo gênero de horror que Burton cita como influência primária em muitos de seus filmes é, segundo Eisner, a criação de personagens lúgubres e sinistras que podem variar em alguns casos entre inofensivas ou letais [10]. Além disso, Eisner destaca algo que ela chama de “desdobração demoníaca da personagem”. Segundo Cánepa, o desdobramento demoníaco é a “capacidade mágica atribuída a certos personagens de

13 Considerou-se horror e terror como equivalentes. N.A.

assumir várias identidades ou mesmo vários corpos, quase sempre com objetivos violentos” [11]. O menino Vincent Malloy assume outra identidade na qual se imagina capaz de cometer atos violentos ou estranhos, o que o identifica diretamente com o procedimento proposto por Eisner.

3. Estilo

Segundo Frierson, o filme *Vincent* é um dos primeiros marcos estilísticos de Tim Burton e estabelece o padrão de combinação entre animação 2D e 3D que acabou por se tornar uma marca estilística nos filmes de Burton. Aumont afirma que há uma atribuição da importância do material no expressionismo [12]. Em animação, o material é muito presente, particularmente nas técnicas artesanais, como a técnica do stop motion em *Vincent*.

Frierson verifica que Burton faz uso de match cuts¹⁴ ao longo do filme para fazer as transições entre Vincent Malloy e seu alter ego imaginário. Essas transições não apenas alternam as personas de Vincent, mas também os espaços que ele habita. Enquanto o mundo do menino é claro e sem contraste, o mundo de Vincent Price é sombrio e extremamente contrastado (Figuras 3 e 4).

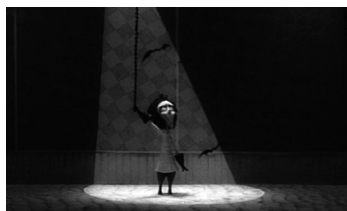


Fig. 3 e 4. iluminação.

Sobre os cenários, afirma Frierson, a ausência de linhas delimitando os espaços em *Vincent* é uma influência dos filmes da UPA. O recurso auxilia na passagem do personagem de um ambiente para o outro no mesmo plano (figuras 5, 6 e 7).



Fig. 5, 6 e 7. mudança de ambientes.

Não há utilização de terceiros planos no filme e, mesmo nas tomadas onde há a insinuação de segundo plano, este é muito próximo do primeiro. A perspectiva é pouco utilizada para gerar ilusão de profundidade e, na maioria dos casos, são as sombras que geram alguma sensação de profun-

14 O mesmo que *raccord*, ou seja, ligação entre dois planos. N.A.

Fig. 8 e 9. profundidade e perspectiva.



didade¹⁵ (figuras 8 e 9).

Em *Vincent*, cada personagem habita mundos com atmosferas de intensidades bem definidas. Vincent Malloy habita um mundo plano, tedioso e praticamente desprovido de atmosfera. O mundo de Vincent Price, por outro lado, remete ao pesadelo, tendo na iluminação o principal elemento para criação de uma atmosfera de terror, tensa, volumosa, quase palpável e criada principalmente pelo jogo de luz e sombra.

Segundo Frierson, quanto ao design, Burton diminui a influência direta de *O Gabinete do Dr. Caligari*¹⁶ sobre *Vincent*, afirmando que as maiores influências para o filme foram os livros de Dr. Seuss e os filmes de Vincent Price. No entanto, as semelhanças estilísticas particularmente quanto aos cenários são significativas. (Figuras 10-12).

No entanto, é evidente que a distorção das estruturas, dos formatos

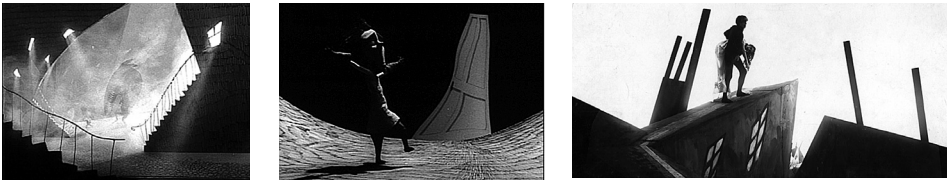


Fig. 10, 11 e 12. distorção em *Vincent* e em *O Gabinete do Doutor Caligari*.

de janelas e dos cenários construídos com grande incidência de ângulos e cantos vivos remetem ao *Caligari* (figura 12) – ou, como prefere Aumont, ao excesso, pois tudo – dos cenários ao gestual de Vincent quando encarado de seu alter ego imaginário – é excessivo [13].

Burton também se filia, mesmo que sem intenção consciente, a outro conceito característico do expressionismo expresso por Aumont: a recusa da imitação [14]. A rejeição da mimese produziu um filme expressionista dentro do estúdio responsável pela existência do conceito de animação realista.

O design dos personagens segue a linha dos fortes contrastes e da distorção acentuando o desdobramento demoníaco da personagem. Enquanto Vincent Malloy tem uma expressão triste e quase imóvel, Vincent Price a todo o momento expõe máscaras macabras evidenciando maldade e desespero (figuras 13 – 18).

A distorção, aliás, já se encontra na própria concepção dos personagens, na etapa de concept art realizada por Tim Burton (figuras 19 e

¹⁵ É impossível supor que questões relacionadas ao custo e ao tempo de produção também influenciaram nestas escolhas. N.A.

¹⁶ *O Gabinete do Dr. Caligari*. Direção Robert Wiene. Alemanha, 1921. DVD (88 min.), preto e branco, legendado.



20). O estilo de Burton conta naturalmente com grande distorção formal. Além disso, Burton, mesmo que não intencionalmente, deixa evidentes as marcas do material com o qual trabalhou e suas imagens contam normalmente com um acabamento bastante irregular, algo que por si só já é marcadamente expressionista.



Fig. 13, 14 e 15. expressões faciais de Vincent Malloy.

Fig. 16, 17 e 18. expressões faciais de Vincent Price.

Fig. 19 e 20. *concepts* de Tim Burton para o filme Vincent.

O movimento mostra que Burton se preocupou aqui também com o contraste entre Vincent Malloy e Vincent Price. Os movimentos de Malloy são contidos e tímidos. Já os de Price são dramáticos e muito teatrais (figuras 21 – 23).

Fig. 21, 22 e 23. contraste de movimento.



4. Conclusão

Não seria razoável afirmar que Tim Burton é um artista expressionista, pois, afinal, o expressionismo é um movimento artístico historicamente delimitado. Porém, é possível lidar com um conceito de expressionismo que se manifesta em potência na animação por meio de sua resistência ao

realismo, sua capacidade de facilmente recusar a imitação, sua inequívoca tendência ao exagero e suas virtualmente infinitas possibilidades de distorção da forma. Quando se adicionam elementos de estilo ligados ao expressionismo, é possível perceber a obra como ligada, de alguma forma, a um expressionismo conceitual.

A resposta à questão proposta no artigo é afirmativa, ou seja, é sim possível identificar características consistentes de estética expressionista em *Vincent*. Essa afirmação está embasada primeiramente no cumprimento do objetivo geral do artigo definido inicialmente como a verificação das características de gênero e estilo que remetem ao expressionismo em *Vincent*. Para cumprir a verificação expressa no objetivo geral foram estabelecidas duas grandes categorias de análise: o gênero e o estilo.

Buscando cumprir os objetivos específicos conforme descritos inicialmente, buscou-se verificar inicialmente a categoria de gênero. O filme recebeu apoio financeiro dos estúdios Disney, mas, por outro lado, em sua condição de curta-metragem, não apresentou carreira comercial própria, estando sempre a reboque de outros produtos do estúdio. Quanto à faixa etária, *Vincent* é um filme classificado como infantil, mas que apresenta características, tais como uso de droga lícita e violência sem motivação aparente, que tornam a classificação livre para todos os públicos passível de questionamento. Ainda quanto ao gênero, o filme apresenta uma atmosfera de horror, mas com elementos de mistério, pois tudo acontece na mente de Vincent, o que torna a explicação totalmente racional. E, finalmente, é uma animação “primal”, que descreve, define e explora uma emoção específica, um sentimento ou um estado de consciência. *Vincent* lança mão também do “desdobramento demoníaco da personagem”, ou seja, a capacidade de certos personagens nos filmes expressionistas de assumirem mais de uma identidade ou corpos diversos, quase sempre com objetivos violentos.

Um dos objetivos específicos era identificar quais características de estilo do filme remetem à estética expressionista. O filme apresenta diversas concordâncias com as categorias estilísticas do expressionismo, conforme apresentadas por Jacques Aumont. A resistência ao realismo pode ser verificada, por exemplo, na desnaturalização do movimento presente na animação em função de suas próprias características técnicas. Burton lança mão dessa característica, aumentando o contraste de movimento entre os personagens. Também o emprego do exagero, gerando distorções faciais, tais como as expressões de Vincent Price em contraste com a passividade de Vincent Malloy. Outro exemplo é a iluminação em alto contraste nas cenas de Vincent Price, algo comum nos filmes do expressionismo alemão.

No entanto, seria perfeitamente legítimo que se questionasse o porquê de se insistir em encontrar elementos expressionistas no filme se o próprio Tim Burton nega influência direta de *O Gabinete do Dr. Caligari* em seu filme. A questão aqui não é tanto biográfica, mas sim genealógica. As tipologias apresentadas por Burton em seu filme remetem ao expressionismo como conceito. Aliás, aquilo que Burton frequentemente cita como suas principais influências, ou seja, os filmes de horror da Univer-

sal, são filhotes de questões estéticas e narrativas definidas no cinema expressionista alemão. Inserir os filmes animados de Tim Burton – e de outros realizadores – em uma cadeia dialógica, buscando identificar quem o influenciou e quais realizadores foram afetados por sua estética, pode auxiliar na percepção da recorrência no universo da animação dos elementos aqui destacados. Essa busca de uma potência expressionista da animação nos ajuda a desvelar algumas das potências do meio e, conseqüentemente, compreender melhor se e porque a animação – como afirma Cesar Coelho – é uma arte eminentemente expressionista.

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Machinima: explorações em animação

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[Animação / Animation]

Keywords

Animação, hibridização,
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Abstract

Animation has been redefining itself and considering alternative practices. In this context, we briefly analyze the particularities of machinima, considering it by the perspective of the future of the animated work.

Sabe-se que a animação enfrenta dificuldades na definição do seu campo concetual e formal específico. No entanto, a produção de animações continua a ser muito fértil na sua concretização. Wells e Hardstaff [1] dão uma série de exemplos de animações que exploram as barreiras do meio e que, de uma forma ou de outra, questionam o que é, afinal, a animação, sem deixarem de ter um sentido fora deste questionamento. A animação é explorada sem se autolimitar por razões de formato ou de preconceito intelectual em relação a certos suportes e processos de trabalho, com o intuito de transmitir alguma mensagem, ainda que esta possa não estar relacionada com o questionamento do meio em si.

Far-se-á em seguida referência a uma forma muito específica de animação – a machinima – que está no limite desta experimentação e que se liga, pela sua origem e pelos processos de trabalho, à criação artística em meio digital. O objetivo desta contextualização é o da concretização da ideia de exploração num caso específico que não estará ainda completamente absorvido e sancionado pelos intervenientes mais conservadores no campo da animação, na tentativa de compreender melhor que questões podem surgir numa situação desta natureza.

A machinima é uma forma híbrida que nasceu num campo específico – o dos videojogos – e que se definiu sempre dentro desse campo, embora por vezes se tenha tentado aproximar do cinema e da animação. Apesar do imenso crescimento do género, tanto em termos técnicos como em abrangência de públicos, permaneceu maioritariamente associada aos videojogos. Como indicado, a machinima será aqui abordada por outro ponto de vista – o da animação e da exploração dos seus limites – numa tentativa de problematizar estes mesmos limites.

A animação está, presentemente, numa situação peculiar: precisa de se redefinir para manter a sua especificidade como campo [2]. A conversão de conteúdos para o meio digital acabou por originar uma diluição das técnicas que definiam o meio. Esta diluição e cruzamento de técnicas,

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filosofias, modos de criar, aconteceu globalmente: todos os campos criativos acabaram por se contaminar e desta contaminação surgiram novas abordagens e novas criações. A machinima é um exemplo desta miscigenação de meios e uma reflexão da vontade criativa dos públicos, neste caso específico de uma forma de entretenimento que tem vindo a crescer e a tornar-se dominante. É uma forma de criação cuja inclusão no campo da animação provavelmente originaria diferentes reações nos animadores mais tradicionalistas. No entanto, reúne muitas das características desejáveis identificadas por Wells e outros autores; o seu nascimento como criação amadora e o cordão umbilical que a une aos videojogos serão, possivelmente, dois dos elementos que a tornam indesejável para o mundo da animação mais conservador.

Tem havido um esforço de redefinição das fronteiras da animação a partir de um ponto de vista dos conceitos que a caracterizam, em vez de se fundamentar nas técnicas de construção. Este esforço tem tentado encontrar as questões fundamentais da animação – Paul Wells, por exemplo, é uma figura importante neste questionamento e reforça a necessidade de explorar os limites e a expressividade da forma. Algumas das suas publicações andam em torno de variados exemplos de trabalhos que, de uma forma ou de outra, avançam o campo na sua exploração. Por vezes, esta exploração é muito consciente de si mesma; outras vezes, os produtos resultantes nem sequer tentam definir o campo em que operam – é o caso de *Ask The Insects*, de Steve Reinke [3], que habitualmente trabalha com vídeos de imagem real. Em *Ask The Insects*, Reinke explora outras formas de expressar conteúdo que tocam as estratégias da animação. Esta exploração parece inconsciente da discussão que a rodeia – é uma forma de expressão, e não ambiciona ser a bandeira do movimento da recontextualização da animação. É importante perceber se a vontade dos animadores e dos estudiosos do género em redefinir a animação, em oposição ao cinema de imagem real, é útil para a produção criativa, ou se é um reflexo de alguma resistência à mudança que opera sempre em todos os campos estabelecidos da atividade humana.

Na perspetiva da presente investigação não é tão pertinente separar os campos de uma forma definitiva quanto perceber a riqueza da hibridização. Faz sentido utilizar estratégias e soluções que resolvam as questões expressivas e estruturais de um conceito, sejam elas oriundas de que campo sejam; como se verá mais à frente, as tiras animadas autobiográficas integradas na investigação presente acabaram por ser um híbrido entre a animação e a banda desenhada, com componentes interativas. A definição do campo da animação passa, assim, por compreender que a sua característica fundamental, desde o seu nascimento, é o do questionamento das barreiras que limitam outros campos; que este questionamento se fundamentou, durante quase toda a vida da animação, em técnicas que o cinema da imagem real rejeitou; e que, embora as técnicas sejam agora utilizáveis por outros campos criativos, o centro fundamental continua a ser a inovação e a experimentação sem olhar a barreiras de campos criativos diversos.

Vê-se aqui a machinima como útil para esta discussão da animação e das criações híbridas e oriundas de campos fundamentalmente híbridos (como os videojogos o são).

Os videojogos têm vindo a crescer e a inundar outros campos – o da criação artística, por exemplo [4]. O campo da animação está profundamente implicado nesta assimilação dos videojogos, visto que, na maior parte dos casos, um videojogo é composto, grosseiramente, por animação e interação. Analisar-se-á aqui uma forma de utilização deste tipo de software que o extirpa, na sua forma final, de interatividade. A machinima é uma forma de animação feita em tempo real, recorrendo às capacidades de geração e renderização de animações em tempo real. Nasceu da vontade de ver jogar; isto é, começou por ser uma denominação aplicada ao registo de sessões de jogo – para mostrar como se faz ou como se fez. Sendo o videojogo muitas vezes acusado de ser um fomentador de atitudes antissociais, a verdade é que muitas vezes quem joga não joga sozinho: existe alguém que observa e vibra, de uma forma diferente mas igualmente provocada pela atividade de jogar, ao lado do jogador. Além disso, o desenvolvimento de plataformas MMORPG (Massively Multiplayer Online Role-Playing Games) permite a interação de um grande número de jogadores num mundo virtual através da janela do navegador, socializando os videojogos.

Os primeiros registos de sessões de jogo não eram exatamente vídeos, mas sim ficheiros que o software do jogo conseguia ler e interpretar, originando uma espécie de sessão não interativa que replicava os movimentos gravados do jogador. Estes eram possibilitados porque os criadores do jogo assim o tinham conjecturado; os primeiros jogos não previam este tipo de utilização. Rapidamente se verificou um crescimento na procura destes primeiros objetos, proveniente tanto da vontade de melhorar como fruto do interesse em ver outros a jogar. Jogos subsequentes implementaram, de formas cada vez mais complexas, possibilidades de registo e edição dos vídeos dos jogadores enquanto jogavam: por vezes, eram os próprios jogadores que ultrapassavam barreiras, alterando, por exemplo, a orientação da câmara virtual, através da modificação direta do código do jogo [5].

Começaram a surgir formas de utilização da ideia do registo de atividades permitidas pelos videojogos – sendo estas orientadas para a consecução dos objetivos do jogo ou não – que implicavam outro conjunto de capacidades, para além de saber jogar, saber utilizar bem o software do jogo, ou mesmo saber recodificar partes deste software. Saber editar vídeos, ter uma cultura visual específica baseada na produção cinematográfica contemporânea (mais ou menos convencional, conforme os casos e os objetivos), saber coordenar atores, foram-se tornando competências mais apetecíveis para os criadores de machinimas.

Os temas das machinimas foram também deixando o território da habilidade a jogar, abrindo o leque para a ficcionalização de situações dentro do ambiente do jogo, como no caso de *Diary of a Camper* [6] e, mais tarde, para construções mais complexas que nem sempre se inserem na narrativa construída originalmente para cada jogo. Um exemplo deste último caso é o das machinimas construídas no *Second Life*, plataforma que não sugere uma linha narrativa aos seus participantes e que, portanto, permite a construção de filmes com temáticas variadas, incluindo a autobiográfica.

Conclusões

Conclui-se que a machinima é uma forma de criação cujas características permitem uma exploração muito diversa pelos seus autores. Os resultados destes esforços criativos são muito heterogéneos. A vontade de criar e divulgar uma narrativa utilizando ferramentas não inscritas no modo de proceder convencional motivou o crescimento desta forma expressiva que se aproxima da animação, tanto pelo resultado – um filme criado sem recorrer à captura de imagens do mundo físico em que habitamos como seres humanos – como pela experimentação de caminhos alternativos de criação e, em certos casos, pela artesanalidade das soluções, ainda que estas passem pelo meio digital e não pela manipulação física dos elementos a animar. A machinima é, assim, um dos exemplos da exploração associada à criação de animações e mostra que, longe de estar a perder especificidade, a animação mantém as características que a definem, sabendo que estas preveem um carácter experimental que passa pela hibridização com outras formas de criação.

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Turning Popular Culture into a Contemporary Storytelling Transmedia: Yarn-crafted Puppets in Stop-Motion Animation

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[Animation / Animação]

Abstract

This investigation was carried out in order to identify the reasons why yarn craft and the traditional technique of stop-motion animation crossed paths, combining popular culture practices, traditional animation and new technologies, and generating an hybrid transmedia with a great insurgence in today's visual culture and film production. This study compiled a wide range of animated films, produced between 1969 and 2018, in which were used woolen characters, and presents, through a comparative analysis, the number of contents of each genre produced to date — short films, music videos, videogames, commercials and children's TV series — and the continents with more works produced, discriminating the countries that contributed the most for each one of the results. Based on the last decade, it is hypothesized that the renaissance of interest in craft arts and the recognition of the value of handmade products by modern society are the main causes for the increasing production of this type of media. This survey focused on non-mainstream representations typically disseminated by mass-media, in order to spotlight folk art's reinvention work and alternative filmmaking.

Keywords

Stop-motion Animation,
Knitting, Needle felting,
Yarn Craft, DIY.

1. Introduction

This study was conducted in order to contribute to knowledge and understanding about the reasons that led to a resurgence of interest in the traditional technique of stop-motion animation in an age dominated by new technologies and digital tools, and on the transformation of society's perspective about the value of folk art and craft practices, appreciating and presenting a greater receptivity, for instance, in relation to yarn craft. Some of the reasons pointed out were: the proliferation of DIY (do-it-yourself) ethic, which promoted the idea that anyone was capable of performing a variety of tasks rather than relying on paid specialists, and encouraged the creation of customized objects and self-expression medias [1]; the activist actions that used knitting graffiti as a form of urban intervention and protest against the limitation of yarn craft to a domestic unpaid work [2]; the feminist movements that fought mostly for the valorization of knitting, and the legitimacy of woman's work [3]; the replacement of manufactured artifacts by mass-production of standardized products [4]; and the democratization of the Internet, the ability to

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exchange ideas through the web and access to tutorials and other contents that allow amateurs to specialize and learn more about these subjects [5].

Therefore, it examines some of these themes and offers insights into the cinematographic contemporary industry, with a greater focus on authorial work, bringing together a wide range of stop-motion animation works in which were used characters constructed from textile materials such as yarn, cotton fabrics and felt fibers. The genres included are children's television series, short-films, music videos, video games and commercials.

This research was developed as a complement to the practical component of my final masters project: the production of a short film, using puppet animation technique applied to characters made from textile materials. Thus, this investigation focuses specifically on this technique and in the analysis of case studies in which the characters did not contain in their composition the materials commonly used in stop-motion animation models such as silicone, latex or plasticine. The main goal of this article is to understand the reasons that led to the crossing of these two traditional practices — yarn craft and stop-motion animation. It is also sought to understand how the use of this type of materials in the construction of characters for stop-motion animation can restrict the amplitude of their movements or weaken their performance, in a prospective future improvement of the mechanisms and strategies adopted by the various filmmakers, during the planning and structuring phase of the project.

It is hypothesized that the recognition of the value of handicrafts is one of the causes which the use of the needle felting technique and knitted characters in stop-motion animated short-films has become a trend towards progressive growth, based on the last eleven years. It is intended to highlight through this study that artists are learning to create new storytelling transmedia through participation in popular culture and folk art reinvention. Today's craft is also about empowerment and feeling a sense of achievement when creating something by hand. It is about taking a stand against this modern, digital, disposable age of mass-production and consumption that is leading the world into environmental and economic ruin. [5]

2. DIY Ethic: A Driving Force for the Renaissance of Craftwork

2.1. A Brief History

It is important to understand the transformation of knitting, from an utilitarian practice that has kept women in the realm of a timeless past that has honored traditions and customs [2] to a medium that has been reinvigorated through an alliance with technology and which is currently present in many animation contents that have been produced by both amateurs, specialized artists and professional animation studios.

For several years, knitting was a means for political action, particularly during wartime, when hand-knitted garments clothed both soldiers and refugees, and knitting circles were a venue for women's political speech. [2] As a traditional craft most often practiced by women, knitting brings with it connotations of essentialized femininity — particularly in the eyes of non knitters — and nostalgia for an idealized past. [2]

As terminology in common usage, “DIY” or “do-it-yourself” cultures stand for the values of anti-consumerism, rebelliousness, and creativity and support the ideology that people can create rather than buy the things they want [1], encouraging personal styles of self-presentation, self-expression and identity work. [5] They moved established forms of domestic activity and self-reliance — such as farmers fabricating their own implements and/or retiring commercial produced implements, and women knitting or sewing garments for the family — onto new terrain, and onto a new scale. [5] By the mid-1980s, DIY media were already a well-established popular cultural pursuit across a range of analogue formats: notably, zines, music remixing, self-published comics and fan fiction, video remixing, film-making and groups recording their own music. [5]

Due to the democratization of the Internet and the ease of access to online material that allows learning and mastering these practices in a self-taught manner, there has been a proliferation of these ideologies and DIY media since the early 2000s. The evolution of technology, including Internet sites and weblogs, has played a vital role in the renaissance of craft practice. [4] Angela Thomas and Nicole Tufano, co-authors of the book “DIY Media: Creating, Sharing and Learning with New Technologies”, observe that in these days, online how-to guides, dedicated open discussion forums where experts and novices alike can participate, help boards and blogs, user-created media content review and comment spaces, and ready access to what are regarded as exemplary models of the target media artifact make many elements of “professional standards” explicit and accessible to the everyday person. [5] This emerging body of tools that allows enthusiasts to collaboratively critique, brainstorm and troubleshoot their work, often in real-time, [1] is one of the reasons for the increasing of the use of stop-motion animation technique, as a modern entertainment and expressive DIY media, produced by everyday people to meet their own goals and personal satisfactions. [5] The best sources of information about stop-motion video are found on any number of fan and animator sites, and of course the most popular broadcast medium for DIY filmmakers: YouTube. Typically, an animation fan site will offer information, how-to demonstration video tutorials, a discussion forum or message board, detailed notes about stop-motion techniques and a gallery or showcase of member’s work. [5] In the same way, this tools have connected knitters in new ways and stimulated a flow of ideas. [6] Stop-motion animation tends to be the choice of many animation fans also because of the minimal financial outlay required: a computer and a camera, as most computers come packaged with simple video editing software which can import still images and lace them together into movie format. [5] Crafters today blend age-old techniques such as weaving, knitting, needle felting and puppet animation with new digital tools such as 3D animation, digital drawing and motion capture. This intersection of tradition and modernity provides a new range of authorial and commercial work, and enriches our contemporary visual culture exploring both the potential of technology, folk art and traditional animation.

It is also important to mention another traditional technique that was fundamental to the existence of this type of media nowadays: the

construction of puppets and marionettes in wood, which was one of the first attempts at character animation performed for public entertainment. For centuries, masks and puppets have been used to add magic to the storyteller's craft, since puppetry was used as a powerful means for giving form to the internal or invisible [7]. In order to achieve the naturalness and flexibility of figures that most audiences think desirable, it was necessary to attach strings to head, shoulders, back, hands, and knees and to suspend the puppet by them from a wooden contrivance. Marionettes were carved painstakingly of wood — heads, bodies, arms, legs, hands and feet — all whittled out with carefully contrived joints [8]. Much artistic talent and manual skill were required in their making, and the puppets normally demonstrated the careful craftsmanship of the wood carver, the seamstress and the armorer, proving that the creation of a marionette was not a task for everybody [7, 8].

Puppets used to be made of cloth, wood, leather, paper, clay, wax, stone or any other materials, and puppeteers used to control them by rods, sticks, strings, or wires, singly or in combination, and even by the human hand inserted inside the figure. The puppets so controlled or actuated may be known as rod puppets, push puppets, shadow puppets, hand puppets and string marionettes [8]. From all these different types of puppets, the string marionettes have endeared themselves best to puppet lovers for many generations, because the way they were constructed approximates the most to human and animal movement and appearance [8]. The heads of most handmade marionettes were composed of papier-mâché or plastic wood, while the bodies either were cut from cloth, according to a pattern, then sewed, weighted, and stuffed, or were constructed of wood, jointed with various connecting materials such as cloth, leather, screw eyes, cord or trunk fiber. [8] Since marionettes were controlled with almost invisible strings, which was intended to enhance the illusion that they were living beings [8], it is believed that this ambition of trying to make the characters believable and alive to the audience, and apparently not controlled by any external system, could have been one of the main motivations that led to the emergence of the first characters animated through stop-motion technique, frame by frame in front of a camera. The use of techniques such as stuffing puppets with cotton, sewing their clothes and the manipulation of materials like cloth and leather, can be considered the firsts experiments made with textile materials for constructing characters for animation, and as a possible cause for the flourishing of interest in using yarn craft in puppet animation today.

3. Yarn Craft in Contemporary Visual Culture

Artists today who use knitting to create contemporary art offer us a bridge from what we thought we knew about needle arts — as “women's work” or “craft” — to a new appreciation of a medium with endless artistic potential. (...) Using historic media embedded with modern issues, artists have fully embraced “yarn art” to create works that collapse the presumption that these traditional practices are for conventional use only (Searle, 2008, p.10).

As a cultural pastime merging new and old technical practices, knitting provides a valuable perspective on everyday relationships to technology. [9] The evolution of knitting as a “living craft”, then, clearly does embrace new iterations as an integrated and embedded craft within contemporary design, animated film and fashion innovation and recognizes a need for more critical analysis of the aesthetic and contemporary cultural narrative elements associated with the products of this medium. [10]

Renewed interest in the domestic arts and in the handmade among artists and art students has widened the parameters of what is possible, as they adapt and reinvent knitting to suit their expressive purposes. [6] At a time of profound change in the material tangibility of production, and in a society swamped with mass-manufactured goods, the handmade offers a reprise, an alternative and an access to a world where technology takes the form of simple tools, and objects are understood as ‘safe’ and nostalgic. [4] Set against our physical communities’ increased fragmentation into new cyberspace global villages, yarn craft has the potential to restore a sense of self and locality by better connecting people to place and history through both the haptic and temporal processes of making something by hand from start to finish. [10] In other words, handmade objects are imbued with touch and therefore offer a sense of the ‘authentic’ in an inauthentic world [4].

3.1. The Crossroad between Yarn Craft and Stop-Motion Animation: The Resurgence of Craft Arts

The field of fiber art emerged in the late 1950s, as artists who chose to work in the disciplines of weaving, quilting, embroidery, basketry, knitting, and crochet sought to add dimension and meaning to their textiles and to free themselves from the restrictions of tradition. [6] Although the technique of knitting with needles has existed for about 900 years as a practical means of making clothing and household textiles, only rarely was it used conceptually before the 1960’s, when a small number of artists began to explore knitting for its artistically potential. [6] By the 1960’s, both artists and craftspeople were rebelling against artificial definitions of what art is and were exploring new materials and ways of working. [6] That number grew slowly during the 1970’s and 1980’s in the United States, somewhat more rapidly in Europe and the UK. Now, with a resurgence of interest in knitting during the past decade, new and longtime knitters have been revitalizing the craft and expanding its creative possibilities [6], particularly within Europe and North America with socially proactive knitting groups. [3, 10] A new role of knitting has emerged in recent years across an increasingly diverse range of creative practices, such as animation, demonstrating the intrinsic value of knitting within new contexts that challenges definitions and the language of this craft practice. [10]

Stop-motion animation is a primary example where time-honored traditions and techniques are taken, used, and exploited by means of new technologies and new social practices to find new expressions of meaning and identity. [5] Stop-motion has combined the relatively modern world of animation with the ancient tradition of puppetry. It started to be

characterized for being a practice that was not performed or filmed in real time, neither in front of an audience and where the puppets' operators were not seen. [11] However, despite this characteristics differs it from puppetry, there are also other principles that turn possible to distinguish it from today's traditional and digital techniques. According to several authors, stop-motion is recognized for being a traditional animation technique in which: characters are moving in a real space reacting with spontaneity to light, focus and depth [11]; is created an optical illusion of continuous independent movement, attributed to a theory called 'persistence of vision' [11] whereby the human eye retains images for a fraction of second [11] and the viewer experiences a slight delay in vision [5]; animators use a linear method of shooting, starting at frame one of each shot and filling it organically until the last frame [11], dismissing the key-frame process; and is required the human interaction with a physical object or puppet to create a performance. [11, 12]. This technique has been chosen by many of the new generations as a media for self-expression and creative storytelling and continues to seduce animators because of its hands-on process. Stop-motion began to appear on television primarily through children's series in the 90s, and during the new millennium other formats also started to emerge, such as short films, music videos, trailers, videogames and commercials. Thanks to technological progress, many animators have taken advantage of the existence of the Internet to disseminate their authorial work and to reach a wider audience. With the mushrooming of participatory culture and DIY media, stop-motion animation has quickly become a means of expression for a much younger generation of amateur and budding filmmakers. [5] The learning of folk art, the enjoyability of sculpting artifacts by hand and the passion for tradition and auratic creations were some of the believable reasons that lead the artists of both crafts to combine this two practices into one hybrid media. Many of the recent stop-motion sequences were aimed not only at the children's audience but also at the juvenile and the adult audience. For example, short films have been using satire and erotic comedy to reach the adult audience and engage them into this handcrafted media, dissuading them from the skepticism associated with tradition. The fusion of these techniques is generating and renewing two practices considered old-fashioned by modern society, into a contemporary media with great insurgence in the entertainment industry and in the field of authorship artistic work. "Expert amateur" is a term used by Stacey Kuznetsov and Eric Paulos on their scientific article "Do-It-Yourself (DIY) communities, cultures and projects", written for the 6th Nordic Conference on Human-Computer Interaction held in Iceland. It refers to the hobbyists and enthusiasts who critique and learn from others' work [1] or, according to other authors, to a self-taught person without any formal training in animation techniques or film making, who is capable of dealing with the amount of work that used to be distributed for multiple artists of a professional team [5], to common people who are able to produce their own media and specializes through web resources in tasks that were once only dominated by professionals [5, 9] and to inexperienced artists who work with highly quality standards

near to professional patterns [5]. However, not all the amateur work has the level of quality described. The understanding of this concept is relevant to this study because many of the works analyzed in the following chapter were produced by artists who fit into this category.

3.2. Woolen Characters in Stop-Motion Animation

This chapter presents the findings of a study that aggregated a great amount of stop-motion animation works produced between 1969 and 2018, whose characters were constructed from textile materials. Feature films were not included because they are big-scale productions focused on the masses, and this survey aims to explore the works that fall outside what is believed to be “mainstream” and an alternative to today’s homogenized representations. The techniques used to create the characters include: knitting - through which knitted fabrics are produced; crochet - which requires a special needle, equipped with a hook, which produces a kind of knitted lacework; needle felting - in which are used notched needles that catch fibers and tangle them with other fibers to produce felt fabric; and sewing - which allows to join two parts of a fabric using a needle and thread.

For many years, Eastern Europe was the source of puppet animation and the United States film experimentation settled more quickly to making 2D drawn animation. But in Eastern Europe there was a long tradition of puppeteering, as film was seen as a natural medium for the art. [12] In Europe and Asia, puppet animation has grown out of a tradition of storytelling, fable, and legend [12]. Furthermore, it is believed that this is one of the reasons why, according to the survey, Europe is the continent with the largest number of works of this type produced to date.

In the first chart presented at the left (Fig. 1), it is shown the number of contents of each genre that have been produced between 1969 and 2018. It was considered as “short film” any movie lasting up to 30 minutes. Although all the short films have a trailer available on the web, only the small animations from which nothing longer has been developed have been counted as “trailers”. Short films have been the most used format for the production of authorial stop-motion animated films, for the last 49 years. Then, the most used formats were: commercials, television series, music videos, trailers and videogames.

In the chart to the right (Fig.2), the results have been distributed according to the location of its production studios. England was the european country

Fig. 1. Stop-motion animations using woolen characters between 1969 and 2018.

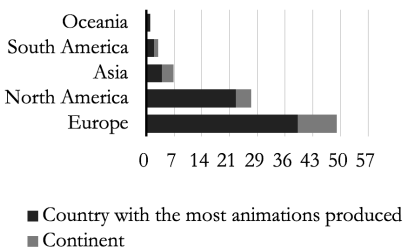
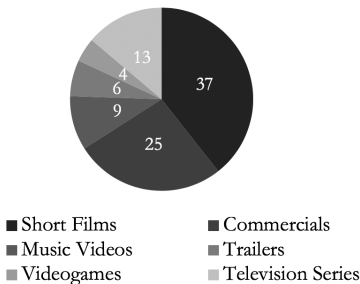
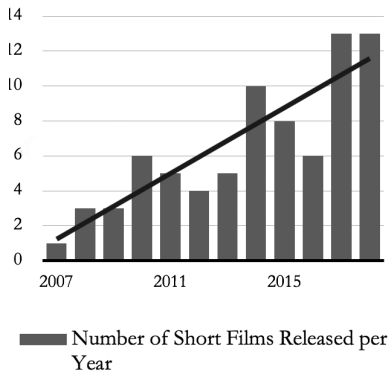


Fig. 2. Stop-motion animations using woolen characters distributed per continents of production.

that produced more works, counting 36 animations out of 49. From North America there is Washington with 23 out of 27; Japan stands for Asia with 3 out of 7; from South America there is Argentina with 2 out of 3; and lastly, Australia from Oceania produced the only work respecting the conditions of this study.



The bar chart below (Fig.3), shows the number of short films released every year between 2007 and 2018. In order to understand how was the launching rhythm of the short films on the past decade and which would be the forecast for the future, an analysis was carried out based only on this genre, and commercials and music videos have also been considered as short films.

Fig. 3. Use of Textile Materials in Character Construction in Stop-Motion Short Films.

Despite the ups and downs, there has been a progressive increase in the number of stop-motion animated films using characters built from textile materials in the last 11 years. In the coming years, it is also expected an emergence of a larger number of works featuring woolen characters, and combinations with more advanced technological techniques, amplifying the aesthetic variety achieved so far.

4. Case Studies

Through the analysis of the following case studies, it is intended to briefly describe the various combinations of materials and techniques that have already been carried out by the various animators. The cinematographic techniques used in its production involved: digital drawing, real image footage, motion capture, modeling and 3D animation, chroma key, puppet animation, pixilation and animation by cutouts, among others. Textiles have been combined with other kinds of materials such as wood, ceramics, cardboard, silicone, porcelain, stone, metal, paper, glass and ground soil.

4.1. Children's Television Series

With the emergence of digital animation techniques, new modern television series began to replace the age-old ones like “Bagpuss” “Bertha”, “Charlie Chalk” and “Miś Uszatek”. Others like polish series “The Moomies”, were no longer produced by its original studios and were sold to other countries, in this case to UK. “Postman Pat”, which used wood and textiles, is an example of other series which has been modernized and recreated in 3D animation, no longer being considered as a stop-motion media. Multimedia hybrid works started to be generated, such as “Twirlywoos” which combined stop-motion technique with real footage or “Clangers” in which the characters were animated on a green screen and some of the backgrounds were modeled and animated using 3D software. “Rintje” and “The Adventures of Woolyfoot & Friends” are two TV series from 2016 which have been fully created from wool and with puppet animation technique. As a result of technological development, web series have also begun to appear, making it possible to disseminate non-main-

stream work to a wider audience. An example of this case is “Smoochie Monsters”, produced by an amateur artist who uses the Internet so that his work has visibility. Portugal, despite having a rich past in children’s television series where string marionettes and hand puppets were used, such as “Os Amigos de Gaspar”, “A Árvore dos Patafúrdios”, “A Bruxa e o ET”, “Dr. Cobaia e Luvinha” or “Contra-Informação”, was not responsible for producing any work according to the stop-motion technique of puppet animation using characters made of textiles. The work that comes closest to this type of media — “Ema & Gui” — uses the technique of animation by cut-outs and two-dimensional characters made of fabrics.

4.2. Videogames

From videogames field, were highlighted two cases in which was reconciled the traditional technique of stop-motion animation with computer visual and sound effects. “Nest” and “Voyager” are two hybrid videogames produced by Ken Amarit from the North American studio Hand Dye Company. Some of his motivations were: conveying the texture of felted objects in a digital environment while encouraging the creativity tied to crafting [13] and to turn art crafted from wool into digital pieces for videogames. It was eschewed the traditional visual elements of videogames, such as 3D polygons, 2D pixels or vector art drawn on a digital tablet, by creating those graphics using the needle felting technique. [13]

4.3. Short Films

Regarding the short films, different strategies were adopted to express the emotions of the characters and to make their performances believable to the viewers.

In “Nudinits” and “The Likes and Dislikes of Marj Bagley”, it is possible to verify an increase of the size of the hands of the characters in comparison to the other elements of their bodies, so that the audience is focused on the gesture that illustrates the dialogue in order to easily understand the conversations that characters have with each other. This also happens in the “Clangers” series. For the recreation of the facial expressions of the characters, very different techniques have been used such as: animation by cut-outs in “Longzilla”, “Text Santa” and DFS sofas ads; digital drawing made in post-production over the previously animated stop-motion puppets in “Edmond”; the construction of removable faces and replacement in the characters (according to the emotion experienced) in “Totem”; needle felting the faces of the characters during the animation process in “Hedgehog’s Home”; and the changing of mouths made of plasticine or cardboard in “Fear” and in “The Big Hummimummi Christmas special”. Some of the purposes of the use of woolen characters, according to the testimony of directors such as Nina Gantz and Ana Mantzaris, were to soften the violence of the films [14] and to create a contrast between the brutality of their actions and their soft and tender aesthetics [15]. Textile materials such as felt and wool, due to their soft and pleasant texture, make the audience empathize with the characters, even if they

perform controversial, bizarre or disturbing stories. As in the case of the character “Edmond”, who presents anthropophagous reveries, and that despite being an individual who devours others of his own specie, can create an affective connection with the audience.

4.4. Advertisement

In advertisement, the use of an age-old material such as wool gets a great visual impact, since today much of the television contents are conceived through real image or digital animation techniques, in order to take less time to be produced. ITV Media — a UK commercial broadcaster — after the transmission of the ads on the “Text Santa” charity campaign, conducted a statistical study and found that the long-term memory encoding was 10% higher with the knitted version of the ad at the key branding moments, strong brain response data echoed in very positive conscious responses to the knitted ads and the likability of the knitted version was stronger. [16]

During the breaks in the television programs, the woolly animations have been broadcasted under the form of blipverts². The use of these short commercials was intended to captivate the audience and prevent it from performing a channel exchange during the period in which the program was interrupted. Aardman has also produced multiple commercials using this type of materials for the british DFS sofas company, namely: “Happy Colors”, “Joy of Home”, “Taking Care of Comfort”, “Summer Sale” and “Time to snuggle up”. Other examples are the Duracell batteries ads such as “Mountaineering”, “Gym” and “A Day in the Life” or “Bath Time with the Field Family”, “Discovery Patch Hedgehogs”, “Look Out” and “The handmade gift”.

4.5. Music Videos

These contents are interesting to analyze because, like in “Do not Pretend it Was Nothing” or in “Wild Frontier”, electronic music has been mixed with animated yarn-crafted puppets. In “Dona Ubenza”, it is created a poetic connection between a traditional folk song and the traditional technique of stop-motion animation. It is a song that reflects a time, a culture and a community, and that has aesthetic qualities similar to the genuineness and imperfectionability of stop-motion. All the elements intertwine harmoniously and seem to belong to the same universe. “Walkie Talkie Man” is a completely different example in which alternative/indie music was combined with an hybrid visual component, which combines time-lapses made from real-image footage, puppet animation and pixilation technique. “Pretty Crabby”, “Stompy the bear”, “I am Ahab”, “Do the Brane” and “Moving On” are other examples of music videos performed by characters constructed from textile materials.

5. Conclusions

Several factors can be identified as enhancing the renaissance of stop-motion animation and the recognition of the uniqueness of handicrafts, as well as new generations embracing the materiality of the handmade and

2 A television advert of a few seconds' duration. (English Oxford Dictionaries).

analogue art crafts.

On the one hand, there is the practice of yarn craft that for many years was seen as a worthless, unpaid, domestic activity associated with women's work and popular culture and in the other hand, there is the traditional technique of stop-motion animation that emerged as an improvement of puppetry and had almost been swallowed by the emergence of new technologies and the enchantment of the digital tools.

Yarn craft, after several feminist movements and activist campaigns, has evolved into a media currently present in the entertainment market and in the contemporary cinematographic industry. Stop-motion animation, after suffering a downfall of popularity and went through dark times when many animation studios have been shut down and series have been extinguished, started to give place to a new transmedia that combines it with some of the modern computational techniques and reinvents yarn craft bringing to life knitted characters.

Nowadays, by using knitting and needle felting techniques in animation, is making the statement that yarn craft has turned into a media with the potential to disseminate pedagogical teachings and take influence in the process of formation of the identity of the child and youth audience, as well as making adults be aware about many today's social issues. Whilst this study provides a wide range of information on various stop-motion animated film's materials and techniques using woolen characters, more extensive research is needed to develop further understanding of the advantages and potential of handicrafts in the contemporary film industry. At the aesthetic level, textile materials provide the possibility to create subtle gradients and progressive color transitions, and its texture makes this medium stands out from the vast majority of contents in which digital animation techniques are used. Consequently, the audience's interest and curiosity is aroused by aesthetic innovation in this style of animation. Due to the organic nature of wool and felt, they have the advantage of realistically replicating many kinds of plants and vegetation. After analyzing all these case studies, it was found that these two types of materials have been frequently used for the recreation of forests —“Hedgehog's Home” and “Totem”, home gardens —“Nudinitis”, parks —“The Likes and Dislikes of Marj Begley”, woods —“Oh Willy”, and mountainous landscapes —“Edmond”.

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Animated cinema as a way to sensitize society towards tragedy: the reality and perception of forestall wildfires

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Abstract

Animation (the cinematic genre and filmmaking process) is a cinematic art that can provide the spectator an aesthetic experience capable of promoting the construction of thought by witnessing presented moving images. It can be an important medium to prevent, inform or sensitize society in the face of environmental catastrophes, and creating a broad ecologic conscience. With this study, we aimed to study and use animation as an audiovisual as a process of providing information, start discussion and enable a better comprehension of wildfire tragedies. These ideas were transported with a narrative approach to the practical project, Faúlha, an animated short developed in the context of IPCA's Master's degree of Illustration and Animation at the Polytechnic Institute of Cávado and Ave.

1. Society and Tragedy

Society (from the latin term *societas*, which means “friendly association with others”) is an assortment of beings that coexist in an organized way by sharing common interests and mutual concerns directed at a common goal. According to Max Weber, society as a whole constitutes a system of power, not only in the dynamics between classes, or among leaders, but also equally in the day-to-day relationships in family, at work, etc. In this manner one sees society as the various agents, from social communication to institutions, who disseminate images/ideas concerning the world around us, and the audience, those who receive and interpret the vehiculated messages. The kind of messages that we are focusing in this paper are the Tragic ones.

Tragedy is the imitation of a serious and complete action of a certain magnitude in a language embellished in different manners in each of its parts, which draws from the action, not narration and, by the means of compassion, (eleos) and fear (phobos), provokes the purification (catharsis) of such passions.⁴ [1].

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Just as tragedy (term derived from the greek tragodia, meaning catastrophe or disgrace), *drama* (greek term, dráma) means *action*.⁵ [2]. According to the Aristotelian definition of tragedy, it is necessary that the spectator identifies with the narrated human actions (these are consequences of flaws, which are human or not), in such a way they understand that the same tragedies that are being portrayed can also be suffered by him. They become more involved by stimulating feelings of terror and compassion through the mediation of art (it can be through music, dance or even from spectacle). Nowadays people tend to react less in front of a tragedy, they are anesthetized when a series of accidents and unfortunate events occur, and can remain paralyzed in front of a reality that involves them. *Tragedy is placed between that flooding of life, suffering and pleasure; in sublime ecstasy, it listens to a distant melancholic singing (...)*.⁶ [3].

*His conscience was effectively tranquil when he saw the zeal and commitment with which the “good society” of everywhere reacted to what he did. He didn’t need to “shut his ears to the voice of conscience”, as the convention says, not because he was without conscience, but because his conscience spoke with the “respectable voice”, the voice of the respectable society that surrounded him.*⁷ [4].

One of the problems with society when dealing with tragedy can be the fact that its lack of awareness can result in complicit relation with the totalitarian alienation of the State or other systems, and in the refuse to examine the veracity of facts. (...) *it wasn’t a matter of stupidity, but of a curious and quite authentic inability to think.*⁸ [5]. In this regard, and by thinking through the consensus of others, people can commit atrocities without bad intentions, motives or explanations. People tend act accordingly to what they believe to be their duty following the orders of superiors and respecting the bureaucratic system. The common ability to think individually is therefore suspended. This arendtian concept of evil’s banality can help us understand the way society deals with the tragedy of day-to-day life. That’s why general Population can miss to perceive the malign acts that are caused by certain behaviors showing an absence of critical thought and a lack of awareness. But how is it possible for a people to let itself be blinded to a certain tragedy, and to follow orders and commands blindly, or to become part of an absolute order? How can people allow evil to become ordinary without revolting?

Nowadays, in Portugal, we live a nearly undefinable moment in the political climate. A moment “between” a society on the brink of a precipice and a future whose contours can’t be foreseen; it’s placed between the resistance to change and the (often brutal) imperative of change, between the demand

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of consented sacrifice and the fear of losing everything permanently; between trusting a government that says it wants to save the country and the defensive, distrustful retreat, (with historical reasons for it), to individualistic and corporative positions of social groups.⁹ [6].

Fear is inherited. It ends up becoming part of «the Portuguese's character» because it is interiorized and more unconscious than conscious.⁷ [7]. People are afraid to act, take decisions, love, create, live and take risks. People are fearful for considering themselves inferior when facing power (political, judicious, constabulary, social, familial, cultural). Impotence is increased by the lack of courage, audacity, and the ability to recognize who we are and to invest in our vocation. *Social fear is becoming political: Government is feared (...).⁸ [6].* Fear is not letting society protest, speak up and express itself.

(...) I figured that these men, these women, these young people don't feel what is going on, and in this regard, they feel they don't belong in this society; they are confined to an area (commercial, industrial, or of several «dispositions», if not rural, etc.) that is no longer a world because it's aesthetically detached. These people are in a situation of great symbolic misery, execrating the becoming of modern society and from early, its aesthetic – when it is no longer industrial. Because the aesthetic conditioning is what constitutes the essential closing of the areas, and ends up replacing the aesthetic experience to make it impossible.¹⁰ [8].

Taking a risk and stepping out of the defined frontiers is necessary. Potent forces of life must be created in dynamic, productive and innovative ways. But how can evil be stopped from becoming a commonplace?

In this context, anesthesia (of the ancient greek term *aisthesis*, which means “absence of sensations”) is an appropriated term to characterize contemporary society. This anesthesia is a suspension and absence of perception¹¹ in which our senses become immune, and such happens because of the saturation of information that is constantly bombarded in the several communication's channels. Images seem to have become trivial in such a way that we no longer perceive them as shocking, wrong or something that can be damaging to any society. This is the reason why society can be blinder when facing reality. (...) *Do the Portuguese have no other model of behavior in the face of power than passive obedience, submission and fear?¹² [6].*

Evil becomes ordinary when we become incapable of reflecting, acting fairly, or understanding the extend of our responsibility in fighting it. Contemporary society lives anesthetized by its primordial rules, and

⁹ Translated loosely by the author.

¹⁰ Translated loosely by the author.

¹¹ Perception (term derived from the latin word *perceptio*) signifies an act or effect of understanding and taking sensory knowledge of exterior objects or events, knowing that there are several kinds of perception such as visual, auditory, olfactory, gustatory, tactile, temporal, spatial and kinesthesia.

¹² Translated loosely by the author.

*clichés*¹³. There is an accommodation towards the defined standards of behavior and social conduct.

It's necessary to reestablish our ability to think and reflect about what has been happening, because the essence of the human being is in the ability to think. *There is a desire to change Portugal which opens space for action.*¹⁴ [6]. It's necessary to open a space for a social action capable of promoting dialogue through intersubjective communication, allowing the sharing of meanings/senses, experiences and knowledge among the various subjects, helping them to relate with the surrounding reality.

2. The importance of sensitizing society towards the tragedy of wildfires

Wildfires are one of the most serious natural catastrophes in Portugal, not only because of the frequent occurrence, but also because of how extensive and destructive they can become. It's a yearly drama that affects all people, both directly and indirectly. The problem of wildfires in forests has worsened in the last few years, affecting gradually the totality of the national territory. In Portugal, *a specific wildfire can be a drama, but two or three tens of thousands just end up representing a number in the balance at the end of the year.*¹⁴ [9]. By trusting in the kind of information constantly bombarded to us, we end up believing and being convinced about the inevitability of this wildfire paradigm conditioning our perception about reality.

It is necessary to sensitize, bring awareness and educate about this matter since it involves all society. We must arrive to conclusions that stop us from repeating the same mistakes again and change the way we face wild fires prevention.

*It's not about preaching moral lessons but asking what are the mechanisms through which we become blinded from what should be benefitting us.*¹⁵ [10]. Animated cinema is one of the several media that is used to raise questions and enable reflection about the world we live in. It shows a different vision from what is real without losing its essence in the various techniques and particular languages.

*(...) it is necessary to rip the spectator from the brutishness of the fascinated moron conquered by the empathy that makes identify with characters in the scene. Therefore, it will be shown to him a strange, unusual spectacle, an enigma for which he must find a meaning. In this way we will be forcing him to change from the position of a passive spectator to the position of someone who conducts an investigation or a scientific experiment, of someone that observes phenoms and their respective causes. (...) It will make him sharpen his own sense of evaluation concerning the reasons of the respective discussion and of the radical choice.*¹⁶ [2].

¹³ *Cliché* (from the french *cliché*), is an idiomatic expression that describes what becomes predictable, spent and bereft of meaning after becoming very repetitive.

¹⁴ Translated loosely by the author.

¹⁵ Translated loosely by the author.

¹⁶ Translated loosely by the author.

*How do we do it so that we stop seeing what should be evident when we look?*¹⁷[10]. It's necessary to stop, reflect, and try to capture the essence of the message that the artists intend to transmit. It should become hard to stay indifferent to their works or not questioning the predominant tragedies in our current society.

(...) *"We should always have these topics in mind: what is the nature of everything and what is my nature; what is the relation that lives between both; what part of the Universe I am and what the Universe is; and may nobody stop you from always acting and presenting your opinion according to the nature of what you're a part of"*, (...) ¹⁷[11].

Cinema is an art field, that through a series of images (in this case moving ones), transmits a visual message through the aesthetic function (from the greek term *aisth sis*, meaning perception, sensation and sensitiveness) of the image to the spectator, generating on him specific sensations. Cinema serves as an instrument of expression and communication within society.

In this way, *cinema is intended to be capable of transforming (...) the sensitive ways of human experience.*¹⁸ [2]. Used as an educational and pedagogical instrument, cinema is *currently the most important object of that perception science that the Greeks called esthetics*²⁰[12]. It is capable of communicating thoughts, carrying ideas and expressing feelings that can help to convince the spectator to reflect about the world around him. It engages him with subjective interpretations of what he perceives. *I defend that it's necessary to submit the aesthetic matter to new examinations in its relation to the political question, in order to invite the artistic world to rescue a political comprehension of its role.*¹⁹

(...) *cinema is not an anonymous machine that automatically registers the existent and retribute it as such: cinema enacts entirely personal universes, and asks from the spectator is individual accession. Cinema is about subjectivity, and it is from that subjectivity that the imaginary is born.*²⁰ [2].

This notion of cinema leads to the domination of the *sensitive, conscience, free will and action*²¹ according to the ethical positioning of each individual. [11].

Understanding that the responsibility is on our hands is the main subject of the developed short film: showing us the devastating side of the phenom without providing immediate answers, leaving only small clues and not trying to solve the problems in the plot, avoiding the 'happy ending' strategy.

¹⁷ Translated loosely by the author.

¹⁸ Translated loosely by the author.

¹⁹ Translated loosely by the author.

²⁰ Translated loosely by the author.

²¹ Translated loosely by the author.

Sensitization and the sense of awareness can reach the spectator through the social symbolic communication of the tragedy and a mix of strong imagery that can grab him both perceptively and emotionally. The contribution of animated cinema will become a more effective method by functioning both as an aesthetic and plastic language, in a more expressive and artistic non-verbal form of communicating to show in a raw way that tragedy exists.

3. *Faúlha*, the short film: The project's process of development

The main issue meant to be addressed by the project is the contribution of the animated film to communicate and create the sense of awareness about tragedies in general and forest wild fires in particular. Beyond the theoretical and critical nature of the investigation, there is also an empirical dimension of it, focused in developing an animated short film that applied the studied concepts in the working methodology and contextualized the readings by putting them in practice.

The theoretical part started first by collecting general examples of animated cinema that portrayed tragedies, catalog and analyze them and their specific characteristics concerning the filmic language as a cathartic and prevention tool; and secondly by collecting examples about the theme of the wildfires itself as dramatic and symbolic elements in filmic narratives.

In this second moment of the project it was possible to understand where the wildfires and fire itself appears as an image, how they are portrait expressively and what is their purpose in the filmic objects they appear, how they can be used in the specific case of *Faúlha*'s film concerning the *pathos* and *logos* in the rhythm of the narrative, and how to build the characters and the sets. Concerning all this characteristics of the medium the screenplay was created so that the short film would have several divided segments that form micro-episodes as a main characteristic, creating visual and narrative connections in itself, in a way that they can work individually or interconnected in a common more complex narrative.

3.1. Pre-production

In order to build a screenplay, there was a constant liberty to modify the order of the several perspectives of the involved actors, and the possibility to discover new analogies and routes of thinking by creating map and chronogram shaped schemes. These schemes were used for the construction of the crossed narratives, so that it was possible to chain these narratives in a single one. Each conscience possesses a unique energetic charge and the order in which all the events come up is essential so that the narrative works as a whole, and at the same time, the consciences work in an isolated manner in each of their perspectives. In this case, the construction of main lines around the same subject where built as different points of view intercrossed in the same plot as different consciences: the human conscience of an eight-year-old child who lives with her grandfather in a house in the forest; the environmental awareness of an apple tree at the child's house; the animal's

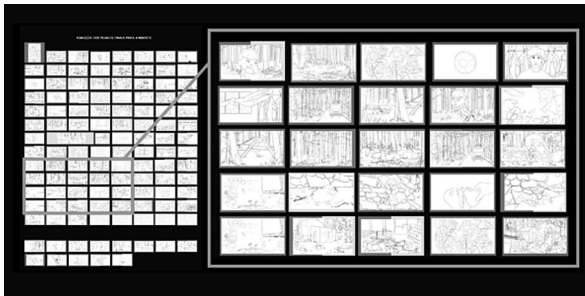
conscience of a flock of sheep, in particular of the baby sheep that meet child; the human conscience of one of the involved fireman; and, finally, the conscience of fire itself, a force of nature that lies *beyond good and evil*.²² [3]. After all of the decisions necessary to build the screenplay and determinate de consciences' route, the storyboard was created.

The storyboard is an instrument that can be used as a model for any audiovisual project: films, 2D/ 3D animations, videogames, television series, soap operas, advertisement, videoclips, political propaganda and also in theatre allowing any director to better understand the set and plan the actors stage position. A smooth flux is the main goal of any film, specially concerning animation, what makes the storyboard one of the crucial tools for a consistent final product. Regardless of the chosen way to design a storyboard, what matters is being able to stay faithful and objective to the narrated scene in the argument; planning continually and coherently the variations and the unroll of the plot as the characters actions and behaviors, the visual effects, dialogs, choreographies, scene's changes, camera movements, and many others. [13]

The storyboard became an essential element to develop the animation project. It's an important method to transmit ideas through the representation of sequences before moving on to production, and to see how these sequences communicate with the audience. [14] The storyboard, is a clear and effective method, that can anticipate specific situations of animation projects, and simplifies the materialization and construction of visual narratives, the dimension of time expression and the capacity to translate emotions. It's a process where all the creative maneuvering space is limitless; it's where all ideology, and space design, lens filters, shot angles, creation of characters, visual language and symbols help to develop a more diversified and expressive storyboard.

The template for classical animation was set by Disney during its 'golden era', which established all the techniques for fully rendered 2D animated forms that survive into the present day. [15]

Fig. 1 - Final digital Storyboard of the short film *Faúlha*, where the five consciences are chained as a whole.



The process of conception that was utilized to make the storyboard was traditional representation. It started from the concretization of several ap-

proaches until arriving at a more consistent and synthesized storyboard of what was intended to be developed. The last developed version of the storyboard, for example, served to prepare final key shots for the animatic (fig.1).

Beyond the general storyboard, in which we intend to order all the consciences in a single short film, it was necessary



Fig. 2 – Example of the final planes that were sequenced in human consciousness I, the girl’s conscience.

to create an individual specific storyboard for each of the consciences so they could be worked isolated using the final shots that were sketched digitally, as one can observe in the following example of the girl’s human conscience (fig. 2).

For some presumptuous reason, man feels the need to create something of his own that appears to be living, that has inner strength, a vitality, a separate identity – something that speaks out with authority – a creation that gives the illusion of life.²³ [14]

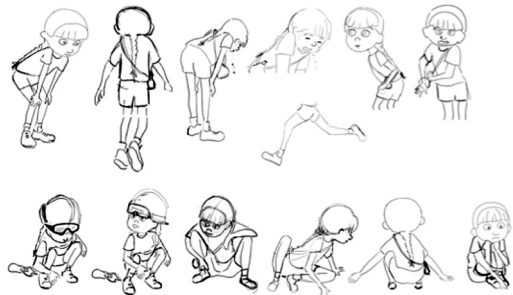
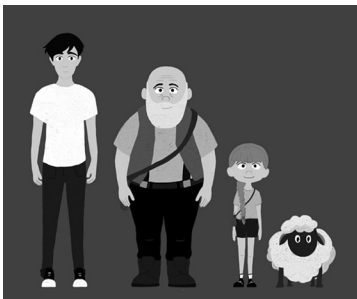


Fig. 3 – Final characters of the short film. (from left to right is Pedro, António, Maria, Matilde and the bird).

In the study and development of the characters for the animation there was freedom of choice to define each of them. It was important to have a representation that could define certain personalities, poses, and behaviors in mind. Additionally, that could potentialize the action stress characters’ characteristics and help to determine the development of the created narrative (fig. 3 and 4). In this way, it’s possible to develop expression, emotion and communication in the animation for the spectator.

Fig. 4 – Example of a study of Maria, the human character I.

23 Translated loosely by the author.

Beginners know that each character needs a “personality” but often that means a list of behavioral traits without a specific ORIGIN or unifying PURPOSE. By going deeper into characters’ minds, we can look for those factors that give them a reason for everything they do and say... and help us PREDICT what they’ll do in any given situation to such an extent that they virtually write themselves! A good place to start is with your character LIFE HISTORY”. [16]

For the location of the narrative, several distinct places were chosen. The forest is the main outdoor space where the narrative was centered. Then there is a neighborhood, where the house that contains a yard with an apple tree (this tree is a fixed conscience that perceives all that unfolds from where it is to what it can observe; this perspective culminates when the fire spreads, comes close, and the tree is consumed by the flames) and where the flock of sheep remains in most of the narrative. After that, there is the house of the fireman, where the indoor space is given more importance to describe the character and to show his more intimate side, depicting his relationship with his father and his friendship with Maria (the eight-year-old child). Beyond these locations there is a fire department, a picnic park by the side of a road that crosses the forest, and a small creek near that same park where Maria usually plays.

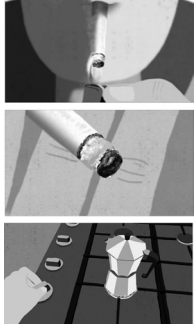


Fig. 5 - Example of the frames of the animation showing a specific, non destructive perspective.



Fig. 6 - Example of the planes in the animation that show the fire after it grew to large proportions .

*The cinematographic camera does not remain in its vision line invariably parallel to the ground. Instead it presents us with various views, moving the gravitational axis freely, filling not only the inferior area of shot but playing constantly with the height of the composition.*²⁴ [17]

Fire symbolizes life, illumination, passion and spirit. In the short film, fire is created to represent a wildfire that erupts from a poorly put out cigarette that was dragged by the wind, and ends up growing in to a large dimension catastrophe. This sort of catastrophe affects climate negatively, contributing to global warming, and also brings problems to the health of the population (by harming the respiratory, circulatory and nervous systems, or causing intoxications, etc.) due to smoke and ash. There is also the death in large scale of plants and animals that live in the forests (thus causing a loss in biodiversity), soil is degraded, and there is the destruction of material goods and the loss of timber. All of this results in a scenic depreciation of the landscape. Forestall wildfires are responsible for leaving a huge visible trail of damage wherever they go.

Fire represents one of the five consciences. It was introduced in a specific nondestructive perspective. For example, the flames of a lighter are shown setting a cigarette alight, and the flame of a stove is shown being put out. Plus, there is another moment like these when the spectator’s attention is captured by the grandfather when he pulls out a cigarette to smoke (fig. 5). After that the representation changes as the short develops and the small hints that will provoke and make the fire huge appear. The

²⁴ Translated loosely by the author.

first flames are portrayed in a blue and yellow color palette. As the story becomes more complex, they are increasingly represented by yellows, reds and oranges, which confer greater expression to the flames.

Because the biggest grace and life of a painting depends on the expression of movement, what the painters would call the spirit of the painting. So, there is no other form as adequate to express this movement than the flame of fire that, according to Aristotle and other philosophers, is the most active element of all, because the shape of the flame is the best one to capture movement. (...)²⁵ [17]

To animate the fire, it was firstly necessary to draw the sequenced forms in line in their intended movements. After determining their base, these were turned into basic orange shapes. Later, a layered method was used, and three lighter tones were applied inside the orange and yellow range to turn the flat shape into flames and add depth and movement to them. Thus, were used four different hues within oranges and yellows to make the fire pop in the animation (fig. 6).

All of the storyboard sequence that was formerly executed was transformed into a timed version by the animatic. The animatic is capable of helping visualize timed movement and the rhythm of the film with all of the dialogue information inserted there, plus music and sound effects directly included in the sequence. As previously mentioned, after making the last storyboard, the shots were remade after studying character development and environment exhaustively. After that, they were worked with more detail and prepared digitally so that the base movements were assembled with the right timing and rhythm in the short film. The animatic was put together in the Adobe After Effects software program to add camera movements, travelling shots and insert effects that were defined initially.

To transpose the energetic charge throughout the evolution of the narrative, a specific color palette that could transmit emotions was attempted so that it would transform as the characters' tension rises, thus differentiating the various consciousnesses through specific chromatics in certain elements.

The observation of a person or place is inevitably coloured by the way it is perceived. The artist's perception is defined by his or her background, knowledge and context, and the particular way in which the subject is imagined or remembered to be.²⁶ [15]

First a base technique was defined to be able to progress to colorization, then animation. 2D in a digital medium was the chosen technique, complemented by little textures to add more expressiveness to the final product. When the characters were first developed, it was defined that these would look simpler in terms of painting. They would be filled in flat

²⁵ Translated loosely by the author.

²⁶ Translated loosely by the author.

colors, and textures would only be applied when closer shots were used. Since the characters would have a more stylized look with a reduced color palette to simplify the animation process, the sets would be worked with greater detail, more open to a richer expression and diverse color palette would be used with the application of gradients, complementing likewise with little textures common to all the shots.

Chronologically, this action occurs on a summer afternoon and the sun is gradually setting, without ever showing a shot at nightfall. However, with the tension of the used chromatics and the insertion of wildfire smoke in all of the following shots, the environment gets dark, thereby showing a more dramatic atmosphere and the lights of the fire grow, even though the light of day is still present because summer days end at a later hour.

Fig. 7 - Example of the key poses developed from reference videos in 3D, and respective shot inserted in the set



3.2. Production and Post-production

There were several processes used in the development of this short film. These depended on the scene and the elements that were being animated at the time.

After the study and development of characters in 2D, 3D models were used. These were made by José Miguel Pilar, in order to prepare the most consistent key poses of each character, therefore making the execution of movements more fluid

when directing the animation (fig. 7).

Rotoscopy, also known as live-action reference, was another animation technique used in parts of this project. It was invented in 1917 by Max Fleischer, one of the pioneers in Animation. It consists in utilizing real images as a reference for animating. This technique has the purpose of allowing animators to have a certain movement of a character represented by an actor.

Fig. 8 - Other examples using the real image for the animation



It's a frame-by-frame copying process from the real reference images, which facilitates animation and makes movements more fluid and realistic [13] [18]. Other than the 3D models of the characters that were created in a way to define more consistent key poses, various shots of the animation were filmed to better understand the duration of each scene, as well as bring more fluidity and realism to the characters' movements. After all of these processes, animation began. Frame-by-frame animation was made digitally in the Adobe Photoshop software. Initially it was drawn in line, then colorized, and after that, characters were inserted in their respective set (fig. 8 and 9).

The animation and editing process were simultaneous. Post-production was about the defining chromatic changes throughout the short film and its tension and attributing the respective sounds.



Fig. 9 – Example of a reference video with key poses drawn in lines

All of the setting of the shots was made as characters and their respective elements were animated. Each shot was assembled in Adobe After Effects, including all of the initially defined camera movements, and special effects (for example smoke effects, heat effects with the use of distortion, Turbulent Displace), corrections in timing, chromatic corrections, among other aspects that enriched the animation.

All the classic montage, resulting from what we sometimes call esthetic of transparency, supposes that the spectator is capable of “gluing the film pieces”, in other words, capable of reestablish mentally the diegetic (so temporal) relations between the successive blocks. (...) The shot changing represents a temporal discontinuity in the filming — the camera that registered the scene didn't abruptly moved to another point in space but, between the shot filming and its projection, another operation existed that is the montage.²⁷ [19]

It's important to have in mind that in this short film setting essential. It suggests the reading of five consciousnesses to the spectator (and therefore five micro stories about the same tragedy). The final short film was assembled with cuts of each of the perspectives in a way in which they made sense.

After animating all of the shots and setting them up, it was necessary to proceed to a general analysis of the short film to understand what moments would be accompanied by a change in the color palette by selecting them according to the story and moments of tension to cause a desired impact in the spectator. In this manner, this tension begins to be felt when the grandfather throws the cigarette to the ground and fails to put it out. Then color filter starts appearing and progressively intensifying its influence as it was previously explained. This was a determining phase for the short before moving on to the making of audio, seeing that it was needed to make key moments more evident, not only just through chromatic changes, but also by the sound that would complement them.

(...) The creator of drawn animation quickly understood the importance of sound and music to reinforce the power of image – most of all because sound and image come from behind the screen and are projected directly towards the viewer. (...). Animated films function effectively in a more flagrant way than live action by using exaggerated movements and traits; thus, sound should manage this different, frequently unrealistic form of representing the world.²⁸ [20].

27 Translated loosely by the author.

28 Translated loosely by the author.

The soundtrack was essential to underline the emotions and feelings that are expressed throughout each segment. It adds informative values and materializes the animated pictures, and by also adding sound effects through environmental sounds (diegetic sounds) and special effects (non-diegetic sounds) that reinforce each idea and situation through which characters go through in the animation. The soundtrack was essential to accentuate the emotion in each scene, so that the tension would be intensified as the short film evolved. After defining the timing in the short film, we moved on to producing sounds and music to strengthen the idea in image. We defined a more contemporary and modern soundtrack for it to be better inserted in today's society and so that the spectator lives the experience that is being transmitted through the intensity of the music and the contrasts that are being felt.

Lastly, the title was the last element to be defined in the short film. The choosing of the title was essential to contextualize the short film and awaken the spectator's interest. This is the first impression on the animation when it's presented. However, the decision to select the right words was discussed at the end of this project.

It was intended to make the title adequate to bring attention to the theme of wildfires and work verbally. So the short film was named *Faúlha* (*Spark*) (fig. 10). This was entirely thought according to the concept that was intended to be brought to the project. *Faúlha*, or other variants of this word with the same meaning of flicker or sparkle, is a particle from an incandescent body that may originate fire; it's a spark that frees itself from combusting matter. In this form, the title is directly associated to the wildfire that appears from a poorly put out cigarette that was dragged by the wind, and spread sparks through the air. Throughout the wildfire in the short film, clicks that represent the sparks (incandescent flickers) that jump off burning wood are heard constantly.

The word *faúlha*, beyond its meaning in the context of fire, also refers to a restless person whose business is everything and little evades their attention. A relation to Maria, the character represented by the human conscience, is also established. The title is also connected to the consciousness of the little sheep because she has a restless and agitated personality too. The filters that appear as tension evolves in the animation are also related to the symbols connected to this word.

This simple title seeks to carry a heavy expressive charge that makes the animation richer in concepts and aims for the spectator to also create a line of thought similar to the one that is also created along the short film.

4. Final considerations

It was necessary to have a position of observation and analysis in face of the ideas that came up as the work progressed throughout all phases of its development, mainly in the narrative's creation phase - because it was the main moment of this practical project - where all the conductive strings of the animation would be born. Even though there is a variety of ways to approach the theme, it was necessary to focus on the main goals to not stray away from what was essential. So, a stable base narrative was created to



Fig. 10 - Poster for the short film *Faúlha*.

start the aforementioned practical process of a short film.

The present narrative model allows multiple readings, proposing the linear narrative and, in alternative, points of view that are independent from the conventional reading as secondary ‘actors’ (the sheep, the fire, the forest) are placed at a the same level as main actors (the humans). In other words, the proposal of a linear narrative arc is offered as a base to read the visual object but other windows are opened to observe the action. This narrative arc grows in emotional intensity until the main tragic moment. It becomes serene at the end in order to provide a space for reflection on the impact of the tragedy. In an alternative way a fragmented reading of the five participant consciousnesses is permitted, embodying the possible multiple interpretation of the spectators, and sharing the double responsibility with them that encases a tragedy such as this, and allows them to isolate events from the perspective of those who intervene. On one side, there is its complex nature and vast reach to victims and damage that it entails (sensitization); on another side there is a certain didactic incline that interrogates who sees it (to raise awareness).

In the first proposed (linear) narrative model, action takes advantage of its own rhythm and of the dramatic tension that thickens throughout the short film, associating characters and drawn sets in a graphic recording that looks for the spectators’ empathy and identification, and mirrors models of common day-to-day life. Here is a clear gradation in the tone of the artistic object that begins in an innocent and lethargic registry, searching for the viewer’s affective connection to discharge a tragic, realistic, unexpected ending in a traditional narrative of animated cinema. This is particular in works of cinema related to raising awareness towards tragedy.

The second model (fragmentary model, with videos and other filmic and media objects that make consciences become independent elements among themselves) in this specific project ends up being in the background, because of its hybrid nature within the works of this genre, it mostly approaches the issue of sensorial sensitization to tragedy.

Even though both hold the presence of two emotional and informative purposes, this second model intends to create a rupture with a gradational emotional interpolative rhythm to arrive at a point of awareness by “thickening the plot”, unlike the first model with a manipulative side that seeks a specific effect (to raise awareness through emotional sensitization) in the spectator. The second model invites the reader in a more pronounced way to additional interpretations and understanding – beyond the one that is predicted in the first solution.

Taking into account all of the initial planning, not just in the creation of the narrative, as well as in all of the pre-production, plus pointing out all of the versions of the storyboard, and beyond the creation of characters and sets and the animatic color script, one can conclude that, even though the process took a long time, all of the utilized methodologies were crucial for the checked progression in the scope of the parameters until finishing the decisive material to get to the next much awaited phase of production and to start animating.

Beyond the storyboard, out of the vast selection of possibilities of shots to alternate in the animation, creating characters was one of the most demanding processes to make. The character design and planning were an essential part of the emotional connection the spectator would establish with the short film. All of the characters' physical attributes had to be conceived in a way to represent their role in the story fairly and make them symptomatic and exemplary.

During the animation process, it was very positive both for the investigator and creative process (this manifested in the material expressiveness in the practical component of the work), and for the development of the work itself by attempting different forms of animation; not just through the use of 3D models, but also by the crossed utilization of diverse techniques, such as rotoscoping through footage created specifically for the short film's moments and frame-by-frame traditional animation.

Rotoscoping brought probability, both in characters and sets, to work a more objective and realist approach, thus creating a greater impact in the spectator and emphasizing the narrative dramatically – setting aside a subjective and abstract approach of the theme through the exploration of the universe of fantasy and imagination, just like some of the previously analyzed animated examples. The diverse use of techniques allowed to optimize the times of production without harming the visual consistency of the final product.

Another important conclusion was the importance of crafting a detailed color script, which was conceived and tested before the animation phase. As the film involves great transformation of light, scenarios and narrative drama, the color script allowed to have a glimpse on how the narrative would flow, maybe even in a clearer way than the storyboard did. The transformation of color and light accentuated the dramatic moments throughout the film.

All of the sets were firstly developed with the same tones throughout all shots so that they only be changed in the ending with the control of the general chromatic harmony, and a narrative rigor that results from the global reading of the tones through the effective use of these same filters.

We believe the main goal of this project was accomplished with the making of a film (and as a complement a format open to adaptations and multiple readings), that on one hand hints a response to the initial questions of the project, and on the other aims to achieve the two essential objectives of a project of polytechnic nature: an animation with a focus in its critical, theoretical and pedagogical role (it functions as an alert) and, at the same time, a sensory work that has space open for individual interpretation.

Though it wasn't yet tested, here stands a testimony of the will to bring this second fragmented layout of *Faúlha* to fruition in the future. For example, it could be in a televised context, separating the consciences in episodes; or in an exhibition context, separating them out of convenience for students in classrooms, or lectures, or tables of discussion in events dedicated to this theme – or even as an art installation assembled in a panoptic form where the five consciences are in the same plane. Or by separating them in rooms and complementing them with new sculptured

elements that allude to the theme of tragedy and wildfires, thus creating a dialogue between previously (the origin/causes of tragedy), during (the tragedy itself in its emotional state, or even instructive in the point of view of the agents of civilian protection) and after (the solutions for tragedy, the memories, mourning and hope).

For the future there is a clear will to continue producing and enhancing the content that was studied in the investigation, and to develop other kinds of projects that also aim to sensitize towards tragedy, and to create new contents that approach catastrophes and calamities (such as global warming, water shortage, sea pollution floods) both informatively and emotionally, regardless of them being a product of human negligence or not.

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Issues in Digital and Animated Palimpsest

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Abstract

The concept of the palimpsest relates in its most literal sense to the re-use of writing surfaces by performing an erasure of existing content to render the surface suitable for new inscriptions. This process creates a physical, visual and conceptual relationship between the original and the replacement texts and between their interpenetrating contexts. This metaphor has been applied in archaeology, literary theory, cultural theory, and indeed is common in the visual and plastic arts and in media theory related to contemporary digital media and the internet.

This paper takes up the metaphor of the palimpsest and discusses the conceptual notion of the re-writable surface and ‘temporal compression’, giving examples of palimpsest in animation as well as in recent art works by the authors. We expand on theoretical potentials of machine aided physical, digital and virtual palimpsest and describe through these examples the relevance of the palimpsest metaphor in digital contexts which complicate the notion of erasure, surface and the temporal relationships captured in palimpsests. This theoretical metaphor and the practical examples contribute to a broader moment in animation and art theory concerning the constant expansion of ‘animation’ as a concept, which Suzanne Buchan has recently described as ‘pervasive’ [1]. There are relations between these practices that defy the boundaries of the media - some are clearly not ‘animation’, but the relation between the practices involved links them through the metaphor of the palimpsest.

1. Introduction – Literal, Abstracted and Metaphorical Palimpsests

In its most literal, historical sense, a palimpsest is a parchment or other writing surface from which the markings are scraped or otherwise removed, in order to prepare the surface to be re-used. The re-use of the writing substrate creates a physical and visual co-presence of the new content with the traces of the old. One of the most famous examples, known as the Archimedes palimpsest, is a 13th century prayer book that was created using writing surfaces reclaimed from various older manuscripts. In 1906, it was discovered that amongst these was a 10th century

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transcript of some work of the Greek mathematician Archimedes. In this palimpsest, events and content from multiple time periods are coincident in a single artefact, and each of the creation events brings the context of its time and activity. The final 'meaning' of this artefact results from the admixture of these moments in time, forming an unintentional collaboration between ideas, authors, periods, visual and physical structures, as well as interpretations from multiple periods and perspectives.

These objects originate from the most practical of evaluation between the value of the existing content and the re-use value of the writing surface, on to which new content might be recorded. The erasure is almost always imperfect - the traces that remain create a temporal link, or bridge, a most physical example of the concept of intertextuality as described by Kristeva [2]. This evaluative erasure and subsequent addition of new content under the metaphorical term palimpsest is adopted by many disciplines as it usefully describes objects that involve similar cross-temporal intersections of content. The use of the term implies a unique category of objects that share this multiple temporality, though some have gone so far as to claim that palimpsests are a universal feature of the material world [3]. In geography, landforms changed by weather events, in archaeology, temples and monuments adopted and adapted by successive cultures might all be considered palimpsests, flexing both the physical and sometimes, the temporal scale of the metaphor.

When used by ethnographers to describe the visual and built environment, the metaphor of the palimpsest extends to describe not only an artefact where events over time are inscribed, but also as a site that records the personal, and collective experience and identity of inhabitants [4]. In this case, the erasure loses its deliberate intention - it is a collective overwriting, or perhaps an imposed re-forming which may introduce financial, organizational and power relations. Consider for example the imposition of unwanted corporate visual communication on a public transport network, where not just the billboards, but also the shared experience of commuting becomes substrate for corporate expressions in sequence. Consider the graffiti that then overwrites, and the occasional cleansing of that expression, and the intermittent replacement of the advertising, and so on. The collective visual experience is somewhat like the mythical ship of Theseus; small, individual replacements creating a larger visual metamorphosis.

These metamorphic changes also generate incidental palimpsestic records; the iconic design of the London Underground map is cited as a palimpsest by Samuel Merrill [5], who notes that in this case, the design serves dual role as canon and palimpsest - recording the erasures and re-inscriptions of the underground system, yet communicating these in a canonical, familiar design abstraction. Which is the palimpsest, the map, or the city itself? The palimpsest exists both literally and metaphorically, through abstraction.

To consider the conceptual palimpsest further, operating on pure abstraction, we can see that the meaning of words over time also undergo a gradual erasure of meaning and re-inscription. This is neither a literal

re-inscription, nor is the item re-inscribed materially or physically. The substrate is not a literal surface but a collectively held meaning. This curious phenomenon is described as Palimpsest by David Kellogg [6].

So palimpsest exists both as a literal artefact, involving a physical surface, an evaluative erasure and subsequent re-inscription, but can also emerge as an emergent re-inscription of experience or meaning. In this second case, the substrate need not be physical. In both cases, the characteristic of colliding intentions and expressions from different moments in time, and the resulting intertext is key, and is mediated by the nature of the 'surface' and its propensity for holding meaning, and for erasure.

The use of the term as a metaphorical device is attributed Thomas De Quincey's 1845 essay *Susperia de Profundis*. De Quincey's unique contribution was his use of the metaphor of the palimpsest to describe internal consciousness and the experience of memory as the extended layering of experiences. These experiences always take place in a mental space wherein we have had previous experiences - a space shaped and colored continually by these processes. De Quincey noted that what appear to be "grotesque collisions of [...] successive themes, having no natural connexion" [7] are not, in fact, incoherent from the point of view of the subject. The seemingly incoherent layering of old and new have certain organized relations and central foci that are unique to the experiencer.³ De Quincey describes a young girl's near-death experience wherein "in the twinkling of an eye, every act - every design of her past life lived again - arraying themselves not as a succession, but as parts of a coexistence." [7] The metaphor of the palimpsest is used to describe this co-existence of what originate as successive events. We use the shorthand of 'temporal compression' to describe this rendering of sequence into a single space. De Quincey goes on to say that it is not actually the simultaneity of the experiences that are most important, but rather, the potential for the resurrection of prior experience. It is this metaphorical notion of the palimpsest as a site of resurrection that is most theoretically useful (although admittedly perhaps somewhat over-used) in culture, critical reflection and auto-reflexive art-making practices.

Used for the theorization of art and animation practice, the metaphor operates in two directions. Firstly, the works themselves offer tangible, visual experience of erasure and of the surface properties and types of cumulative mark making, the overwriting and concealment that recall and illuminate our unique mental experiences. Secondly, our internal familiarity of the overwriting of experiences over time gives us reference for a deeper understanding of the artworks, as we grasp that the key processes of making the works surely mirror these internal processes. Both of these function without the observation that the metaphor of the palimpsest applies, yet recording this theoretical observation allows us to gather additional examples, and then to question further the structures of these experiences.

³ De Quincey might in this regard be connected to the surrealists who would follow, who had similar reverence for the personal unconscious connection between seemingly separate unconscious thought and image.

Let us then take the metaphorical palimpsest as the site, or surface of process, artistic and mental, whereupon multiple expressions or ‘versions’ [8] can co-exist, evolve and metamorphose. At issue is the potential for this co-existence, and the mechanism to capture the intertextual temporal compression when the erasable surface is digital.

2. Animated Palimpsest

Animation that emulates the most literal form of palimpsest is not unusual. But whereas palimpsests in the historical sense have discreet moments of erasure, the re-surfacing of the animation surface is by nature, an ongoing process. There is often no need nor benefit in completely erasing one image (or frame) before creating the next - it is only those parts of the image which are moving that need to be overwritten. In this way, the non-moving parts of the frame create a persistence, much like the un-erased parts of a historical palimpsest. And in the same way, these visual elements bring prior moments forward in time, and into new contexts and relations.

The animated works of William Kentridge are often described as palimpsest - his techniques of erasing charcoal images use palimpsest not as a discreet event, or artefact, but as an ongoing process - never truly complete until the ‘shot’ (or film) is finished. The nature of charcoal drawing used in Kentridge’s animated works (and similar works of others) bring a notable quality of ‘ghosting’, caused by the imperfect erasure of the marks from the paper, much like the imperfect erasure of an ancient manuscript. The details of the image on a frame are removed, but there is often evidence of the prior animated movement captured, as well as the retention of the un-erased parts, exposing multiple time-spaces. The past captured as a visual echo, stripped of detail, a continuity of still-relevant marks as past-present and the addition of new marks as the emerging edge of the present-future. This unique visual echo can become a narrative, stylistic element, as in Kentridge’s *Automatic Writing* [9], where the retention of both the marks and the traces of careful erasure complement Kentridge’s other techniques in building complex evolving scenarios.

This updating of parts, as necessary to move them in the works of Kentridge and others may link these animated works more to the process of renewal evident in the metaphorical palimpsest of the urban landscape discussed above, as much as to the literal palimpsest of the written or drawn page. The built environment transposes an ongoing expression of cultural values and lifestyle over time and renders them material and visual in a process with a similar temporal structure to charcoal animation. At any moment of witnessing, we simultaneously experience an active moment of evolution and visual change, and also a compressed record of all prior evolutions. This temporal synecdoche is perhaps unique in animation and some other time based media because of the use of time itself as a creative substrate.

The evolution in the urban landscape and animated palimpsest is delightfully connected in the works of Italian animator Blu, whose now well-known metamorphic animations including *Muto* [10] and *Big Bang Big Boom* [11] have been painted and captured frame by frame, crawling

and transforming directly onto the streets and buildings of cities in the form of graffiti. These works also contain stop motion animation of various parts of the environment with which the animated figures and objects interact, enlivening and ‘animating’ the surface of the city. This surface, which contains implications of all prior inscriptions becomes active in the present moment - enhanced, not defaced by the animated work. The natural palimpsest of time’s passage in the city will subsume this moment into the chain of all others, anyway.

More recently, animated works by Jake Fried [12], [13] create the effect of animated palimpsest using only content layering - the erasure is not a removal of prior visual content, but a concealment and resurfacing through layering. This is not so different visually, but the temporal structure of these works differs; rather than an oscillation between creation and erasure, the work proceeds only with cycles of addition.

There are many other palimpsestic processes embedded within animation production that may not be evident in the final animated work. The most obvious of these is the use of ‘onion-skinning’ in drawn animation. Onion-skinning engages with the ‘trace’ of prior material, but then performs a post-facto ‘erasure’, concealing the utility of the production-palimpsest from the final visual presentation. While the marks never share a physical page, the backlighting of a traditional animation disk transforms the drawing surface into an active site of palimpsest process. The use of these traces in animation production is further complicated by the ability to move through time both forwards and backwards, and to add content to any moment in the temporal chain based on the interactions with either past, or future images (or both). This observation may be somewhat banal - it is in the end, simply a description of how animation works. But this describes the metaphor of the palimpsest operating in the production space as a temporal structure, separate from the description of animated palimpsest as a version of the literal phenomenon. And this metaphorical palimpsest can occur as easily in digital space as it does on a physical surface, even though the digital seems to lack key properties of the erasable surface that facilitate the phenomenon.

3. Digital Palimpsests

The perfect erasure possible in digital media initially seems to mean that the intertext between old and new does not occur, because there is no obvious material substrate on which the echo of past events is held. Digital palimpsests consist of new types of substrate, new forms of erasure and new forms of interaction across time.

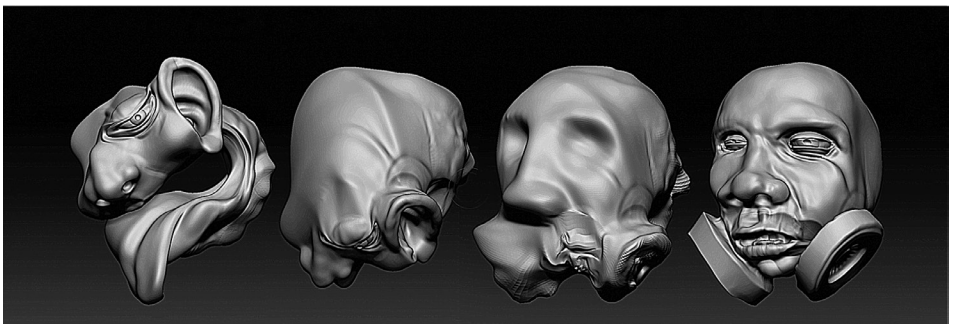
One can describe the World Wide Web as a palimpsest [14]. Content erased from online locations may seem to be totally erased, but there are structural connections between pages and within meta-data that leave traces in the form of hyperlinks and indexing, creating a new type of palimpsest. When one follows a dead link and arrives at an erased page, we are somehow experiencing an interaction with the erased expression of the past, but an erasure that is incomplete because of the preservation of its contextual relations. The conspicuous

absence of the content is itself a form of content, allowing for a relation with the future viewer. Links may be dead, or overwritten, redirecting the browser to new locations, or content itself may be overwritten at the same URL in minor or major ways - all forms of digital palimpsest. Internet archiving systems allow an extra mode of palimpsest by directly comparing the original content and the updated version. It is possible to see evolving versions of web pages over time, so that even apparently static content may be presented as a metamorphic stream, or as a form of animated text. These digital structures are connected not through physical materiality, but still create a chain of temporal interactions.

Andrew Fennberg [15] uses the metaphor of the palimpsest and its property of layering to describe the emergence of technical 'codes' of co-contribution from multiple actors in his critical technology theory. In this view, technology's evolution and the propensity of this evolution to develop structural codification that emerge from various inputs and practices can be seen as the re-writable surface of a technological palimpsest. The agency of the individuals and their contributions are both retained, and somewhat subsumed by the palimpsest that presents the captured layers as a holistic meaning device. This shared agency, is further complicated when because the agency is shared not only between human actors, but also with computational systems.

The *Plasmatic* series of projected animated sculptures by Andy Buchanan [16], presents a new form of digital palimpsest through a new workflow in animated digital sculpture. In these works, a high resolution digital mesh is used as a virtual substrate for multiple iterations of improvised sculpture. The software functions allow each of these sculpted expressions to be created and then subsequently implemented sequentially on the same mesh, creating a metamorphic progression between the different moments in time. The sculpted forms, in animated mutation display their cross-temporal relations. In this workflow, a completed sculpture is captured as positional data, and then the model is rotated in 3 dimensions, with a new perspective on the model forming the starting position for the next sculpture. The process of creating this next sculpture is both creative and destructive; manipulating the mesh into a new arrangement performs the erasure on the surface of the digital mesh.

Fig. 1. Models used in the production of *Plasmatic No.3* (2016), showing a mesh surface re-sculpted into a new form, the digital mesh as erasable substrate of the digital palimpsest.

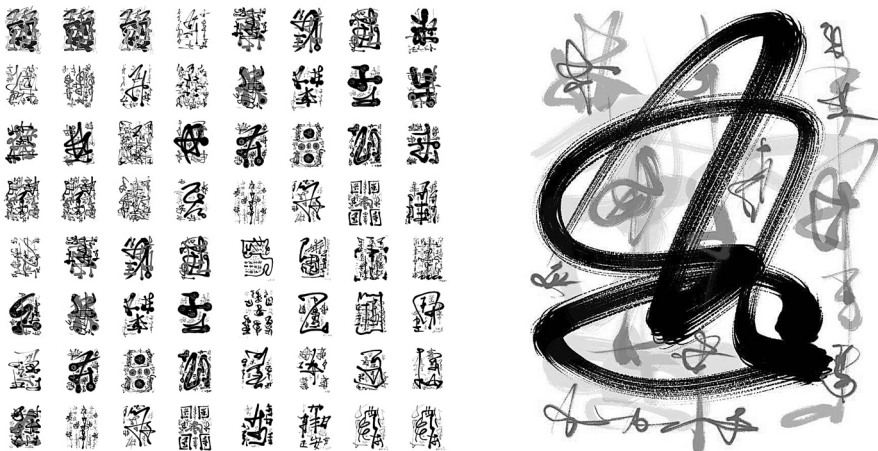


The performance of erasure in the case of the digital mesh is not one of reverting to blankness, or of deleting digital information, but rather of using the interpolation of the two mesh states to create the third, in-between 'non-state', a combination of the states either side. In contrast to the captured expressions in the sculpted forms, this interpolative third state exists only as a combined version of two other moments, using the substrate of the virtual mesh and the erasure of digital interpolation as the basis for the palimpsest. Norman Klein [17] names this third state as the 'animorph' (an abbreviation of animated metamorphosis), a state where the object looks neither like what it was, nor what it will be like, and yet is constituted wholly of both of these things. These animorph-as-palimpsest entities capture a relation between moments in time, their expressive intention, and the interaction with the substrate of the palimpsest, in this case, an interpolation algorithm on a digital mesh.

One key differentiation here is that these palimpsestic forms are quite deliberate, whereas the more traditional forms of palimpsest are somewhat epiphenomenal; although the scribe intends to remove ink from vellum and replace it with new content, the creation of the 'third state' of the palimpsest is not the objective of the erasure/re-inscription act. What is common in these examples is some ceding of control to the inherent properties of the substrate to hold the expressions, whether vellum or digital mesh.

In a traditional palimpsest, the materiality of the surface is inextricable from the creation of the palimpsest. Its properties and propensities - to hold ink, for example - cannot be separated from the existence or the properties of the palimpsest. The surface is a material collaborator in the production of the work. It is not only substrate, but also agent and a site for expanded mind expression. This is also true in digital palimpsest. In the example above, both the digital mesh and the software used to manipulate it become collaborators in the existence of the palimpsest. The tension between vertexes, the strength of alteration with each digital

Fig. 2. The training set of automatic calligraphy (left) used by the Generative Adversarial Network to create a new image that follows visual principles and patterns (right).



stroke across the surface of the model, and the interpolation of forms to create the temporal compression in animated form are all integral collaborators in the digital palimpsest.

Lichty's more recent (2019) work using Generative Adversarial Networks (GANs) involves a more explicit collaboration cycle, experimenting with Lichty's automatic calligraphy, based on the work of Arp and Breton. These works play with a deliberate sense of incompleteness, and subconscious gesture. In these experiments, a set of reference images is used as a training set, and mutations generated by the network are placed through a rule-based differentiator to attempt to find iterations that most resemble the reference images.

The reference set consists of 256 trials of automatic calligraphy inspired by the 2007 *Alien Calligraphy* works created at the Virginia Center for the Creative Arts. The images are sent to the GAN to attempt to further confuse the resulting asemic (non-readable) calligraphy, to create further interpretations of the non-calligraphy that also seem plausible. The results are cycled back into the system, resulting in a dynamic outcome that never resolves. The animations created by GANs seem to turn into glowing amorphous fields, until they resolve to the next differentiated image. Again, we see the third state or generated anamorph as palimpsest. The goal of this work is then creating the potential to transfer the subconscious rules that underlie the improvised calligraphic gestures into the network. In this case, it is not the virtual continuity of the mesh surface that acts as the substrate for the palimpsest, but the metamorphic development of the network's ability at the level of the code itself. This granularity of interpolation potentials in both the digital mesh and the evolving network code are 'animated' and both are analogous to Klein's animorphic "lapses" [17]. In these digital works, the spaces between iterations or frames can be infinitely granular. This cognitive space both guarantees the palimpsestic nature of the work, and preserves the notion of the ani-morph.

Neither of the projects described above were specifically intended to create digital palimpsests as a goal. But this is true of many forms of palimpsest that exist as epiphenomena, the results of other processes that create intersections of form or image over time.

The apparent contradiction of imperfect erasure of a material surface as the basis for a palimpsest, and the perfect erasure of digital media is removed when a view of the visual palimpsest is loosened only slightly. The substrate of expression need not be physical, and the erasure need not be mechanical, or chemical. It is the incidental retention of expression, and the intersection of these expressions (in whatever form) with subsequent moments of similar expression or experience that create the basis for phenomenon of a palimpsest. The temporal compression of the moments of expression may occur as a matter of co-incidence, when the inputs occur in the same location (whether defined spatially, or by some other form of 'address'), but also between separate objects or images. The digital palimpsest is able to capture both the direct phenomenon of the traditional visual palimpsest, but also the abstract and metaphorical palimpsest.

4. Conclusion

As the forms of time based or serial communicative media continues to evolve, the modes of intertextuality in terms of the palimpsest also continue to evolve. In this essay, we performed a comparative analysis of the literary, animated, and digital sites of the palimpsest to examine where meaning may arise in the Kleinian lapses between frames/iterations and in within varying animation and digital art production processes. The category of artefacts we can cite as palimpsests must include non-physical, as the phenomenon of temporal compression and contextual infiltration is as relevant to digital art and digital animation as it is to the works of Kentridge or the mental palimpsests of De Quincey. With the advent of computational palimpsests and time-based media, we discover that the lapse between frames or meshes is never resolved but is just seen as more continuous. There is a meta-metamorph arising in the potential of the interpolation systems to undergo their own evolutions, which complicates this aspect of animation theory. Further explorations into the nature of digital palimpsest may include explorations of other non-physical substrates for surfaces of erasure, such as in virtual spaces, immersive media or embedded within a widening range of digital art practices.

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The borders of animation: designing in time and space

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[Animation / Animação]



Abstract

Animated films are usually associated with short and feature films based on characters, fiction or nonfiction, however animation is not restricted to traditional forms of cinema. According to Flusser [1], even though design and communication have been treated as separate fields, they aren't. Considering that animation has become intrinsic in diverse design processes: motion graphics, game design, and virtual reality - this premise can also be applied to animation and design. Given that animation is becoming omnipresent and an integral part of today's cybernetic and media driven society, animation becomes a form of human speech in this networked reality, either as an interface or as a representation that gives objects temporal form. The expansion of animation beyond cinematic form and language, leads us to investigate the role of animation in the age of digital cinema.

1. Introduction

The aim of this article is to establish a conceptual framework subsiding the discussion on definitions of "animation art" and how it dialogues with intersecting fields, particularly design. Since animation, specifically animated films, are quite commonly associated to the cinematic universe, I would assume that there is a consensus that animation as discipline is classified as sub-category within film studies and audiovisual production processes. However, not rarely misconceptions arise, the most common is the assumption that animation is a film genre [2]. By revisiting definitions of animation from the perspective of design disciplines, scientific visualization and digital culture, I question the validity of considering animation as a subset of film, alternatively, I propose that animation be studied as an art with a unique language and "grammar", mediated in multiple media and environments: film, digital communication, virtual reality, cybernetics, architecture and human computer interfaces.

If we accept that animation is not restricted to cinematic formats, therefore not exclusively a film art, but an art form in itself, we can realize that its language dialogues with other fields such as: data visualization, virtual modeling, pedagogical methods, design processes, digital devices and human computer interaction.

Keywords

Animation, motion graphics, graphic user interface design, human-robot interaction, transmedia.

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Virtual reality, augmented reality and digital based social networks constitute layers of an expanded universe establishing the fabric of the network culture we inhabit. Audiovisual communication today relies on media and design disciplines that incorporate animation as a universal language allowing for multi-cultural interactions in the digital universe. As the audience increasingly interacts with audiovisual media, spectators become agents - co-authors of a collective narrative. In this sense animation becomes a type of speech, in the same manner that Roland Barthes [3] describes myth as a type of speech.

2. Revisiting definitions of animation and cinema

By analyzing definitions presented by authors such as Bendazzi, Cholodenko, Furniss, Greenberg and Manovich, it is possible to establish a theoretical framework housing a range of thoughts on language, grammar and techniques of the animated arts. I propose reviewing these definitions as coordinates in a territory to be re-charted within a broader and more inclusive definition of the field. By questioning the definitions of animation, the borders of the animation field expand following socio-cultural and technological transformations in the audiovisual business that have occurred in recent years. Changes which seemed futuristic in the late 20th century are now an integral part of everyday life, animation was not spared by this shift and has become embedded into our digital lives, helping us use digital devices, access automated services and communicate with robots and artificial beings. In this sense animation becomes a “form of speech “ between humans and digital networks, acting as an interface allowing for time based interaction with digital devices.

Cholodenko [4], argues that since animation precedes the invention of motion picture films it should not be considered a sub-field of cinema studies, he believes that animation in its contemporary form, specially computer generated imagery has helped support the notion that film is a “type” of animation - due to digital technology, a century later we return to the invention of film, bringing animation back to a place that truthfully it has never left: the nucleus of contemporary cinema.

“If one may think of animation as a form of film, its neglect would be both extraordinary and predictable. It would be extraordinary insofar as a claim can be made that animation film not only preceded the advent of cinema but engendered it; that the development of all those nineteenth century technologies—optical toys, studies in persistence of vision, the projector, the celluloid strip, etc.—but for photography was to result in their combination/synthesizing in the animatic apparatus of Emile Reynaud’s Théâtre Optique of 1892; that, inverting the conventional wisdom, cinema might then be thought of as animation’s ‘step-child’.” (Cholodenko, 1997) [5]

According to Raz Greenberg [6] animation is not a medium, nor a technique, neither a code and not necessarily depends on the illusion of movement, citing the British science-fiction television series *Thunderbirds*

(1964 - 1966) that relied on the modification of the behavior of artificially created objects. Greenberg argues that for a long period of time theoretical discussions regarding animation have generally been part of the general theory of cinema, even though in reality cinema and animation are distinct fields. Furniss [7] suggests that the reason of the “inferior status” attributed to animation studies within academia is due in great part by the belief sustained by many researchers that animation is not a “real” art, given its commercial aspects and approximation to pop culture. Lev Manovich’s [8] definition of digital film contextualizes animation within the 21st century network culture, he states that cinema is a “child” that at one point in time expelled animation to its periphery, only to become (digital film) a particular case within the animation field:

“For the larger part of the twentieth century, different areas of commercial moving image culture maintained their distinct production methods and distinct aesthetics. Films and cartoons were produced completely differently and it was easy to tell their visual languages apart. Today the situation is different. Computerization of all areas of moving image production created a common pool of techniques, which can be used regardless of whether one is creating motion graphics for television, a narrative feature, an animated feature, or a music video.” (Manovich, 2006) [9]

Giannalberto Bendazzi [10] in his article “Defining Animation: A proposal” cites the first official definition of animation presented at the 1962 Annecy festival as the preamble of the original statute of the Association International du Film d’Animation (ASIFA).

“[While live action cinema] proceeds towards a mechanical analysis, through photography, of occurrences similar to those that shall be presented on the screen, animation cinema creates the occurrences using instruments different from those used for automatic registration. In animated films, the occurrences take place for the first time on the screen.” (ASIFA, 1962. In Bendazzi, 2004) [10]

The definition above can be correlated to Manovich’s [8] formulation that digital cinema ultimately is a cinematic form that no longer relies on image analysis, since it allows for the creation of synthetic imagery materialized exclusively on the screen, in opposition to the analog acquisition of images in live-action cinematography. Similarities do this concept can be found in ASIFA’s definition of animation, which acknowledges the singular fact that animated films come to life exclusively on the screen. A more lyrical, if not practical approach can be seen through eyes of Norman McLaren, according to Furniss [7], at the time he was the director of the National Film Board of Canada he stated:

“Animation is not the art of drawings that move but the art of movements that are drawn; What happens between each frame is much

more important than what exists on each frame; Animation is therefore the art of manipulating the invisible interstices that lie between the frames” Furniss (2014) [7]

In order to better grasp Lev Manovich’s [8] assumption that “Digital cinema is a particular case of animation which uses live action footage as one of its many elements.”, it is worthwhile revisiting definitions of film and cinema under the light of digital culture in order to further realize the impact of digital animation in cinema at large. If we were to rely strictly on dictionaries, we could define cinema as the art and the business of making films, it can also signify a movie theater. Film on the other hand, is related to a flexible, transparent medium capable of registering photographs that can be manipulated, cut, assembled, dubbed and layered. Animation historian Paul Ward [11] reminds us that in the beginning of the 20th century there wasn’t a clear distinction between animation and live action movies:

“However, it must be remembered that in the early cinema context the chronophotographic experiments of Muybridge were in very recent memory, and the notion of all “moving pictures” being “animated” was a common one. Indeed, in the period from 1895 to around 1907, and even later, the term “animated” often referred generically to all films that were shown, and terms such as “animated photography” were commonplace when referring to films in general, and not just those where some sort of frame-by-frame manipulation had taken place.” (Ward, 2000) [11]

Film as media had predefined formats and lengths dictated by the film business – in the the past decade we have seen this change in extreme ways: Technically, digital film no longer has to obey the rules of motion picture producers and distributors, as film acquisition, post-production and distribution have all gone digital, the movie theater or the cinema, becomes obsolete, or at least non-mandatory in order to experience cinema. Stan Brakhage, defends a *total cinema* experience, in *From Metaphor to Visions* (1963) [12] he says:

“As is, the “absolute realism” of the motion picture image is a contemporary mechanical myth. Consider this prodigy for its virtually untapped talents, viewpoints it possesses more readily recognizable as visually non-human yet within the realm of the humanly imaginable. I am speaking of its speed for receptivity which can slow the fastest motion for detailed study, or its ability to create a continuity for time compression, increasing the slowest motion to a comprehensibility. (Brakhage, 1963) [12]

Today, audiovisual delivery occupies the vast majority of data transmission on the internet. In 2018, Netflix was responsible for consuming 15% of the data on the global network, the streaming service exhibits. And it also pro-

duces live action and animated films, series, documentaries and TV shows on its service. The recent controversy at Cannes when Netflix opposed to projecting *Okja* (2017) and *The Meyerowitz Stories* (2017) at local movie theaters in 2017 [13] demonstrates the power of the digital service. Cannes retaliated the following year by rejecting Alfonso Cuarón's *Roma* (2018) in its competition. However, the fact that *Roma* is made for streaming does not exclude it from being cinema. If, by definition, cinema is the art and business of making movies, then Netflix is in the cinema business, independently of the theatrical distribution of its production. Youtube, Google's streaming service plays videos, some of them are films, produced as early as 1888, others are: TV shows, video-logs, *machinima*, remixes, music-videos. Some of this is Cinema, a lot may not be. Steven Soderbergh [14] during his keynote speech at the San Francisco International Film Festival in 2018, defined film and cinema in a networked culture:

“The simplest way that I can describe it is that a movie is something you see, and cinema is something that's made,... It has nothing to do with the captured medium, it doesn't have anything to do with where the screen is, if it's in your bedroom, your iPad, it doesn't even really have to be a movie. It could be a commercial, it could be something on YouTube. Cinema is a specificity of vision.” (Soderbergh, 2018) [14]

So what is Cinema? Director David Lynch interviewed in the documentary *What is Cinema* [15], offers a poetic view on cinema: ‘It's so beautiful (cinema), it' so delicate, if you can get in to that world, it's like a dream’. From this standpoint, cinema is a place, an experience, a dream, somewhere you go. Until recently moviemaking depended on film as a medium for registration and distribution. As a media, motion picture studios prioritized theatrical distribution, followed by cable TV, pay per view, video and DVD. The assumption that cinema depended on film as a medium was already being questioned by French film theorist André Bazin [16] in the 1960's when he considers Émile Reynaud's strips as a “sublime” form of cinema, and his animations precede the invention of film.

‘As for the wonderful, the sublime E. Reynaud, who can deny that his animated drawings are the result of an unremitting pursuit of an *idée fixe*? Any account of the cinema that was drawn merely from the technical inventions that made it possible would be a poor one indeed. On the contrary, an approximate and complicated visualization of an idea invariably precedes the industrial discovery which alone can open the way to its practical use. Thus if it is evident to us today that the cinema even at its most elementary stage needed a transparent, flexible, and resistant base and a dry sensitive emulsion capable of receiving an image instantly-everything else being a matter of setting in order a mechanism far less complicated than an eighteenth-century clock-it is clear that all the definitive stages of the invention of the cinema had been reached before the requisite conditions had been fulfilled.’ (Bazin, p. 18, 1967)[16]

Bazin [16] argues that technical innovations introduced in order to make movies are banal in terms of scientific advancement, the driving force is the *idée fixe* of auteurs obsessed with telling stories, conveying ideas or portraying a singular view of reality. Film led to narrative form and formats, that required procedures. Eisenstein relied on *mise en scene* and *montage* in order to portray reality or a provide a view of such, while Bazin, believed that, if parts of reality are obscured by montage, then film cannot be truly realistic. Vertov's *Man with a Movie Camera* (1929) [17] is a clear example of how formal composition and non-narrative discourse can be realistic. In Alfredo Suppia's [18] analysis of intermediality in classic cinema theory, the researcher points out that avant garde artists when creating films explicitly combined visual arts, dance and literature arriving at cinema from a different perspective than dramatic narrative.

“Many of the avant-garde artists, adepts of the montage that Bazin opposed so energetically, discussed and made cinema with the help of music, dance, painting theater and literature, examples such as Fernand Léger's: *Ballet Mécanique* (1923-4) and *La Chute de La Maison Usher* (1928) are explicit combinations of artistic medium, not to mention Bazin's favorite opponent, Serguei Eisenstein, who arrived at cinema from a theater whose theory of vertical montage is based on the vertical structure of polyphonic orchestration develops all lines of horizontal scores” (Suppia, 2015)[18] (Translation by the author.)

Christian Metz in ‘Film Language’ (1974 pp. 160-161) [19] was conscious of the limitations of applying the semiological analysis to cinema, when considering the difficulties he concludes, ‘Had the cinema not become thoroughly narrative, its grammar would undoubtedly be entirely different (and would perhaps not even exist)’. According to Metz, cinema is a socio-cultural fact, therefore it is impossible to define grammatical rules to its language. MTV's quick cutting and remixing; provided an anti-dialectical form of reshaping reality, procedures that at the frame level approximates film to animation. Experimental filmmakers and video-artists, from Fernand Léger *Ballet Mécanique* (1924) [20] to Matthew Barney's *Cremaster Cycle* (1994-2002)[21], have broken the rules of film montage and nevertheless are lesser cinematic experiences. Tom Gunning (1963) [22] summarizes the Cinema of Attractions as a spectacle, soliciting the audience attention by inciting curiosity to the uniqueness of the event.

“Writing in, flushed with the excitement of seeing Abel Gance's *La Roue*, Fernand Léger tried to define something of the radical possibilities of the cinema. The potential of the new art did not lie in “imitating the movements of nature” or in ‘the mistaken path’ of its resemblance to theater. Its unique power was a ‘matter of making images seen.’ It is precisely this harnessing of visibility, this act of showing and exhibition, which I feel cinema before displays most intensely. [Its] inspiration for the avant-garde of the early decades of this century needs to be re-explored.” (Gunning, p 381, 1963)[22]

Similarly to considering the Cinema of Attractions that marked early cinema in the first decade of the 20th century as a low art; contemporary audiovisual production such as video games, music videos, anime and cartoons, even though they use montage, *mise en scene* and narrative, they have not achieved the status of cinema as a high art.

3. Animating design

From 2014 to 2018 I conducted research exploring the borders of the animation and design fields. The results have been published in three articles: *Animation and Motion Graphics* [23], *Animation as a Transmedia Interface* [24] and more recently the application of animation in robotics: *Animation and Machines: designing expressive robot-human interactions* [25]. I will take the opportunity to revisit some examples encountered while researching the intersections between animation and design.

Motion graphics

The history of motion graphics precedes movies and can find its origins in 19th century visual music [26], or light displays, which have evolved side by side since the early days of animation. Graphic designer Louise Sandhaus [27] defines motion graphics as a contemporary term used to describe a broad field of design and production that encompasses film, video, and digital media type and imagery, including animation, visual effects, film titles, TV graphics, commercials, multimedia presentations, more recent architecture, and increasingly video games.

Motion design, more specifically animated typography has been present in film and television industry since its inception, from extradiegetic type found in the German expressionist film “The Cabinet of Dr Caligari” [28] to silent movie title cards and film title sequences. European avant-garde artists and filmmakers such as Dziga Vertov, Walter Ruttmann and Man Ray experimented with animated light, forms and sound in the early 20th century, followed by the post second world-war abstract and constructivist animators Norman McLaren, Oskar Fischinger, Len Lye and James Whitney. Demonstrating that the history of animation and motion graphics intersect since their beginnings.

Early station Id’s exhibited during television commercial breaks incorporated traditional animation techniques before adopting electronic graphics technology. Optical printing technology allowed for the creation by R/Greenberg & Associates of some of the most memorable title sequences for the big screen: the opening credits for *Superman* (1978) [29], *Alien* (1979) [30] and *The Untouchables* (1978) [31]. Television graphics pioneers we’re responsible for experimenting with novel techniques, such electronic effects and digital compositing popularized by MTV animated promos in the 1980’s. In Brazil the Austrian designer Hans Donner pioneered the use of computer generated imagery in television graphics by partnering with the California based company Pacific Data Images - PDI in 1982.

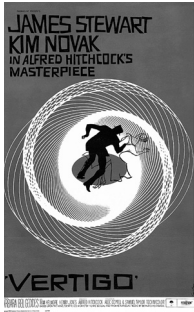


Fig. 1. Theatrical poster for the film *Vertigo*, designed by Saul Bass - 1957 (Paramount Pictures Corporation - Public Domain 1996)

One can not fully grasp the art of film titles without watching the work of Saul Bass, probably the most important pioneer of film title design, Bass has worked side by side with directors Alfred Hitchcock, John Frankenheimer and Martin Scorsese as a title designer and visual consultant, setting the visual tone and rhythm of film design and editing. Citing a couple of well known examples is probably the easiest way to illustrate his contribution: The spiraling graphic in *Vertigo* (1958) [32] in probably the first feature to use computer graphics (created in collaboration with John Whitney) and in *Grand Prix* (1966) [33] he introduced the use of multi-image optical composition, breaking away from conventional time based montage.

One of the most important changes came with the introduction of cable television. Not only did Cable TV invest in the equipment and hired facilities to produce on - air promotions, it was also believed that they could compete with network TV by hiring artists and creative talent. MTV is a prime example of this strategy, opening up a whole new scenario for television, offering designers, animators, graffiti artists, video artists the opportunity to explore a new medium using animated visual effects.

Transmedia and Human Computer Interaction

The introduction of multifunctional smartphones with faster processors recently stimulated the development of interfaces that use animation in order to facilitate user interaction with digital devices. Because these devices access media space terminals, they can act as interfaces across multiple platforms: personal computers, game consoles, tablets, smartphones and public terminals. For example, digital interactive animations that simulate analogous action represent the act of placing a document in the trash or shooting a picture.

In any case, animation opportunities are used to create “gateways” of a transmedia universe. Animation here can be understood in a broader sense: creating synthetic realities, namely a synthesis of filmic environments, given it’s programmable and moldable nature, facilitating the interaction with virtual realities. Through the use of movement and animation techniques it is possible communicate and generate navigable visual environments serving as a navigation interface of transmedia properties. Since the introduction of Macintosh OS and the Windows environment, animation has been present

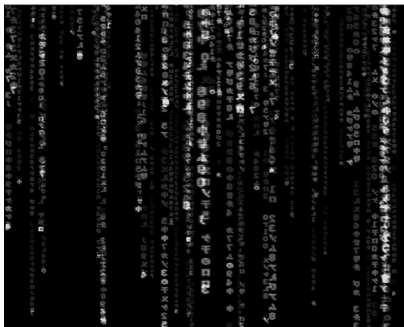


Fig. 2. The Matrix Digital Rain - Screenshot - © 1999-2003 by Jamie Zawinski (*An animated representation of the Matrix Code bridges the series transmedia universe*)

in Graphical User Interfaces (GUIs) allowing for the interaction of humans with applications and operating systems.

The plurality of computers that exist in our environment has created an “exoskeleton” consisting of social networks, maps and remote systems constituting a digital counterpart of our real world, a reality that can no longer be regarded as a virtual as it becomes an integral part of everyday life. These data layers can be understood as extensions of our physical world into the realm of digital networks. Cutting, copying, pasting, linking and de-

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😊	😄	😁	😂	😃	😄	😅	😆	😇	😈	😉	😊	😋	😌	😍	😎
U+1F610	U+1F611	U+1F612	U+1F613	U+1F614	U+1F615	U+1F616	U+1F617	U+1F618	U+1F619	U+1F61A	U+1F61B	U+1F61C	U+1F61D	U+1F61E	U+1F61F
😏	😐	😑	😒	😓	😔	😕	😖	😗	😘	😙	😚	😛	😜	😝	😞
U+1F620	U+1F621	U+1F622	U+1F623	U+1F624	U+1F625	U+1F626	U+1F627	U+1F628	U+1F629	U+1F62A	U+1F62B	U+1F62C	U+1F62D	U+1F62E	U+1F62F
😟	😠	😡	😢	😣	😤	😥	😦	😧	😨	😩	😪	😫	😬	😭	😮
U+1F630	U+1F631	U+1F632	U+1F633	U+1F634	U+1F635	U+1F636	U+1F637	U+1F638	U+1F639	U+1F63A	U+1F63B	U+1F63C	U+1F63D	U+1F63E	U+1F63F
😯	😰	😱	😲	😳	😴	😵	😶	😷	😸	😹	😺	😻	😼	😽	😾
U+1F640	U+1F641	U+1F642	U+1F643	U+1F644	U+1F645	U+1F646	U+1F647	U+1F648	U+1F649	U+1F64A	U+1F64B	U+1F64C	U+1F64D	U+1F64E	U+1F64F
😿	👤	👤	👤	👤	👤	👤	👤	👤	👤	👤	👤	👤	👤	👤	👤

Fig. 3. Unicode Emoticon Set - (Image courtesy: Antonsusi [CC BY 3.0 del])

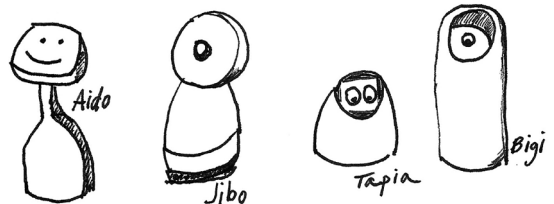
letting represent a whole set of linguistic conventions established within the graphic user interface discipline. Animation represent the temporal aspects of the digital grammar being adopted by a digitally native generation.

Tangible User Interfaces (TUIs) approach natural gestures as a form of human computer interaction. The Apple iPhone is one the early adopters of this kind of interface, permitting users to interact directly on a screen that reacts by displaying animated feedback. “Emoticons”, commonly used in a variety of applications, specifically messaging and social networks, not only serve as symbols of objects, activities or actions. Emoticons, as conveyed by the name itself, express emotions and expressivity in a nonverbal way and they can be animated further emphasize the intended feeling (happiness, sadness, etc.) in GIFs and stickers.

Animation and Robots

Tamagotchi and Furby are toys introduced in the 1990s can be seen as early examples of social robots as they promoted social interaction with their users. The Tamagotchi is displayed as a low resolution animation on a tiny LCD screen, Furby moves like an automatic stop-motion puppet. Understanding animated character design seems to have been an approach to make robots more attractive to kids and has been a practice adopted by many social robot designers. A variety of social robots were introduced in the consumer market starting in 2015, most of them serving as mobile personal assistants, performing tasks such as reading children’s stories, booking airline tickets, picking up a soundtrack for dinner or checking if you turned off the lights when you left home. I would highlight Cozmo, a dog like tractor robot the sells under US\$ 300, When developing the product, Anki Industry hired Carlos Baena, a veteran animator from Pixar to work as Cozmo’s character director [34], developing his expressions and reactions, an successful example of how the robotic industry is approaching animation professionals.

Fig. 4. Cartoon-like Social Robots; Aido, Jibo, Tapia and Bigi (Illustration by the author)



4. Conclusions

Digital graphic communication today is no longer limited to printing processes. Online distribution has made mechanical reproduction obsolete as copies have been replaced by cloned representations graphically displayed on a myriad of digital screens,. Today we read our newspapers, magazines and books on tablets, computers and phones. Billboards and posters have evolved into dynamic media present everywhere: at bus stops, airports, retail outlets and automated teller machines. In all cases, previously static media has now become a medium for animated media.

As global culture becomes more and more connected through digital networks, it becomes noticeable how animation is becoming ubiquitous and an integral part of the cybernetic and mediated society we live in. Animation therefore becomes a form of speech between humans and this networked culture, either as an interface or as representation giving temporal form to objects.

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Análise da longa-metragem “Inside Out” da Disney/Pixar: As Emoções Primárias na Personagem “Anger”

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[Animation / Animação]

Keywords

Expression, Body, Face,
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Abstract

In this paper we intend to contribute to the study of human emotions and their replication in animated characters. It is part of a broad research that takes “Inside Out” animated feature as the element to study, and it is intended to make a quantitative and qualitative analysis of the emotions in Anger character. The study aims to explore the potential of communicational sovereignty of non-verbal language in a context of social interaction, applied in the area of digital animation, and the close relationship between gestures and specific emotions.

1. Introdução

A comunicação humana efectua-se com recurso a dois elementos primários, nomeadamente índices e sinais. Índices são comunicados involuntariamente ao invés dos sinais, “havendo (...) a intenção ou o objectivo de que essa informação atinja um ou mais receptores, directa ou indirectamente, de forma imediata ou mediatizada” (pág. 16) [3]. Sinais podem-se dividir em signos e símbolos verbais e não-verbais. Signos e símbolos verbais são constituídos por três elementos (pág. 16) [3]:

O referente – a *coisa* em si

O significante – a imagem acústica ou visual

O significado – o conceito, ou seja, o entendimento que se faz

Os signos e símbolos não-verbais são sinais de comunicação sem recurso à palavra, por exemplo, através de cores, desenhos, sons, ilustrações, fotografias, etc. Fernando Nogueira Dias [3] refere que a diferença entre signos e símbolos está na universalidade da sua percepção, isto é, símbolos são reconhecidos universalmente, ao invés dos signos que são reconhecidos apenas localmente – a sua percepção está dependente de conhecimento de causa a nível local, tal como normas sociais, culturais, etc.

Voluntária ou involuntariamente, a comunicação é sempre codificada e um código é “um sistema de significados comum aos membros de uma cultura ou subcultura” (p. 357) [2].

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“[O código] incorpora signos, mas também regras ou convenções que determinam como e em que contextos estes signos são usados e como podem ser combinados de maneira a formar mensagens mais complexas. A linguagem verbal (nas suas múltiplas vertentes linguísticas), o morse, os semáforos, a linguagem gestual dos surdos-mudos, as expressões faciais, o braille... Todos constituem exemplos ilustrativos de códigos” (p. 357) [2].

As expressões faciais correspondem, então, a um exemplo de código que incorpora signos ou símbolos não-verbais e que comunica “informação importante tal como sexo, idade, etnia, personalidade e outras características” (p. 3443) [18]. No entanto, diferentes características transparecem por via de diferentes signos. Ekman e Friesen [6] dividem os mesmos em três categorias: Estáticos, lentos e rápidos.

Signos estáticos correspondem a características permanentes, nomeadamente a pigmentação da pele, a forma da cara, a estrutura óssea, a cartilagem, os depósitos de gordura, o tamanho, forma e localização das sobrancelhas, olhos, nariz e boca.

Signos lentos são propriedades que surgem gradualmente, tais como rugas, tonificação muscular, textura e coloração da pele.

Signos rápidos são alterações temporárias, ou seja, deslocamentos das sobrancelhas, olhos, nariz, boca, orelhas, etc.

No presente artigo, considerando que parte do estudo foca-se na emoção facial, que resulta de deslocamentos musculares temporárias, prosseguir-se-á pela ramificação dos signos rápidos. Estes últimos dividem-se em três tipos: Micro-expressão, macro-expressão e expressão subtil.

A micro-expressão é involuntária (fig. 1A) e, neste caso, espelha uma ligeira descida das sobrancelhas com contração das extremidades internas, o que poderá ocorrer enquanto a pessoa discursa, voltando à expressão neutra em menos de um segundo. A macro-expressão (fig. 1B) demonstra uma expressão completa de surpresa, afectando toda a face e pode prolongar-se de meio a quatro segundos.



A expressão subtil (fig. 1C) espelha um exemplar de tristeza no início da sua manifestação, ou seja, com baixa intensidade expressiva.

No entanto, o presente artigo pretende obter igualmente informações da expressão corporal na personagem em estudo. Ekman & Friesen [6] mencionam que a expressão facial espelha a emoção vigente e que o corpo revela a forma como o indivíduo lida com a mesma, podendo assumir gestos que se repetem nas mais variadas emoções. McCloud [14] complementa e sugere que a face revela as

Fig. 1 - Signos Rápidos

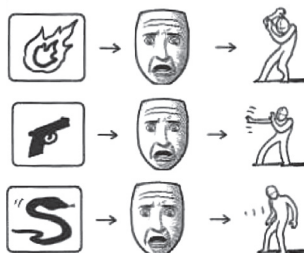


Fig. 2 - Fogo (McCloud, 2006)

Fig. 3 - Pistola (McCloud, 2006)

Fig. 4 - Serpente (McCloud, 2006)

várias combinações entre os signos rápidos e que os gestos corporais são contextualmente variáveis.

McCloud exemplifica com três contextos distintos, nos quais a face espelha a emoção universal de medo e o corpo reage variavelmente. Os autores sugerem, então, que não existe valor emocional unicamente proveniente da expressão corporal.

Lhommeth e Marsella [13] destacam a dificuldade em catalogar gestos corporais com valor emocional universal considerando os métodos de análise gestual existentes à data. Ferreira, Gomes e Teixeira [9], num estudo sobre expressões corporais na animação, propõem que as expressões corporais de emoção universalmente reconhecidas correspondem a um conjunto de vários tipos de gestos, ou seja, de uma soma de significados, muitas vezes compensada com a inevitável expressão facial.

Nesse sentido, e para identificar os vários tipos de gestos existentes, proceder-se-á ao enquadramento teórico do estudo da comunicação não-verbal. Este último tem vindo a desenvolver-se através das teorias estruturalistas e funcionalistas [3] [21]. As primeiras tentam decifrar o significado de gestos comportamentais [3], ao passo que as segundas pensam a comunicação a partir da recepção [16] focando-se na origem, codificação e uso dos signos não-verbais [3].

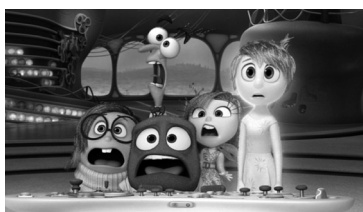
O presente artigo procura estudar o significado de gestos faciais e corporais, logo insere-se nos estudos estruturalistas. Assim, avança-se subdividindo as áreas de estudo estruturalistas da comunicação não-verbal [1] [3].

- Cinésica – Estudo da linguagem social do corpo - expressões faciais e corporais
- Proxémica – Estudo da utilização do espaço social por parte do ser humano
- Paralinguística – Estudo dos signos vocais não-verbais
- Aparência física – Estudo de índices manipulados relacionadas ao corpo: penteados, roupas, cosméticos e fragrâncias
- Contacto físico – Estudo sobre indicações de contacto físico: considerada a frequência, intensidade e tipo de toque
- Cronémica – Estudo do uso do tempo como sistema de mensagens, incluindo a pontualidade, a quantidade de tempo utilizado, o tempo de espera
- Artefactos – Estudos do uso de objectos manipuláveis que podem reflectir mensagens como mobiliário, arte, animais de estimação ou outros bens

Assim, prossegue-se para a Cinésica – estudo iniciado por Ray Birthwhistell – que se divide em cinco tipos de gestos propostos por Ekman & Friesen [6]: ilustrativos, emblemáticos, reguladores, adaptativos e emocionais.

- *Ilustrativos* acompanham e dão ênfase a palavras ou expressões – p. ex.: pronunciar a palavra *grande* enquanto se afastam as mãos abertas direccionadas para a frente)

- *Emblemáticos* são gestos que traduzem palavras – p. ex.: o piscar de olho
- *Reguladores* são gestos que regulam, ajustam e sustentam o compasso de uma conversação – p. ex.: sugerir a um orador que continue a falar, que seja mais claro, ou que se apresse a terminar o seu discurso
- *Adaptativos* são gestos de necessidade física – p. ex.: coçar-se, sentar-se numa posição mais confortável)
- *Expressões de emoções* são gestos faciais que reflectem as mesmas – p. ex.: alegria, tristeza, raiva, etc.



Uma vez efectuado o enquadramento teórico, parte-se para a identificação da *metodologia de análise visual* adoptada: *análise de conteúdo* [19]. O presente estudo parte de uma recolha de fotogramas da personagem *Anger*, da longa-metragem *Inside/Out*, por via

de *print-screen* (capturas de ecrã em imagem). Em primeira instância, e para uma recolha de dados cuidada, são identificadas todas as ocorrências de intervenções da personagem e posteriormente visualizadas de fotograma em fotograma. Considerando que ao longo de uma manifestação emocional ocorrem vários graus de expressividade, são registados os fotogramas nos quais é evidente a emoção em causa, isto é, nos momentos de maior expressão dramática.

Independentemente do facto de as personagens principais corresponderem a cinco emoções universais (tristeza, medo, raiva, nojo e alegria), cada

Fig. 5 – Personagens Principais (5 emoções universais)

Fig. 6 – Sete emoções universais (Ekman & Friesen, 2003)



uma delas não reage apenas com a emoção que lhe dá o nome. Tal poderá ser comprovado nos estudos já efectuados da personagem *Fear* [11] e *Disgust* [10], nos quais se constata uma diversidade expressiva, embora um maior e compreensível número de ocorrências das emoções correspondentes. Desta forma, as *categorias de análise* foram organizadas segundo a corrente teórica de Paul Ekman [15] [5] que defende a existência de sete emoções universais – surpresa, nojo, alegria, desprezo, tristeza, raiva e medo.

Estas últimas são consideradas as emoções primárias [25] e, aquando na recolha de dados, foram registadas igualmente as emoções secundárias (misturas entre emoções primárias; p. ex.: surpresa + medo) [25].

Por fim, os resultados são revelados em gráficos quantitativos e

com recurso a uma breve análise qualitativa das emoções primárias⁴ que visa comparar os resultados obtidos com estudos de outras linguagens semelhantes (ilustração, banda desenhada, *cartoons* clássicos, etc.) e com estudos de comportamentos humanos.

2. Raiva

2.1. Propriedades Emocionais

A raiva é uma emoção intensa [12], perigosa [6] [7] e, embora os adultos possuam capacidade de lidar/controlar as emoções, neste caso pode revelar-se impossível a imobilização do corpo pois o impulso para o ataque é extremamente elevado [6], ou seja, é uma emoção que está associada à existência de violência, dano físico, psicológico ou ambos.

“Na raiva a pressão sanguínea aumenta, a face pode ficar vermelha, as veias da testa e do pescoço podem ficar salientes, a respiração muda, o corpo pode ficar erecto, os músculos tensos, e pode haver um ligeiro movimento para a frente em direcção ao ofensor” (p. 80) [6].

As pessoas diferem no tempo que levam até se enraivecerem, isto é, umas “explodem” em raiva, raramente passando por aborrecimento, enquanto outras não passam do aborrecimento por mais tempo que dure a provocação [6]. Também existem diferenças na quantidade de tempo que as pessoas permanecem enraivecidas. Algumas abandonam rapidamente o estado de raiva, enquanto outras vão-se frequentemente enraivecendo se, porventura, não haviam atingido o ponto máximo durante a provocação [6].

A alteração do tom de voz e gestos abruptos marcam o início da manifestação de raiva [7] e tais palavras ou acções podem danificar momentaneamente ou permanentemente uma relação, podendo o emissor obter a mesma emoção como retaliação por parte de outrem [5]. A psicóloga Carol Travis (p. 119-120) (cit. in [5]), refere que palavras e acções deste tipo “só pioram a situação em si” e Ekman [5] acrescenta uma agravante pois quando alguém se encontra simplesmente irritado, fica enraivecido com maior facilidade.

Faigín [7] menciona que em sociedades ocidentais é considerada inapropriada a manifestação de raiva e, como tal, as pessoas sentem-se inibidas e raramente expressam raiva na face e/ou no corpo, principalmente em público.

Rozin et al. [20] coloca a emoção de raiva a par da emoção de nojo e desprezo – *triade da hostilidade* – no sentido em que algumas causas que despoletam as três emoções coincidem e reflectem violações de ética de autonomia.

“Nestes casos, uma ação é errada porque fere directamente outra pessoa, ou infringe os seus direitos e liberdade como indivíduo. Para decidir se uma ação é errada, você pensa em coisas como

4 A análise qualitativa está dividida em emoções primárias e emoções secundárias, ou seja, cada personagem possuirá respectivamente dois artigos. O presente artigo trata das emoções primárias. Os gráficos quantitativos surgem em ambos os artigos para contextualização.

dano, direitos, justiça, liberdade, individualismo e a importância da escolha individual” (p. 575) [20].

No entanto, as mais variadas causas provocam diferentes tipos de raiva e Ekman [5] refere alguns, tais como *indignação*, que se trata de raiva manifestada por um insulto a um qualquer tipo de valor do insultado, o *amuo*, que é um tipo de raiva passiva, a *irritação*, que resulta do esgotamento da paciência de alguém, a *vingança*, que surge depois de um tempo de reflexão e com probabilidades de ser ainda mais intenso que o evento provocador e, por fim, o *ressentimento breve*, já que se for prolongado – p. ex.: ódio –, são alimentados pelo rancor e não por uma constante manifestação de raiva [5].

As seguintes causas de manifestação de raiva poderão motivar uma resposta na forma de repreensão física, intenção de atacar, lutar, ameaçar verbalmente com verdades ou *bluff*, ou de simplesmente escapar: A frustração resultante de falhas no alcance dos próprios objectivos, o desapontamento relativamente a outrem, a provocação/ameaça física e psicológica, a rejeição, a raiva dirigida injustamente a outrem, a violação de princípios morais [6] [5]. Num estudo, Ekman [5] perguntava qual o hipotético evento provocador de maior intensidade de raiva nos questionados e a *ameaça de morte a um familiar* foi a resposta mais frequente.

Considerando, então, os autores citados, a emoção de raiva poderá deixar marcas profundas após uma interacção física e/ou psicológica violenta e, clarificando, poder-se-á recorrer à típica analogia entre a *bola de neve* e esta emoção, uma vez que raiva gera raiva e o grau de intensidade aumenta exponencialmente quando partilhada com outrem.

3. Análise Quantitativa

Na presente secção do artigo é efectuada a análise quantitativa expondo os vários resultados estatísticos recolhidos das emoções primárias e secundárias constatadas na personagem *Anger*.

Primeiramente, em dois gráficos de barras, revelam-se a quantidade e percentagem de ocorrências das respectivas emoções. Mais se informa que o universo em questão corresponde a um total de **398 manifestações emocionais**, na personagem em estudo.

Claramente, a emoção de raiva registou um maior número de ocorrências, no que respeita às emoções primárias (fig. 7). A emoção de nojo, inserida na anteriormente referida *triade de hostilidade*, registou-se apenas uma única vez, apesar de *Anger* ser uma personagem altamente hostil. No entanto, desprezo surge logo a seguir a raiva com 5,8% de ocorrências registadas.

Relativamente às emoções secundárias (fig. 8) entre as seis mais frequentes, a emoção de raiva está presente em quatro, logo é mais uma tendência clara da intensão dos autores em manter uma interpretação assumidamente e constantemente enraivecida na personagem. As emoções

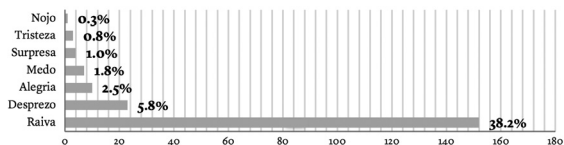


Fig. 7 - Emoções Primárias (quantidade e percentagem de ocorrências)

que surgem num menor número de ocorrências são misturas que envolvem o nojo, a tristeza e o medo, o que coincide com o gráfico das emoções primárias. Curiosamente as manifestações da emoção primária de surpresa são reduzidas comparativamente às secundárias, nas quais a surpresa surge mais vezes. Este aspecto tem que ver com uma elevada dose de ironia que a personagem adopta imensas vezes ao longo do filme, ou seja, elevando as sobrancelhas e abrindo bastante os olhos – propriedades da emoção de surpresa [26] – e evidenciando na zona da boca a emoção que efectivamente está a experienciar.

Fig. 8 – Emoções Secundárias (quantidade e percentagem de ocorrências)

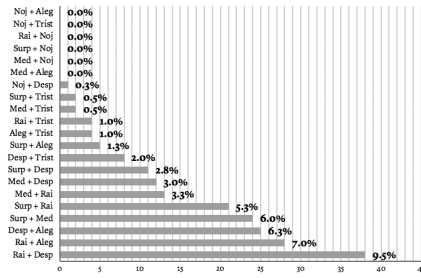
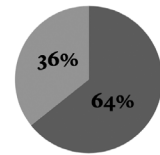


Fig. 8 – Emoções Secundárias (quantidade e percentagem de ocorrências)



■ Emoção Primária de Raiva e Emoções Secundárias com Raiva
 ■ Emoções Primárias e Secundárias sem Raiva

Fig. 9 – Percentagens de manifestação da emoção de Raiva na personagem em estudo

Recorrendo a um gráfico circular expõe-se uma perspectiva global que evidencia a prevalência da emoção de raiva na personagem em estudo, considerando emoções primárias e secundárias.

4. Análise Qualitativa

Considerando o elevado número de ocorrências, na personagem *Anger*, expõe-se de seguida um exemplar de cada emoção primária e secundária registadas.

Fig. 10 – Emoções Primárias



Fig. 11 – Emoções Secundárias



Constataram-se um total de 150 manifestações da emoção primária de raiva, nesta personagem, e a análise seguinte assenta sobre este novo universo, uma vez que a análise qualitativa do presente artigo debruça-se sobre a emoção universal de raiva.

4.1. Face

Dar-se-á início pela zona da face. Na emoção de raiva, as sobrancelhas ocorrem com as extremidades internas descidas e contraídas, podem surgir rugas verticais entre as sobrancelhas [7] [24], a pálpebra inferior fica tensa e pode ocorrer uma subida da mesma, a

pálpebra superior fica tensa e descida pela acção da sobrancelha ou também pode ocorrer subida [6] [7] [24].

Os lábios podem-se registar em três tipos de movimentos universais [6] [7] [24]:

- Pressionados firmemente com os cantos estreitos e ligeiramente descidos;
- Abertos e tensos
- Com dentes cerrados e lábios separados

As narinas surgem dilatadas e evidenciam-se rugas labionasais⁵. Tal como nas imagens anteriores, para referência visual, expõe-se apenas um exemplar de cada ocorrência e de seguida o respectivo gráfico quantitativo.

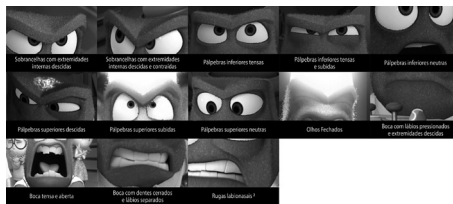


Fig. 12 – Emoção primária de raiva: Combinações expressivas detectadas na face

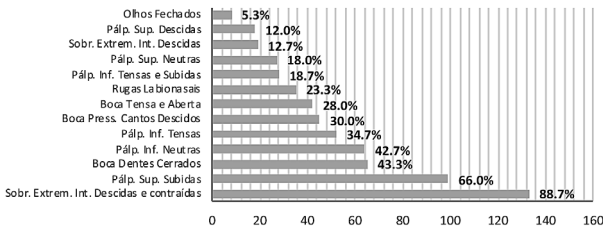


Fig. 13 – Combinações expressivas de raiva detectadas na face (quantidade e percentagem de ocorrências)

As expressões de sobrancelhas com extremidades internas descidas e contraídas, juntamente com as pálpebras superiores subidas e dentes cerrados, foram os gestos emocionais de raiva que se registaram em maior número na face. Em casos de raiva extrema os autores recorreram à boca aberta e tensa e, esporadicamente, aos olhos fechados. É frequente a personagem discursar enquanto manifesta os três formatos de boca, referidos anteriormente, reconhecidos universalmente como raiva.

4.2. Cabeça

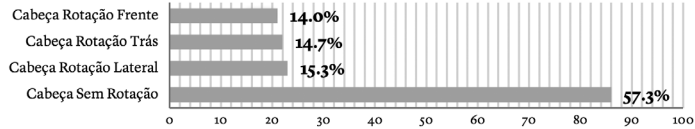
A cabeça, na emoção de raiva, poderá ocorrer projectada para a frente [4], já que o “impulso para o ataque é extremamente elevado” (p. 78, 81) [6], ou com uma rotação para trás [13]. No entanto, na presente personagem constataram-se algumas poses com uma ligeira rotação lateral e, adicionalmente, sem qualquer rotação.

⁵ Devido ao *Character Design* da personagem *Anger*, as rugas labionasais vão directamente da boca até as pálpebras inferiores. Embora a personagem não tem nariz, manteve-se o termo *labionasal*.

Fig. 14 - Emoção primária de raiva: Combinações expressivas detectadas na cabeça



Fig. 15 - Combinações expressivas de raiva detectadas na cabeça (quantidade e percentagem de ocorrências)



Embora o impulso para o ataque seja um gesto universal, instintivo e muito frequente na manifestação de raiva, curiosamente a cabeça sem qualquer rotação registou-se num maior número de ocorrências, ao invés da cabeça com rotação para a frente.

Assinala-se o *design* da própria personagem como possível limitação em alguns tipos de gestos. Tratando-se de uma personagem pequena, que permanece grande parte do tempo atrás de uma mesa de controlo, adicionando constantemente uma rotação da cabeça para a frente a emoção correria o risco de passar despercebida e certamente perder-se-ia a intensidade da mesma em contextos que assim o exigiam.

4.3. Braços

Os ombros podem ocorrer subidos, os braços erguidos e direccionados para cima, para a frente ou para os lados, uni ou bilateralmente [4], o movimento do cotovelo poderá atingir a sua amplitude máxima e a uma velocidade elevada [13].

Fig. 16 - Emoção primária de raiva: Combinações expressivas detectadas nos braços



Os gestos bilaterais de braços flectidos e estendidos para baixo foram as manifestações emocionais que ocorreram em maior número na personagem *Anger*. Os primeiros representam 30% das ocorrências e assumem um significado evidente pois ambos os braços flectidos para a frente indiciam a partida para uma determinada acção, que coincide com o impulso para o ataque, várias vezes referido, característico da emoção de raiva. Os

braços estendidos para baixo remetem à raiva/birra manifestada por crianças quando são contrariadas. É um gesto amplamente utilizado em personagens animadas, acabando por satirizar o comportamento infantil, e proporciona momentos humorísticos, especialmente quando utilizado em personagens adultas ou em contextos nos quais os espectadores se revêem.

4.4. Mãos

As mãos podem ocorrer com uma subida rápida [17] e movimentos laterais [13]. Os punhos cerrados são uma constante nos exemplos de Eisner (p. 102) [4]. Na personagem em estudo constataram-se principalmente gestos com mãos abertas, de punhos cerrados e apontando com o dedo indicador.

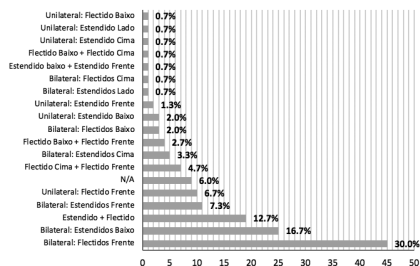


Fig. 17 – Combinações expressivas de raiva detectadas nos braços (quantidade e percentagem de ocorrências)

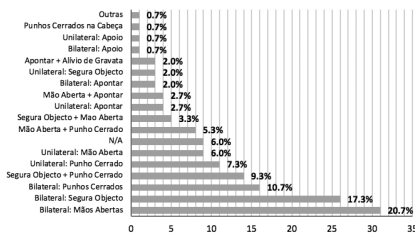


Fig. 18 – Emoção primária de raiva: Combinações expressivas detectadas nas mãos

Gestos bilaterais correspondem a manifestações que ocorrem de igual forma em ambas as mãos, unilaterais referem-se a gestos que apenas são visíveis em uma das mãos, N/A (não aplicável) indica a quantidade de ocorrências nas quais não se consegue extrair informação dos gestos das mãos, misturas (p. ex.: mão aberta + apontar) indicam manifestações que evidenciam um gesto distinto em cada mão e *punhos cerrados na cabeça* corresponde a um gesto registado uma vez só, mas que possui fortes indicadores da ocorrência de raiva. As mãos abertas e os punhos cerrados, bilateralmente, são duas das ocorrências registadas em maior número. Relativamente ao gesto *“bilateral: segura objecto”*, a personagem segura essencialmente dois objectos que se vão misturando com a sua interpretação, nomeadamente o jornal e duas alavancas. O jornal vai alterando os títulos e subtítulos ao longo do filme, daí a posterior manifestação de raiva pois surgem frequentemente más notícias relacionadas com a acção principal. No caso das alavancas, correspondem aos elementos accionadores de raiva extrema (no painel de controlo da máquina das emoções), daí o contacto constante da personagem com as mesmas.

Fig. 19 – Combinações expressivas de raiva detectadas nas mãos (quantidade e percentagem de ocorrências)

4.5. Pernas

Nas pernas regista-se tensão muscular, a par dos braços, com uma postura rígida, corpo erecto e uma eventual pose de ataque ou de retirada [6]. Eisner (p. 102) [4] exemplifica com várias referências de pernas afastadas e complementadas com uma pequena impulsão da cintura para a frente.

Fig. 20 – Emoção primária de raiva: Combinações expressivas detectadas nas pernas

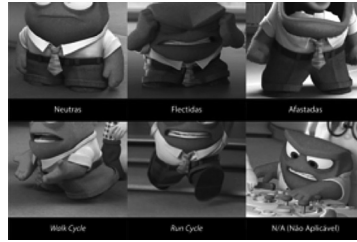
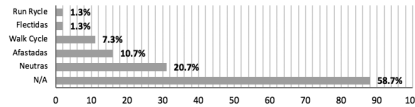


Fig. 21 – Combinações expressivas de raiva detectadas nas pernas (quantidade e percentagem de ocorrências)



revela, uma vez mais, que não existiu a necessidade de colocar a personagem com uma impulsão para a frente, colocando uma perna à frente da outra ou afastadas, para conseguir comunicar raiva na sua essência.

4.5. Tronco

Eisner (p. 102) [4] exemplifica o comportamento do tronco essencialmente com duas possibilidades: Tronco curvado para a frente ou curvado para trás. Num dos exemplos surge uma pose com inclinação lateral. No entanto, Lhommet & Marsella [13] indicam que pode não ocorrer inclinação do peito nem torção abdominal, ou seja, pode ocorrer uma pose neutra ou erecta, tal como indicado anteriormente.

Fig. 22 – Emoção primária de raiva: Combinações expressivas detectadas no tronco

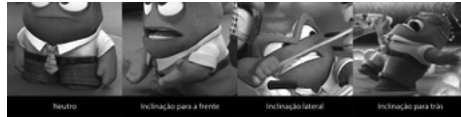
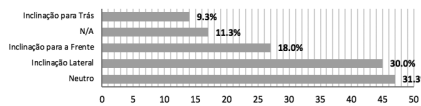


Fig. 23 – Combinações expressivas de raiva detectadas no tronco (quantidade e percentagem de ocorrências)



da animação [23] e está constantemente em conflito com as outras personagens, algo que parece justificar a sua torção lateral constante do tronco. No entanto, e apesar de ser uma personagem muito dinâmica, prevalece a pose neutra e erecta do tronco.

Conclusão

As expressões faciais e corporais de emoção inserem-se no estudo da Cinésica que, por sua vez, integra estudos estruturalistas da comunicação.

Relativamente à personagem em estudo, a emoção primária com um maior número de ocorrências foi raiva e a emoção secundária foi raiva com surpresa.

Os gestos que mais se detectaram na emoção primária de raiva foram as sobrancelhas com extremidades internas descendidas e contraídas,

Os dois motivos já indicados, nomeadamente o *design* da personagem e o facto de a mesma passar imenso tempo atrás de um painel controlador, revelaram-se duas limitações também para o estudo do comportamento dos movimentos nas pernas. A percentagem maior de ocorrências, logo a seguir ao factor “*Não Aplicável*”, foi a manifestação de pernas neutras, o que

A torção lateral e a pose neutra do tronco evidenciaram-se nas manifestações de emoção na personagem *Anger*. Esta última, assume uma interpretação bastante expressiva onde transbordam os princípios

juntamente com as pálpebras superiores subidas e dentes cerrados, a cabeça sem rotação, os braços flectidos bilateralmente para a frente, mãos abertas, pernas e tronco neutro sem rotação. Desta forma, verifica-se que a emoção de raiva não necessita de recorrer às poses cliché das teorias clássicas da animação que, por sua vez, defendiam um conjunto de manifestações expressivas e estruturas canónicas para vários tipos de personagens (herói, anti-herói, vilão, etc). Adicionalmente, na emoção de raiva em humanos e animais, a zona mais expressiva é o nariz e o enrugamento instintivo do mesmo. Neste caso, existiu uma personagem sem nariz que manifestou a emoção de raiva no seu esplendor.

Ao longo de todo o artigo foram registadas e analisadas macro-expressões de emoções primárias na personagem *Anger*, ou seja, movimentações musculares identificadas como signos rápidos. Uma vez que as emoções secundárias foram registadas apenas para efeitos quantitativos, pretende-se continuar o estudo com uma análise qualitativa das mesmas e ainda, posteriormente, uma análise do contexto que visa sintetizar e categorizar os vários contextos tentando encontrar uma relação directa entre os mesmos e gestos específicos, adoptando o cruzamento de dados do presente estudo como estratégia adicional (p. ex.: verificar se há uma tendência para os braços flectidos para a frente surgirem em grande maioria com punhos cerrados ou com uma combinação de gestos faciais específicos; detectar e expor combinações que poderão corresponder a gestos possivelmente universais e identificar os contextos nos quais ocorrem). Desta forma, pretende-se complementar o presente estudo, uma vez que é essencialmente quantitativo e, como tal, precisa de ser contextualizado.

Assim, o presente artigo corresponde a um primeiro passo no estudo da personagem *Anger* e pretende-se continuar a compreender os gestos emocionais não-verbais e de que forma conseguem comunicar em conjunto, na face e no corpo, e separadamente.

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Barreiras de silêncio: um olhar sobre a curta-metragem *Alike*

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[Animation / Animação]



Abstract

Alike is a 3D animated short film where Copi, the father, tries to guide his son, Paste, to a path that he believes to be correct and socially accepted. In this sense, this paper intends to be an analysis from the point of view of social semiotics. We explore some issues that we consider pertinent, from our perspective at key moments in the cinematographic narrative. This paper addresses issues such as child creativity, mass education and social stigma.

Keywords

3D animation; Social semiotics; Creativity; Mass education; Social stigma.

*Alike*⁴ é uma curta-metragem de cinema de animação 3D e produção espanhola, composta por cerca de 8 minutos de narrativa audiovisual, dirigida por Daniel Martínez Lara e Rafael Cano Méndez. Foi produzida na escola de animação Pepe-School-Land, situada em Barcelona. Vários ex-alunos da escola juntaram-se à equipa que, com recurso a software *open-source* tal como Linux (sistema operativo) e Blender 3D (software generalista de produção 3D), produziu esta curta-metragem.

“Numa vida agitada, Copi é um pai que tenta ensinar o caminho certo para seu filho, Paste. Mas qual é o caminho certo?”⁵ Esta é a curta sinopse de *Alike* e julgamos que a pergunta apresentada promete entrar numa problemática sensível e relevante socialmente. “A curta-metragem tenta ser uma reflexão nesse sentido. Não é uma resposta”⁶. Assim abordou Lara no curto vídeo onde os realizadores tecem algumas palavras sobre o que os motivou a desenvolver *Alike*. Consideramos Copi e Paste os personagens principais, com Paste a assumir o lugar de protagonista. O seu pai, a sociedade envolvente, as circunstâncias que tem lugar na vida de Paste formam um grupo de antagonistas. Obstáculos no dia-a-dia de Paste, onde constatamos que o mesmo deseja que a sua travessia se possa tecer por vias mais artísticas. O violinista, que num momento inicial desta obra espoleta um olhar de fascínio em Paste, é uma personagem que tem um papel preponderante na nossa ótica. Entendemos que *Alike* pretende estabelecer uma reflexão sobre o quotidiano e o quanto este se pode tornar uma barreira às opções de Paste.

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4 Ver <http://www.alike.es/>

5 Ver <http://alike-short.blogspot.com/p/press.html>

6 Ver <http://alike-short.blogspot.com/2015/12/about-alike.html>

Segundo Norman Denzin, “os filmes de reflexão buscam a verdade das ficções da vida, o espírito da verdade que reside nas experiências da vida, nas fábulas, nos provérbios, onde nada é explicado, mas tudo é evocado (1991: 162)” [1] (p. 239). Denzin também refere que as situações do quotidiano são “mediadas por representações simbólicas e visuais” [1] (p. 237). Christian Metz realça que o cinema é um assunto vasto [2] (p. 3), portanto é possível abordar o mesmo através de vários pontos de vista. E “tomado como um todo, é antes de tudo um facto e, como tal, levanta problemas de estética, de sociologia e de semiótica, bem como das psicologias da perceção e da intelecção” [2] (p. 3). Por outro lado, René Gardies defende que “a nossa própria compreensão depende dos nossos hábitos, dos nossos saberes, das situações em que nos encontramos: a investigação não pode limitar-se aos objectos a que chamamos imagens. Deve ser alargada às sociedades que as utilizam” [3] (p. 181). Também Gunther Kress e Theo van Leeuwen partilham do mesmo ponto de vista. No livro *Reading images: the grammar of visual design*, onde é abordada a análise da imagem sob a ótica da semiótica social, sugerem que a linguagem visual não é “transparente e universalmente compreendida; é culturalmente específica” [4] (p. 4). Tentamos perceber e estruturar uma corrente de problemáticas congruentes, que nos despertaram interesse em Alike, e que calculamos serem pertinentes a este estudo sob o prisma da semiótica social. Metaforicamente, esta análise tem o objetivo de evocar múltiplos autores a uma mesa imaginária para debater a formalização de uma ideia. Uma ideia sustentada e mediada pela nossa interpretação pessoal do cruzamento das perspetivas apresentadas pelos autores e que possam ser verificadas pelo observador. Entendemos que este tipo de abordagem poderá suscitar questões de um ponto de vista cultural, pois certamente existirão distintos olhares dependendo da cultura onde se insira. Neste sentido, para esta análise, procuramos estabelecer uma linha lógica em termos bibliográficos para responder às questões suscitadas.

Existirão dois níveis de leitura: leituras realistas e leituras subversivas [1] (p. 240), segundo o pensamento de Denzin. As leituras realistas tentarão corresponder ao que Denzin define como uma leitura tradicional realista, que “tenta descobrir como os textos visuais falam às características ‘universais’ da condição humana” [1] (p. 240). Desta forma, existirá uma tentativa de delimitar uma superfície de forma literal, a fim de possibilitar uma penetração pelas suas camadas internas, metaforicamente falando, que proporcione uma leitura subversiva. Nesta leitura subversiva, o objetivo “é descobrir os múltiplos significados que podem ser encontrados no texto de um filme” [1] (p. 241). Assumimos também a ideia que “nunca há uma leitura correta de um texto visual. Existem apenas múltiplas interpretações” [1] (p. 241). Marcelus Senna, na sua tese de doutoramento, apresenta-nos argumentos que possibilitam encarar a animação como uma linguagem artística. E sugere-nos a ideia que “o cinema de animação é uma legítima manifestação da vida espiritual do homem” [5] (p. 48), e que “ainda que não seja perceptível, esse algo que é ‘espiritual’ é verificável” [5] (p. 50). Julgamos que este conceito assenta bem no carácter multimodal de uma obra de arte, sem descartar a ideia

que uma interpretação poderá ser verificável. Senna demonstra também que “uma vez que a representação se dá pela mediação do ser humano, a referência à realidade é indireta” [5] (p. 76). Mesmo indiretamente, ela, a representação, possibilita encarar e deduzir problemas socialmente relevantes. Como entendemos ser o caso desta curta-metragem de cinema de animação 3D. As questões a que nos propusemos, das múltiplas visualizações efetuadas, serão expostas ao longo dos próximos parágrafos. Elas incidem em temáticas como a criatividade da criança, a educação em massa, o estigma social.

Numa primeira abordagem a *ALike*, pode-se entender a relação parental entre Copi e Paste, pai e filho respetivamente, numa situação de dia-a-dia. Assim como a tendência natural de Paste para uma vertente mais criativa. Esta tendência para a criatividade aparenta ser um dos aspetos fundamentais do argumento desenvolvido. Nesta fase propomos questionar a criatividade da criança. Não de um ponto de vista depreciativo, mas de forma a perceber como podemos encarar a criatividade numa fase infantil, em relação com fases posteriores da vida onde pressupomos existir uma “bagagem” social e cultural maior. Vlad Petre Glăveanu, na nossa opinião, possui um artigo científico que encara esta situação de uma forma bastante imparcial. Entendemos o seu artigo científico como, talvez, um ponto de situação do debate científico existente em torno da aceitação da criança enquanto criativa. Glăveanu defende uma posição sob a qual afirma que “o facto de termos sido crianças, mas não somos mais, não facilita muito a tarefa de compreender a infância como ela é. O nosso conhecimento disso estará sempre ligado à nossa posição no mundo em relação a ela, como adultos” [6] (p. 4). A criança enquanto “invenção social” [6] (p. 4) é um conceito recente que data entre o século XVI e o século XVII. Portanto, podemos concluir que o seu estudo é relativamente recente. Glăveanu também refere que o conceito de criatividade ganhou visibilidade no século XX. No seu artigo quando é acesa a discussão sobre a criatividade da criança, Glăveanu propõe-nos uma reflexão com incidência nos 4 P’s da criatividade, originalmente estabelecidos por Melvin Rhodes: *Product, Process, Person* e *Press* [6] (p. 7). Dentro destes quatro parâmetros, é discutida a plenitude do conceito de criatividade em relação com a criança. Entende-se que em todos os pontos (4 P’s) encontram-se alguns aspetos em comum, mas nunca na sua totalidade, o que julgamos ser um dos motivos para a existência de dois polos de discussão: um dos quais aceita a criança como criativa e o outro nega a criança enquanto criativa. No entanto, pensamos existir espaço para um campo intermédio entre os dois polos. No ponto *Person*, Glăveanu explora a ideia de Dudek demonstrando como considerar a criatividade na criança enquanto um traço da personalidade [6] (p. 11). Glăveanu acrescenta que “esta atitude ou traço da personalidade não foi chamada de criatividade (...), mas sim expressividade, precursora da realização criativa posterior. Expressividade alberga características como a espontaneidade, transparência, sociabilidade e vivacidade” [6] (pp. 11-12). Podemos constatar que a imagem de criança enquanto criativa é um assunto complexo [6] (p. 14) e motivo de acesas discussões académicas.

No entanto, Glăveanu não deixa de referir no seu artigo que, ao aceitarmos crianças como cientificamente criativas, isto transformaria as teorias existentes sobre a criatividade. Ao mesmo tempo levantaria uma série de novas questões à comunidade académica [6] (p. 17). Consideramos relevante expandir uma das ideias de Glăveanu até palavras proferidas por Lara: “a sua origem assenta na experiência de ser pai, (...) e quando te tornas pai, perguntas frequentemente o que é melhor para os teus filhos”. Podemos então encarar a questão da mesma ótica de Glăveanu, sobre a qual todos fomos crianças outrora, o que acaba por não ser necessariamente a forma mais concreta de entender qual o caminho mais certo.

Calculamos que seja importante contextualizar por que ambientes Alike se tece. Gardies refere que “o cenário, a iluminação e a cor constituem sinais diegéticos, narrativos e estilísticos que remetem (...) para vários níveis de interpretação: época e meios representados, elementos significativos da acção, intenções ou valores de uma personagem, género, etc” [3] (p. 27). Dois elementos servem de possíveis indícios para estabelecer a época em que se passa esta história. O primeiro elemento é o conceito americano do colarinho branco. Colarinho este que se encontra presente em todos os adultos em jeito de alusão ao trabalho de escritório. O segundo elemento é a máquina de escrever de época. Isto leva-nos a deduzir que a história de Copi e Paste se passa no século XX.

Os acontecimentos de Alike, ocorrem no que podemos considerar ser uma representação típica de cidade (ver Figura 1). Podemos atentar numa paleta de cores reduzida, considerar um ambiente gélido e pálido, pautado por diferentes escalas de cinzentos com que se apresentam as



Fig. 1: Um enquadramento da cidade (Alike - 6min13seg). Créditos: Daniel Martínez Lara e Rafa Cano Méndez

estradas, os equipamentos citadinos, os edifícios, os cidadãos. De acordo com a ótica de Eva Heller, “nenhuma cor carece de significado. O efeito de cada cor está determinado pelo seu contexto, ou seja, pela ligação de significados na qual entendemos a cor” [7] (p. 18). A cidade é composta de cidadãos de pele cinzenta e de aparente olhar oco, vazio de emoção, porventura dominados pela rotina que lhes assombra.

Parecem demonstrar uma frieza mecânica nos seus movimentos, crianças e adultos, indivíduos que quicá sucumbiram perante uma rotina de uma vida que não lhe embebe vivacidade. A primeira definição de Heller, no seu livro *A psicologia das cores* e no capítulo referente à cor cinzento, remete-nos para a cor sem personalidade. O primeiro ponto do capítulo refere que: “O cinzento é a cor sem força. Nele o nobre branco está sujo e o forte preto está debilitado. (...) O cinzento é conformista, procura sempre a adaptação, pois seja claro ou escuro, depende muito mais das cores que o rodeiam que do seu próprio tom. (...) Não é cálido nem frio. Não é nem espiritual nem material. Não existe nada decidido no cinzenta: nele tudo

é ténue. É a cor sem carácter” [7] (p. 269). Portanto, pode-se gerar uma noção que o cinzento “não é carne, nem peixe”. É uma cor sem resolução como o aparente distanciamento e conformismo estampado no corpo e no estado de espírito de todos estes cidadãos que compõem a cidade. Moisés Martins identificou, analisando as obras expostas em “Novas Faces” do artista Pintomeira, “sujeitos frios e inexpressivos, rebaixados a uma condição profana, sujeitos que não passam de imagens sem aura, realizações mecânicas” [8] (p. 327). Apesar de considerarmos que Alike não nos apresenta uma “total artificialização dos retratos” [8] (p. 327), podemos transportar alguns dos conceitos de Martins para a forma como os cidadãos se apresentam. Reiteramos a comunicação emocional da cor cinzento neste contexto específico, como imagens sem aura, passíveis de reprodução industrial dada a aparente ausência de uma identidade pessoal. Segundo Erving Goffman, identidade “tem a ver com a suposição de que o indivíduo pode ser diferenciado de todos os outros” [9] (p. 55). Partindo desde pressuposto, podemos atentar uma sociedade numa época onde “as suas próprias novas descobertas e progressos tomaram a humanidade civilizada de surpresa. Não teve tempo de se adaptar às alterações das suas condições de vida” [10], segundo o pensamento de Max Nordau. Pressupomos existir aqui uma abordagem a uma sociedade “degenerada” [10], fruto da fadiga cidadina que Nordau nos apresenta na sua obra *Degeneração*. Uma sociedade que não estaria preparada para uma repentina alteração frenética do ritmo da cidade. Segundo Scott Curtis, “de acordo com Nordau, o corpo humano não foi capaz de acompanhar as crescentes exigências e ritmo da vida moderna e cresceu fatigado, o que levou à corrosão dos nervos e, posteriormente, à histeria e degeneração, que se mostraram na vida quotidiana e na arte moderna. (...) Muita informação comprimida em muito pouco tempo era a receita de Nordau para o declínio” [11] (p. 132). Ainda na perspectiva de Curtis a atenção, conceito que Nordau explora, “não era simplesmente a capacidade em focar, era o motor do progresso humano” [11] (p. 132). “Atenção, como escolha, expressa livre vontade; focar é escolher. Porém, mais do que isso, a atenção, como assinala Cray, também é inibição; é a supressão de estímulos e de ordenação de informações. Não é simplesmente a escolha que nos torna humanos, de acordo com Nordau, mas o tipo de escolhas que fazemos para o bem do progresso. A atenção, então, teve uma poderosa carga ética. Sem o devido exercício de atenção, segundo Nordau e esta tradição, seríamos autómatos e decadentes, abandonando nosso futuro ao capricho do acaso, ao destino, ou pior, ao fluxo da modernidade” [11] (p. 133). Partimos então para a dedução de uma ideia onde estes cidadãos cinzentos cederam perante fenómenos incontroláveis, afastando ou até mesmo perdendo a sua atenção, o seu foco, a sua livre vontade de opção. Degeneraram-se, sucumbindo a um conformismo oriundo da fadiga cidadina que se aperdeu dos seus cidadãos, resultado do fluxo da modernidade.

No nosso entender, este cinzento possivelmente degenerativo que pautava a cidade e os seus cidadãos leva-nos a conferir um trabalho de cor vincado na plástica desenvolvida para Alike. Deduzimos esta ideia derivado do grande contraste que podemos constatar entre o vasto cinzento e as

cores dos personagens principais. Sentimos que estamos perante uma crítica severa, por parte dos realizadores, onde acreditamos que existiu uma opção por uma hipérbole visual na abordagem. Acreditamos também na existência da intenção de estabelecer uma hierarquia cromática de forma a acentuar o argumento. Heller afirma que “uma combinação cromática não é nenhuma mistura acidental de cores, mas um todo inconfundível” [7] (p. 18). Uma vez que as cores comunicam emocionalmente, centramos agora a nossa atenção nas tonalidades da pele dos personagens principais. Estas cores, no nosso ponto de vista, destacam-se do cinzento que as rodeiam e possuem o seu devido peso na comunicação do argumento. Copi apresenta-se num azul com uma ligeira inclinação para uma tonalidade pastel. Para tentarmos perceber o que se pode dissecar desta associação entre Copi e a tonalidade de azul escolhida, recorremos mais uma vez a Heller. Segundo a própria, “o azul é a cor nomeada quando se relaciona com a simpatia, a harmonia, a amizade e a confiança” [7] (p. 23). Calculamos que serenidade e simpatia são valores que se podem associar ao comportamento e expressão de Copi. “Não existe nenhum sentimento negativo em que predomine o azul. Não é de estranhar que o azul seja tão aceite” [7] (p. 23). Por outro lado, Paste apresenta-se num laranja vivo. O laranja, curiosamente, é a cor complementar do azul. Heller propõe-nos a ideia que “à nossa volta vemos menos cor-de-laranja do que realmente há. Falamos do vermelho do entardecer, embora seja muito mais exacto falar de cor-de-laranja, e o mesmo no que concerne ao amanhecer” [7] (p. 181). Reiteramos também o que nos explica Heller: “em todos os sítios há cores-de-laranja; apenas temos que aprender a vê-los” [7] (p. 181). Pensamos que Alike demonstra essa ideia, o laranja de Paste está lá, a criatividade de Paste está lá a despertar um trajeto próprio. E precisamos de aprender a entender o porquê. Heller também caracteriza o laranja como a cor subestimada [7] (p. 181) e Paste possivelmente se sente subestimado na sua orientação para um lado criativo. Por último, pensamos que seja importante também abordar a cor de pele do violinista. Este que é o terceiro personagem que pudemos constatar que possui uma cor de pele fora do cinzento associado ao resto dos cidadãos. Apresenta-se numa cor de pele rosa, numa tonalidade pastel, uma cor que podemos considerar ser um “rosa velho”. “O cor-de-rosa é, e tem sido, em todos os séculos a cor típica da cortesia e da amabilidade. E o cor-de-rosa é também a

Fig. 2: Paste na escola e Copi no trabalho (Alike - 3min3oseg). Créditos: Daniel Martínez Lara e Rafa Cano Méndez



sensibilidade e a sentimentalidade. (...) Simboliza as qualidades nobres do compromisso” [7] (p. 214). Estas são características que pensamos estarem associadas ao seu eu, do violinista, observando a postura que assume perante a cidade. Este é um rosa que se pode entender como um rosa maturado, simbolizando toda a sua experiência e solidez presente na sua postura. Tocando o seu

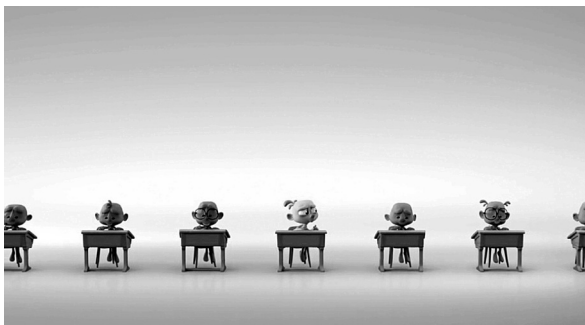
violino, instrumento que acreditamos requerer toda uma sensibilidade apurada para o dominar. É uma cor difícil de obter através de misturas [7] (p. 217) e este facto pode refletir toda a complexidade do carácter único construído em torno da personalidade do violinista.

Num determinado enquadramento (ver Figura 2) pode-se observar dois pontos de vista idênticos, ocupando cada um a sua metade em paralelo no ecrã. Supomos uma relação entre o que é desenvolvido na escola e no trabalho, pela similaridade da composição. Também pela simetria ostentada num eixo imaginário que separa ambos os pontos de vista. Acreditamos nesta ideia derivado do conceito de conexão referido por Carey Jewitt e Rumiko Oyama, assim como Kress e Leeuwen nas suas abordagens aos enquadramentos [12] (pp. 149–150) [13] (pp. 203–204). Também onde se recorre a escrita romana, Jewitt e Oyama ostentando-se no conceito de Kress e Leeuwen, referem que “os elementos colocados à esquerda são apresentados como ‘dados’, os elementos colocados à direita como ‘novos’” [12] (p. 148). Recorrendo a estas ideias, Paste é o elemento dado e Copi é o elemento novo. Esta ótica faz-nos interpretar que Paste estará a ser educado para ocupar futuramente o trabalho de seu pai, Copi, no lado direito. Um trabalho de escritório, de colarinho branco, predestinado. Desta forma, “crianças competentes, leais e produtivas se tornariam adultos competentes, leais e produtivos que agregariam uma sociedade nacional melhor, mais forte e mais desenvolvida” [14] (p. 10), de acordo com Francisco Ramirez e John Boli.

“A frontalidade permite a criação de envolvimento máximo. O espectador é diretamente confrontado com o que está na imagem” [12] (p. 135). Duas sequências de ponto de vista frontal e de composição horizontal, no nosso entender, levantam uma questão pertinente para o desenvolvimento de uma ideia central para esta análise. Estas apresentam Paste, na escola, e Copi, no trabalho (ver Figuras 3 e 4). Paste e Copi encontram-se sentados ao centro, nas suas respetivas mesas em cada sequência. No meio de uma série de mesas dispostas em linha e ocupadas pelos seus respetivos colegas, que horizontalmente se estendem ao longo do enquadramento. O recorte feito pelo enquadramento esconde parcialmente mesas e colegas nas laterais destas sequências. Criando assim uma possível relação de continuidade através do conceito, explorado

Fig. 3: Copi e os seus colegas de trabalho (Alike - 2min04seg).
Créditos: Daniel Martínez Lara e Rafa Cano Méndez

Fig. 4: Paste e os seus colegas de escola (Alike - 4min07seg).
Créditos: Daniel Martínez Lara e Rafa Cano Méndez



por Gardies, de tensão existente criado pelos jogos de campo e fora-de-campo [3] (pp. 38-39). Recorrendo novamente aos conceitos de enquadramento de Jewitt, Oyama, Kress e Leeuwen [12] (pp. 149-150) [13] (pp. 203-204), constatamos uma conexão entre estes enquadramentos frontais de Copi e Paste. Esta conexão aparenta estar justificada pelas composições horizontais idênticas em ambos. Julgamos que esta conexão assenta uma vez mais na ideia de “produção do cidadão/trabalhador ideal” [14] (p. 15). Como se à boca de uma máquina de produção em série se encontrassem a sair, em fila, um após o outro.

Copi perde a sua cor de pele azul cada vez que se senta para começar o seu trabalho diário. De forma repentina, assim como se desliga uma lâmpada. Ficando desta forma com um aspeto cinzento, idêntico aos seus restantes colegas. A cada dia que passa, deduzimos que também Paste começa a sucumbir à rotina da educação em massa. Educação que percebemos ser “institucionalmente encarregada de ser universal, padronizada e racionalizada” [15] (p. 147). Paste também começa, gradualmente, a perder a sua cor de pele. No interior da escola, nos espaços exteriores da cidade, entendemos que Paste sempre que se tenta expressar de uma forma criativa, é repreendido. Repreendido ao olhar do professor, da sociedade, do próprio pai. De acordo com Goffman, “a sociedade estabelece os meios de categorizar as pessoas e o complemento de atributos considerados normais e naturais para os membros de cada uma dessas categorias” [9] (p. 2). Pressupomos que Paste procura fugir a estes atributos considerados normais e naturais daquela sociedade. Negando seguir o mesmo caminho que todos os demais, os cidadãos cinzentos. Então Paste passou a ser desacreditado, segundo as definições de desacreditável e desacreditado de Goffman [9] (p. 4). Desacreditado perante todos os cidadãos por tentar seguir um trajeto diferente. Howard Gardner descreve que a criatividade também é “desenvolver um temperamento robusto, arriscado e destemido” [16] (p. xxiii), e que “somente aqueles com vontade de ir além do fracasso, aprender com ele, pensar de novo, enquadrar o fracasso como uma experiência de aprendizagem, provavelmente se tornarão criadores bem sucedidos” [16] (p. xxiv). A estigmatização a Paste, por tentar uma abordagem criativa, pode desencadear o medo de errar, e esta facto poderá tornar-se uma barreira à sua criatividade. Com base no que Joseph Wegbert conclui, “neste contexto, o medo serve uma função anti-intelectual e antidemocrática que distancia os estudantes de suas próprias vidas e de suas próprias possibilidades” [17] (p. 141).

Ao longo de vários minutos construímos uma relação empática com Copi e Paste e “quando se tem empatia com alguém, sentimos o que ele está a sentir; identificamo-nos com os seus valores. (...) As emoções expressam os nossos valores e a empatia funciona como um radar. Com empatia, sabemos quando outro membro do grupo pode estar pronto para se juntar ou quando não é seguro estar perto de alguém” [18]. Constatamos que o arranque para os últimos minutos é dado por um blackout de cerca de cinco segundos. É um blackout onde se pode verificar a existência de uma abrupta quebra de toda uma carga emocional que se tinha vindo a acumular até aquele momento. Antes deste blackout, existe um plano

próximo da cara de Copi onde entendemos que o mostra receoso, mas ao mesmo tempo em aparente reflexão. O blackout repentino após a imagem de Copi parece querer transportar o seu “fardo” para nós mesmos, enquanto espectadores. Durante escassos, ao mesmo tempo longos, cinco segundos, pressupomos que também nos leva a uma reflexão complexa em tão curto espaço de tempo.

A parte final desta curta-metragem dá-se no espaço que julgamos que seja um dos elementos de maior saliência desta obra. Segundo Kress e Leeuwen, “independentemente de onde eles são colocados, a saliência pode criar uma hierarquia de importância entre os elementos, selecionando alguns como mais importantes, mais merecedores de atenção do que outros” [13] (p. 201). O conceito de saliência apresentado por Kress e Leeuwen “não é objetivamente mensurável, mas resulta da interação complexa, uma relação de negociação complexa entre vários fatores” [13] (p. 202). Neste caso específico pretendemos focar a atenção num elemento desta curta-metragem que se apresenta relevante no início e no fim da história, a árvore (ver Figura 5).

A única árvore que identificamos nesta narrativa surge como um símbolo muito forte na nossa perspetiva, entre a imensidão de betão, ferro, vidro e imagens de cidadãos sem aura, que constituem a comunidade desta cidade. Tirando partido das definições de saliência de Kress e Leeuwen, esta árvore destaca-se na imagem pela hierarquia cromática e pela escala. O intenso laranja de suas folhas criam uma mancha visual significativa, derivada da escala com que se apresenta a árvore. Esta árvore encontra-se num parque, que ocupa um bloco da cidade. O único espaço verde existente e que foi identificado. Composto pelo jardim, pelo banco de jardim, pelo violinista, que se apresenta em todos os momentos excetuando o último, e pela árvore. Este jardim ocupa o espaço mais central da cidade e segundo Rudolf Arnheim, “através dos tempos, e na maior parte das culturas, a posição central tem sido utilizada para exprimir perceptivamente o divino, ou algum outro alto poder” [19] (p. 149). “Ao olhar para uma tal organização espacial, sente-se intuitivamente que a posição central é a única de repouso, enquanto tudo o mais tem de puxar para qualquer direcção específica” [19] (pp. 148-149). Acreditamos que a centralidade deste parque possui um propósito muito forte, que pode rivalizar com os personagens principais em termos de importância. É um espaço aparentemente de culto, de ascensão perante toda a monotonia que caracteriza os cidadãos que ocupam toda a cidade. É talvez um espaço sublime. O facto de se apresentar com tamanha força faz-nos também acreditar que este espaço pode ser visto como um objetivo, uma meta, enquadrada dentro das problemáticas expostas até agora. Se tivermos em consideração o espaço cinzento da cidade como uma prisão, podemos entender o espaço



Fig. 5: A árvore (Alike - omins8seg). Créditos: Daniel Martínez Lara e Rafa Cano Méndez

verde como um caminho para a libertação. Um espaço onde se supõe uma aceitação e celebração do erro, indiferente aos olhares estigmatizantes dos cidadãos. Segundo Jean Chevalier e Alain Gheerbrant, “a vegetação é naturalmente o símbolo do desenvolvimento, das possibilidades que se actualizarão a partir da semente” [20] (p. 679). Um “símbolo da unidade fundamental da vida” [20] (p. 678). E a árvore “reúne todos os elementos: a água circula com a sua seiva, a terra integra-se no seu corpo através das raízes, o ar alimenta as suas folhas, o fogo brota quando esfregamos dois paus” [20] (p. 89). “As diversas combinações destes elementos e as suas relações simbolizam a complexidade e a diversidade infinita de seres ou da manifestação, bem como a sua perpétua evolução de uma combinação para a outra, segundo a predominância de um ou outro elemento” [20] (p. 281). Cruzando estas definições de Chevalier e Gheerbrant com a visão que apresentamos, poderemos estar mais próximos da ideia que propusemos apresentar no início desta análise. Uma reflexão sobre uma possível redefinição de barreiras invisíveis. Barreiras de silêncio que a sociedade ergue e, voluntariamente ou não, impõem. Estas que podem barrar cada indivíduo na sua travessia natural até ao encontro da sua vocação. Acreditamos que esta vocação se poderá manifestar de maneiras distintas em cada indivíduo. E se existem tais barreiras, tal como o medo de errar através da experimentação, estaremos a complicar um caminho que entendemos ser tudo menos linear desde a sua génese. Julgamos que esta diversidade infinita de manifestações, poderá estar simbolicamente representada pelas diferentes cores de pele de Copi, Paste e o violinista. Esta curta-metragem leva-nos a imaginar que o mais importante é encontrarmos o nosso próprio espaço de atuação para desempenhar o nosso papel. E sentirmo-nos completos, realizados, identificados. Goffman refere que “além disso, parece possível que um indivíduo deixe de corresponder ao que efetivamente exigimos dele e, ainda assim, ser relativamente intocado por esse fracasso; isolado pela sua alienação, protegido pelas suas próprias crenças identitárias, ele sente que é um ser humano normal completo, e que somos nós que não somos completamente humanos. Ele carrega um estigma, mas não parece estar impressionado ou arrependido por fazê-lo” [9] (p. 6).

Este é o nosso prisma, proposto inicialmente. Acreditamos que seja um olhar, de tantos outros, uma vez que Senna nos sugere o conceito que “assim como a linguagem da arte, também a linguagem da animação não apresenta a mesma estabilidade da linguagem verbal” [5] (p. 51). Constatamos também a existência de potencial, nas mensagens subliminares identificadas nesta curta-metragem, para a abertura de novos horizontes, novos olhares sobre a mesma, de um ponto de vista da semiótica social. Deixamos o desafio para novas propostas, novas visões sobre Alike. Consideramos que Alike incide em temas atuais de elevada importância, como o presente e o futuro das nossas sociedades e culturas. Certamente resultados diversificados surgiriam com base em diferentes culturas. Da mesma forma que Lara considera Alike como uma reflexão, e não uma resposta, também sugerimos que este é o nosso ponto de vista e não uma resposta fechada. Calculamos que Alike seja uma pergunta em cons-

tante mutação. Uma pergunta que poderá acompanhar a evolução das sociedades e das culturas, e ao mesmo tempo exigir diferentes reflexões. Este foi o conjunto de problemas que entendemos constituir um volume verificável e consistente para esta análise. Com o intuito de possibilitar a estruturação deste nosso olhar, sobre aquilo que consideramos estar representado nesta curta-metragem: as barreiras de silêncio.

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Do fundo à figura: uma tipologia dos cenários de animação

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Abstract

Although it is often understood as a decorative element of an animation, the background can and should take an active part in the diegetic course of narrative. It is unquestionable that the characters are the main focus in animation cinema, however, the audience is not only influenced by the foreground figures, the way the topology of the background describes the place in which they inhabit, the way light, color, or the props of a scene reflect the feelings and personalities, or the way in which the background sometimes acts on the course of narrative, or reacts to the actions of characters, indicates its relevance. This article aims to analyze the narrative, emotional and expressive potential of environment design in animation cinema, culminated in the particular case of an animation project that is being developed, called “GOSMA!”, where these issues are being applied and analyzed.

1. Introdução

À semelhança do que é feito no design de cenários para teatro, onde se deve expressar as emoções da peça de teatro sem ofuscar as personagens, também na animação, o cenário deverá auxiliar na compreensão da narrativa, sem tirar o protagonismo às mesmas. Segundo *Eyvind Earle*, ilustrador e designer de cenários, no documentário “*4 artists paint 1 tree*” (1958):

“Os cenários devem harmonizar com os personagens animados, bem como ajustar-se às emoções da história e da música.”

Podemos desta forma afirmar que um cenário deverá ser adaptável à narrativa, funcionando como suporte gráfico para a dinâmica e compreensão das personagens, não lhes tirando o imprescindível protagonismo.

No entanto, tendo em conta que, na maior parte das narrativas, a história é contada através dos olhos do protagonista, o uso do cenário possibilita-nos ter acesso a mais detalhes da sua vida, fazendo com que a audiência partilhe os mesmos sentimentos e emoções que as personagens.

Assim cabe ao cenário, não só situar o espetador no tempo cronológico da animação, ou no local onde esta se desenrola – se no campo ou na cidade, etc. – como também refletir as emoções da personagem, auxiliar

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ou impossibilitar os objetivos, ou até mesmo, revelar ou ocultar à audiência, implícita ou explicitamente, detalhes escondidos da narrativa, sem ser necessário recorrer ao uso adicional de diálogos.

Apesar de, nestas situações, o cenário assumir um papel quase passivo, em alguns exemplos específicos este pode adquirir um papel ativo, obtendo características que o permitem *agir*, partilhando o foco da animação com a personagem.

Iremos, no que a seguir se apresenta, analisar exemplos nos quais os cenários assumem um papel fulcral no desenvolvimento da narrativa de filmes de animação, onde a sua presença é tão determinante quanto a presença das personagens.

2. O Cenário como referente diegético

Os cenários podem ser apresentados de diversos modos, fazendo recurso de variados meios, e tendo diferentes funções, sem que seja necessário criar personagens adjacentes que esclareçam melhor o decorrer diegético da narrativa. O cenário poderá então auxiliar na compreensão espaciotemporal da narrativa, revelar indícios do futuro ou passado, fazendo com que esta se desenvolva, ou fazendo entender de que modo é que a história está a ser dividida.

Um exemplo paradigmático de uma longa metragem em que a multiplicidade de cenários ajuda na compreensão da história, é *Pinóquio* (1940). Baseado nas edições periódicas de *As Aventuras de Pinóquio* (1881) de *Carlo Collodi*, esta narrativa passa por vários locais, começando pela casa de *Gepeto* (fig.1), passando pelo espetáculo de marionetas de *Stromboli* (fig.2), pela *Ilha da Diversão* (fig.3), pelo fundo do mar (fig.4), pelo estômago de *Monstro* (fig.5), e por fim, retornando à casa de *Gepeto*.

Estes locais são diferenciados através do *design de layout*⁴ dos cenários. Cada sítio diferente tem uma estética própria, quer a nível cromático, quer a nível de composição. Tanto a casa de *Gepeto* como a caravana de *Stromboli* espelham a profissão de ambas as personagens. *Gepeto* é artesão e, no *layout* de sua casa, podemos observar vários bonecos em madeira, relógios de cuco, e ferramentas que auxiliam o seu ofício, funcionando também como sua oficina de trabalho. Por sua vez, a caravana de *Stromboli*, é palco para teatro de marionetas: no seu interior, à semelhança do que acontece na casa de *Gepeto*, são observados materiais do seu trabalho como marionetista. Apesar das semelhanças, estes dois ambientes suscitam emoções diferentes na personagem principal. A casa de *Gepeto* sugere proteção através da luz da vela e dos adereços utilizando cores quentes, transmitindo um ambiente alegre e aconchegante. Por outro lado, a caravana de *Stromboli*, apesar de inicialmente não suscitar medo ou desconforto, com o decorrer da sequência, adquire essas características: num determinado momento, após o espetáculo, *Stromboli* conversa com *Pinóquio*, a porta da caravana está aberta mostrando con-



Figs. 1, 2, 3, 4 e 5
Pinóquio, Walt Disney
Pictures (1940)

⁴ Segundo *Ray Patterson* o *layout*, muito sucintamente, trata-se da composição de uma cena. (*MacLean*, 2011).

dições climáticas adversas no exterior, sugerindo desconforto, quando *Stromboli* ameaça transformar *Pinóquio* em lenha, atirando um machado a uma marioneta caída no chão, relembra-o da sua realidade enquanto boneco, exponenciando a sensação de medo e desconforto.

O próximo destino de *Pinóquio*, *a Ilha da Diversão*, por se tratar de um parque de diversões, em nada é semelhante aos dois que o antecedem. As suas cores fortes indicam um ambiente de festa e descontração, que, no entanto, ao longo do decorrer da cena, dá azo a um cenário completamente destruído, agindo como uma reflexão crítica sobre a gratificação imediata.

Por fim, as duas últimas cenas antes do retorno à casa de *Gepeto*, destacam-se das precedentes pelas suas dramáticas condições físicas. Acontecem, não só dentro de água, como dentro do estômago de *Monstro* – a baleia – resultando em cenários completamente diferentes dos anteriores.

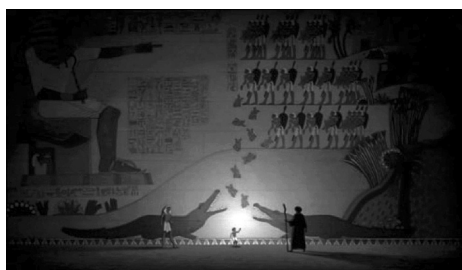
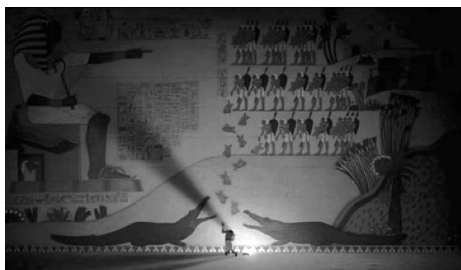
Entre todas as cenas da narrativa existe um cenário que tem como pano de fundo a rua onde *Gepeto* e *Pinóquio* vivem. Utilizado em momentos que interrompem e desviam a personagem principal dos seus objetivos, ele funciona como separador e elo de ligação entre os diferentes blocos narrativos, ajudando a estabelecer a narrativa através dos seus momentos episódicos, mantendo sempre presente a ideia central do filme: as aventuras de *Pinóquio* – uma marioneta de madeira que, por intermédio de magia, ganhou vida – na sua tentativa de se transformar num rapazinho real.

Outro exemplo notável é o filme *A Branca de Neve e os Sete Anões* (1937), não só devido à metamorfose antropomórfica do cenário, naquilo que é por nós entendido como sendo um comportamento do cenário como personagem, e de que falaremos mais à frente, como também pelo facto dos seus cenários fornecerem indicações importantes para o desenrolar da narrativa. Após a saída da parte densa do bosque, os animais guiam *Branca de Neve* (agora muito mais calma depois da passagem pela assustadora floresta) até uma pequena casa. Ao entrar dentro da casa, depara-se com sete pequenas cadeiras esculpidas em madeira; pelo tamanho e quantidade, *Branca de Neve* deduz que esta é habitada por sete crianças. Com o decorrer da sequência, a personagem principal apercebe-se de que esta casa está suja, observando peúgas em sítios inusitados, sapatos dentro de panelas, e picaretas cravadas na mesa. *Branca de Neve* conclui então que as crianças são desarrumadas e, assim, opta por limpar a casa. No segundo andar da casa encontra sete pequenas camas com sete nomes (fig.6), que pressupõe serem das crianças, e eventualmente, acaba por adormecer. É desta forma, sem que o público se aperceba, que são apresentadas as personalidades dos sete anões: através da desarrumação

da casa compreende-se que as personagens, ou não têm tempo para a arrumar, ou são simplesmente desleixadas, que as picaretas e a mobília em madeira esculpida sugerem a profissão dos habitantes da casa e a sua habilidade manual, e os nomes nas camas, não só dizem como se chamam as personagens, como também indicam algo das suas personalidades. Assim, no momento em que os anões chegam à casa, os espetadores já sabem, aproximadamente, o que esperar destas novas personagens.

Fig. 6 : *A Branca de Neve e os Sete Anões*,
Walt Disney Pictures
(1937)





Figs. 7 e 8: *O Príncipe do Egito*, DreamWorks (1998)

Também os cenários do filme bíblico *O Príncipe do Egito* (1998) informam, tanto a personagem principal, quanto a audiência, em relação àquilo que aconteceu no passado, e ao que virá a acontecer no futuro. Após o encontro com os seus irmãos biológicos, *Moisés* (protagonista) foge para o palácio, onde, num pesadelo representado sob a forma de hieróglifos, lhe é revelado o seu passado. Ao encontrar os hieróglifos com que sonhou, *Moisés* percebe que não é egípcio, mas sim hebreu, e que tem compactuado com a escravidão do seu próprio povo (fig. 7).

Este mesmo cenário volta a aparecer no clímax da história, no entanto desta vez com um tom premonitório. Nesta sequência, *Ramsés* ameaça *Moisés*, fazendo um paralelismo com o que o seu pai fizera no passado ao povo hebreu. Aqui, ao terminar a sequência, os bebés hebreus atirados ao rio caem na direção do filho primogénito de *Ramsés* (fig.8), sugerindo, assim, uma premonição do futuro: apesar de *Ramsés* expressar a intenção de terminar o trabalho do seu pai, ou seja, matar ainda mais crianças hebraicas, a última das dez pragas do Deus dos hebreus fará com que os primogénitos do povo egípcio morram.

Como referido, a contextualização espaciotemporal é também um aspeto fundamental para a perceção da grande maioria das narrativas. Os cenários, aqui, têm o papel fulcral de, com o seu *design*, evitar que a audiência fique desorientada, dando conta dos lugares e dos momentos do desenrolar narrativo, e tendo em consideração fatores históricos e geográficos da realidade dos espetadores.

É por isso que *Eyvind Earle* (ilustrador/*designer* de cenários) procurou referências na Europa pré-renascentista, em específico no livro missal *Très Riches Heures de Jean, Duc de Berry - circa 1413 - (Solomon & Hahn, 2014)*, para os cenários da longa-metragem *A Bela Adormecida* (1959), que tem como pano de fundo a Idade Média. Essa influência torna-se bem visível no uso das cores, nos padrões do panejamento, e até no modo como a floresta foi pintada, fazendo lembrar uma iluminura medieval, situando o espetador perfeitamente nessa época (fig.9).

Fig. 9 *A Bela Adormecida*, Walt Disney Pictures (1959)

Por sua vez, num exemplo recente, no episódio *The Answer* (2016), da série televisiva de animação *Steven Universe*, é-nos mostrada uma forma de contextualização espaciotemporal diferente. Neste episódio, quando a personagem *Garnet* conta a *Steven* a história de como se tornou na *Garnet* que ele conhece – uma fusão





Figs. 10 e 11 Steven
Universe: The Answer,
Cartoon Network (2016)

de *Saphire e Ruby* – o *flashback* é apresentado noutra estilo de representação gráfica, através de um desenho mais simplificado, onde, ao contrário do normal uso nesta série de animação, não se utiliza a linha para definir objetos ou adereços, mas fazendo-o unicamente através da mancha.

Esta diferença entre estilos cria um paralelismo entre as duas *timelines* presentes no episódio: uma que acontece num passado longínquo, onde os humanos ainda não existiam (fig.10), e outra que inicia e finaliza o episódio: quando volta ao presente o cenário assume o estilo mais realista e comumente utilizado na série (fig.11). Através desta diferença de estilos artísticos entre os cenários é possível fazer uma distinção entre o tempo presente e o tempo passado, tal como situar em que altura do passado é que se desenrola a história de *Garnet*.

Em relação a este exemplo é interessante referir que Steven Sugar (2017), designer de cenários da série *Steven Universe*, afirma ter utilizado referências quer da cultura pop, quer autorreferências da própria série de animação, na criação dos cenários, tendo sempre o cuidado de deixar estas referências veladas, incompletas, não esclarecidas, nem explicadas, de forma a provocar a imaginação do público. Esta estratégia potencia os cenários na capacidade de apoio ao decurso diegético das animações, criando expectativas e referências simbólicas dinamizadoras da forma de contar.

O cenário, como referente diegético, providencia à narrativa inúmeros recursos espaço-temporais, quer pela simples denotação de elementos apresentados, quer pela conotação desses elementos com o fluxo narrativo até esse momento, quer pela riqueza polissémica dos significados ou pelas inúmeras expressões gráficas possíveis.

3. O Cenário como descritor da personalidade e das emoções da personagem

Segundo Gaston Bachelard (1884-1962), em *A Poética do Espaço* (1958), a casa é o nosso primeiro universo, é um espaço mediante o qual vivenciamos experiências intrinsecamente pessoais, quase como uma manifestação da nossa alma.

Neste sentido, o cenário, para além de se poder moldar infinitamente às personagens, também auxilia na compreensão da sua personalidade, particularmente num dos meios mais comuns onde se pode observar esta relação cenário/personagem, uma vez que se trata de um ambiente íntimo: o local onde estas habitam, a sua casa.



Na cena de abertura da longa-metragem *Os 101 Dálmatas* (1961), *Pongo*, um cão de raça dálmata, apresenta o seu dono, *Roger*, como sendo um compositor de música. É, no entanto, através dos cenários, que outros detalhes do caráter de *Roger* são apresentados: na sala de estar de ambos são visíveis diversos instrumentos e pautas musicais dispersos desordenadamente, assim como chávenas de café empilhadas, e um prato cheio de cigarros (figs. 12). Através deste cenário entende-se, não só que a paixão de *Roger* é a música, e que não se dedica a mais nada para além disso, mas que também é uma personagem extremamente desorganizada, e que *Pongo* identifica esta desorganização como sendo um problema (MacLean, 2011).

Mais tarde na narrativa, a descrição da personagem *Cruella de Vil* também se apoiará na expressão e simbólica dos objetos envolventes, tais como o telefone com um diabo esculpido, ou as cores avermelhadas do panejamento do quarto, aludindo à sua personalidade maléfica (fig.13).

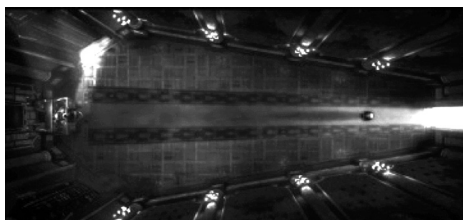
Outro exemplo desta conexão entre cenário e personagem, acontece com a personagem *Anton Ego*, através do seu escritório, no filme *Ratatouille* (2007). *Anton Ego* é um crítico aclamado de gastronomia, conhecido também pela alcunha de *Grim Eater*, um ceifeiro de restaurantes, é graças a ele que estes ganham popularidade, ou então são completamente descredibilizados, caindo no esquecimento. Assim, o seu escritório, que assume o formato de um caixão (fig.14), ou os adereços que nele estão colocados, como por exemplo a máquina de escrever com a configuração de uma caveira (fig.15), funcionam como uma caricatura da sua personalidade lúgubre (Paik, 2007).

Bachelard, ao considerar a casa como primeiro universo do Homem, reconhece a ideia mais geral de que “todos os espaços verdadeiramente habitados, transmitem a essência da noção de lar.” (1958, p.27).

Num exemplo recente, a série do canal de televisão *Cartoon Network*, *Craig of the Creek* (2018), segue um grupo de três crianças nas suas aventuras perto de um riacho na vizinhança da sua casa. O riacho, nesta série, atua como uma segunda sociedade, na qual as crianças da vizi-

Figs. 12 e 13 *Os 101 Dálmatas*, Walt Disney Pictures (1961)

Figs. 14 e 15 *Ratatouille*, Pixar & Walt Disney Pictures (2007)



nhança se encontram para passar o tempo. Aqui cada grupo de crianças tem o seu próprio esconderijo, que por sua vez reflete a personalidade e os interesses das mesmas.

No início do primeiro episódio (*Itch to Explore*) *Craig*, uma das personagens principais, não consegue arranjar um espaço dentro de casa para desenhar, pois esta está completamente ocupada, ou pelos seus pais, ou pelos seus irmãos, decide assim ir desenhar para o seu esconderijo no riacho. Após chegar ao esconderijo consegue finalmente acabar o desenho, mencionando: “Quando a minha casa não é um lar, o riacho é sempre o riacho!”. O riacho não é apenas uma mera corrente de água, mas também é um segundo lar para estas crianças.

Os adolescentes, conhecidos pelas crianças como “*Os Anciães*”, são retratados como o estereótipo do “nerd”, frequentam uma gruta onde podemos observar um cartaz afixado de uma franchise que gostam, vários jogos de tabuleiro e objetos relacionados com as atividades praticadas em conjunto (fig.16).

Figs. 16, 17, 18 e 19
Craig of the Creek, Cartoon Network (2018)



Um outro local representativo dos gostos das crianças é o *Corredor Arco-Íris*. Este sítio é facilmente identificável devido às manchas de tinta de cor nas árvores e no chão, visto que as crianças que frequentam esta zona praticam avidamente *paintball* (fig.17).

O tronco ocupado por *Craig* e pelos seus amigos, também age como um descritor da personalidade destes. O “elevador” utilizado para descender ao fundo do tronco, que não passa de uma cadeira presa com uma corda a uma roldana, as cordas e os baloiços em volta do tronco dão a entender que estas crianças são imaginativas e aventureiras (fig.18). Apesar de se tratar de um tronco oco, a decoração do interior deste, como os tapetes, candeeiros, a estante, o puf e a cadeira, transmitem um certo aconchego. O facto de se tratar de um local pequeno, onde só cabem crianças, também transparece uma certa intimidade, assemelhando-se ao conforto sentido num lar (fig.19).

Podemos assim afirmar que este local, o riacho onde as crianças se costumam encontrar, atua como uma personagem omnipresente, indicando como é a personalidade e interesses destas sem ser necessário recorrer a outros métodos explicativos.

No já mencionado filme *Os 101 Dálmatas* a casa detém uma importância significativa, em especial a cozinha. A cozinha não é apenas um local de conveniência, é ali que *Perdita* (dálmata de *Anita*) se refugia de *Cruella de Vil*, especificamente por baixo do fogão (fig.20). Para *Perdita* o fogão não é meramente um utensílio prático, é também um local onde ela se sente protegida, pois ao se tratar de um sítio escondido e pequeno, parece ser de difícil acesso para um humano adulto. A cozinha volta a assumir um papel importante aquando do nascimento dos cachorrinhos

de *Pongo* e *Perdita*. A cor azul da cozinha, combinada com a chuva visível pela janela e o som do relógio de parede, cria um ambiente de nervosismo e melancolia com o decorrer da sequência, fazendo um paralelismo com as emoções de *Pongo* e *Roger*. Após reanimar um dos cachorrinhos gera-se um ambiente de alegria momentânea, logo interrompido por *Cruella de Vil* que, anunciada por um relâmpago no exterior e por um apagão de luz, entra de rompante pela casa do casal, criando um ambiente tenso. Depois de um confronto com *Roger*, que humilha a vilã, esta sai da casa, jurando vingança, e ao bater com a porta, parte a vidraça da mesma, deixando uma marca, não só na casa como também na vida familiar de ambos os casais (fig.21). A cozinha, que outrora fora um refúgio, dá lugar à insegurança, visto que a vilã deixa *Perdita* e *Pongo* preocupados com a sua futura retaliação. Mais tarde, os medos de ambos são confirmados pois, os cachorros que descansavam na cozinha são roubados pelos empregados de *Cruella*.

Em contraste com o lar pequeno e aconchegante de *Roger* e *Anita*, a casa para onde os cachorrinhos são levados encontra-se em muito

Figs. 20, 21 e 22 *Os 101 Dálmatas*, Walt Disney Pictures (1961)



más condições, uma casa em desuso, com buracos na parede, quadros caídos e desarrumação visível, aludindo ao desconforto, ao descuido, e ao abandono (fig.22).

Na longa metragem de *Brad Bird*, *Os Incríveis 2* (2018) podemos também notar o desconforto sentido pela família *Parr*, especialmente por *Bob*, na nova casa. Contrariamente à primeira casa da família, esta em nada é aconchegante, a vasta área que esta ocupa e os seus dispositivos intrincados e de difícil compreensão, que inicialmente despertam a atenção da família, acabam por tornar a adaptação a este novo lar uma tarefa complicada. O desconforto é também exponenciado através das formas triangulares do design da casa, onde nada com um formato mais orgânico parece ter lugar, destoando dos restantes objetos. Segundo *Philip Metschan*, responsável pelo visual do filme, o objetivo era que com o decorrer da ação da narrativa, a família *Parr* se apercebesse que esta casa era tudo o que eles não eram, complicada e de certa forma, artificial e fria (*Paik*, 2018).



Noutros filmes de animação os cenários cumprem, para além das funções já referidas de apoio ao decorrer diegético e de descritor da personalidade dos protagonistas, a função de enfatizar fatores psicológicos e emocionais. É por isso

Fig.23 *Os Incríveis 2*, Concept art de Garret Taylor e Philip Metschan. Pixar & Walt Disney Pictures (2018)



Figs. 24, 25 e 26 *Spirit: Espirito Selvagem*, DreamWorks (2002)

que, tanto no filme, *Spirit: Espirito Selvagem* (2002), como em *Ratatouille* (2007), o cenário assume um papel simbólico e emocional.

Kathy Altieri, designer de produção de *Spirit: Espirito Selvagem* (2002) refere que as paisagens do filme são uma metáfora para a viagem emocional do cavalo. As planícies verdes com água em abundância e as montanhas cobertas de neve do *Wyoming* aludem à liberdade que a personagem sente (fig.24). No entanto, quando *Spirit* é levado, a liberdade dos campos do *Wyoming* é substituída por espaços limitados e pelas terras secas e áridas de *Monument Valley* (fig.25). À medida que se aproxima do campo Índio, onde se apaixonou, as composições tornam-se mais abertas e orgânicas, abandonando o sentimento de restrição imposto por *Monument Valley*, e a luminosidade torna-se mais romântica, assumindo as tonalidades mais rosadas de um pôr-do-sol (fig.26). Por fim, a jornada de *Spirit* termina quando este, acompanhado pela sua nova

parceira, regressa à sua terra natal, onde as pastagens verdes e panorâmicas trazem de volta a liberdade que havia perdido (*Zahed, 2014*).

Enquanto os cenários de *Spirit: Espirito Selvagem* (2002) são uma extensão das emoções da personagem principal, para a personagem *Remy*, no filme *Ratatouille* (2007), o pano de fundo da cidade de Paris simboliza um sonho e uma jornada para a aceitação de si próprio.

De acordo com *Karen Paik* (2007), as paisagens citadinas de Paris nesta animação não são apenas um pano de fundo, mas representam tudo o que é humano, tudo o que é distante do mundo de *Remy*. Neste caso os cenários funcionam como dicotomias entre a Paris do sonho e a Paris da realidade. Ao chegar à cidade *Remy* sente-se deslumbrado com a sua grandiosidade e beleza. Após uma série de desventuras na cozinha de *Gusteau*, faz um acordo com *Linguini*, que precisa de ajuda na confeção de comida. Assim *Remy* dá início ao sonho de se tornar num chefe. Numa das cenas em que *Remy* se encontra com a sua família nos esgotos, é possível observar os ratos a conviver em torno do lixo, como se de um restaurante se tratasse. Este local, que para os humanos é sinónimo de sujidade, serve como confronto entre o sonho que *Remy* está a viver na cozinha de *Gusteau*, e a realidade de ser um rato: uma

criatura indesejada pelos humanos e que, por isso, tem de viver escondido (fig.27). Como final feliz, observamos os ratos a jantar faustamente num pequeno salão com requinte quase humano, na arrecadação por cima do restaurante de *Colette* e *Linguini*, simbolizando a secreta aceitação dos ratos por parte dos humanos (fig.28), tornando o sonho de *Remy* numa realidade acolhedora e feliz.

Figs. 27 e 28 *Ratatouille*, Pixar & Walt Disney Pictures (2007)



4. O Cenário coadjuvante ou antagónico

Séries de desenhos animados dependentes de apenas uma dupla ou uma personagem, tais como *A Pantera Cor-de-Rosa* (1969) ou *Coiote e Bip Bip* (1949) – fortemen-

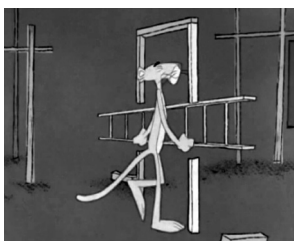
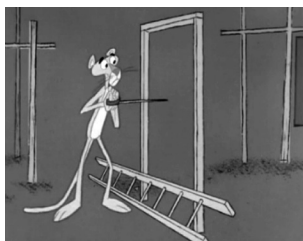


te influenciadas pela *comédia de slapstick*⁵ representada no teatro e no cinema mudo – utilizam o cenário como o seu *espaço de recreio* (MacLean, 2011). Nenhuma das séries possui diálogos, assim, não só as ações das personagens deverão ser claras, como também o cenário terá de se moldar às necessidades dos protagonistas.

Fig. 29 *Coiote e Bip Bip*, Warner Brothers (1949 -)

No deserto, o *Coiote* recorre a todos os meios possíveis para poder apanhar *Bip Bip*, sempre sem sucesso, quer devido a falhas dos engenhos e táticas que utiliza, quer porque o acidentado cenário o impede de o fazer. O cenário do deserto é vasto e repleto de profundos abismos e altas escarpas, tornando-se numa espécie de coadjuvante de *Bip Bip*, que consegue sempre escapar ao seu predador, e num obstáculo constante para o *Coiote*, que acaba, quase sempre, por cair num desses abismos (figs.29).

No caso de *A Pantera Cor-de-Rosa*, onde a animação é centrada numa personagem com uma personalidade alheada a tudo o que a envolve, o cenário

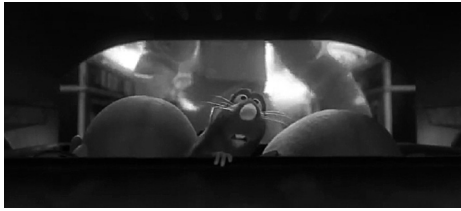


representa um papel fundamental. É através dos mecanismos deste que a narrativa prossegue, quer seja pela localização estratégica de objetos no cenário (fig. 30 e 31), tais como latas de tinta ou tábuas de madeira, quer por meio de cartazes explicitando aquilo que a *Pantera Cor-de-Rosa* pretende fazer (fig.32).

Figs. 30, 31 e 32 *A Pantera Cor-de-Rosa*, DePatie-Freleng Enterprises (1963 -1980)

No já mencionado “*Ratatouille*” (2007) o uso da escala, é preponderante para a compreensão da narrativa, visto que é maioritariamente sob o ponto de vista de um rato que esta se desenrola. Ao chegar a Paris, *Remy* é guiado pelo fantasma de *Gusteau* – chefe de cozinha famoso, que age como consciência da personagem principal – até à cozinha do seu restaurante. Inicialmente, *Remy* sente-se deslumbrado, e com entusiasmo mostra a *Gusteau* que conhece toda a cozinha e as funções de quem lá trabalha, sente-se à vontade observando a cozinha de longe. No entanto, quando cai acidentalmente para dentro do rodópio de trabalho daquele espaço, o seu primeiro instinto é fugir, pois sabe que, por ser um rato, é das criaturas menos desejadas numa cozinha. Tratando-se de uma criatura tão pequena, a cozinha enorme é quase como um campo de minas. *Remy* vê-se confron-

⁵ *Slapstick* é caracterizado como um tipo de comédia física, conhecida por retratar situações absurdas e ações exageradas, geralmente violentas.



Figs. 33 *Ratatouille*,
Pixar & Walt Disney
Pictures (2007)



Fig. 34 *A Branca de Neve e os Sete Anões*,
Walt Disney Pictures
(1937)

Figs. 35 e 36 *Hilda*:
The Nightmare Spirit,
Netflix (2018); *Over the Garden Wall: Songs of the Dark Lantern*,
Cartoon Network (2014)



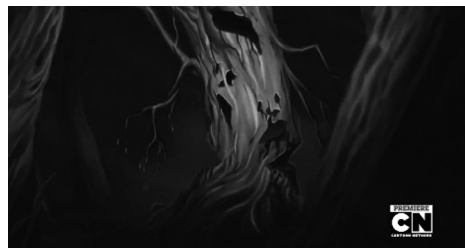
tado com perigos impostos pelo cenário: ser espezinhado, assado vivo, ou mesmo queimado pelas labaredas do fogão. Resultando numa sequência aterradora para a personagem principal, que tenta, a todo o custo, sobreviver a tão arriscado percurso, de um lado ao outro de uma cozinha de restaurante (fig.33).

5. O Cenário como personagem - quando o cenário age

Para além de destacarem as personalidades das personagens que neles habitam, de apoiarem o decurso da narrativa, e de indicarem qual o estado de espírito dos personagens que por ele circulam, os cenários também assumem a forma do que entendemos ser uma personagem. Ou seja, quando o cenário se apropria de características consideradas humanas, e, de certa forma, age, alterando o fio diegético da narrativa, ele adquire um novo estatuto: ao deixar o fundo, tornando-se figura, o cenário ganha um protagonismo indispensável ao decurso da história.

Segundo o exposto, os cenários podem apropriar-se de características comumente atribuídas a personagens humanas, tais como bocas ou mãos. Exemplo disso é a sequência no filme *A Branca de Neve e os Sete Anões* (1937) na qual *Branca de Neve* escapa da *Rainha*, e é crucial para o desenvolvimento da narrativa. Após o aviso do *Caçador*, *Branca de Neve* foge pela floresta, iniciando uma sequência caracterizada por uma expressão gráfica fortemente influenciada pelo expressionismo alemão, onde ramos inofensivos são transformados em visões pavorosas de mãos, árvores que ganham olhos, e troncos caídos no lago que se transformam em crocodilos (fig. 34). Ao sair da escuridão densa do bosque, *Branca de Neve* repara que afinal os olhos, que tanto a assustaram, não passavam de animais amigáveis, e, ao ficar alegre por descobrir que não está mais em perigo o ambiente do filme também se altera para algo mais agradável (Kaufman, 2013).

Recentemente séries como *Hilda* (2018) e *Over the Garden Wall* (2014), utilizaram o mesmo mecanismo de modo a transmitir uma ameaça iminente sentida pelas personagens. No episódio, “*The Night-*



mare Spirit” (2018), *Hilda* – personagem principal – faz um acordo com uma *Mara* (espírito malévolo) para que esta deixe de atormentar o seu amigo *David*, com pesadelos durante a noite. *Hilda*, sendo conhecida como uma criança sem medos, desafia o espírito maléfico a assustá-la durante o sono, sendo este último bem-sucedido. Ao descobrir que o medo de *Hilda* é andar de bicicleta, a *Mara* faz com que esta passe por uma série de sequências onde os adereços em seu redor, tais como carros, casas, e até a estrada, não só assumam uma tonalidade esverdeada, comumente associada nos contos infantis às bruxas e ao mal, como também adquirem olhos e bocas, potenciando o medo sentido pela personagem principal ao longo da sequência (fig. 35).

À semelhança das árvores de *A Branca de Neve e os Sete Anões* (1937), em *Over The Garden Wall* (2014), uma animação que narra as aventuras de dois irmãos perdidos num mundo conhecido como “*O Desconhecido*”, as árvores de *Edelwood* também assumem características antropomórficas, sendo sinónimo do perigo iminente que se faz sentir ao longo da série, e estando associadas ao seu maior antagonista: a *Besta*. Com o decorrer da série descobrimos que estas árvores são criadas pela *Besta* a partir de almas esquecidas, de almas de pessoas que se afastaram das suas casas, e que vertem um óleo capaz de manter acesa a chama da lanterna onde a alma da *Besta* se encontra. *Nick Cross* (2017), diretor de arte, refere que, no episódio “*Songs of the Dark Lantern*” (2014), onde *Wirt* e *Greg* (protagonistas da história) encontram uma taverna com o nome de *Dark Lantern*, as muitas caras representadas numa determinada árvore, a árvore de *Edelwood*, que aparece neste episódio, pertencem a quem está na taverna (fig.36). Segundo *Nick Cross* (2017) foi nessa árvore que todas as personagens da taverna morreram, e lá que estão guardadas as suas almas (*McHale & Edgar*, 2017). Esta relação dramática demonstra exemplarmente a relação imprescindível entre o cenário e o foco dramático em animação.

Se nos exemplos anteriores o cenário, através das suas qualidades quase humanas, suscita medo nas personagens, na longa-metragem *Moana* (2016), o cenário funciona, pelo contrário, como um coadjuvante da protagonista.

Conforme o mencionado em entrevista por *John Musker* e *Ron Clements*, diretores do filme *Moana*, o oceano que idealizaram assume qualidades humanas, protegendo *Moana* na sua jornada para repor o coração de *Te Fiti*, uma deusa com o poder de dar vida. Esta opção quer transparecer a sensibilidade e crenças dos habitantes do *Pacífico Sul*, local onde se passa a narrativa, que consideram o oceano como sendo um elemento com vida, e que tem sentimentos e emoções. O vasto oceano, ao agir e reagir aos acontecimentos da narrativa deixa de ser apenas um fundo neutro onde tudo acontece, para se tornar numa figura proeminente no decurso desta (fig. 37).

Fig. 37 *Moana*, Walt Disney Pictures (2016)



6. Os cenários no projeto “GOSMA!”

O projeto “Gosma!” surge como resposta de um grupo de cinco estudantes à proposta final do Mestrado de Ilustração e Animação, no Instituto Politécnico do Cávado e do Ave. Este projeto adota uma vertente transmediática que engloba uma curta-metragem de animação e uma compilação de banda desenhada. A curta-metragem é destinada a um público infanto-juvenil, com uma duração aproximada de dez minutos.

A narrativa segue um grupo de cinco crianças, com idades compreendidas entre os oito e os treze anos, numa viagem de autocarro de regresso a casa. Devido a um desvio na estrada, as crianças são transportadas para uma floresta insólita, onde acabam por se perder. Através da compilação de banda-desenhada procura-se que cada autor explore o universo da animação, com uma linguagem mais autoral, ao contrário do que acontece na curta-metragem, onde o objetivo é unificar as linguagens gráficas diferentes dos cinco elementos que constituem o grupo.

Desde o início do projeto manifestou-se uma grande preocupação em retratar personagens com as quais o público alvo pudesse criar empatia, assim sendo, criou-se um grupo de cinco personagens, que não obedecem exatamente a estereótipos de género ou de etnia, de modo a que qualquer criança se possa rever nestas. Para além do cuidado com a criação das personagens, foi demonstrado desde as primeiras fases da pré-produção a necessidade de fazer com que o cenário não fosse somente um elemento integrante onde se desenvolve a aventura dos cinco personagens, mas que tivesse um impacto fundamental no processo diegético, agindo como uma personagem omnipresente.

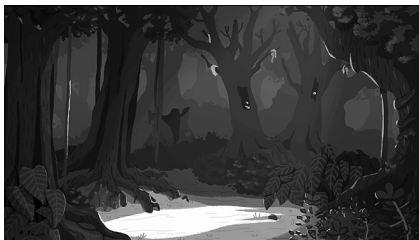
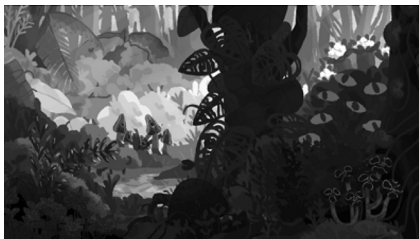
Com este objetivo em mente foram criados cenários que pudessem, quer dar apoio à caracterização das personagens, quer que interagissem com elas, quer, ainda que auxiliassem a expressão dos seus estados de espírito, adaptando-se às suas alterações emocionais e dramáticas.

Esta curta-metragem, inicia-se com a viagem de autocarro de regresso a casa de um grupo de cinco crianças: Aida, Dani, Ferrinhos, Márcia e Neves. A ação inicial passa-se ao fim da tarde de um dia de Outono, numa área citadina, seguindo o autocarro, à medida que este abandona a cidade rumo à vila onde as crianças vivem (fig.38).

O segundo ato da narrativa diferencia-se eficientemente do anterior pelas suas características físicas, devido ao carácter orgânico e às cores garridas da vegetação (fig.39), em nada comum ao cenário citadino do início da animação.

Figs. 38,39,40 e 41

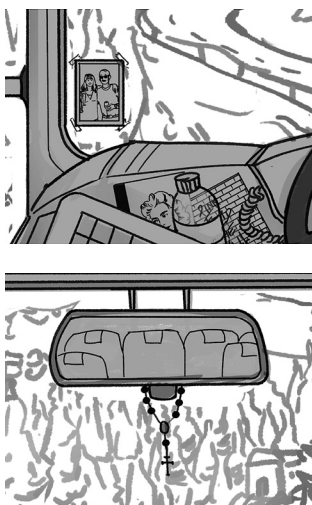
Design de cenário por Sara Bairrinhas, Lina Dantas, Adriana Bica e Sara Costa, *GOSMA!*



Com o decorrer da narrativa é possível observar a mudança do tempo cronológico visto que esta decorre ao longo de um dia e que, ao chegarem ao lago, já é de noite, aumentando o medo das personagens por estarem sozinhas num local desconhecido (fig.40).

Por sua vez, o terceiro ato da narrativa tem como cenário o interior do lago onde as crianças mergulham, que uma vez mais assume cores garbadas, diferentes do que se faz sentir à tona de água, onde a cor predominante é o azul (fig.41). A saída do lago vai diretamente de encontro a uma gruta, que os guia de volta à área citadina.

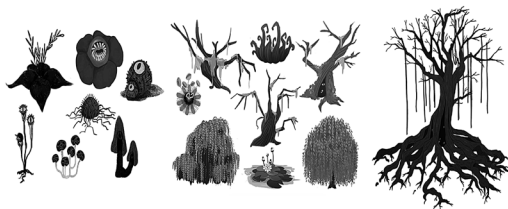
Através do design da cor e do layout é possível determinar em que altura do dia decorre cada cena e como é a topologia do local onde os personagens se encontram.



Para além de cinco personagens principais, existe uma personagem secundária: o motorista do autocarro. Tal como as animações mencionadas no segundo ponto deste artigo, e visto que é uma personagem que aparece pouco no decorrer da narrativa, pretende-se dar a conhecer como é que ela é através daquilo que tem exposto no tablier do autocarro. Os *cd's* de diferentes géneros musicais refletem o seu gosto eclético, dando a entender que tem uma mentalidade aberta, a foto de família transmite a ideia de que é uma personagem afetiva e dedicada, e o rosário pendurado no espelho indica que é uma pessoa com uma crença religiosa (figs .42 e 43).

Para que se pudessem enfatizar as emoções sentidas pelas crianças ao longo da curta-metragem, foram atribuídas características humanas a alguns elementos do cenário, tais como olhos ou bocas, e mesmo apresentarem-se com vontade própria, uma vez que a maior parte da narrativa se desenrola numa floresta fantástica onde não existem animais (fig.44). Com a aproximação do clímax, os olhos nas plantas criam uma sensação de estranheza e desconforto, fazendo com que as crianças se sintam observadas e de certa forma ameaçadas, saindo do pano de fundo e atuando como personagens, reagindo às ações/emoções das crianças.

Apesar de assumir um tom ameaçador, quando as crianças sentem que necessitam que a sua aventura se resolva, a floresta ajuda-as, mostrando-lhes a saída para o mundo real. Deste modo, há uma interação direta entre as personagens e o ambiente, com resultados positivos ou negativos de acordo com as ações das mesmas.



Figs. 42 e 43 Detalhes do interior do autocarro por Sara Bairinhas e Lina Dantas, *GOSMA!*

Fig. 44 Design de adereços por Lina Dantas, Sara Covelo e Adriana Bica, *GOSMA!*

7. Considerações Finais

Em suma, através dos exemplos mencionados ao longo do artigo, compreendemos que o cenário é uma ferramenta de grande importância para a interpretação da narrativa de uma animação. Este mostra à audiência, por intermédio de mecanismos subtis, qual o decorrer diegético. Auxilia na percepção de uma personagem e das suas emoções sem nunca se sobrepor a estas, salvo raras exceções em que o foco é o cenário, no qual este poderá agir/reagir às ações dos protagonistas, assumindo o papel daquilo que entendemos como sendo o *cenário-personagem*.

Tendo em consideração estes fatores, o cenário responde a questões como: De que modo é que a narrativa está dividida? A partir de que ponto de vista é que a história é contada? Quais as emoções das personagens? Como é a personalidade da personagem? Onde é que se passa a animação? É de noite? É de dia? Como é que o ambiente em torno da personagem a faz sentir? Como é que as emoções podem transparecer para a audiência?

Assim, na fase de pré-produção da curta-metragem de animação “GOSMA!” pretendeu-se utilizar o cenário como um elemento que propulSIONA a aventura das personagens, e que as envolve, tornando-o fundamental na narrativa da animação.

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Estereótipos de Género em Animação Infantojuvenil

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[Animation / Animação]



Abstract

As multiple studies have been revealing for the past decades, children are deeply influenced by the cartoons they watch. Even if the representation of female characters has been subject of change since the beginnings of animation, stereotypes are still used very often. For this reason, it is important that animated series and films explore diverse and positive representations of gender. This article aims to analyse some gender stereotypes in animated series and films, namely the popular Disney movies.

Keywords

Género, crianças, personagens, estereótipos, animação.

1. Introdução

1.1. O Projeto

Este artigo faz parte de um projeto de mestrado que visa criar uma curta-metragem de animação, assim como uma compilação de banda desenhada. A animação – intitulada *Gosma!* – está a ser desenvolvida por um grupo de cinco estudantes de mestrado que participam igualmente em cada etapa do processo, desde as primeiras concepções de personagens até à animação final. Cada membro do grupo irá também criar uma pequena banda desenhada com uma abordagem mais pessoal em que poderá explorar as personagens e o universo da animação com o seu próprio estilo artístico. Estas bandas desenhadas serão, depois, compiladas numa antologia.

A componente teórica aliada a este projeto é diferente para cada membro do grupo. Este artigo é parte da investigação sobre personagens estereotipadas em filmes e séries de animação infantojuvenil; neste caso, estereótipos de género.

1.2. Influência de Séries e Filmes de Animação em Crianças

Sendo um dos maiores consumidores de animação no mundo ocidental, as crianças são profundamente influenciadas pelos desenhos animados a que assistem, assim como as mensagens que estes lhes transmitem. O impacto das séries e filmes televisivos em crianças e jovens tem sido alvo de análise por parte de inúmeros investigadores ao longo das últimas décadas; múltiplos estudos apontam que as representações de género e

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etnia nos *media* têm um grande impacto na formação de ideias do público jovem relativamente a esses tópicos. (Bandura, 2002; Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2002; Kessel & Daalmans, 2014; Morgan, 1982; Thompson & Zerbinos, 1995)

Da mesma forma que várias narrativas procuram comunicar valores positivos como humildade, bravura ou bondade, a recorrência de representações estereotipadas pode afectar as crianças de forma negativa (Thompson & Zerbinos, 1995).

O estereótipo é uma forma de tornar a criação de personagens mais simples, uma vez que remete para um modelo de personagem com que o público já está familiarizado. No entanto, enquanto que a maior parte dos adultos consegue diferenciar uma personagem estereotipada/caricaturada de uma pessoa real, uma criança poderá ter dificuldades em fazer essa distinção e considerar a representação estereotipada como modelo a seguir (Kessel & Daalmans, 2014).

Uma vez que filmes e séries de animação têm um impacto profundo nas crianças, é importante reconhecer os estereótipos que poderão ser prejudiciais no seu desenvolvimento de forma a poder evitá-los.

“Kids relate to cartoons and they take them in and, no, it’s not a photograph or a real person but photographs have only been around for about 100 years. Before that it was paintings and drawings that were the images that people took in. Even back in the day when they were doing fashion design they made these little tiny, tiny waists and that’s why the corset came in and you tried to get the tiny waists and women were fainting all the time.

Imagery is an incredibly powerful subconscious message to children and to people in general. Children love cartoons so they’re gonna soak that in. And yes, parents should be guiding their children and teaching them the right things, and, yes, parents should be the people they listen to.

But parents aren’t superhuman and unless you’re locking your kid in a closet you’re not going to be able to protect them from all this imagery that’s out there -- we’re just inundated with it.”

(Brenda Chapman, A Mighty Girl Interview)

2. Estereótipos de Género

2.1. Representação de Género em Séries de Animação

Estereótipos de género refere-se a representações estereotipadas relativas a questões de género. Neste caso, pretendemos analisar a maneira como as personagens femininas em animação infantojuvenil são representadas comparativamente às personagens masculinas, de forma a averiguar o tipo de estereótipos de género mais recorrentes.

Uma representação estereotipada de género poderia ser, por exemplo, uma mãe a fazer a lida doméstica enquanto o pai chega a casa do trabalho, ou uma personagem feminina precisar de ser constantemente

salva por uma personagem masculina. Este tipo de estereótipos era especialmente frequente em desenhos animados mais antigos, nomeadamente em alguns dos primeiros filmes da Disney onde as princesas tinham de esperar que os seus príncipes as viessem salvar (Towbin, Haddock, Zimmerman, Lund, & Tanner, 2004).

Em *Social Cognitive Theory* (1989), Albert Bandura cita que “Gender-role development is largely a psychosocial phenomenon.” O autor defende que, embora as características biológicas sejam a base de diferenciação de géneros, existem muitos papéis sociais ligados ao género que não são determinados pelas diferenças biológicas - mas sim por fatores socioculturais. Esta diferenciação começa no nascimento com os bebés a serem vestidos de cor-de-rosa ou azul dependendo do seu sexo. (Bandura, 1989) As crianças de sexos diferentes são normalmente vestidas e penteadas de forma diferente à medida que crescem, e rapidamente aprendem que as pessoas à sua volta são categorizadas por meninos ou meninas, mulheres ou homens, pais e mães (Bandura, 1989).

Esta aprendizagem é, em grande parte, influenciada por modelos que vão servir à criança como um exemplo a seguir; estes modelos são frequentemente alguém do mesmo sexo da criança. Quando a criança observa uma grande parte dos seus modelos do mesmo sexo a apresentar o mesmo tipo de preferências, a probabilidade da criança moldar as suas preferências de acordo com essas preferências aumenta (Bandura, 1989).

Estes modelos tanto podem ser parentes e familiares como personagens de desenhos animados, reafirmando a importância das crianças serem expostas a modelos que explorem representações de género positivas.

Num artigo publicado em 2013, Beth Hentges e Kim Case analisaram estereótipos de género nos três canais televisivos norte-americanos mais assistidos por crianças: Disney Channel, Cartoon Network e Nickelodeon.

No estudo que fizeram, Hentges e Case analisaram os comportamentos das personagens em termos de ações estereotipicamente femininas (como ter um papel doméstico, ser emocional ou focar-se na aparência) e estereotipicamente masculinas (como agressividade e tendência para salvar os outros). De modo a criar comparações equivalentes entre os três canais, as séries destinadas a um público pré-escolar foram postas de parte, uma vez que todos os programas do Cartoon Network são destinados a crianças mais velhas. Programas especiais de apenas um dia também

Fig. 1. Tabela com os resultados obtidos por Hentges e Case.

TABLE 3
 Comparisons of percentages of gender representations within and across networks

	Within Cartoon			Within Disney			Within Nickelodeon			Across Networks	
	%Male	%Female	χ^2	%Male	%Female	χ^2	%Male	%Female	χ^2	χ^2 Male	χ^2 Female
Human	54.0	77.4	10.2**	87.9	93.6	1.64	71.6	81.1	.63	34.5**	7.88*
Physical Aggression	35.2	33.9	.04	16.2	12.8	.39	24.3	35.1	1.43	12.0**	10.8**
Verbal Aggression	19.3	19.4	.00	19.2	29.5	2.56	16.2	10.8	.58	.36	5.41
Helping Others	19.3	8.1	4.24*	21.2	12.8	1.49	13.5	10.8	.16	1.77	1.27
Affection	9.7	9.7	.00	17.2	6.4	.10	9.5	35.1	11.0**	3.92	10.8**
In Danger	25.6	22.6	.22	8.1	3.9	1.07	16.2	18.9	.13	13.4**	2.34
Rescues Another	18.2	11.3	1.59	6.1	19.2	.01	9.5	16.2	1.09	9.3**	2.77
Comic Role	22.2	14.5	1.66	25.3	1.3	.55	29.7	2.7	10.1**	1.64	6.34*
Domestic Role	2.3	4.8	1.06	6.1	2.3	.42	2.7	5.4	.52	2.90	.15
Authority Role	18.8	19.4	.01	24.2	19.2	.64	17.6	21.6	.26	1.56	.10
Emotional	2.3	3.3	.19	5.1	1.3	1.90	8.1	2.7	1.22	4.50	.65
Focus on Appearance	0	4.9	8.8**	2.0	2.3	.06	4.1	5.4	.11	6.40*	.75

Note. * $p < .05$; ** $p < .01$.



Fig. 2 & 3. Rato Mickey e Minnie da Disney, Flik e Atta de *A Bug's Life* (1998).

Fig. 4. Uku e Lele da curta-metragem de animação *Lava* (2014)



Fig. 5 & 6. As *Powerpuff Girls* (1998), *Clube Wink* (2004)

foram postos de parte, uma vez que não têm o mesmo número de espectadores comparativamente a uma série recorrente; programas com mais de trinta minutos também não fizeram parte desta análise.

Este estudo levou Hentges e Case a várias conclusões; a primeira foi a predominância de personagens masculinas relativamente às femininas, como já tinham suposto numa fase inicial. A predominância de personagens masculinas tem sido recorrente desde os princípios da animação. Por outro lado, a percentagem de personagens humanas femininas é bastante maior em relação às masculinas. Esta tendência para humanizar personagens femininas está relacionada com a sua sexualização nos *media*; frequentemente são representadas com cinturas demasiado finas, peito grande, olhos grandes e longas pestanas (Chyng, 2001).

Num estudo idêntico ao de Hentges e Case, Gabriela Sá (2017) aponta que as personagens femininas não-humanas (por exemplo, animais antropomórficos) são frequentemente representadas com características definidoras do seu género, sendo que os atributos anteriormente mencionados (como a cintura fina e as pestanas longas) tendem a manter-se. Já as personagens masculinas tendem a servir como uma “base neutra onde mais tarde se poderá acrescentar elementos visuais que transformem o seu género.” (Sá, 2017) Exemplos deste tipo de representação poderia ser o Rato Mickey e a Minnie da Disney, ou Flik e Atta de *A Bug's Life* (1998).

Em outros casos, a discrepância entre a personagens antropomórficas femininas e masculinas é ainda maior, como no caso de Lele (vulcão fêmea) e Uku (vulcão macho) na curta-metragem de animação *Lava*

(2014). Enquanto que o vulcão masculino é representado como um vulcão comum com ligeiras características de um rosto humano, o vulcão feminino é exageradamente humanizado (Sá, 2017).

Também relativamente ao *design* de personagens, Gabriela Sá faz notar uma tendência que ela denominou de “Girl Squad”: uma grande parte dos grupos de personagens femininas principais em séries animadas segue o mesmo molde de corpo para todas as personagens do grupo, sendo que as personagens apenas que se distinguem entre si através do seu penteado, cor de cabelo cor de pele, roupa e/ou acessórios.

As *Powerpuff Girls*, *Clube Wink*, *DC Super*

Hero Girls e *LoliRock* são alguns exemplos de desenhos animados cujas personagens femininas se baseiam no mesmo molde de corpo/rosto (Sá, 2017).

Voltando ao artigo de Hentges e Case, outra conclusão do seu estudo foi que os comportamentos das personagens masculinas e femininas não diferem de forma muito significativa. Diferenças maiores registaram-se entre os canais; as personagens do Cartoon Network cuja audiência é maioritariamente masculina mostraram-se mais agressivas fisicamente e houve mais situações de perigo e salvamento.

Já no Disney Channel (audiência maioritariamente feminina) e no Nickelodeon (audiência mista) as personagens mostraram mais afecto do que no Cartoon Network. Este tipo de conclusões pode ser relacionado com o público alvo de cada um dos canais (Hentges & Case, 2013).

Produzir uma série para uma audiência especificamente masculina ou feminina é uma estratégia comum de *marketing*. Konietzko, co-creator e produtor executivo de *Avatar: The Legend of Korra*, comentou sobre a crença que as “meninas vêem desenhos animados sobre rapazes, mas os rapazes não vêem desenhos animados sobre meninas”, o que preocupou alguns executivos da Nickelodeon relativamente à recepção de Korra – uma personagem principal feminina. No entanto, durante os testes de exibição da série, os meninos não mostraram objeções ao género de Korra porque ela era “fantástica” (Ulaby, 2012).

Se, à primeira vista, parece positivo que os comportamentos de personagens femininas e masculinas sejam pouco diferenciados, Hentges e Case fazem notar que estas representações tendem a um aumento de comportamentos estereotipicamente masculinos por parte das personagens femininas. No entanto, as personagens masculinas não tendem a agir de forma estereotipicamente feminina, o que leva à mensagem que as meninas devem desejar alcançar comportamentos estereotipicamente masculinos, mas não o inverso (Hentges & Case, 2013).

Outro artigo publicado em 2015 por Ruchi Jaggi analisa quatro dos desenhos animados infantis mais populares na Índia: *Chhota Bheem*, *Doraemon*, *Ninja Hattori* e *Oggy and the Cockroaches* (Jaggi, 2015).

Chhota Bheem, uma série de desenhos animados Indiana, é descrita por Ruchi Jaggi como extremamente estereotipada em termos de representações de género. A personagem principal, Bheem, age de uma forma estereotipicamente masculina (independente, poderoso, corajoso) e a narrativa da história tem como foco estas suas características. Chutki, a única personagem feminina que acompanha Bheem nas suas aventuras, é caracterizada como emocional e alguém que conforta os outros, assim como muito dependente de Bheem. A outra personagem feminina, Indumanti, é uma princesa, assim como o potencial interesse romântico de Bheem; no entanto, as personagens apenas interagem quando ela ou o seu pai precisam de ser salvos por Bheem. Outras personagens femininas com pouca relevância para a narrativa são sempre vistas a fazer algum tipo de atividade doméstica (Jaggi, 2015).

O anime⁴ japonês *Doraemon* apresenta também personagens com comportamentos estereotipicamente associados ao seu género. A mãe da personagem principal Nobita é frequentemente representada a fazer a lida doméstica enquanto o pai de Nobita tem um emprego fora de casa; Shizuka, a única personagem feminina do grupo de amigos do Nobita, tem aulas de piano e de pintura “enquanto os rapazes jogam basebol”. Ela gosta de cozinhar e é o interesse romântico de Nobita. Os outros meninos também parecem estar romanticamente interessados nela. No entanto, Nobita não tem características estereotipicamente masculinas, como força ou coragem, mas é uma razão pela qual é frequentemente ridicularizado pelos familiares e amigos (Jaggi, 2015).

4 *Anime* refere-se a animação produzida em estúdios japoneses.

Ninja Hattori, outro *anime* Japonês, exhibe também uma narrativa com algumas representações de género semelhantes aos exemplos anteriores: um personagem principal corajoso com características estereotipicamente masculinas como em *Chhota Bheem*, um elenco maioritariamente masculino, e uma mãe que é apenas representada a cozinhar e a fazer a lida doméstica. (Jaggi, 2015)

Ruchi Jaggi considera *Oggy and the Cockroaches* “the most gendered as well as the most non-gendered text”: não há personagens femininas, mas as personagens masculinas não são estereotipadas. (Jaggi, 2015)

2.2. Representação de Género na Disney

Tratando-se de um dos maiores e mais conhecidos estúdios de animação com dezenas de filmes de sucesso mundial, séries de animação, canais televisivos, parques temáticos e *merchandise*, a Disney alcança mais de 600 milhões de pessoas a nível mundial. (Kessel & Daalmans, 2014) Tendo em conta a influência da animação em crianças, os populares filmes produzidos por este estúdio têm sido alvo de estudo por parte de vários investigadores relativamente a tópicos como a representação de género. (Kessel & Daalmans, 2014)

A imensa popularidade dos filmes da Disney entre o público jovem e a sua comercialização como entretenimento para toda a família enfatiza a sua potencial influência na formação de crianças; por outro lado, este tipo de indústria geralmente “acomoda-se nas representações de género simplistas, binárias e estereotipadas”. (Sá, 2017) Uma vez que o seu sucesso depende da aceitação do público geral, o seu objectivo não será “revolucionar conceitos sociais”, mas sim ser um reflexo da sociedade atual com que o espectador se identifique. (Sá, 2017)

Assim como a sociedade tem sido alvo de significativas mudanças nas últimas décadas, também se verifica um progresso considerável desde os primeiros filmes da Disney até aos mais recentes relativamente à forma como as personagens femininas são representadas. Elas tornaram-se heroínas das suas próprias histórias em vez de precisarem de ser salvas por uma personagem masculina; são aventureiras, lutam pelos seus objetivos e mostram interesses para além de casar com um príncipe, apesar do romance continuar presente na maioria dos filmes. (Kessel & Daalmans, 2014)

Branca de Neve (1937), Cinderela (1950) e A Bela Adormecida (1959) foram as três primeiras Princesas Disney. Estes filmes foram produzidos numa época em que a mulher idealmente conformava-se com a vida doméstica, algo que é refletido nas narrativas. A lida da casa é representada como um ponto relevante na vida destas personagens; elas sonham com um príncipe que as venha salvar, e o casamento é o final feliz para as suas histórias. (Guizerix, 2013)

Além do trabalho doméstico, também a beleza é apresentada como uma qualidade de grande importância nestes filmes. Em *Branca de Neve e os Sete Anões* (1937), o objetivo da Rainha Má é ser a pessoa mais bela do mundo, sendo uma questão que coloca frequentemente ao seu Espelho Mágico. Quando o Espelho Mágico revela que Branca de Neve é a mais bela, a Rainha Má sente ciúmes e obriga-a a realizar trabalhos domésticos pesados;

quando observa o Príncipe Encantado a cantar versos de amor para Branca de Neve, a sua raiva aumenta e ordena ao seu caçador que mate a jovem.



Em *Cinderela* (1950), a beleza é uma qualidade aliada à bondade. Enquanto que Cinderela é gentil, meiga e bela, as suas meias-irmãs Anastácia e Drizela são representadas como malvadas e pouco atraentes, como se as duas características estivessem interligadas. Enquanto que Cinderela tem um nariz pequeno e uma silhueta magra com cintura fina, as meias-irmãs têm nariz grande e não têm peito saliente. (Sharmin & Sattar, 2018) Quando Anastácia e Drizela se apresentam no baile do Príncipe, este observa Cinderela atrás delas e ignora-as para ir ao seu encontro, apaixonando-se por ela imediatamente e procurando-a incansavelmente nos dias seguintes através do seu sapato de cristal.

Figs. 7 & 8. Cinderela, Anastácia e Drizela (*Cinderela*, 1950)

Este tipo de narrativa parece transmitir a mensagem que, de forma a concretizarem os seus sonhos, as meninas devem ser belas. Por outro lado, as personagens femininas que se afastam dos padrões do que está estipulado como “estereotipicamente belo” são representadas como não-atraentes ou mesmo repulsivas, como nos casos de Anastácia e Drizela.

Este estereótipo é uma questão que afeta especialmente personagens femininas, já que as personagens masculinas apresentam uma grande variedade de formas de rosto e queixo, tamanhos de nariz e tipos de sobancelhas (Sá, 2017).

Já em *A Bela Adormecida* (1959), Aurora recebe a sua beleza como um dom. As Fadas Madrinhas são convidadas para a festa realizada em honra do nascimento da Princesa Aurora e abençoam a menina com os seus poderes mágicos: a Fada Madrinha Flora abençoa-a com o dom da beleza enquanto que Fauna abençoa-a com o dom de cantar. Este tipo de cenário parece transmitir a mensagem que o maior dom que uma menina pode receber é a sua beleza.

Embora os filmes mais recentes da Disney não tenham dado tanta importância à beleza em termos de narrativa, a verdade é que a maior parte das personagens femininas principais parecem seguir o mesmo padrão de rosto e tipo de corpo estereotipicamente aceite como belo e atraente: “cinturas demasiado finas, peito grande, olhos grandes e longas pestanas.” (Chyng, 2001) Esta necessidade de criar personagens femininas estereotipicamente belas estende-se também a personagens femininas não-humanas, como mostrou o estudo anteriormente referido de Hentges e Case (2013).

Depois de *A Bela Adormecida* (1959), os filmes da Disney focaram-se maioritariamente em protagonistas masculinos e antropomórficos como *101 Dálmatas* (1961), *O Livro da Selva* (1967), *Os Aristogatos* (1970) e *Papuça e Dentuça* (1981).

Depois de uma pausa de trinta anos na produção de filmes de Princesas, a nova era de Princesas Disney explorou personagens femininas menos domésticas e mais independentes, aventureiras e rebeldes: Ariel (*A Pequena Sereia*, 1989), Bela (*A Bela e o Monstro*, 1991), Jasmine (*Aladdin*, 1992), Pocahontas (1995) e Mulan (1998). Embora não sejam princesas, Esmeralda (*O Corcunda de Notre Dame*, 1996), Meg (*Hercules*, 1997) e Jane (*Tarzan*, 1999) também são personagens femininas com papéis principais nas narrativas a que pertencem.

Esta era mostrou, pela primeira vez, personagens de cor em papéis principais. Das personagens mencionadas anteriormente, Jasmine, Pocahontas, Mulan e Esmeralda são de etnia não-caucasiana. No entanto, se as personagens femininas tendem a ser representadas com corpos estereotipicamente magros e atraentes, Jasmine, Pocahontas e Esmeralda são representadas de forma especialmente sexualizada, desde a sua roupa à forma como agem. (Guizerix, 2013) É discutível se a sexualização destas personagens de cor em relação às personagens brancas é um estereótipo de etnia ou uma coincidência.

Outra particularidade das princesas desta era é a rebeldia contra as figuras paternas. Ariel, Jasmine, Pocahontas e Mulan mostram frustração relativamente às regras impostas pelos seus respetivos pais e desobedecem a essas ordens; em contraste, as figuras paternas das primeiras Princesas Disney estiveram maioritariamente ausentes durante a sua vida (Guizerix, 2013).

Num artigo de 2014, Kessel e Daalmans fazem uma análise desta rebeldia. Enquanto que Branca de Neve, Cinderela e a Bela Adormecida personificam estereótipos associados ao género feminino, estes estereótipos são transferidos para as personagens secundárias/de fundo na Era seguinte, especificamente a partir de *A Bela e o Monstro* (1991). Neste filme, cabe às personagens secundárias comunicar a forma como Bela se deve comportar enquanto personagem feminina. Os habitantes da vila cantam que Bela é uma “rapariga estranha” por gostar de livros e estar sempre a pensar nos mundos sobre os quais leu; Gaston diz que Bela deveria sonhar em casar-se com ele e fazer-lhe massagens nos pés. (Kessel & Daalmans, 2014) Um grupo de personagens femininas idênticas mostra-se apaixonado por Gaston, reforçando a separação entre as “meninas comuns” que devem ser todas iguais e ter os mesmos interesses (neste caso, em Gaston, o epítome da masculinidade), e Bela, a única menina que tem interesses diferentes, pelo que é vista com desprezo pelo resto da vila. A única qualidade positiva que os habitantes verificam em Bela é a sua beleza, e Gaston nomeia Bela como a sua futura esposa simplesmente porque a considera a rapariga mais bela da vila.

Podemos, assim, constatar que este tipo de estereótipos de género continua presente na narrativa, mas é transferido para as personagens secundárias enquanto que a personagem feminina principal mostra relutância em obedecer à norma. (Kessel & Daalmans, 2014) Este padrão repete-se

com frequência em filmes de Princesas Disney, e é frequentemente relacionado com um casamento não desejado. Jasmine (*Aladdin*, 1992) rebelde-se contra o pai porque a lei cita que ela deve casar-se antes do seu próximo aniversário; Pocahontas (1995) mostra relutância em casar com Kocoum, o guerreiro mais forte da tribo, que o seu pai indica como uma boa escolha de marido; vários anos mais tarde, Merida (*Brave*, 2012) recusa o casamento com os três potenciais candidatos escolhidos pela sua mãe.

Já *Mulan* (1998) tem especial foco em problemáticas de género durante toda a narrativa, contando a história de uma personagem feminina que desafia as convenções que é obrigada a seguir por ser mulher. Ela acaba por conseguir provar o seu valor e ser reconhecida – não só pela sua família, mas pelo seu país inteiro.

No início do filme, Mulan é levada para a “Casamenteira”. De uma forma semelhante aos filmes anteriormente mencionados, algumas personagens cantam os deveres que Mulan deve lembrar: “Tens de estar bem capaz/Calma, obediente/Ser eficaz,/Educada,/Magra ficarás.” Como mulher, a única forma de Mulan trazer honra para a sua família é através deste conjunto de regras e do seu casamento com um bom marido. Como deseja honrar a família, Mulan esforça-se por obedecer ao que lhe é pedido, mas ultimamente falha uma vez que sente dificuldades em comportar-se de uma forma convencionalmente feminina. “Eu sei bem/Que não poderei ser a perfeição/De noiva ou de filha./Mas também/Será este o meu papel?” (Kessel & Daalmans, 2014).

Mesmo tendo sido proibida de o fazer e possivelmente enfrentando pena de morte no caso de ser descoberta, Mulan finge ser um homem e alista-se na guerra no lugar do seu pai, provando ser uma guerreira capaz. Embora tenha sido denegrida e deixada para trás quando a verdade sobre o seu género foi revelada, Mulan acaba por salvar o seu país e o seu valor é reconhecido pelo Imperador da China, assim como uma grande multidão que lhe faz uma vénia (Towbin et al., 2004).

Embora estes pontos sejam positivos e o desafio aos estereótipos de género presente em *Mulan* seja indiscutível, Kessel e Daalmans fazem notar que Mulan apenas salvou a honra da família porque conseguiu fazer algo excepcional (neste caso, salvar a China) (Kessel & Daalmans, 2014).

Guizerix (2013) considera os filmes a partir de *A Princesa e o Sapo* (2009) como uma terceira era de filmes de Princesas Disney, incluindo *Entrelaçados* (2010), *Brave* (2012), *Frozen* (2013) e *Moana* (2016). Estas princesas invertem as normas de género ao salvar-se tanto a si como às personagens masculinas, sendo que os príncipes se tornam menos perfeitos e mais cómicos (Guizerix, 2013). Estas Princesas mudam os seus futuros com o seu próprio esforço e sem depender da ajuda de outros.

Merida (*Brave*, 2012) é a primeira Princesa Disney a concluir o seu filme sem ter estado numa relação romântica. Merida demonstra pouco interesse em assuntos relacionados com o seu estatuto de princesa e sente dificuldades em seguir as regras de “como uma Princesa se deve comportar”. Em vez disso, Merida prefere explorar o seu Reino a cavalo, partir em aventuras e treinar arco e flecha, desafiando estereótipos de género. Por outro lado, a sua mãe, a Rainha Elinor, representa os valores tradicionais

de género e insiste que a filha se comporte como uma Princesa convencional. Já o Rei Fergus, pai de Merida, encoraja a filha nos seus interesses e tem uma atitude mais descontrainda em relação à forma como Merida se comporta (Guizerix, 2013).

O ponto de vista da Rainha Elinor vai mudando ao longo da narrativa à medida que a sua relação com Merida evolui. Quando Elinor começa a aceitar a filha como ela é em vez de a tentar moldar numa Princesa hiperfeminina, a relação entre as duas torna-se mais forte. (Guizerix, 2013)

Com o foco principal na relação entre mãe e filha, *Brave* transmite a importância de relações familiares; o facto de Merida não se conformar com as normas associadas ao seu género mas, ultimamente, ser aceite pela mãe, transmite uma mensagem importante sobre respeito e aceitação no seio familiar, mesmo quando os filhos não se encaixam nos estereótipos associados ao seu género. (Guizerix, 2013)

Brave é também o primeiro filme da Disney a demonstrar que o casamento/romance não são essenciais para a felicidade e sucesso de uma princesa; Merida forjou o seu próprio futuro sem necessidade de depender de um interesse romântico (Guizerix, 2013).

Frozen (2013) tem também como foco principal uma relação familiar, desta vez entre as irmãs princesas Elsa e Anna (sendo que a primeira se torna Rainha no decorrer do filme). No entanto, o romance volta a ter uma grande importância na narrativa, mesmo que haja uma certa troça irónica ao clichê do “amor à primeira vista”; Anna apaixonou-se por Hans no momento que se conhecem e ficam noivos na mesma noite, mas é revelado mais tarde que Hans apenas queria apoderar-se do trono e é um vilão cruel que tenta matar as irmãs. Kristoff, uma personagem que ajuda Anna na sua missão de encontrar Elsa, acaba por tornar-se no novo interesse amoroso dela (Krouwels, 2016).

Por outro lado, de uma forma semelhante a Merida, Elsa não está envolvida em qualquer romance. Já a expressão do “amor verdadeiro” utilizada desde os primeiros filmes da Disney em relação ao amor heterossexual ganha um significado maior em *Frozen*, onde podemos verificar que o amor familiar tem o mesmo poder: o amor de Anna pela irmã é forte e verdadeiro o suficiente para a salvar (Krouwels, 2016).

Embora as circunstâncias sejam diferentes e a expressão “amor verdadeiro” não seja utilizada, a cena final de *Brave* (2012) em que Merida chora abraçada à mãe transformada em urso, desejando desesperadamente que ela volte, e o feitiço é quebrado, tem algumas semelhanças.

Apesar de não ser uma mudança muito acentuada, esta Era de filmes Disney mostra duas personagens femininas principais cujas feições e constituição física fogem ao modelo *standard* de corpo magro e cintura extremamente fina: Merida e Moana.

Merida (*Brave*, 2012) tem uma cara mais arredondada do que as Princesas antes dela, assim como um tipo de corpo mais realista que fica apertado no vestido que Rainha Elinor lhe oferece. Merida acaba por rasgar o vestido nos braços uma vez que este lhe dificulta os movimentos, reforçando a sua objeção a comportar-se como uma princesa convencional. O facto de *Brave* ter sido concebido e dirigido pela primeira mulher a ter esse papel na Pixar, Brenda Chapman, poderá ser a razão pela qual

Merida é diferente. Numa entrevista com “A Mighty Girl”, Brenda Chapman declarou que a sua intenção com Merida foi a de criar uma rapariga adolescente normal com que meninas e jovens se pudessem relacionar sem se sentirem inadequadas. Durante a criação do *design* de Merida, os *designers* de personagens evitaram intencionalmente que ela tivesse as feições e tipo de corpo *standard* das Princesas anteriores a ela (Krouwels, 2016).

Merida foi a última personagem a ser adicionada à *franchise* de *marketing Disney Princesa* (*Disney Princess* na versão original) lançada no princípio dos anos 2000. Esta marca é constituída pelas personagens femininas dos filmes Disney que nasceram princesas ou tornaram-se princesas através do casamento. Em 2011 esta marca tornou-se a maior do mundo em termos de vendas para meninas dos 2 aos 6 anos (Guizerix, 2013).

Quando Merida foi adicionada à *franchise*, a sua aparência foi alvo de uma transformação: a sua cintura tornou-se mais fina, o peito maior, e o seu rosto tornou-se menos redondo e aparentemente maquilhado. Esta conversão de Merida numa princesa convencional vai contra a intenção de Brenda Chapman com a sua personagem (Krouwels, 2016).

“I wanted to show a regular teenage girl’s body not one that of a girl trying to use push-up bra and go on a major diet or anything. I wanted her to look normal, like how girls look in real life. (...) Merida was created specifically to break that mold. (...)I wanted to create a stronger character, one that feels and looks attainable, that’s not waiting for the prince or the man to come along or needs romance to make them complete. I also left it open so that romance wasn’t completely cut out of the picture when she’s ready and of her own choosing as opposed to her being forced into something that she didn’t choose. I wanted to give her that strength.”

(Brenda Chapman, *A Mighty Girl Interview*)

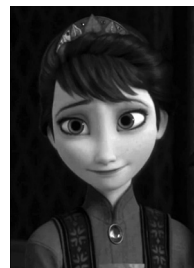
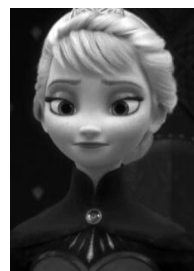
O estereótipo de corpo exageradamente magro volta no filme de Princesas Disney seguinte, *Frozen* (2013). Além do tipo de corpo, as feições de Elsa e Anna são quase idênticas; a mãe de ambas, a Rainha Iduna, tem também o mesmo tipo de cara e corpo.

Em 2016, *Moana* apresenta uma nova tentativa de diversidade corporal. Moana tem braços e pernas fortes e ligeiramente musculados, assim como um nariz mais largo do que as princesas anteriores.

Curiosamente, a personagem feminina principal da Disney cujo tipo de corpo mais difere do *standard* não é uma Princesa Disney: Nani de *Lilo & Stitch* (2002). Nani tem pernas fortes e musculadas, peito pequeno, nariz grande e não é sexualizada apesar de ser sempre representada com roupa que mostra muita pele. Além de Nani, os habitantes da cidade apresentam bastante variedade de tamanhos e pesos, sendo uma representação mais genuína da vida real (Shulman, 2017) .



Fig. 9. Merida (*Brave*, 2012) e o novo *design* de Merida como Princesa Disney.



Figs. 10, 11 & 12. Anna, Elsa e Rainha Iduna (*Frozen*, 2013)

3. Representação de Género em *GOSMA!*

Um dos objetivos principais durante o desenvolvimento de *GOSMA!* foi a criação de personagens que pudessem refletir esta investigação teórica. Deste modo, era fundamental que o grupo de cinco crianças que constitui o elenco principal de *GOSMA!* fosse diverso e equilibrado no que diz respeito aos géneros das personagens. Acabou por ser estabelecido que o grupo de crianças seria constituído por duas meninas, dois meninos e uma personagem cujo género fosse ambíguo/não definido ao longo da narrativa. Chamámos a esta personagem de Dani.

A não atribuição de um género a esta personagem significaria que as suas ações e atitudes ao longo da narrativa seriam as atitudes de uma criança – não as de uma menina ou de um menino em específico. Já Aida, uma das personagens femininas, desempenha o papel de líder do seu pequeno grupo. Ela tem uma personalidade forte e um tipo de corpo robusto, assim como um lacinho no cabelo e um casaco cor-de-rosa. O objetivo seria mostrar que uma personagem feminina pode ser forte e agir de uma forma convencionalmente pouco feminina, mas esses atributos não significam que seja “maria-rapaz” ou fazem dela menos mulher – assim como não invalida o seu interesse em acessórios ou cores estereotipicamente femininos.

A outra personagem feminina, Márcia, é uma adolescente regular com uma personalidade amigável e interesse em fotografia. O seu amigo Ferrinhos é um rapaz tímido que gosta de desporto e de jogos; na parte mais forte de *GOSMA!* em termos emotivos, Ferrinhos chora juntamente com Márcia e Dani. Ferrinhos foi concebido como uma personagem masculina que é gentil, mostra medo e expõe os seus sentimentos sem ser ridicularizado por isso. O facto de personagens negras serem estereotipicamente representadas como violentas foi outra razão que motivou a personalidade meiga de Ferrinhos.

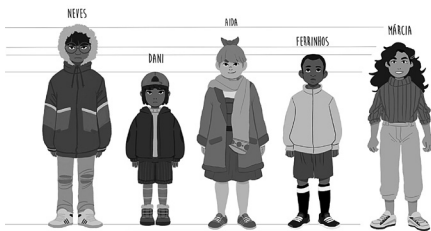
Neves é o outro líder do grupo; tal como Aida, ele é forte e destemido. Ele apresenta características estereotipicamente masculinas e é uma personagem rabugenta e intimidante. Este tipo de personagem é estereotipicamente associado a cores fortes como o vermelho, o azul ou o preto. No entanto, Neves está vestido com roupa verde e cor-de-rosa, sendo esta uma cor frequentemente

associada ao feminino. A decisão da personagem com mais características estereotipicamente masculinas ter roupa cor-de-rosa foi intencional; tentamos mostrar que esta cor não invalida o facto de Neves ser um líder forte e intimidante. Tal como no caso de Aida, a roupa cor-de-rosa pretende mostrar que uma cor estereotipicamente feminina não deveria significar necessariamente “fraqueza”, como é frequente acontecer.

4. Conclusões

Os resultados desta investigação parecem mostrar uma evolução em termos de representações de género em filmes e séries de animação. Se as primeiras personagens femininas eram frequentemente representadas de uma forma estereotipada, as últimas décadas assistiram à criação de

Fig. 13. Neves, Dani, Aida, Ferrinhos e Márcia.



heróínas mais fortes e independentes que desafiam os moldes de género da sociedade. Contudo, alguns estereótipos parecem manter-se até aos dias de hoje, nomeadamente a falta de diversidade de tipos de corpos e feições.

Com GOSMA!, a curta-metragem de animação em processo no âmbito do Mestrado [...], pretendemos apresentar personagens que evitem estereótipos e sejam o reflexo desta investigação.

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Animating History. A research exploration on the informative *voices* of animation

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[Animation / Animação]

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Informative animation,
character animation,
info-graphics.

Abstract

Within a wide dissemination project, we have recently been involved in making the contents of a manuscript from 1316 – the medieval “Statuti” of the city of Sassari – more accessible to the general public. The project has offered us an extraordinary opportunity to explore the powers of animation as a way to inform while entertaining and exciting an audience. The development of various audiovisual artifacts material for the project has allowed us to achieve two important goals. In first place to pay homage to some of the foremost examples of informative animation of the Twentieth Century. Secondly they have helped us in retracing some ever-green formulas that, by combining social, scientific, technical and historical facts with storytelling, make of the language of animation a very powerful informative mean.

1. Introduction

The experience we wish to present in this paper is part of a wider research project aimed at the dissemination of two valuable historical documents from the beginning of the 14th century: the Statutes of the free municipality of Sassari, in Sardinia.

A distinctive element of the communal movement developing from the 13th century in medieval Italy, the Statutes were the set of regulations and laws that many Italian cities, and their communities, set for themselves to underline their autonomous status from the then dominant powers, Empire and the Church.

The issuing of Municipal Statutes by an emerging movement of urban centers in strong economic growth is in fact, among the founding elements of the rise of a secular class of citizens, professionals, merchants, artisans and early entrepreneurs who will lead to the *bourgeois* revolution.

Since the mid-1200's, many centers, especially in northern and central Italy, issued their own Statutes, taking direct control of the administration of tax, of justice, of various regulations and of the day-to-day management of their communities. The many statutory documents that have come down to us represent irreplaceable historical sources and offer extraordinary opportunities to understand everyday life in the Middle Ages.



This is certainly true for the two copies – one in Latin and the other in ancient *Logudorese* – of the Sassari Statuti, issued in 1316 by the City’s Mayor *Cavalino de Honestis*.

In 2016, as a follow-up of the celebrations for the 700 anniversary of the issuing of the documents,

our research team was involved in a wide dissemination effort.

Currently conserved in the Sassari Historical Archives, the Statuti have come to us in the form of two beautifully handwritten parchment large volumes. In 2016, after an accurate digitalization process, the two original documents were published on-line in form of digital interactive documents. In parallel, a series of dissemination initiatives: conferences, seminars, lectures, empowered this dissemination effort with an important background, allowing the Statuti to reach the public as it had never happened before. Nevertheless, despite the unquestionable value of this endeavor, the capacity for the general public to grasp the actual contents of the documents remained limited. In fact, the mere deciphering of the handwriting of an historic text such as the Statuti is a matter of experts, to be able to understand their language is itself a matter of a high degree of specialization: both the legal Latin of 1300 and the vernacular Sardinian versions of the original documents are very distant to our contemporary understanding. Moreover, to be able to put in context the many units of information scattered in the original source, implies specific knowledge and understanding of the medieval social, spatial, legal and cultural background.

The project presented hence itself as a double challenge: on a side, a great chance to explore ways in which animation can be put to work as an informative aid, enhancing the actual accessibility to information to a vast public./// On the other an opportunity to put to the test animation’s renowned flexibility in addressing various informative issues by using, through its many stylistic and language spectrum, different *tones*. Not incidentally both topics have been, over the last years, very central to the work of our research unit ³.

In the year following our first contact with the responsible of the Municipal Historic Archives and of the city of Sassari Deputy for culture, a research grant from the Regional Government of Sardinia in the area of audiovisual experimentation allowed us to direct our energies and time on this project. This led to the development of three short films that, we believe, present a wide repertory of examples on how an historical document can be made widely understandable and put in context with the help of the language of animation (Ceccarelli 2014).

Fig. 1. The Sassari Statuti of 1316

³ Our research efforts in the field has produced a series of outcomes, in terms of published papers and articles. Recent work includes: Ceccarelli, N., Animation and informative films: Two early ‘digital’ films, in “Animation Practice, Process & Production”, Volume 6, 2017 and Ceccarelli N., *Things are (not) always what they seem. Animating scientific visualization: the case of anatomy*. in: N. Ceccarelli. IP Informanimation 2013, research, education and design experiences, Milano, Franco Angeli, 2017. As well as animated films, see our ‘animazione design’ YouTube channel.

Fig. 2. Our dissemination effort took the form of a hybrid ensemble encompassing different visual artifacts. Beyond various audiovisual materials, a web-based platform, info-graphic explanatory diagrams and a printed illustrated introductory brochure, where also created.



The project was also an opportunity to pay tribute, by revisiting them, to some of the foremost examples of informative animation from the Twentieth Century. Among which one can find major popular television classics such as Frank Capra's *Bell System Science Series* and the *Disneyland ABC* series, or the *Mathematics Peep shows* created, among other similar projects, by Ray and Charles Eames for IBM as informative aids for large popular exhibits (Kirkham, 1995). Other key reference are the many informative shorts created by the English production house Halas and Batchelor, some corporate documentaries including animated inserts, by the Italian computer company Olivetti, and iconic projects such as the *World Of Plenty* documentary, created for the British Ministry of Information by Paul Rotha in collaboration with the Isotype Institute (Boon, 2006). In fact, many other lesser known artifacts, often created by small production companies, contributed substantially in shaping this too often underestimated branch of the history of informative moving image (Ceccarelli, 2014).

2. Research in Design and Animation

Besides the core dissemination goal of the project, we resolved to take advantage of this opportunity to carry out an ambitious research effort. We therefore shaped our work so to address two key tasks.

In the first place, although being designed as potentially autonomous informative pieces, our short films have not been thought of as *per se*, but as components of a larger dissemination strategy based on a prototype on-line digital informative platform open to the public's exploration. Within this frame they interplay with additional informative material: a printed brochure, a series of info-graphic schemes, an interactive gallery of characters.

This condition precludes somehow the project's second main goal, which was offering multiple points of view on the subject of the Statuti. Apart from being extremely stimulating in terms of our general dissemination task problem-solving design perspective – which was enhancing the actual accessibility to the original document, disseminating its contents and providing an informative framework enabling its contextualization – this has allowed us to explore various sub-branches of informative animation. And in fact, the very idea of being able to rely on a broader hybrid informative platform in order to address our tasks, has freed us allowing to play with areas of different scale of detail in the kind of information they provide, putting to the test different elements and 'voices' of the language of animation.

In this perspective it is important to clarify that the three films we designed and produced were mainly directed to a general public of non specialists – school kids, locals, tourists – lacking a specific background in their approach to a complex and dense text as the Statuti. Their main objective in terms of dissemination was to engage the public offering some insights on the vast amount of information about life in medieval time that the study of a document such as the Statuti can offer. In dissemination terms, on the grounds of the idea of a 'transformer' (Neurath, Kinross, 2009), a profes-

sional in charge of translating complex contents into a set of understandable and memorable information we picked a sample of different ‘voices’ to address a subset of topics, and aimed at working as entry points to a wider on-line informative platform to be developed in the future.



The first film ‘The Sassari Statutes: an introduction’ is intended as a very broad introduction to the Communal age in Italy and Europe. Despite providing some specific elements referenced to the Sardinian city of Sassari and to its 1316 Communal Statutes, the film presents the general scenario which gave ground to this ‘movement’. The story outlines the emergence of the new economic power of the bourgeois class, its social political aspiration, in contrast with the traditional powers of the empire and the church, the transition from the feudal static economy to the dynamic economy urban. More importantly, it highlights the formation of a new class of citizens, traders, merchants, artisans, professionals which volunteer, ‘communally’ taking charge of managing the public good.

As the goal of this piece is to present a very general state of things, we decide to apply a very clear visual language, reminding of that of an illustrated book. Ad the main narrative flow is sustained by the voiceover commentary, the animation is deliberately elementary: camera zooms and pans, limited character animation, reinforced here and there by sound effects and the music score.

The plot combines a few parallel sub-stories. There is a description of the emerging place of the city, which is starting to attract people from the countryside and to concentrate production and commercial activities.

We see a market full of merchandise, some artisan shops, and the early beginnings of ways of producing goods that tends to ‘industrial’, over the background of a growing city that gradually becomes the theater on which the new emerging class takes its stand.

We see the citizens who animate this new spirit, alternating their management responsibilities while conducting their own affairs and their own daily activities... but a more abstract representation style comes into play when more general issues need to be presented, such as the geo-political framework: the battles between Italian cities that compete for control of maritime traffic, or the spatial contrast between the regional-based economy of the Feudal world and that primarily urban of the Communal era.

Fig. 3. In order to present the general atmosphere that lead to the Communal era, our first introductory film addresses various general issues connected with political, social, even spatial matters. In this sequence the contrast between the static Feudal world and the dynamism of the emerging urban movement is stressed by means of exaggeration.

Fig. 4. Another frame from our ‘introduction to the Statuti’ film: the confrontation between the power of the church and the citizens resolved to defend their autonomy.

Fig. 5. The film takes advantage of staging the story to reinforce its message. Here some distinguished citizens of the 'Comune' meet in the City's main square, the new centre of political power.



This result in the turnover of scenes, some more descriptive, where the voiceover punctually describes what is shown, others more metaphorical, in which meanings are sketched through symbolic

visual references and reinforced by soundtrack and visual effects.

The film is framed on a conceptual loop, which is aimed at alluding to our effort in establishing a connection between the historical facts as they can be found in the original text and the artifacts we have designed to turn them into a more accessible format. By hinting at Disney's classic 1959's *Sleeping Beauty*'s opening sequence, our film's begins by sketching the book in the illustration style of the whole film, but ends with its 'real' appearance, through a live-action take.

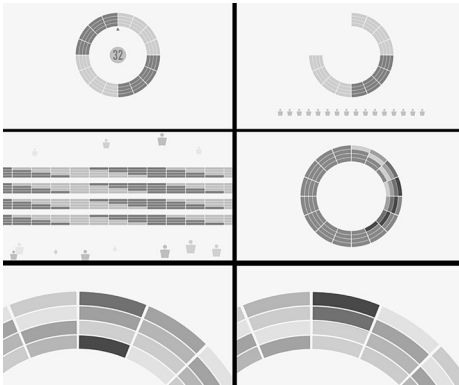
A set of different communication objectives, and therefore a totally different style and general atmosphere, characterize the second film 'One day at the market'. The piece is aimed at offering a vivid, although totally fictional, representation of Sassari's medieval *Platha de Cotinas*, the city's central market. This short film can be thought as an ideal cross-section on the Statuti contents: a selection of fragments of actual information contained in the original Statuti text, combined in order to present a series of micro-stories about a place that was very central to the life in Sassari in 1300, but that is still today very alive. The plot was developed starting from a selection of regulations that in the Statuti describe how goods had to be sold and marketed. With an intentional dramatization effects, we created a storyline that, although fictional, is plausible and based on historical accounts on the life of an average medieval town (Frugoni 2016), and is intended to allow the audience to peek into a typical day at the beginning of the XIV century. As the Statuti do not include any illustrations and the iconographic record about that historical period in Sassari are very scarce, we had to turn to contemporary visual resources such as illuminated manuscripts and paintings. The magnificent *Allegory of Good and Bad Government* series of three large frescoes, painted in the first half of 1300 in Siena by Ambrogio Lorenzetti, also offered us with an incredible visual template for imagining an Italian Medieval city.

The film starts in the early hours of a spring morning presenting the Sassari's main square as it rapidly turns from a dark and empty space to a noisy market bursting with activity. The plot is articulated around a series of minor episodes... the early arrival of greengrocers, customers that flock around the stalls where cloths, fabric and leather are on sale, while others drink wine in an impromptu tavern. The visual style is that of conventional 2D character animation, with a voice-over presenter taking the audience through the market's stalls. The narrator pretends to guide us, as if we were there. In order to provide a warmer touch, enhancing this feeling of presence, the voiceover describes what we are seeing, interacting at times with the characters: a fish-



monger, a cheese seller. The fictional overall ‘realistic’ atmosphere is further highlighted by the piece’s structured: a unique *plan-séquence* take that ideally combines some city spots that, even after more than 700 years, can still be located in today’s center: the empty gothic 1300’s Sassari arcades – of which some fragments are still very visible in the contemporary high street – and *carra manna*, the weight-house where city officials used to oversee and tax goods entering the city, that although not any longer precisely located, is today still well known among the locals for its medieval toponym.

Fig. 6. Sequence of frames from the ‘Market’ film: In order to allow the audience to peek into a typical day in a Medieval town, a series of historical facts extracted from the original Statuti documents have been developed into a fictional storyline.



Among the many characters, as a further tribute to the classics of animation, such as many feature films – Disney’s 1996 *The Hunchback Of Notre Dame* would be a good historical match, but the examples are endless as this is a classic element, and an effective rhetorical

Fig. 7. Sequence of frames from our film about the Elder’s Council. The choice of an elementary, dry, info-graphic style, combined with very basic animations is intended to convey the idea of an ‘objective’ quasi-scientific presentation of facts: the effect is supported by a neutral voiceover.

device for setting the tone of a scene (Kalinak 2010) – we have inserted a short musical *intermezzo*, in which three young female musicians play a medieval tune, as the market reaches its peak of activity.

The third film, ‘the Elder’s Council’, describes one interpretation of the complex operations leading to the election of the sixteen members of Sassari’s Elders Council. Citizens who in turns exercised important tasks connected with the city’s the government and administration. The piece is an attempt to describe a very specific polling system, as some historians have interpreted it (Madau Diaz 1969). The task was to make understandable a system of charge substitution among the city officials, a very complex – and possibly not univocally interpretable – mechanism. We therefore took a decision: as the original information was not necessarily objective, the interpretation and the way it was presented in would. As a consequence, the films is intentionally structured following the style of many educational ‘scientific’ animated documentaries of the past. The visual presentations are dry, minimalist and combined with very basic animations to convey the idea of an ‘objective’ presentation of facts. Everything is presented in a detached and neutral form through an iconic info-graphic language. Nothing

is depicted directly: things and concepts take the shape of diagrams, visual metaphors, very clean and simple graphic schemes, people are represented as isotype-like pictograms (Neurath and Kinross 2009). An apparently neutral voice and basic simple sound effects complete the presentation.

As a highlight, we decided to pursue an additional narrative solution that was inspired to us by '*Polaroid. SX-70*' a short promotional documentary produced for Polaroid in 1972 by Charles and Ray Eames. In this film, changes of speakers are used to emphasize different sets of information, offering extended points of view on the subject. Following this example we decided to develop our voiceover with two distinct voices: a male one is used to comment things, what is clearly visible to the audience, as they are. An additional female voice is given the task instead of offering a more subtle interpretative perspective on what may be 'between the lines'.

3. Conclusions

As part of a wide-ranging cultural dissemination initiative, we were fortunate to be able to freely experiment with classic solutions and formulas that make direct reference to the history of the animated documentary, adapting them to contemporary popularizing purposes. The result are three animated short films that although being grounded on rigorous historical foundations, explore different ways in which visual communication and the many languages of animation can tell a story.

These include an introductory piece based on a general illustrative style, a film intended to offer an immersive impression of life in a medieval city where 2D character interact with the audience, an abstract info-graphics-style based informative documentary presenting the technicalities of a complex electoral system. While exploring different 'voices' the three pieces – currently shown at Sassari's Historic Archives as part of the regular visit package, and part of various educational programs directed to local schoolkids – help the general audience access the width and articulation of an otherwise very dense document.

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Color Differences in Male and Female Protagonists of Mainstream Animation Film

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[Animation / Animação]



Abstract

This paper presents the findings of a work in progress, regarding the differences in the color schemes existing in male and female protagonists of mainstream animation film. It shows the intuitive process of how data was collected and transformed into visuals that helped clarify the interpretation of results. We concluded that male character design showed more color variety, an abundance of darker colors and a scarceness of pink, when compared to female character design that showed a predominance of blues and pinks and an overall lighter palette.

Keywords

Color, gender, mainstream animation, representation.

1. Introduction

This paper presents the findings of a work in progress regarding the differences in the colors presented by male and female protagonists of mainstream animation films. It builds on previous studies [1], which made clear that there are different approaches to the design of female characters and male characters, in the context of mainstream animation. This study aims to clarify the differences in the colors presented by male and female characters and if the gender of the character influences the color choices of its design. This study has an important visual exploration component, and one of its goals was to produce interesting visuals that showed the characters' colors in an interesting way. Finally, it is not within the scope of this study to analyze individual meanings of color for each protagonist, but rather to understand the general differences in how color is applied according to the protagonist's gender.

2. Color Meanings in Mainstream Animation Characters

“Our perception of color results from varying wavelengths of light being reflected onto the retina, which in turn are processed by cells called photoreceptors. The relative responses to light spectra by these cells are what generate our ability to see and distinguish between colors [2:1]”. The phenomenon of color perception plays an important part in cinema: it can serve the storytelling process by clarifying the narrative, explaining character traits or room temperatures, focusing

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the viewer's attention on a particular element and generally immersing the spectator deeper in the story world [2, 3, 4]. Animation creators in particular have the chance to make deliberate and calculated color choices that will serve the narrative and their vision, since they are not confined to real world conditions. In this case, "the filmmaker is confronted with creating the entire narrative space from scratch" [5, 6]. The color decisions taken during the process of designing a character will have a definitive impact on that character's presentation to its audience and how it will be perceived. Mainstream animation thrives on the ability to make its audiences understand its form, patterns and concepts easily [7], since it leans towards standardization [43]. Therefore, color is generally used in mainstream animation according to its widely accepted meanings, which are presented next.

Red is passion, shame and excitement and can also make something appear to move faster [4]. It is the color of characters such as Lightning McQueen - the fastest car in Cars [9] - and Red - the angriest bird in The Angry Birds Movie [10].

Yellow is a contradictory color: used for warnings, on yellow vests and venomous reptiles, while being forever linked to the sun, light and life. When desaturated, it can be a symbol of elegance, sophistication and innocence, [4]. The Minions [12] are fun and active, as is Joy, from Inside Out [11], traits that permeate through their bright yellow skin. Belle, from Beauty and the Beast [13], and Anastasia [14] both wear elegant dresses in a soft glimmering yellow. It can also represent value: in Tangled [15], Rapunzel's hair is golden, demonstrating its preciousness.

"Blue can be a tranquil pond or a soft blanket of sadness" [4:82]. It is the color of passiveness, introspection and intellect. In Inside Out [11], Sadness is the embodiment of the expression "feeling blue". Elsa, from Frozen [16], dresses in blue for she thrives in the cold, while Cinderella's [17] pale blue dresses demonstrate her passiveness, as this is "the quintessential color of powerlessness" [4:69]. Blue is also commonly used to show the non-human identity of characters, like Megamind [18] or Sulley (Monsters, Inc.'s [19]).

Orange is "generically nice" [4:112]; it represents warmth, but also exoticness and even toxicity. Marlin, from Finding Nemo [20], and Lorax, from The Lorax [21], are both exotic but friendly creatures.

Green is a color of ambivalent nature: it is both the color of fresh vegetables and spoiled meat [4:160]. It may represent health and vitality, but also something poisonous, rotten or out of this world. Shrek [22], Mike (Monsters, Inc. [19]), Rango [23] and Arlo (The Good Dinosaur [24] all have green skin that accentuates their non-human nature; the first two are monsters and the other two are reptiles.

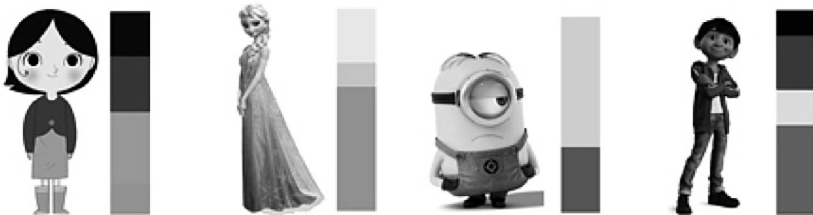
Purple "inspires associations with the non-physical" [4:191]: it means spirituality, mysticism and transformation. Because of its scarcity in nature, it has been associated with royalty, having been worn by kings and popes. In Hotel Transylvania [25], Dracula wears a black and purple cape which suits his character, because of his high status in his community and his ability to shapeshift.

3. Color Bars Study – Methodology and Results

Based on a previously gathered and now updated list³, we looked at the protagonists of 317 mainstream animated feature films, released between 1992 and 2017. This resulted in a total of 188 characters, of which 50 are female and 137 are male. The discrepancy between the number of movies and characters is mainly due to the repetition of protagonists in several films, such as sequels and trilogies (e.g. Gru is the protagonist of the three *Despicable Me* films [27, 28, 29]).

By watching the films, we intuitively identified the most common look of each protagonist. Some of the characters had one look throughout the film (e.g. Dracula wears his black and purple cape throughout the two first *Hotel Transylvania* films [25, 26]), but others change their look considerably and we needed to pick the most relevant look of those characters. For example, even though Moses goes through different looks in the film *The Prince of Egypt* [30], we decided to take in consideration his image as dressed in the red robe, which he uses when he takes on the role of prophet. The general idea for this step of the study was to identify the most well-known and memorable look of a protagonist, so that images of this look could be collected and analyzed.

Fig. 1. Example of some characters and their respective simplified image of color blocks.



The images representing the characters' looks were imported to a digital image editor, where, with the help of a color-picking tool, we created a simplified image of the color scheme, using simple color blocks (Fig. 1).

The color blocks are sized according to the visual perception of a color's presence – this was an intuitive process, that didn't resort to exact measurement methods, so it is open for discussion and interpretation. Fig. 2 and Fig. 3 show the final results for all female and male protagonists, respectively.

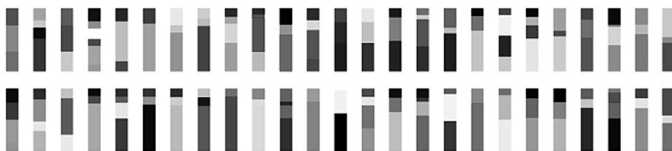
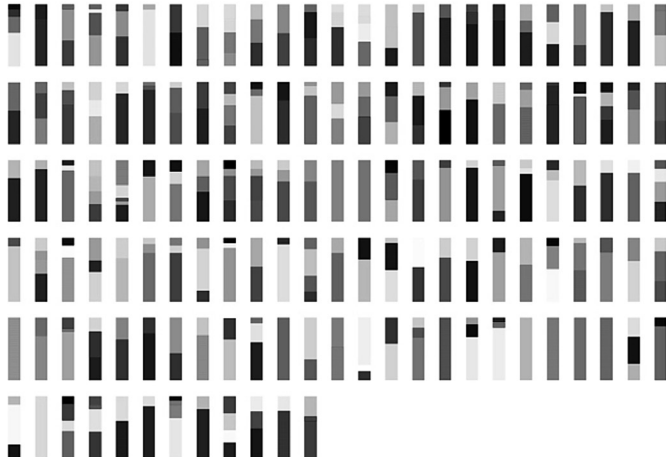


Fig. 2. Final results of the simplified color schemes for all considered female protagonists.

After having produced a simplified image of each character's color scheme, all the color blocks that composed the images were reorganized on a large canvas. First, all the blocks that composed the simplified color

³ The list gathered animation feature films, released between 1992 and 2017, that had more than 15 000 user ratings on their IMDb page and no live-action scenes [1]. These criteria were used as a way to determine a movie's popularity, in order to provide an overview of recent mainstream animation films.

Fig. 3. Final results of the simplified color schemes for all considered male protagonists.

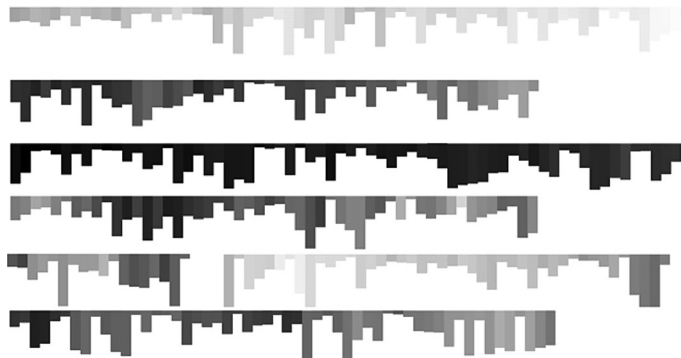


schemes of female characters were organized together (Fig. 4), following the same intuitive method that guided the whole creative process. Then, the same was done with all the color blocks of the simplified color schemes of the male characters (Fig. 5).

Fig. 4. Reorganization of all the color blocks that composed the simplified representations of the female characters' color schemes.



Fig. 5. Reorganization of all the color blocks that composed the simplified representations of the male characters' color schemes.



The last step was to compare both results, so as to understand the relationship between the two images (Fig. 6). For this purpose, each line from the two previous exercises is shown close to each other. This visualization

accentuates the difference in the quantitative presence each color group has in the design of female characters and of male characters; e.g. the bar that shows the amount of dark blues, dark greys and dark browns used in the design of male characters is much longer and thicker than the one that shows the use of those same colors in the design of female characters.



Fig. 6. Comparative visual study of the color graphics for female and male protagonists.

4. Color Perception Study – Methodology and Results

After doing the previous visual studies, four people⁴ were asked to look through the 188 pictures that were used to create the simplified color block image of each protagonist. The participants had to state the first color that they thought of when they saw the image – this exercise was done individually. The participants actually described many images by saying two colors; e.g. all four participants said “orange and green” when they saw Kyle (South Park: Bigger, Longer and Uncut [31]), and all said “black and white” when they saw Marty (Madagascar [32]). Each image was shown only for a few seconds, forcing the participants to react quickly and not overthink their answers. We believed that this would give us a more accurate and intuitive description of which colors felt more predominant and significant to the viewer in each character’s design. The results showed that the word “blue” was used to describe 21 female characters (approx. 41%); “red” was used on 15, “yellow” and “pink” on 13 each. “Blue” was also the word most used to describe the male characters – it was used on 43 of them (approx. 31%); “red” was used on 29 characters, “brown” was used on 26 and “white” on 24. Fig. 7 shows how many times each color was mentioned, giving a general perception of the predominant colors that were used to describe each group of characters.

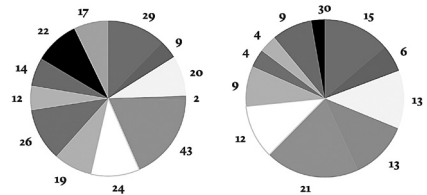


Fig. 7. Left: number of male characters that were identified with each color name. Right: number of female characters that were identified with each color name.

4 One male, 25 years-old, and three female, aged 20, 24 and 25; all were former art students with a basic understanding of color theory. This was a preliminary test to compare people’s immediate perception of color with the colors chosen to be represented on the simplified color scheme of each protagonist.

5. Interpretation of the Results

To understand the differences found between the two images of color blocks (Fig. 4 and Fig. 5), it is important to remember how small the female sample is when compared with the male sample. It was already expected that the bigger sample would show more variety. We also knew from a previous study that male characters take on more diverse forms than female characters [1:14], which means that male characters are more likely to be aliens, monsters or animals than female characters. Therefore, the male group presents more characters who have bright colored bodies (Fig. 8), which results in bigger blocks of those colors.



Fig. 8. Sample of male protagonists who are not human and have colorful designs.

Blue and pink are the predominant colors in the design of the considered female characters (Fig. 4). Saturated greens and yellows are scarce and only a few saturated reds are shown in the image. There's a considerable amount of blacks and dark grays, but also of pale pinks and beiges.

The color study of the male characters (Fig. 5) shows a much bigger presence of dark colors, but also more variety of more saturated colors, like greens, yellows and reds; orange is a color almost exclusive to the male characters of this study. The only pinks present are pale and unsaturated, but there is a considerable amount of violets and purples. Blue is, once again, the predominant color.

The main similarity between the two color studies (see Fig. 6) is the prevalence of blue. There are very few people who would say they dislike the color blue, as it is one of the most common answers to the question "what is your favorite color" [8:23]. It represents both an old notion of femininity [8:33], as well as a contemporaneous masculinity [8:32], making it easily suitable for either gender; also, its many shades comprise a large range of meanings [8:21-48]. A blue dress on a female character seems to be a symbol of "ingenuos soon to embark on an adventure outside of their realm of experience" [34]. In male characters, blue is everywhere: in jeans, shirts, suits and even skin, fur or feathers. The most common combination identified by our participants in the male characters was blue and red, which is coincidentally a common color combination present in toys advertised for boys [35]. Therefore, blue is widely used because it will easily please an audience and is adaptable to different meanings.

We also recognized two main differences between the female and the male color study (see Fig. 6). There is an absence of saturated pinks and an abundance of dark colors on the design of the male characters; the opposite is true for the female characters. Dark colors are usually associated with villainy, violence and masculinity [8], traits that may be part of a male protagonist's identity, as they may take on the role of an ill-tempered, violent or mischievous character (e.g. Dracula [25], Gru [27], Jack Skellington [36], Batman [37]). Colors like gray, brown and black are also main components of the designs of animal protagonists, which are almost exclusively male [1:14]. Female protagonists, on the other hand, are essentially good and human, being therefore depicted with lighter color palettes. These lighter shades are usually associated with purity, delicacy and other values

linked to traditional feminine ideals. Unsurprisingly, “pastel colored toys, predominantly pink or purple toys,” are commonly toys advertised for girls [35]. Pink, being halfway between red and white, is the color most associated with tenderness, childhood, softness, romance, sweetness and femininity [8:214]. It is the color of delicate, young and inexperienced characters like Saoirse (Song of the Sea [38]), Ponyo (Gake no ue no Ponyo [33]) and Chihiro (Sen to Chihiro no kamikakushi [39]). In Heller’s study, people said pink is their second least favorite color; only 3% of women (and none of the men) identified it as their favorite color [8:213]. This masculine (and general) aversion to pink and its strong association with girlhood might explain the differences found in the color studies.

Looking at our participant’s answers we were reminded and assured of the subjective nature of color perception. Very few female characters – only 6, representing 12% of the sample – received the exact same color descriptors from the four participants (e.g. Ponyo [33] was described with a unanimous single “pink”). However, 57 male characters – 41% of the sample – were described in the exact same manner by everyone. This may be attributed to the fact mentioned above: female characters are more likely to be humans and therefore, have more complex designs in terms of color than non-human characters (see Fig. 8), whose predominant colors are more easily identified.

We also noticed that “red” was used many times to describe female characters (Fig. 7) but it’s not an obvious presence in the color study (Fig. 4). The participants included “red” in the description of characters like Umi (Kokuriko-zaka kara [40]) and Mitsuha (Kimi no na wa. [41]), who were shown wearing school uniforms, consisting of a dark gray skirt, a white shirt and a red bow or scarf around their neck. The amount of red in the pictures is very small and was translated in very small red blocks, on the simplified color scheme of female characters. However, the presence of red is perceived by the participants as significant, probably due to the muted colors that surround it. Furthermore, the participants’ answers showed disagreement in identifying certain colors – e.g. Merida (Brave [42]) was described with the words “green and orange” and “red and blue”. The perceptive strength of the color red and the difficulty to name some colors might have caused some of the discrepancies found between the color studies and the participants’ answers.

6. Conclusion and Future Work

Even though this is a work in progress, it indicates that there are indeed major differences in the color schemes of male and female protagonists, in the mainstream animation context. We concluded that male protagonists show a wide range of saturated colors, as well as a significant amount of dark colors; the most recurrent color is blue and the least present color is pink (with the exception of skin tones). On the other hand, the design of female protagonists often includes tints of blue and pink, showing, in general, less saturated colors and a more muted and neutral palette. It appears that the gender of the character affects its color scheme, which are seemingly attributed according to colors’ widely accepted meanings and their associations.

We aim to rethink this study, by applying reconsidered guidelines that clarify basic questions, like what constitutes a mainstream animation film and what makes a character the protagonist; as well as to produce a quantitative analysis of each character's looks throughout that film and the individual examination of the meanings of its color scheme. With time, we would like to expand the research, by collecting information from other character categories, such as the antagonists and the co-protagonists, and compare it with the protagonists' data.

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Critiquing the Screen Presence of Synthespian Counterparts

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Abstract

This paper critiques the effectiveness of recent synthespian counterparts at producing screen presence equivalent to and indistinguishable from their human referents. While screen presence has been loosely defined for actors, to date there has been no attempt to provide definitions of screen presence specific to a synthespian context. How are we to understand the screen presence of a synthespian when its on-screen performance is a product of an actor as well as the combined roles of many digital artists? How do we conceive of presence when an actor performs through the digital incarnation of another actor's body, especially a dead one? This paper examines how the screen presence of verisimilar synthespian counterparts is constructed in three recent big-budget Hollywood films: *Furious 7*, *Maleficent*, and *Rogue One: A Star Wars Story*. The closer a synthespian both stylistically and performatively matches its human counterpart, the more it also matches its counterpart's screen presence. This study provides an updated language for articulating how a synthespian performance navigates the boundary between the uncanny and the believable.

1. Introduction

Animation theorists and mainstream film critics often denounce the pursuit of photorealistic animated humans as unattainable, undesirable, and spectacle for its own sake. In her critique of *Final Fantasy: The Spirits Within* [1], Vivian Sobchack cites an anonymous review of the film from the Internet Movie Database: "If computer animation could ever get to the point of creating an entirely believable human representation (and this is a dubious possibility), then, as animation, it will have entirely missed the point" [2]. The ensuing generations of technological improvements since *Final Fantasy's* release in 2001 now make verisimilar synthespians more tangible, but some industry veterans remain sceptical [3]. Film theorist Dan North asks whether there is "any use for synthespians in lead acting roles other than for the technological novelty value" [4]. However, there is legitimate financial and artistic encouragement for achieving believable synthespian counterparts of extant and posthumous actors beyond spectacle alone, including: maintaining an actor's screen presence when playing multiple ages and physiologies, providing physiognomic continu-

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ity when revisiting older film properties, and fostering the best possible acting moments through a continuous performance capture take.

This paper attempts to elucidate these reasons by examining the screen presence of some recent synthespians that inhabit the very edge of believability within the Uncanny Valley. Each example provides additional nuance to the ways in which screen presence is understood in context with synthespian counterparts, including Brian O’Conner in *Furious 7* [5], the three pixies in *Maleficent* [6], and Grand Moff Tarkin in *Rogue One: A Star Wars Story* [7].

2. Synthespian Presence

Before embarking on a critique of the screen presence of synthespian characters, it will be useful to define what is meant by the term “synthespian” itself. “Synthespian” was originally coined by the Kleiser-Walczak Construction Company in 1987 to describe several of the (at the time) realistic CG humans the company created. Jeff Kleiser and Diana Walczak describe the term *synthespian* as “a portmanteau derived from [syn(thetic) + thespian] and meaning ‘digital actor’” [8]. However, in both academic literature and trade publications, the terms “vactor”, “synthespian”, and “digital double” are frequently used interchangeably, but recent research proposes specialised definitions to distinguish between and formalise each term. These terms “are based more upon the nature of performance of a CG character than the technical means of its production.” [9] A vactor (virtual actor) is an overarching category containing both synthespians and digital doubles, and the individual definitions are outlined below:

Vactor: a CG or digitally-augmented character capable of producing a screen-based performance.

Synthespian: a CG or digitally-augmented character that advances a screen-based story while producing acting that engages in at least one area of pretense.

Digital Double: a CG character whose participation in a screen-based story is implied more by its physiology, costume, and surroundings than its actions. [10]

Kennedy associates synthespians with roles similar to film actors, whereas the performances of digital doubles is more akin to stunt doubles “in which it would be too dangerous or even impossible to film the real actor” [11].

Many terms that actors and directors tacitly understand and use to describe their work – such as “screen presence” – are notoriously difficult to explicate. “Presence” by itself carries several connotations, including the fact or condition of “being, existing, or occurring at this time or now” [12]. While on stage or in front of the camera, any actor can be considered *present* – that is, the actor exists for an audience at a specific location and time. However, regardless of whether an actor is in the right place at the right time, not all actors emanate a profound charisma that captivates the audi-

ence. The late director, actor, and playwright Joseph Chaikin articulates a meaning for “presence” as it relates to the actor’s craft, namely that:

[it’s] a quality that makes you feel as though you’re standing right next to the actor, no matter where you’re sitting in the theater. [...] There may be nothing of this quality off stage or in any other circumstance in the life of such an actor. It’s a kind of deep libidinal surrender which the performer reserves for his anonymous audience. [13]

“Screen presence” specifically refers to this quality as it is produced by an actor on camera. Such presence is often related to charisma, chemistry, appeal, and audience investment in a character. Playwright and theatre critic Bert O. States recognises this type of presence as the pleasurable moment when “artistry becomes the object of our attention” [14]. The recognition of screen presence is the recognition of the artistry specific to a given actor, and screen presence is activated when we are affected by “the actor’s particular way of *doing* his role.” [15] Artistry must be accompanied by the actor’s attendant ability to embody or perform features specific to the character. For instance, a character in a stage performance who is a gifted whistler must be played by someone who is adept at whistling. The more adept the whistler, the more the stage presence is amplified². Presence is the viewer’s ability to fully believe and accept that the actor is the character at a given moment. An actor’s presence is increased the more often this happens throughout a performance.

Performance capture (PeCap) offers a third way of thinking about screen presence. Motion capture (MoCap) is a process of digitally recording and translating movement via an input motion system, while PeCap exists as a subset of MoCap that describes “the total recording of a performance without cuts using a motion capture system.” [16] PeCap is concerned with preserving the theatricality of a performance. MoCap and PeCap are frequently-used visual effects tools to produce actions and characters that would be difficult, dangerous, or impossible to achieve by other means. The creation of synthespian characters almost exclusively relies on the use of these tools.

Unlike in other forms of acting, in performance-captured roles, what we see is not the actor’s body but rather the actor’s *double* – the on-screen transcendent performance transposed through a computer-generated physiology that often bears little resemblance to the actor (although in the examples discussed in this article, the actor and its synthespian counterpart are intended to look identical). Strictly speaking, the actor is not the object of our attention in PeCap roles. Even when the actor and the synthespian share the same physiology, they are not technically the same object. Therefore, screen presence within a synthespian context is not engendered by the same means as it is in live-action filmmaking. The synthespian that performs on-screen is a product of not only the work of an actor but also the

² In film, it would be possible to dub the performance of an adept whistler over the actions of an actor who is not adept at whistling. The result would be a constructed performance made to increase the screen presence of the actor, while erasing the presence of the whistler.

combined roles of many digital artists who help to construct the synthespian's form, motion, and acting, resulting in what Mark Wolf calls a "divisibility of performance" [17]. In so far as a synthespian may achieve screen presence, there is no single unified consciousness and body responsible for that presence [18]. This is a type of presence that surpasses a unique artistic contribution and is instead a *gestalt* screen presence. However, it is important to emphasise the actor's role here, as it forms perhaps the greatest single contribution to the *gestalt*. Andy Serkis, whose is most famously known for his performance-captured roles such as Gollum in *The Hobbit: An Unexpected Journey* [19], as Caesar in the recent *Planet of the Apes* [20] trilogy of films, as Supreme Leader Snoke in *Star Wars: The Force Awakens* [21] and *Star Wars: The Last Jedi* [22], and as Baloo in *Mowgli: Legend of the Jungle* [23], is nonetheless recognisable in each of these characters although they share no similar physiology, nor are they even human. Serkis employs different voices and mannerisms in each role, yet something recognisably "Serkis" still transmits through each character's "digital makeup" [24]. This is similar to States' description of "actor-presence" when we recognise the actor in the character, especially if some disguise is involved: "We always recognize Olivier in Hamlet or Olivier behind the dark paint of Othello." [25]. When we are aware of a specific actor's contribution to the performance of a digital character, it is *gestalt* screen presence at play.

Within a synthespian context, presence adopts a fourth distinction – namely, whether or not a character believably occupies the same screen space as other characters. Kennedy [26] is careful in limiting his definition of vectors (and, by extension, synthespians) to solely a "profilmic space" – that is, in order to be eligible for synthespian status, a digital character must inhabit a space that contains at least one element filmed in front of a real-world camera. Kennedy admits that the narrowness of this definition excludes many digital "characters like Beowulf who exist within fully CG productions and who are considered classic examples of synthespians" [27]. However, he insists that previous understandings of synthespians that rely on achieving a certain degree of visual accomplishment are problematic due to there being "no clear means to measure a 'necessary' amount of visual realism in order to achieve synthespian status" [28], and that "after a certain amount of time, what was once considered realistic enough to qualify for synthespian status may suddenly fall below the same criteria." [29]. Although synthespians are never recorded in a profilmic fashion the same way actors are, synthespians nevertheless occupy a profilmic space in the finished film. Synthespians are composited as one element within the profilmic screen space, and it is the quality of this visual integration that determines how much the audience believes the synthespian is actually present in that space. The quality of visual integration is determined by how well the synthespian is rendered to match the profilmic elements of the scene (including the lighting, materials, and level of detail), as well as how the synthespian is seen to perform alongside its profilmic co-stars (including matching eye-lines, timing, and screen chemistry). When any one of these technical or performance elements is compromised, it impoverishes the audience's ability to accept the synthespian as present within the same screen space as its human co-stars.

Finally, we can add a fifth distinction of presence if we account for reanimating characters originally played by actors who are now deceased: how do we conceive of presence when an actor performs through the body of another actor, especially a dead one? Ultimately, whose presence is detected through the synthespian's performance: the original actor whose body is seen, the new actor who contributes to the gestalt screen presence, or a combination of both? This becomes a relevant question when we examine two of the examples in this paper: Brian O'Connor from *Furious 7* and Grand Moff Tarkin from *Rogue One*. The former is a digital recreation designed to seamlessly occupy the same screen space as Paul Walker after the actor's death midway through filming the movie, while the latter revisits an iconic character through reanimating a long-dead actor expressly to remedy problematic plot holes in the original *Star Wars: A New Hope* [30].

3. Replaceable Actors

Since at least 2010, there has been a marked increase in the number of synthespian performances in film each year [31], as well as the number and distribution of performance styles among synthespian characters [32]. Although 2008's *The Curious Case of Benjamin Button* [33] was the first serious attempt to produce a photoreal synthespian counterpart to a flesh and blood actor³, this was based on a hypothetical *projection* of what Brad Pitt might look like at an advanced age and after excessive shrinkage. By contrast, *Tron: Legacy* [36] was the first film to use *reconstruction* techniques "to integrate a digital head and body onto an existing actor to create a younger version of a character" [37] – in this case, allowing Jeff Bridges to perform through his synthespian counterpart Clu, who looks the way Bridges did in the first "Tron" film from 28 years earlier. Bridges also revises his role as Kevin Flynn, portrayed by the actor's older self. Ndalianis reflects on the metaphysical relationship between Bridges and Clu:

Which version of Jeff Bridges that appears in the film is the real Bridges? Is it the actor who plays Kevin Flynn and who bears an indexical relationship to the person Jeff Bridges as he appears today? Is Clu any less a version of Jeff Bridges, given that his face is sampled from images of Bridges's 'real' face as it appeared in the 1980s? [...] Which, if any, of these performances is real? [38]

This raises important questions about our understanding of performance and screen presence in acting, especially within a synthespian context. What do we mean by categorising a performance as *real*? Film characters are never real in the sense that they never exist outside of the film itself. It is a suspension of disbelief on behalf of a viewer to pretend that an actor truly *is* a particular character in a film. However, at least in live-action films, there is understood to be an indexical

³ This assumes Kennedy's definition of synthespians that omits ex-filmic spaces, including the characters from *Beowulf* [34] and *The Polar Express* [35], which were based upon the physiologies of flesh-and-blood actors – often with a few stylistic liberties taken.

relationship between a character on screen and a particular actor who plays that character. Due to the constructed nature of a synthespian's performance, there is no clear-cut indexical relationship between character and actor due to the number of other people responsible for the production of that performance. Therefore, even when we see a young Jeff Bridges as Clu, this is a form of gestalt presence rather than the *real* presence of an individual actor.

Paul Walker

In 2013, when Paul Walker died midway through filming for *Furious 7*, the seventh film in *The Fast and the Furious* franchise, Universal Studios was presented with the difficult task of how to complete the film with Walker's character, Brian O'Conner, when several of Walker's key scenes had yet to be filmed. Simply recasting and reshooting the iconic star would have been disrespectful to Walker, his family, and his fans, so Universal explored the possibility of how to create a convincing digital version of Walker [39]. Weta Digital was hired to produce a synthespian replacement for Walker in 260 shots that would "complete an authentic performance that was as close as we could imagine to the performance that Paul would have given for the character" [40]. Walker's brothers Caleb and Cody were used as body replacements for Paul, which aided the performance due to the brothers' shared knowledge of their late sibling's mannerisms and physical movement [41]. A digital version of Paul Walker's head was created from 3D digital scans that the actor underwent prior to filming; Caleb and Cody's heads were later replaced by Paul's digital head. However, in order to generate facial performances for Brian O'Conner, director James Wan relied on footage of Walker from previous films in the franchise. This ensured that the performances on screen closely matched Walker's own performance, rather than simply copying his brothers' performances or asking the animators to use artistic interpretation for how Paul might have performed. [42]. Yet, despite being based on footage of the actor, Paul Walker himself was never directly involved in the creation of the digital performances in the film. How, then, are we to understand the screen presence of a "Paul Walker" performance when Paul Walker is not an author of that performance?

The shots featuring Walker's synthespian counterpart are solely based on copying previous Walker performances rather than generating any new ones for Brian O'Conner. In some cases, constructing Walker's synthespian performance involved a process of "portmanteau'ing" shots: for example, only Walker's mouth and chin movement from a given shot may have been copied and paired with the movement of just his eyes and brows from another shot [43]. However, just as with the example of the actor dubbed with an adept whistler, a screen performance is often the construct of multiple contributions that produce the illusion of a single performer. If the performance of a synthespian closely resembles what we have come to expect of its flesh-and-blood counterpart from other films and publicity, then we accept its performance *as if it were created by the flesh-and-blood performer*. The closer the synthespian

both visually and performatively matches its counterpart, the more the synthespian also matches its counterpart's screen presence. When the synthespian is indistinguishable from its living counterpart, the screen presence of the synthespian effectively *becomes* the screen presence of the actor it replaces. In this sense, it is at least hypothetically possible to achieve Paul Walker's screen presence without Paul Walker being directly involved in the performance.

Staunton, Temple, and Manville

Audiences and directors often use the word “believable” to describe a digital character whose screen presence is indistinguishable from an accomplished flesh-and-blood actor – that is, a synthespian whose screen presence does not draw attention to its artificial origins. A synthespian counterpart's screen presence is in part determined by how believable is the illusion that the synthespian is a perfect double of its referent. In the 2014 film *Maleficent*, based on the original Disney interpretation of the story of Sleeping Beauty, three pixies – Knotgrass, Fittle, and Thistlewit – are charged by King Stefan to take care of his newborn daughter until the day of her sixteenth birthday. These pixies are the miniature, winged synthespian counterparts to the actresses who play the pixies in their human-sized forms: Imelda Staunton, Juno Temple, and Lesley Manville, respectively. *Maleficent* was produced approximately one year ahead of *Furious 7* and both films share a similar budget (\$180M [44] and \$190M [45], respectively) – yet there is a distinct difference between the quality of screen presence of the CG pixies and the CG Paul Walker. In most scenes, Walker's synthespian counterpart is indistinguishable from the actor and provides seamless performance continuity. This is due in large part to the emphasis that New Zealand VFX production house Weta Digital placed on remaining stylistically accurate to the posthumous star's existing performances and physiognomy. Paul's face had never been 3D scanned for modelling or texture reference. As a result,

[Weta Digital] scanned and fully recreated [Paul's brothers] Caleb and Cody digitally to understand the way their skin reacted to light, and also how it dynamically changes either through vascular constriction of different expressions, or other physical changes, such as tiredness or exertion. [46]

The actresses for the pixies were likewise 3D scanned in order to generate models and textures for their synthespian counterparts that retain even fine details such as skin pores, fine creases, and freckles. Visual effects supervisor Kelly Port of Digital Domain, who oversaw the production of the pixies, relates that once the 3D artists could no longer tell the difference between a “photograph of the actress next to a CG version of the very same actress [...], we knew we had achieved our technical goal.” [47] The final designs of the CG pixies are stylised versions of their human counterparts, featuring larger eyes and less prominent facial lines and wrinkles. However, Digital Domain pioneered a new

approach for retargeting the actresses' PeCap data: instead of directly retargeting the data onto the final pixie design, they first retargeted the data onto each actresses' 3D scanned face. This allowed the 3D artists to compare the PeCap performances to the CG results, and once the CG performances were indistinguishable from the real actors, those performances were then retargeted onto the final pixie designs. This workflow enabled Digital Domain to better determine the cause of any errors in the performance, which would be more difficult to pinpoint if the original PeCap performance was directly transferred to the final pixie designs [48]. Although the 3D scanned replicas of the actresses were never intended to be seen by the audience, their performances are far more believable than the final pixie performances. With Digital Domain investing so much time and effort into a process to address performance fault-finding, why should this be the case? And why does Weta Digital's Brian O'Conner retain the same degree of screen presence as his co-stars in most of his scenes?

The CG pixies are more cartoon-like, which is in part due to the less prominent facial detail compared to their human counterparts. This is especially noticeable in the aged features of Staunton and Manville, whereby the pixie designs look like infantilised versions of their flesh-and-blood counterparts. There is a lack of any loose skin detail, especially in Staunton's neck, resulting in a sense of "digital botox" [49]. The decision to produce stylised pixie designs was undoubtedly born from the fact that *Maleficent* is grounded in a fantastical reality that is populated by other stylised, fantasy creatures. By contrasting the human pixies with their stylised CG counterparts, the screen presence of the synthespian versions is compromised.

One critical difference between the CG versions of Paul Walker and the pixies is that Brian O'Conner shares screen space with flesh-and-blood actors, especially in medium to close-up shots where his face is clearly on display alongside real humans. By contrast, the pixies' faces are never on display when they share screen space with human actors. As a result, it was critical for Weta Digital to ensure that the lighting and shader models for Walker's skin, eyes, and hair absolutely matched his real-world co-stars on a shot-by-shot basis. By filming Walker's brothers in the same shots that Paul would be featured, Weta Digital was able to work toward matching an exact physical basis, including ensuring that a proper sense of blood flow to different sections of the face accompanied relevant expressions and emotions.

Similar care was taken with the pixies, but with different results. *Maleficent* featured one of the first attempts at digitally mimicking blood flow, which was followed by Weta Digital's similar but more advanced results on Brian O'Conner over a year later. By comparing the human to the CG versions of the pixies, the synthespian characters have greater pallor and lack textural and colour variety to the skin around their eyes. The CG irises are sometimes brighter by comparison to their human counterparts, which produces a stylised artificiality about them. This is especially noticeable in a close-up of Thistlewit between the film's time markers

1:12:45-1:12:48 [50], where her irises are yellower and more saturated than those of Juno Temple, effectively making them look more at home in a full CG animation rather than a live-action film.

Peter Cushing

Rogue One: A Star Wars Story is set only days and hours prior to the story that unfolds in the original *Star Wars: A New Hope*, a movie that was filmed nearly 30 years prior. Further complicating matters was the fact that Peter Cushing's character Grand Moff Tarkin of *A New Hope* serves as major connecting tissue between the two films, but Cushing died in 1994. Even if he were still alive at the time of filming for *Rogue One*, he would have been too old to convincingly reprise his iconic 63-year-old countenance from *A New Hope*. The headline of a Washington Post article from the time of the film's release reads: "One of the best performances in 'Rogue One' is by an actor who died in 1994" [51]. This further highlights the confusion about actors versus the characters they perform. Brian O'Conner in *Furious 7* can be said to be a "Paul Walker" performance because the major site of performance, his face, was animated according to existing footage of the actor. The performances of the pixies are directly the product of the respective PeCap sessions of Staunton, Temple, and Manville, and can legitimately be considered "Imelda Staunton", "Juno Temple", and "Lesley Manville" performances.

However, in the case of Tarkin in *Rogue One*, Guy Henry was cast as a replacement for Cushing due to his similar build and stature to the late actor, as well as his ability to speak in a similar manner [52]. Tarkin's performance is a combination of the work of Henry and 3D artists at Industrial Light and Magic (ILM), which is performed through Peter Cushing's synthespian counterpart. While Walker's posthumous performance was constructed from his previous footage, all of Tarkin's performances in *Rogue One* were created by Henry, who did his best to pay homage to Cushing's acting style and bearing. Despite being played through a replica of the late actor, this is not a "Peter Cushing" performance; neither is it a "Guy Henry" performance exactly because the performance is filtered through Cushing's physiognomy, thus inheriting aspects of the late actor's gravitas that Henry does not innately possess. This leaves the question: to whom should Tarkin's performance be credited?

An analogy to book authorship proves useful here. The performance of Brian O'Conner in *Furious 7* is constructed from existing takes of Paul Walker throughout *The Fast and the Furious* franchise; this is similar to editing together a new story from existing passages within an author's oeuvre. Although the author may have no input into the meaning of the story that emerges from this process, at the very least the author is responsible for each passage that has been "Frankensteined" together. By contrast, the performance of Tarkin in *Rogue One* is similar to writing a brand-new story under another author's name, while trying to remain true to the author's original style and story world.

Debates about authorship aside, how well does the screen presence of Tarkin's synthespian counterpart compare to Peter Cushing in the

same role? As previously mentioned, the more a synthespian visually and performatively matches its counterpart, the closer it also matches its counterpart's screen presence. ILM's technical process to produce Tarkin's skin references and shaders is impressive, including 16K micro-bump maps of skin, muscle-driven behaviour based on facial capture, pose-based displacement, and animated blood-flow [53]. Despite all of this, something about Tarkin's appearance still looks off, especially around the ocular region. Weta Digital undertook tremendous work on *Furious 7* to develop believable eyes, sometimes using actual footage of Walker's eyes edited within the synthespian element [54] to provide an extra degree of screen presence. Tarkin's eyes are fully CG but often veer into the uncanny despite the tremendous care taken to produce a convincing illusion. Perhaps this is also due to Tarkin's "facial proportions sometimes [reading] as ever so slightly off from the original trilogy." [55]. Thompson critiques the synthespian Tarkin, noting that something also seems off about his performance: "The smoothness of the skin, the fluid movement, and despite how good it looks it's not quite human." [56]. By drawing attention to fluidity of movement, this provides a means for comparison between the original Tarkin and his CG counterpart. Any smoothness of movement is likely due to editing and removing noise from the MoCap data, as well as through the addition of ancillary animation [57]. As Tanine Allison states, "motion capture should not be considered a transcription, connoting an exact copy, a rewriting. Motion capture in practice is a messy process, rife with illegible data, inconsistencies, and errors." [58]. Such errors have to be fixed and modified by MoCap artists and animators. This highlights the frustration of attempting to cross the Uncanny Valley: the closer a synthespian counterpart gets to the canniness boundary, the more any minor imperfection disrupts an equivalent screen presence to the flesh-and-blood counterpart.

4. Conclusion

Modern methods for producing character performances on screen demand a re-examination of our understanding of an actor's presence both during production and within film itself. This paper suggests an acting-centred definition of "screen presence", and contextualises how this concept can be adapted to synthespian acting. The nuances of this updated understanding are explored through three recent films featuring synthespian counterparts to living and deceased actors. The synthespian for Brian O'Conner in *Furious 7* is designed to look exactly like its flesh-and-blood counterpart, and achieves a degree of screen presence that is nearly indistinguishable from the real-life Paul Walker – a technical and performance feat that cost the film an extra \$50 million to achieve after his death [59]. By contrast, the pixie synthespian counterparts of Imelda Staunton, Juno Temple, and Lesley Manville in *Maleficent* are based on highly-accurate digital scans of the actresses' heads that are further stylised to adjust facial proportions and reduce signs of age. While this inserts the character designs into the fantastical world of the film, the result is that the screen presence of each pixie's synthespian form is impover-

ished compared to the screen presence of her human counterpart.

Both stylistic and performance shortfalls hamper our ability to fully believe that a synthespian is really the actor it replaces – that they have identical screen presence. For animated characters, and especially verisimilar synthespians, the “face is the primary locus of performance” [60] and screen presence. From our earliest moments, humans become experts at reading human faces and gestures [61], often so tacitly that it can be difficult to articulate why a synthespian performance seems uncanny. At present, Tarkin in *Rogue One* provides perhaps the best example of the frustration of nearly being able to accept a synthespian counterpart for the genuine actor, but minute performance and visual clues produce inconsistencies with our expectations of real human movement. When working with problematic performance data, MoCap artists and animators often rely on interpreting the movement that was lost due to errors while trying to honour the actor’s performance. When animating something as subtle as the human face, any place where human intervention is relied upon is a potential area for uncanniness to emerge.

While Tarkin is no doubt a laudable achievement, it still has problems. This is where George Lucas’ legacy of tampering with his old films may be repeated, even though The Walt Disney Company now owns *Star Wars*. Synthespians offer one potential screen presence advantage over human actors: with sufficient time and technological advancement, it is conceivable that a synthespian’s performance and visual quality could be improved. In future home re-releases of *Rogue One*, the Tarkin shots may be revamped [62] to accommodate the expectations of a more graphically sophisticated audience.

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Redefining Storytelling: Towards Narrative Solutions for Animation in VR

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Abstract

Storytelling for virtual reality (VR) challenges the animation filmmaker to reconsider the approach to creation. In the fully immersive VR environment the spectator can choose the point of view freely. Traditional narrative tools like framing and editing cease to exist or must be reinvented for the new medium. Therefore, new strategies must be developed to focus the user's attention towards the narrative. This article first reviews the state of the art in creative practice and the corresponding discussion in scholarship. Building from there, the second part demonstrates how we found solutions of our own in our animated VR project ShakesVR, a collaboration with the Shakespeare Institute in Stratford-upon-Avon.

Keywords

Shakespeare studies, VR, adaptation, visual storytelling, expanded animation.

1. The Challenges for Storytelling in VR

Traditional film formats have always used the screen as a device to focus the attention of the spectator versus a clearly defined space. A classic movie theatre set-up supports this further by seating the audience in rigid chairs that are facing the screen. While the movie plays, only the screen is lit and the surroundings remain dark in order to not distract the attention from what is happening on screen. This principle also applies to a home video set-up although there it is up to the discretion of the viewer to decide about the lighting of the surroundings. Still he/she can easily focus on the screen if willing to do so. No detail of the narrative will get lost, as long as the viewer pays attention to the screen, the audience simply knows where to look and will hardly deviate from that given format. This all changes drastically when it comes to the audiovisual and immersive experience of storytelling in VR. Referring to Ryan, we understand by immersivity a “technology-induced experience of being surrounded by data”, that is, the VR world. [1] (p. 230).

Gray Hodgkinson notes that “once the viewer dons the VR headset they have the ability to look wherever they wish. This single act of independence takes control away from the storyteller, and in essence, makes

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the experience an interactive one.” [2] John Bucher elaborates on how the new fully immersive environment of VR has all but eradicated a crucial storytelling device for the filmmaker: “For well over 100 years, audiences have looked into rectangular screens, ignoring everything peripheral to the edges of the frame. But in recent times, the edges of the screen have been removed.” [3] (p. 1) Bucher further identifies two major narrative categories that have emerged in the still extremely young field of VR storytelling: “Currently, there are two dominant philosophical storytelling approaches and perspectives in VR. The first allows the viewer to watch a scene that is played out in the space around them. They are immersed in the scene but not necessarily an active participant. (...) The second philosophical approach allows the viewer to actually become the camera, in a sense. Stories told in this format begin to blur the line with video games. However, VR storytellers are finding that not all gaming theory applies in this format either, as we might assume.” (p. 7)

On the question of how to combine storytelling with open world discovery, the Oculus studio director Saschka Unseld opines: “I mean, we always want both. Something that we learned from *Lost* [the first Oculus Studio Short directed by Unseld] is that we should give viewers some space in the beginning, to get settled and look around a bit.” [4]. So, can we eat our cake and have it too? Or to put it another way: How can we keep the users focused and at the same time give them the freedom to immerse into the VR environment?

In the current discourse on VR, many scholars and practitioners face the challenge of combining linear storytelling and interactivity, as Henrikson et al. describe: “Directors also must address the challenge of guiding an audience through a narrative, while leaving them free in a fully immersive environment, to look or move in any direction, and even trigger events within the environment.” [5]. The alleged Holy Grail does indeed seem to be a balanced and working combination of storytelling and exploratory world discovery. This is the central challenge that practitioners and scholars have been dealing with since the very inception of the medium. It is a discussion that is far from closed yet, as we will find in the further course of this paper. Building from this central point, we seek to investigate the current state of creative practice of storytelling and describe main aspects of the academic discussion on storytelling in VR. The questions we will explore in the following sections are:

Why does linear storytelling remain a valid proposition for animated VR experiences?

How must the traditional storytelling tools in film be reinvented to enable linear storytelling in VR?

To answer these questions, we take an unconventional approach by first looking at practical application to examine how creative production has mastered these challenges in recent years, and then, investigating the corresponding theoretical discussions. In a second part, we will demonstrate possible narrative strategies for VR taken from our project *ShakesVR*.

2. State-of-the-Art Perspectives on Practice and Theory of Narrativity in VR Animation

2.1. VR storytelling in creative practice

In terms of practical applications, we are focusing on productions that have exemplary qualities related to the discussion about VR storytelling. We are not aiming towards a complete historical account, but are focusing on exceptionally well-realized animated VR narratives. In this respect two major studios stand out with their output of recent years:

Google Spotlight Stories: The studio is creatively led by former Pixar director Jan Pinkava who has become one of the most authoritative experts in field of expanded animation due to his work with the studio. He frequently works together with Mark Oftedal, also a Pixar veteran, who has served as an animator, designer and co-director on several VR shorts. The studio quickly rose to prominence through its collaborations with animation legends like Glen Keane and upcoming new stars like Patrick Osborne, director of Academy Award winning short *Feast* [6]. Two of its more recent VR experiences, *Pearl* (P. Osborne) [7] and *Age of Sail* (J. Kahrs) [8] have also seen release as theatrical short films in a purely linear storytelling format. The 2018 VR experience *Piggy* (J. Pinkava) [9] relies more strongly on interactive components: “If you only look at the cake, Piggy’s behavior is going to change. He will try to get you to look away. So, we needed different animation and sound designs for every scenario.” [10]

Oculus Story Studio: Oculus Story Studio is a VR production company led by creative director Saschka Unseld and technical director Max Planck. It was founded in 2014, but closed after three productions in May 2017. Since their first foray into VR they have been among the most frequently quoted and prominently discussed artists in the field, as a high number of related online publications attests to. In 2016, the studio’s film, *Henry*, [11] was awarded the Emmy for Outstanding Original Interactive Program. Oculus studio’s animated projects *Henry*, *Lost* [12] and *Dear Angelica* [13] and Unseld’s past OSS live action VR experience *Through You* [14] worked with a wide variety of cinematic approaches combining linear and non-linear storytelling depending on the requirements of each project.

Yet, Unseld can be quoted opining towards the relevance of the authorial approach that limits interactivity towards the support of a traditional narrative. “I think an audience can have an interaction with the film, but where does it end? Would the character be aware or unaware of that? I don’t want to completely give up control of timing, emotion, and character. Henry sharing an emotion with the audience doesn’t break the cohesion of how he feels. You could stick your head in close and he could react, ‘Hey, what are you suddenly doing there?’ But that would break it.” [4] These very recent examples from creative practice do not favor a non-linear storytelling approach over a linear strategy: In fact, interactivity is frequently used as a means to support the communication of traditional storytelling. In what follows, we take a look at the corresponding theoretical discussion.

2.2. The theory of practice: reflections on the current state of knowledge

Like practitioners and researchers with an industrial background, scholars, too, are exploring the specific features and qualities of VR and examining the ways in which VR might affect different target groups [15, 16, 17]. Vosmeer and Schouten note: “On a theoretical level, one of the most intriguing issues in this field is the changing relationship between the user and the movie, and how the concept of presence is currently being investigated for its possibilities to function as a key concept into the evaluation of storytelling for VR.” [18] Within this wider theoretical debate, we discuss the relationship between linearity, narrativity, and interactivity under the focus of our central research questions: Has linear storytelling remained a valid proposition for VR and how can it be supported within the context of a fully immersive medium?

Narrativity, linearity and interactivity

The idea that interactivity and nonlinearity would entirely replace or revolutionize traditional linear storytelling for all audiovisual media is not a new one [1]. In fact, it dates back to the earliest days of the personal computer and the Internet and has therefore been a prediction “waiting to happen” for over 30 years. “In the 1980s and early 1990s, when personal computers were new and their screens appeared to literary theorists as virgin canvases, there was enormous excitement over the possibilities for digital media to revolutionize storytelling. The enthusiasm back then centered on hypertext and multimedia, rather than on Internet collaboration tools, but the idea was the same, as was the ‘death of the author’ rhetoric.” [19]

A look at the current proportion between traditional linear storytelling and interactive narratives in film and animation quickly reveals that this prediction never materialized: linear storytelling clearly dominates to this day. Movies in theatrical distribution rely entirely on linear storytelling, interactive narratives are all but non-existent in commercial cinema. Even independent filmmakers still rely in their majority on linear storytelling approaches the odd experiment only confirms the general rule here. The same can be said for TV and home video. This corresponds to Ryan’s statement that narrating a story “presupposes the linearity and unidirectionality of time, logic, and causality, while a system of choices involves nonlinear or multilinear branching structure” [20] (p. 19)]. Multilinearity and high degree of interactivity are characteristics of computer games. In the field of computer games, the situation is different. Therefore, a clear separation of narrative strategies between traditional film formats and games remains: Film still almost exclusively relies on linear storytelling while games embrace interactivity, because it defines the very nature of their, well, game. In fact, the whole definition of a film versus a game might rely on the fact how much interactivity becomes a major part of the narrative strategy: If a film is based on interactivity as a narrative device, it might just as well be called a game. Reversely, it could be argued that the mere existence and continued strong presence of a medium we call “film” already encloses the continued dominance of linear storytelling, which is regarded a historically and culturally shaped convention.

But is this picture any different, if we look at the Internet instead of the traditional distribution channels for film? Not in the least, the marginal contribution of interactive filmic narratives is even more striking, given the digital nature and endless opportunities of online presentation: Only the distribution platforms and strategies have changed, not the very nature of the narrative content offered: The example of the streaming market leader *Netflix* provides solid evidence for this claim: A search on the specialized search engine *Flixlist* [21] (Feb 23, 2019) revealed a total number of 22126 titles offered on *Netflix* across all territories, including movies, documentaries, TV series. While this can obviously only provide a somewhat unreliable temporary snapshot of the precise number of programs offered, it still provides ample proof in comparison: The only known interactive content on *Netflix* are few more recent experiments like the *Black Mirror* episode *Bandersnatch* and ongoing development for an interactive children's series [22].

The interest of the audience

Beyond these quantitative aspects, there are also significant qualitative reasons why linear storytelling has prevailed and is an important option to be considered also by the VR filmmaker. There is a strong interest of the audience to experience a story that originates from a strong artistic vision. Pixar animation cofounder Ed Catmull confirms: "Linear narrative is an artfully directed telling of a story, where the lighting and the sound is all for a very clear purpose. You're not just wandering around in the world, (...) The fact that you've changed the technology, and people are excited about it, doesn't change the underlying difficulty of the compelling narrative story." [23]. Similarly, Planck from Oculus Story Studio argues that "(...) the reason we currently love film is that we can identify with the director's taste and vision. That's what you're buying into." [24].

There are further economic reasons for employing a linear narrative that easily adapts to a multiple-platform strategy because it creates additional potential for commercial exploitation. "*Age of Sail* had its world premiere at the Venice Film Festival and had an Academy-qualifying run in Los Angeles earlier this year. Now the film will be available in multiple formats. The theatrical version of *Age of Sail* is available on the Google Spotlight Stories YouTube Channel and the 360-degree mobile version is available via Google Play and iTunes. VR versions are available on Steam and Viveport." [25]. But, if the theoretical discussion also points towards the remaining importance of linear storytelling in VR - how can it be successfully implemented in creative practice? This was the central research question we were starting from when venturing into our own creative production of an animated short film in VR.

3. Adaptation for VR Animation: *ShakesVR*

Our practical experiment that serves to investigate our research questions is an animated VR experience that adapts three major Shakespeare plays (*Macbeth*, *The Tempest*; *A Midsummer Night's Dream*) in heavily abridged version and in a narrative "mash-up." It currently carries the working title *ShakesVR*.

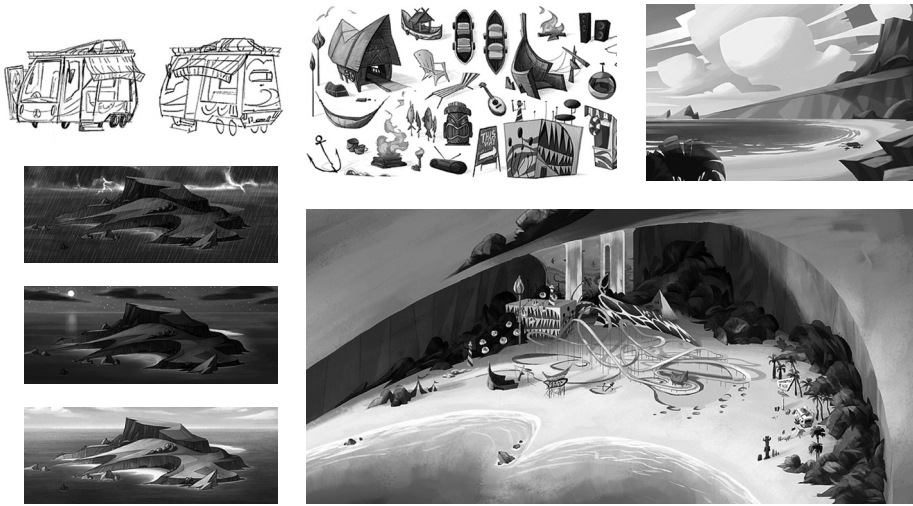


Fig. 1 The Southern Californian surfer's beach that provides the setting for our version of *The Tempest*.

Academic advice on the aspect of Shakespeare adaptations is provided by one of the world's leading experts in the field, Prof. Michael Dobson, Director of the Shakespeare Institute in Stratford-upon-Avon. The plays were selected according to the advice of Prof. Dobson based on their potential for world-building: Each play offers distinct potential for creating fully immersive environments in VR. This was realized through a 19th century seafaring setting for *Macbeth*, a 1960s hippie-beach environment for *The Tempest* and a timeless Chinese forest for *A Midsummer Night's Dream* (Fig.1). All environments are connected through an ongoing linear story – providing an ideal setting to explore the balance of world discovery and linear storytelling.

Harrison Weber describes the specific challenge of VR storytelling as follows: “It’s a lot like film, only it puts the audience inside your story. With it, you can create entire worlds for your audience but none of the original rules of cinema apply. How do you create your art when all of your tools have changed?” [26]. In our project, we discovered that the traditional filmic tools fall into two main categories within the VR context: They either cease to exist (like framing) and must be replaced, or they can be adapted as in the case of composition and staging. Henrikson et al. confirm: “Traditional cinematic principles of cuing and staging can help solve this problem, but need to evolve with the immersive use of spatial visual and auditory cues.” [5].

3.1. Composition, framing and staging

Working with strong contrasts is a general rule in filmmaking to achieve interesting and well-balanced compositions. In the case of VR, it can be used in the expanded sense of spatial composition that contrasts locations with e.g. more detail and color with areas that are less busy and monochromatic. After he has “settled” into the VR environment and has taken a first look around, the attention of the viewer might ultimately

turn towards the area that seems to more interesting to discover. Limiting the interesting spaces to look at might also be seen as a blessing in disguise: It requires the filmmaker to limit detail in places, balance busy areas with “quiet” spots and so altogether arrive at more interesting spatial compositions. The trend to equally overwhelm the screen or the virtual space with hyper-realistically rendered detail is an artistic shortcoming that applies all across CG animation and is not necessarily limited to VR. Being forced to stylize and simplify to direct the attention of the viewer might therefore ultimately lead to more artistically daring and innovative pieces in VR animation. “In many ways, the edges of the frame have been convenient tools for filmmakers to rely on, knowing that they can hide what’s ‘behind the scenes’ in the story they are telling. As the camera moves in a fashion motivated by the story, the viewer’s eyes and attention move along with it. The peripheral world to the edges of the frame is not visible and thus not important in the viewer’s mind.” [3] (p. 18).

3.2. Looking beyond the edges of the frame

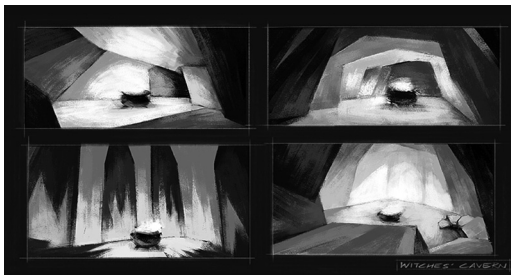
Different from traditional film, there is no entering and leaving the frame for characters in VR. This very convenient device for minimizing the amount of animation required for characters is not available anymore in VR. To avoid having to animate a character in VR, it must completely disappear from the environment as no one can guarantee that the spectator might not be looking in its direction. If he/she sees a character ‘dead on screen’, this will strongly affect the cinematic experience. In our own project, we are applying two different solutions for this problem:

- 1) The character can be ‘cheated’ entirely out of the VR environment by having it turn around a corner, vanish behind a tree, jump down from an edge etc. It should obviously take place in a more peripheral and remote location within the environment, while the user’s full attention is with another character carrying out a main action that attention is directed towards. This can be further helped by limiting the mobility of the user in a way that does not allow him/her to enter areas where such ‘disappearances’ are supposed to take place. In our case, the user cannot move beyond the borders of the ship they find themselves on: Therefore, this provides an opportunity to convincingly have characters disappear by e.g. jumping overboard.

- 2) All characters in the world must theoretically be animated at all times while present in the VR world. But this does of course provide a big challenge in terms of time and budget. To make this cost-efficient and feasible we applied loops and moving holds to avoid peripheral characters to go “dead on screen.”

Moreover the more stylized and “cartoony” an animation is designed, the more acceptable it would be to have entirely lifeless characters standing around, it can actually deliberately be used to great comic effect. Many traditional 2D animation films included non-animated drawings of characters in crowd scenes and we are

Fig. 2 The introductory witches sequence in *ShakesVR*: The light emanating from the cauldron focuses the attention of the VR user towards the witches. Huge shadows additionally project the action on the walls.



employing this concept as also a deliberate nod to 1940s and 50s cartoon conventions. Compared to live action VR animation can get away with more stylized and non-naturalistic approaches. Exaggeration and stylization are inherent characteristics of the art form [27] (p. 188) and this can free up the animation VR director to a great extent: If the artificiality of the VR world is openly revealed and no suspense of disbelief required, then there is no need to simulate reality through hyper-realistic approaches. This idea allows also for creative solutions for the challenge of VR editing.

3.3. Editing

With framing literally out of the picture, an important artistic tool for editing is lost for the filmmaker: the choice of shots. The look of the last and first frame of subsequent shots largely determines, if a cut works in traditional filmmaking. In fact, there is a whole established universe of related editing conventions audiences have become familiar with over decades. This at once makes an audience feel at home and able to simply understand what is going on in a film. Take it away and the individual perception of how scenes transition is becoming next to impossible to calculate: The filmmaker can't predict what precisely the user is seeing as last and first frame between shots. This results in much more uncertainty, if the change from one scenery to another will still function as part of the narrative or entirely disturb or even disorient the viewer.

Jessica Brillhart also notes major differences to traditional editing: "The same kind of quick cuts and the disorientation doesn't really work the same as it does in conventional cinema." (as quoted in [3] p. 14). To overcome the challenges that traditional editing techniques face in VR we frequently used a particular strength of our chosen medium: Unconventional transitions from shot to shot, most notably metamorphoses, a typical animation device. This is a rather underused technique in animated VR projects so far and yet it appears to be a very obvious choice: Instead of harsh cuts a gradual transition of one

environment into the next will avoid or at least minimize feelings of disorientation or even nausea for the viewer. In return such magical and seemingly supernatural transformations are only applicable in a context that welcomes artificiality and doesn't strive for photo-realism.

An example for that occurs in the transition of our introductory scene to the first "world setting" on Macbeth's ship: We first see a huge, but empty cave, with a cauldron and three witches grouped around it the only visible objects. The "soup" in the cauldron starts to bubble, rises up in the air and gradually transforms the surrounding cave into the environment of the ship through animated metamorphosis. After this has occurred, the witches themselves dissipate into thin air through a self-initiated magical spell. The new characters for the *Macbeth* sequence enter the scene (Fig. 2) In similar ways, bold artistic decisions in lighting and color design can support the narrative in VR.

3.4. Lighting and color

The introductory scene of the three witches and the cauldron provides an excellent example of how lighting and color can be used as directory tools that focus the user's attention in VR. Within the whole environment the only light source emanates from the green glow of the cauldron itself and lights the witches only. As we have learned from the traditional theatrical movie screening the attention of the viewer naturally turns towards areas that are lit and offer where the action take place. We came up with an additional combination of staging and lighting that will enable the user to fully experience the narrative, no matter where they decide to look: The witches are also throwing gigantic shadows all over the huge walls of the cave. This means that their actions remain visible throughout the whole environment even if the viewer decides to look up instead of towards them. In addition, the ubiquity of sound makes their dialogue audible all over the place, a tool that can generally be used to great effect for storytelling in VR.

3.5. Sound

Mostly forgotten, if not at least underappreciated, is that animation is an audio-visual medium. For VR the importance of sound even increases, as it does not suffer from any of the complications of other filmic storytelling tools. The director stays in complete control of how and where sound is applied in the 3D environment and can use this to good effect to increase or minimize attention towards certain locations. Sound is spatial and can be experienced from any direction, even if it happens entirely out of our visual field. A loud sound that emerges from behind of our back will almost immediately have us turn our heads. This provides the VR storyteller with rich opportunities to employ auditory cues for the communication of the narrative. A further example from our practical project can demonstrate this: In our version of the story Macbeth's murder of (King) Duncan takes place on board of a ship, inside Duncan's cabin (Fig. 3). Even if the user decides not to go there, but will instead be below the deck of the ship, he will be able to experience the murder through muffled dialogue emanating from above.

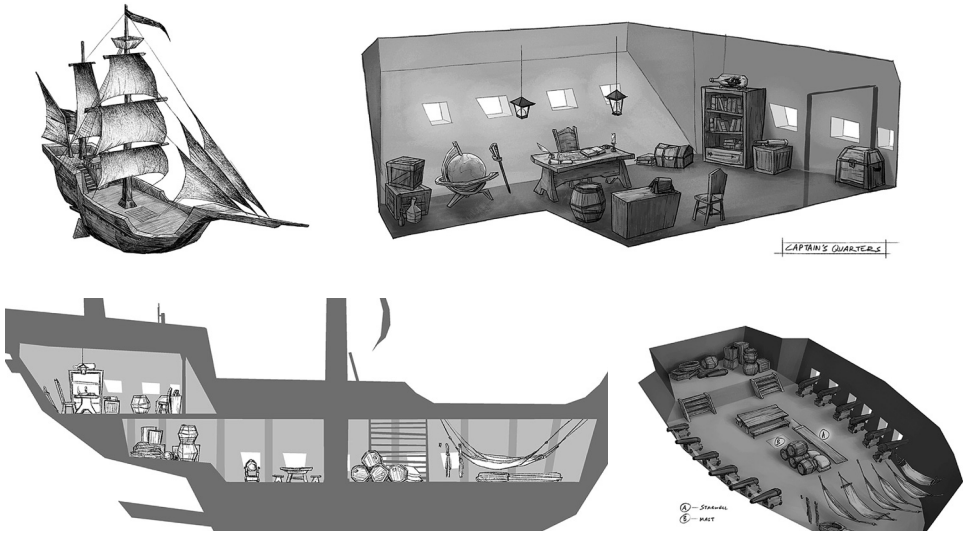


Fig. 3 The 19th century ship where our version of *Macbeth* takes place, all locations the user can access in VR are shown here.

Additional visual cues like blood dripping from the ceiling will communicate the same story event through different means but with essentially the same narrative content. This will enable the users to follow the story independent from their actual location within the VR environment. We demonstrated that traditional storytelling tools could be adjusted or entirely reinvented for VR animation. But can general conclusions be drawn from the individual solutions we found in our creative experiments?

4. Conclusion: “Bringing us back to acknowledge that we all know nothing”

In summary, we would be cautious to jump to generalized and easy answers to the extremely complex challenges that VR storytelling poses to the filmmaker. This view is supported by academic scholarship. Weber quotes Penrose studios’ Eugene Chang: “I don’t think anyone alive really knows much about the language of VR.” [26] Henrikson et al. also state that currently no general directive exists: “We learned through our multiple interviews that, no one currently knows how to properly plan for immersive narratives.” [5]

In our paper, we want to direct the attention towards some rather overlooked aspect in the discussion: Each project comes with different requirements to optimally tell its particular story. Therefore, the overall frenzy to define a “general” set of rules for the best storytelling approach in VR might be problematic, if not entirely misguided. We see an analogy to traditional filmmaking that also allows the director to adjust the cinematic language according to serve the visual storytelling in the best way possible. In that context, it appears almost absurd to demand a full use of all cinematic techniques at once: A director might e.g. choose to just work with a largely static camera throughout, if this artistic approach supports the storytelling.

Thus, we posit that like in traditional filmmaking, narrative approaches and their technological implementation in VR are a means to an end: Form follows function. One story concept might benefit extremely from a massive amount of interactivity, a dominance of “world discovery” over linear or even interactive storytelling. For another project, this might prove entirely wrong, because a focus on a linear storyline is essential for the narrative success of the experience. We therefore argue that a generalized set of rules for VR might not only be next to impossible to come up with, but even be counter-productive: It seems beneficial to think of possibilities instead of suggesting limitations.

Unsel'd warns against preconceived notions what works and what doesn't: “After the first VR projects came out a few years ago, people were quick to ask what the language of VR is and what the rules of VR are. There was a rush for constants to make everyone feel safer – but these were false truths that were only created and retold to make everyone feel like they knew what they were doing. Breaking all these concepts – that camera movement needs to be sparse and controlled, that cuts are very slow things – bringing us back to acknowledge that we all know nothing was really important to us.” [28] If such is the case, why bother discussing cinematic rules and visual storytelling in VR in the first place? The answer lies within the perspective: Instead of claiming to have found universally valid rules for a constantly evolving and rapidly changing medium, practitioners and scholars can offer creative options that have worked for their individual projects. This will allow for a richness and diversity in VR storytelling instead of limiting the creative approaches. The key is the context: We argue that each story demands a different engagement, a unique approach in engaging with the seemingly unlimited possibilities of VR. When asked about the future of VR on Oculus-Blog Unsel'd notes: “I have no idea, and I'm incredibly happy about that. The only thing I know is that we haven't seen anything yet, and the biggest worry I have is that, right now, people are just repeating the kind of VR that's been done before.” [28] We understand this statement as a suggestion to not feel bound by previously formulated rigid rules, but rather freely explore what VR has to offer as a medium for each individual project going forward. Animation in particular, with its rich and unique vocabulary of cinematic tools offers a plethora of possibilities that to this day have not been fully explored and exhausted in VR filmmaking.

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Rubber Hose Flat Design Limbs – making retro characters through mathematic curves

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[Animation and Technology / Animação e Tecnologia]



Abstract

The Rubber Hose technique was the predominant animation style up until the 1930s. This paper establishes a clear comparison between this technique and the character animation styles produced by contemporary motion designers.

1. Introduction

The continuous development of computer graphics constantly provides new methods for implementing past ideas. The digital medium has transformed the craft of both illustrators and animators, producing not only an important channel for the dissemination of their art but the crucial tools for their jobs. The adoption of these tools has revolutionized these professions, drastically accelerating their production rates while fundamentally altering their production process. The constant conflict between recently-developed tools and traditionally established concepts culminates in a vastly different digital process – even if a digital image is based on a similar analogical one.

Occasionally this conflict rediscovers and reinvents some of the traditional methods. The Rubber Hose technique is such an example, having set the standard for the industrial animation market up until 1930. This noodly technique may be presently seen in characters of innumerable motion graphics productions, animations and infographics. The Rubber Hose offers a quick and cheap graphical solution in this field dominated by short budgets, shorter deadlines and very small production teams (sometimes limited to a single professional). Its traditional form has been frequently reinvented and upgraded due to its widespread use.

2. The Rubber Hose technique

Rubber Hose is the character design technique that dominated the North American animation industry until the mid-1930s. Often derided as a fleeting design trend, this style rose to fulfill demands of greater aesthetic appeal and more efficient productivity.

Keywords

Rubber Hose, Flat Design, Vector animation, Bézier curve, Character Animation.

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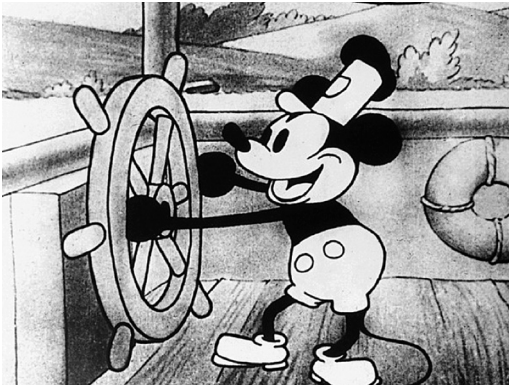
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Barbosa Júnior[1] advocates that Rubber Hose is not a passing, outdated fad but a tremendously important animation technique still used to this day. It is heavily influenced by the work of Bill Nolan circa 1910, providing a fluid alternative to the stiff and choppy motion that resembled cutout animated comic strips. In the Rubber Hose style:

...a character's body operates as if made of rubber with extremely flexible parts. Their arm does not simply flex at the elbow obeying natural limits, instead it bends and curves like a garden hose. This allows for spectacularly fluid, smooth movements and humorous actions with a great visual appeal. [1]

The industry standard during that period was a stiff animation style based on newspaper comic strips, and audiences were unimpressed. Then some animators started trying to improve character animation methods. Increasing the number of images per second resulted in more fluid movements. This, in turn, required remodeling the characters to better suit those smooth motions [2]. Instead of the former angular, straight shapes, these characters were round and curved. The most significant example of these changes is the late 1910s cartoon Felix the Cat, especially after its redesign by Bill Nolan in 1924. This concept of fluid, curved and circular shapes would later be expanded upon by Disney studios animators in the 1930s like Norman Fergusson and Fred Moore. [2]

Fig. 1. Walt Disney, Ub Iwerks, Steamboat Willie 1928. Accessed February 18 at: <https://www.moma.org/collection/works/89284>



In the early days of animation, character styles and movements were very graphical and did not subscribe to ideals of realism. The Disney studio produced impressive quantities of Rubber Hose animations before changing their graphical style in the 30s [3]. Their famous Silly Symphonies and the Mickey Mouse comical short films provide fine examples of classical elastic animation. The animator Ub Iwerks was a major proponent of this style, responsible for many Rubber Hose short films released by Disney during the 1920s.

The most cartoonish example of this technique may be seen in the celebrated Silly Symphony "Skeleton Dance" short film. In it the homonymous skeletons move and deform as if made of rubber, completely against the rigid constitution of actual bones. Ub Iwerks's noodly style was so influential that it can be seen in many short films produced after he had left the company [2][3]. Describing the first animation produced by Disney after Iwerks's resignation (Cannibal Capers, 1930), author Michael Barrier says:

Iwerks's shadow did fall over much of the film, since the cannibals are basically stick figures that contort their bodies rhythmically – legs and

torsos bend and stretch in rubbery animation that recalls the skeletons in Skeleton Dance. [2]

Many techniques, like cyclical animation, repetition and reversals, were developed during that period to streamline the arduous process of animation. The Rubber Hose, beyond providing comical and visual appeal, expedited the production – enabling animators to meet short deadlines without blowing their budgets. That fine balance between ensuring quality and meeting industrial demands has always been a major factor in the field of animation, but it swung wilder at those earlier periods when its very language was being developed.

Some contemporary animators, known as motion designers, face very similar challenges despite their less troubled environments. They found in Rubber Hose an expeditious technique that still retains visual appeal.

3. The Flat Rubber Hose

We have analyzed a specific design and animation style adopted by many contemporary motion designers [6] in our article “Vector Animated Gif and Flat Design”, published in this very conference in 2018 as a result of our master’s degree research [5].

That style uses flat vector graphics and can be seen all around the digital environment – from mobile apps to animated infographics shared on social media [5] [6]. In this environment of flattened characters and motion, Rubber Hose has become a major staple not only due to its visual aspect but also its simplicity. Its style seamlessly adapts to the Flat Design and enables a single animator to conduct a project with tight deadlines and budget.

There are numerous examples of recent animations that use the Rubber Hose technique; in the article just cited above we present a few that also employ Flat Design [6]. Other prominent examples include: the “Hey Duggee” series produced by AKA studios for the BBC and CBEEBIES, winner of both the Bafta and Emmy awards; the “Rain or Shine” 2016 movie directed by Félix Massie and produced by Nexus Productions for the Google SpotLight 360 degrees movies project. “The Infographics Show” and “In a Nut Shell” Youtube channels offer clear examples of educational and infographic uses of the technique, as does the short films produced for the guided meditation app Head Space [5].

The resurgence of this animation technique can be seen anywhere in the entertainment industry, not only on digital platforms and motion graphics. The Thin-Line style that dominates animated television series integrates many aspects of Rubber Hose to its thin outlines. Its leading example is Cartoon Network’s animated series “Adventure Time”: their characters have rubbery arms and legs very similar to the ones in 1920s animations. The series also displays the most extreme characteristic of

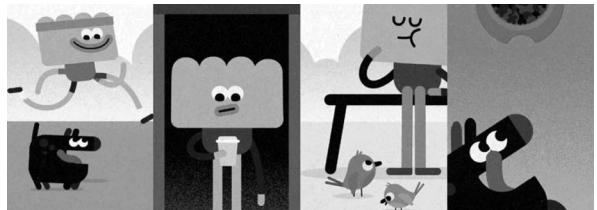


Fig. 2. Headspace characters by Nexus Studios. Accessed February 15 at: <https://nexusstudios.com/work/headspace-cs/>

Fig. 3. Adventure Time main characters. Accessed February 10 at: <https://weheartit.com/entry/31911152>

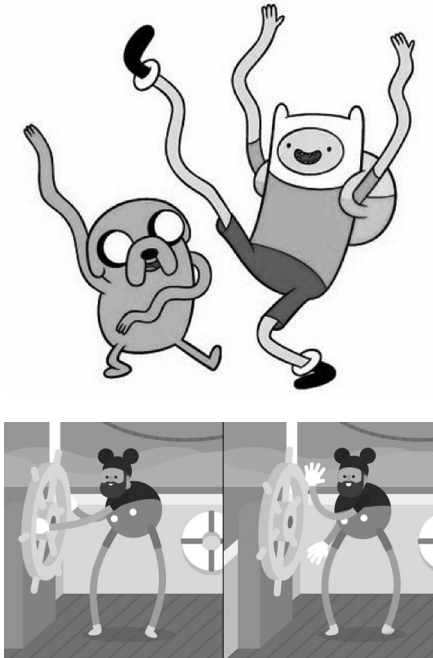


Fig. 4. Los Angeles Gifathon number 11. Animated Illustration by James Curran. Accessed February 18 at: <http://www.slimjimstudios.com/#/la-gifathon/>

Rubber Hose: limbs stretching out regardless of volume to reach something while the rest of the body stays inert.

Other series influenced by these styles include Gravity Falls, Regular Show and The Amazing World of Gumball. This technique has also been employed nostalgically in homages to the Golden Era of Animation. Such is the case of an episode named “The Good Ol’ Days!” in the “The Fairly OddParents!” Cartoon Network series where the characters are transported to 1930, thereafter being colored black and white and animated in the Rubber Hose style.

Arms and legs moving like noodles has become a current trend. The series above achieve that by hand-drawn illustrations, made frame by frame. The motion graphics field has approached this cherished tradition by another route. Animators in the field utilize the Flat Design vector style to create Rubber Hose characters using mathematical curves [5] [6].

The combination of Flat Design and Rubber Hose has become a usual convention in animated infographics and short films released online. Our previous article presented a comprehensive list of professionals that use these convention, such as James Curran, Robin Davey, Emanuelle Colombo and the Magoz/Lorenzo duo [5] [6]. Other noteworthy animators include Tony Babel, Fraser Davidson and Lee Daniels. The following image contains stills of an animated GIF created by James Curran honoring the iconic Disney’s short film Silly Symphony’s “Steam Boat Willy”.

These professionals generally work unassisted, using illustration and vector animation programs. The Flat, curved and flexible aspects of mathematical curves offer them an agile and elegant method to create and animate characters.

3. The Bézier Curve

The Bézier Curve carries the name of the engineer and mathematician Pierre Bézier, who brought it to the spotlight with the Computer Aided Geometric Design (CAGD) program developed during the 1960s for automobile design for the Renault company.

Bézier based his work on Paul de Faget de Casteljau’s curve algorithms, themselves based on Bernstein’s polynomial equations for Citroën. [1] [7] [8]

This type of mathematical curve is also known in the computer graphics field as *splines* – traditional wooden or plastic flexible rulers used by engineers on automobile and aircraft design. They have substantially contributed to the development of digital illustration and animation – both in 2D and 3D [1] [7] [8]. 3D computer graphics has been employing

them to produce more realistic shapes on surface and character modelling. This technology is also profusely used for drawing objects and characters in vectoral software (such as Adobe Illustrator, InkScape and CorelDraw) and defining motion paths and graphics that govern movement in video editing and animation programs (like Adobe After Effects, Adobe Animate, Blender and Natron) [1] [4].

The Bézier curve is most commonly used as a building block to create complex images, although it's occasionally employed autonomously in the shape of a noodle (Fig. 2 and Fig. 4). Animators use the mathematical curve's natural configuration to quickly shape characters' limbs, thus simplifying the design process.

Television animations that use the Rubber Hose technique employ very thin outlines (Fig. 3) similar to those used during the 1920-1930 period – these older characters, however, were primarily defined by black-filled plain shapes (seen in Mickey on Fig. 1). These black-filled limbs made the *clean-up*⁵ process easier, as an assistant would have to deal with a single uniform black spot – instead of the careful precision necessary for dealing with thin outlines. The union between the colorful flat shapes of Flat Design with the simplified outline-less approach used on character limbs allowed motion designers to use the Bézier curve in its most raw, direct manner.

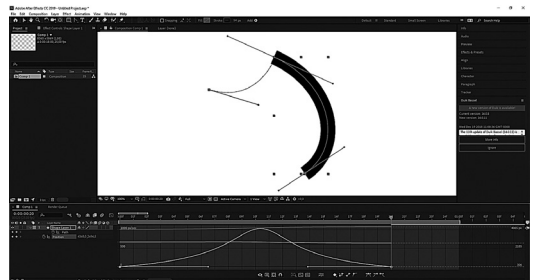
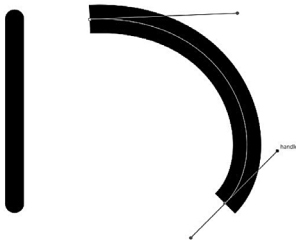
Animators enjoyed the increased productivity this minimalist use of the Bézier Curve brought to their field, as characters' limbs (and sometimes head and body) could be generated from vector lines. One would just define the initial and final points, delineate volume by adjusting line thickness and finally calibrating the handles to generate the desired curvature (Fig. 5).

Animators use the automatic interpolation crucial tool to regulate the structure, length, curvature, color and thickness through time, thus composing the movement process. Virtually all the traits that can be modified during the vector drawing can also be manipulated along a timeline to produce a desired animation. Curiously, this automatic interpolation can also be configured using Bézier curves through graphics and motion paths [4].

Our previous research partially presented in our 2018 article [6] showed that most professionals creating this type of animation used the After Effects software. Despite the existence of fine open source solutions (like Blender,

Fig. 5. Screen capture from a Bézier curve at Adobe Illustrator software. The blue line is a representation of the mathematical curve made by two points, the tangent lines with round caps are *handles* through which the professional can manipulate the curve. [6]

Fig. 6. After Effects work space screen capture showing an animation of a vector stroke. The red line with handles is the Bézier curve that generates the stroke, the blue line with small dots and a handle is the motion path and the white Bézier curve with yellow handles below the main panel, in the graphic panel, is the speed control.



⁵ The process of copying the animator's rough drafts to a new sheet of acetate or paper, usually performed by assistants.

Natron and Hitfilm) capable of performing similar functions, the industry standards still belong to the big companies, namely Adobe and Autodesk. After Effects is capable of handling vector graphics in a very flexible manner and is largely compatible with the other industry staples of motion designers' very hybrid field (such as Adobe Illustrator and Cinema 4D). After Effects can handle many types of motion graphics, animated letterings, visual elements, tridimensional elements and multiple cameras in a single work environment. Professionals in the field consider that this hybrid quality [9] makes it more flexible and comprehensive, allowing them to more effectively reach their goals and easily release their creations in video format.

This hybridization also allows animators to dynamically use the myriad tools offered by varied specific animation programs. They take advantage of this diversity to create unusual shortcuts using tools for many purposes other than their original ones: employing zoom in and zoom out to simulate a character moving closer or farther, utilizing computer code to loop the animation and alter its speed or even animating a flexible tail with tools specifically designed to animate letters. Lev Manovich [9] remarks that hybrid work environments tend to create equally hybrid forms of expression.

So pervasive has been the use of After Effects for this purpose that, in 2015, the American designer and animator Adam Plouf developed an extension named Rubber Hose. This extension facilitates the construction of a *rig*⁶ – the skeleton of a 2D character – in After Effects in a faster, more customizable manner [10]. Another After Effects extension named Duik Bassel⁷, created by animators Mickaël Carlton and Nicolas Dufresne of Rainbox, utilizes the concept of Inverse Kinematics (IK)⁸ to further accelerate production – and has the added benefit of being open-sourced. In the “Live Motion Design”⁹ tutorial produced for Adobe, animator James Curran showcases his After Effects workflow, smoothly weaving vector graphics and a rig through with the Rubber Hose extension.

Despite the existence of these puppet-building extensions, some motion designers work with extremely minimalistic characters and motions – drawing and animating solely through the points and handles of vector graphics. Examples of this kind of workflow may be seen in Italian animator Emanuele Colombo's tutorial series “Character Animation in After Effects - Tips&Tricks”¹⁰ or Bafta-winning British animator and director Fraser Davidson's course “Simple Character Animation”¹¹ on the Skill Share platform.

There are also animators that avoid any specific vector graphics programs, composing their characters solely with After Effects vector tools – thus keeping the entire workflow contained in a single software. Both Israeli animator Tony Babel's “After Effects - Walk cycle tutorial” and Curran's tutorial cited above exemplify this (footnote 5).

6 The construction and optimization of an skeleton structure used to control a character's body.

7 <https://rainboxprod.coop/en/tools/duik/>

8 Moving a character's hand or foot shifts along all related arm or leg shapes, so the animator doesn't have to move each join or part individually.

9 <https://youtu.be/r4m5wcZHoU>

10 <https://youtu.be/gz4qhRUyPsM>

11 <https://skl.sh/2EauSaA>

Conclusion

This extremely minimalistic use of vector graphics results in a transformation of the aesthetics of Rubber Hose. The noodles have never been so smooth, parallel and systematic as they have been presented in contemporary animations. During the golden era of animation, the entire process was made by hand, frame by frame – painted with ink. The resulting aspect was inevitably irregular. Although these animators aimed for consistency of character and limb volume throughout their work, some small variance and irregularities resulting from manual illustration process was inevitable. This variance has actually been perceived as a factor of charm and fluidity. Vector graphics guarantee regularity through the exquisite parallels of mathematical curves, defining a new aesthetic for the Rubber Hose technique. This aesthetic is intrinsically connected to the contemporary digital environment aesthetic, both turning increasingly flatter and systematic.

We have demonstrated that vector graphics and Bézier curves accelerate the workflow of animators, transforming them into one-person armies capable of producing GIFs and animated short films to meet today's industry's tight schedules. The combination of the vector workflow and the Rubber Hose style speeds up production without compromising the visual appeal while also communicating constantly with contemporary styles like Flat Design. The times have changed, and so have the tools – however, the challenge of balancing the industry's demands with quality of production still pushes animators to find or transform traditional solutions, adapting them ad-hoc to their personal needs and styles.

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Exploring Real-time Automatic Transparent Shading of Meshes Overlapping an Editing Object

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[Animation and Technology / Animação e Tecnologia]

Keywords

Modeling, Meshes,
Transparency, Shading,
Animation.

Abstract

Editing a 3D object in a multiobject scenario can be a time-consuming and strenuous task if there is a visual overlapping of the object being edited by other nearby objects. Overlapping can occur during the production of assets with many parts. To minimize overlapping, 3D Artists can orbit the viewport, isolate the editing object or hide the overlapping objects, but these options are time-consuming and do not benefit visual perception of objects. This paper presents an approach and prototype in the software Blender to automatically add a transparent shading to mesh-like objects in real-time in the viewport when they overlap the object being edited. The transparency-based shading allows seeing through the geometry of the overlapping objects and maintain their volume and animation. The prototype developed supports direct object animation and single bone-based object animation. Future work includes research to support use of multiple bones, blendshapes and dynamic material assignment to objects.

1. Introduction

Editing objects is a common task carried out by digital artists in 3D production pipelines, be it for photo-realistic or stylized content. Editing objects means the conceptualization, building and maintenance of virtual 3D models that can be realized as an individual mesh or a set of meshes associated with one or several 3D objects. Each mesh is composed of vertices, edges and faces that together shape the object. Editing objects is a relevant part of the groundwork in a 3D production pipeline because it influences how the objects are prepared in the following production stages (i.e. texturing, rigging and animation).

In a complex 3D project, there can be hundreds or even thousands of objects. For instance, the exterior of a vehicle can be represented using several collections of objects (i.e. the chassis, doors, door handles, windows, windshields, wheels, tires, bolts, etc). In character development, object collections can represent different features (i.e. skin, eyes, mouth, hair, clothes, wearables, etc). Furthermore, 3D objects can be static or dynamic, capable of animation and interaction with each other. During the 3D production pipeline the editing and maintenance of the 3D models can carry out a degree of visual chaos to production in complex projects with many

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objects. One aspect that contributes to visual chaos is overlapping objects, “which refers to the fact that opaque objects obscure parts (or all) of the objects behind them” [1]. This occurs for instance when the 3D Artist is orbiting the viewport around an object being edited. To minimize this effect, the 3D Artist can (i) orbit the viewport to find a feasible rather than a desirable angle of view, (ii) isolate the editing object, (iii) hide the overlapping objects or (iv) modify the location of the overlapping objects. The former options are more feasible than desirable because they can be time-consuming due to the extra operation(s) that the artist needs to perform and do not allow the visualization of the overlapping objects over the editing object.

In this paper, the author presents the following hypothesis: what if 3D meshes could change into a transparent shading automatically and in real-time when overlapping an object being edited? To answer this hypothesis, the author developed an approach to allow 3D Artists to edit an object of type mesh, curve, surface, text, armature or empty and maintain visualization of mesh-based objects (with polygonal meshes) which may be overlapping the object being edited, including objects with key-frame animation [2]. This approach is real-time because it continuously searches for overlapping objects in the viewport. This approach is automatic and semi-automatic because it provides a default mode that handles object display and detection without user intervention and it provides a semi-automatic mode with a set of parameters that allow the user to personalize display and detection.

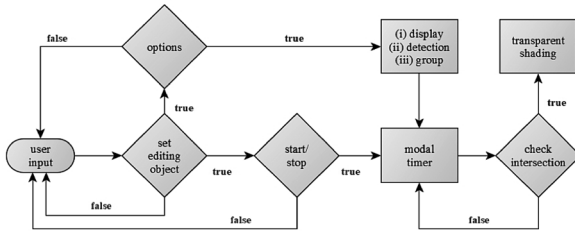
2. Algorithm and Prototype

The system developed is working reliably in version 2.79 of Blender, which currently is the stable version until the Blender Foundation releases a Blender 2.80 stable version, which is currently in beta. A new feature of Blender 2.80 beta version is the option to “show whole scene transparent”, which toggles x-ray shading of objects in the viewport. The system developed is different from that option because (i) it shades the current overlapping object instead of all the visible objects, (ii) once the system is enabled it performs automatic detection and shading of overlapping objects without enable and disable in a per-object basis and (iii) provides options for a more precise control (e.g. the amount of transparent shading for the overlapping objects). To the best of the author’s knowledge, the system presented in this paper provides new features to Blender and is a prototype approach that can benefit from further research and development. Although Blender 2.80 is currently in beta version, “the Python API should be considered mostly stable” [3], which lead the author to adapt the current implementation to the 2.80 beta (not to be considered reliable but instead a foundation for an implementation in a future stable release of Blender 2.80). The algorithm and prototype of the system are presented following.

2.1. Algorithm

The flowchart design seen in Figure 1 overviews the linear and cyclic processes of the algorithm developed. The algorithm was developed in Python inside Blender resorting to the forum BlenderArtists.org [4] and the network Blender.StackExchange.com [5] for implementation Q&A.

Fig. 1. Flowchart of the linear and cyclic processes of the algorithm developed for the Automatic Overlap Transparent Shading approach.



2.2. Prototype

Figure 2 illustrates the user interface of the system in Blender 2.79 (left) and 2.80 beta (right). The starting interface includes the Start button and the Options box disabled, which are enabled after the user sets the editing object. The Options check box expands to reveal parameters for display, detection and a transparency group.

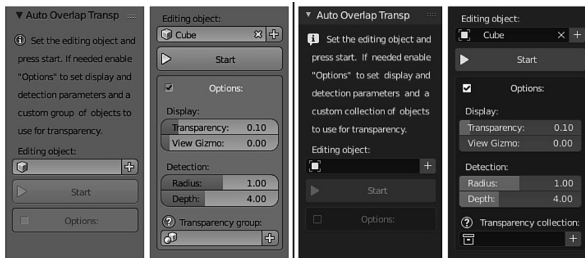


Fig. 2. User interface of the system highlighting the *Editing object*, the parameters *Display* and *Detection* and the *Transparency group* (left and right: respectively Blender versions 2.79 and 2.80 beta).

Initially, user input is required to set the editing object (linear process). Once the editing object is defined by the user, two operators are provided, one to start and stop the system and another to define options related with display, detection and object filtering based on groups (collections in 2.80 beta version). If the system is started, a modal timer is triggered (cyclic process). In this timer, a helper object is created at the origin of the editing object. This object, called pointer, is a cylinder that points to the user view of the 3D scenario, creating a link from the editing object to the user's point of observation in space. Once the pointer is created and aligned, a function checks if the pointer object is intersecting with objects in space. If that is the case, the objects are identified and their shading is changed to transparent.

The system will terminate automatically if the editing object is not defined and if the viewport mode (in version 2.79) is other than the solid, material or textured mode. In the other viewport modes (bounding box, wireframe or rendered), the use of transparency is either not possible or not adequate in real-time, in these cases an error message appears in the user interface

to alert the user to enable the solid, material or textured mode.

The editing object can be set by the user either through the selection box list or using the plus button to set the object that is currently selected by the user. At this stage, the user can start the system using the Start button and at any time enable the Options to use display and detection parameters and the transparency group. The automatic mode of the system is triggered using the Start button. In case the parameters of the Options box are enabled the system triggers a semi-automatic mode, where detection of the overlapping objects is controlled using the parameters Radius and Depth. In automatic mode the Radius is adjusted according to the dimensions of the editing object and the Depth is realized as the distance from the position in space of the editing object to the position in space of the user point of view. In semi-automatic mode the user can adjust the Radius and Depth using sliders. The semi-automatic mode also provides

the option to set the amount of transparency of the overlapping object and a visual aid gizmo that can be faded. The automatic feature of the system allows to rapidly achieve a manual setup, because it would be necessary for the user to set object and material parameters manually per each object (i.e. object xray, material transparency).

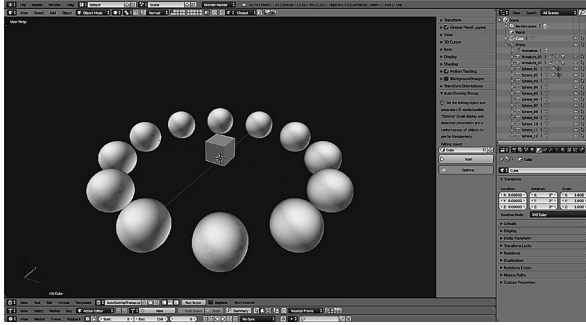
The system deals automatically with the toggle options backface culling and textured solid (the latter for Blender version 2.79) by saving their states at start. Backface culling is enabled if it was not already and textured solid is disabled if it was not already. If the system is interrupted, backface culling and textured solid return to their original states. Objects that are positioned in the back of the editing object are ideally not considered, only those in front of the editing object relative to the position of the user point of view. In case there is more than one object in front of the editing object, the transparent shading is applied to it as well, as long as it has a material and is positioned between the editing object and the user point of view (even if the objects are overlapping each other). The depth parameter in the options can be used to control how far to consider objects for transparency. The system respects the current mode because it is mode independent (i.e. object, edit, weight paint, pose). By default all objects that are meshes are subject to transparency. An option is provided to make transparent objects that are assigned to a specific group. In this case the user can define which objects are assigned transparency by adding them to a group which the user can then identify in the panel.

3. Preliminary Validation

A preliminary validation based on a performance test was carried out to find bottlenecks in the system [6]. Figure 3 illustrates a prearranged 3D scenario with 12 poly spheres that were used to test the performance of the system. The validation involved two stages using Blender stable version 2.79 and was conducted in two laptop computers as a means of comparison. The laptops have identical 64-bit operating systems, differing in screen size with a 15" to a 17" inch display, 4GB to 16GB RAM, graphics card 740M 2048 MB DDR3 to 745M 4096 MB DDR3 and disk HDD (hard disk drive) to SSD (solid state disk). The validation focused in the availability of the system, which was measured using a registration of the frames per second (FPS) calculated by Blender during animation in the 3D view. To enable as best as possible the experiment conditions for the computers used, both laptops were turned off during a period of over 3 hours previous to the experiment. To prevent inducing errors by the experimenter input while orbiting the 3D space, the 3D view was static during testing. The motion was induced with a looping 3D animation for a period of 30 seconds that was enabled with hot-key ALT+A. The animation rotates an object to which the spheres are parented to, causing them to rotate in a group. In the first stage, the number of triangles of the 12 spheres is 23040. In the second stage, the 12 spheres were subdivided to a total of 92160 triangles.

In the laptop with lowest resources, the first stage of testing registered an average of 18.58 FPS with minimum 6.46 FPS and maximum 24

Fig. 3. 3D scene in Blender version 2.79 with 12 polygonal spheres for testing.



FPS. The second stage of testing registered a performance drop, with an average of 9.34 FPS with minimum 5.21 FPS and maximum 10.25 FPS. In the laptop with highest resources, the first stage of testing registered an average of 19.29 FPS with minimum 8.32 FPS and maximum 24 FPS. The

second stage of testing registered a performance drop, with an average of 12.07 FPS with minimum 4.88 FPS and maximum 24 FPS.

The results obtained seem promising because (i) the system was able to withstand an increase in the number of triangles, (ii) there was an increase in performance when using a laptop with highest resources despite the larger screen size for output (18.58 to 19.29 FPS in the first stage and 9.34 to 10.07

FPS in the second stage) and (iii) the computers used are not 3D desktop workstations. Nevertheless, it seems that the system could indeed benefit with more visual fluidity. The validation can also be explored further with a user experiment to consider other aspects (i.e. user orbiting actions in the 3D view, if the user isolates the editing object or if the user hides objects). In overall, considering the increase in the number of triangles in each validation stage, in its current stage of development, it seems that the system can be more adequate to help in the production of lowpoly 3D models.

4. Limitations

The system was prepared in Blender 2.79 and in Blender 2.80 beta. The system was developed in version 2.79 because it is the current official stable version until the 2.80 stable release. Although functional, the system developed is a prototype and there are a number of identified limitations: (i) functional with workarounds in 2.80 beta (which is expectable considering development in early release), (ii) it does not support multiple meshes separated in 3D space because it accounts for single-mesh objects instead of multiple-mesh objects (separate meshes within a single object), (iii) it is not prepared for the Cycles render engine or EEVEE (extra easy virtual environment engine) or specific viewport shading views, (iv) the pointer object appearing in the outliner window can be distracting for the user (ideally it would be internal, hidden from the outliner), (v) the pointer object cylindrical shape can limit the detection because smaller objects can get accommodated inside the radius of the view gizmo and not be detected (ideally the cylinder's cap would intersect the overlapping object), (vi) it is not prepared to deal with objects that have existing materials assigned (i.e. saving and reassigning materials can be a more complex task in case the overlapping object contains multiple materials), (vii) dealing with objects that are previously set transparent (storage of this information can get overwhelming with many objects), (viii) it is not prepared to automatically add a material to an object that does not

already have a material or to linked objects from other Blender files that do not have predefined materials assigned, (ix) it cannot yet deal with complex animated armatures or shape-keys (current support is for single bone animation per object), (x) in Blender 2.80 beta the automatic mode of the system shows a flickering of the pointer object in the perspective and orthographic views (although in the tests performed it did not block the system, it can be visually frustrating for the user).

5. Conclusions

The system presented is a work-in-progress that requires further work and testing. It was tested in a preliminary validation and a number of limitations have been described in detail in Section 4. Although the system was tested in a scenario with random animated objects, it might be relevant to use in other scenarios, for instance when a character is holding an object that is totally or partially occluded in specific angles of view by the character's hand.

Overall, the system is a working concept and the implementation could be re-visited at a low level coding in Blender to allow an optimized performance. With continuous improvements being made in the Blender viewport, the question on how this approach can be more realistic and efficient in the future becomes relevant. Moreover with the recent development of the EEVEE viewport in Blender 2.80 beta - a physically-based real-time interactive renderer in the viewport.

6. Future Work

As seen in the section limitations, an aspect for future work is the implementation of a stable version of the system in the upcoming Blender version 2.80 stable release. Other issues can be addressed related with improving current features and adding new features.

In terms of improving current features, (i) multiple editing objects may be considered, (ii) changing the shape of the detection gizmo to other than a circle to increase the efficiency of detection depending on the overall shape of the editing object, (iii) automatically add/remove a new material to the overlapping objects respectively on start/stop in case the objects do not have a material (dynamic material assignment to objects), (iv) include the editing object selection box in the options panel and by default the editing object would be the currently selected object (although this option could improve speed, it may be somewhat unclear for the user and require experience using the system), (v) enable algorithm to understand use of object materials in Blender 2.80 beta version that use nodes and that do not use nodes to also enable use of textures (current support is for materials that do not use nodes, which seem not to support use of textures since these are used in nodes) and (vi) research possibilities to optimize the algorithm for a faster viewport interaction.

In terms of adding new features, (i) add an option to consider only the visible objects for detection to increase performance (objects that are hidden by the user would not be considered), (ii) add an option to hide/unhide the overlapping objects that overrides the transparent shading when enabled (to boost performance if necessary), (iii) add an option to

offset the detection gizmo relative to the screen (taking care not to cumbersome the user interface), (iv) support multiple bones and blendshapes, (v) consider implementation of the system in C/C++ could provide benefits, namely to allow hiding the pointer object from the outliner, making the system more user-friendly, (vi) test the system for the purpose of Computer Aided Design (CAD), such as industrial design, as an area that involves the production of multiple model parts that can interact with each other, (vii) test the system with character animation (i.e. looking from underneath through the floor and ground objects while posing a character or posing fingers when character is grabbing an object) and (viii) test the system in offline rendering projects.

7. Acknowledgments

Special thanks to the administrators and users of the forum Blender-Artists.org and the network Blender.StackExchange.com for maintaining and posting different topics, which were a basis for implementation of the prototype presented in this paper. A video of the prototype with 2 min. length is provided with the submission of this paper.

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Pocket Severa: o universo musical do fonofilme “A Severa” numa aplicação mobile

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[Animation and Technology / Animação e Tecnologia]



Abstract

By analogy with the concept of “pocket book”, a mobile application was developed around the musical universe of the phonofilm “A Severa”, as an application of support for the exhibition at the Livraria Lello in Porto, entitled “A Severa que vocês não viram”. This project proposed an interactive graphical approach to integrate a set of museological and documentary pieces that allow us to uncover the backstage of the musical and scenic recording of what is considered the first phonofilm of portuguese performance, giving evidence to the musical component authored by Frederico de Freitas. With a playful component, the app explores some of the most symbolic and important musical themes in the panorama of portuguese popular culture of the 30s. It also reveals some curiosities in terms of the figure and image created around the Fado interpreter, Severa. This work explains the aesthetic, technological, conceptual and implementation options in the mobile application development process.

Keywords

Cultural communication,
portuguese cinema,
frederico de freitas,
graphic illustration.

1. Introdução

A Severa (1931), considerada o primeiro fonofilme Português [1], é uma obra do realizador José Leitão de Barros [2]. A narrativa apresentada no fonofilme baseia-se no texto homónimo do dramaturgo português Júlio Dantas, publicado em 1901. É uma fabulação da vida de Maria Severa Onofriana, uma figura histórica com traços quasi-mitológicos que terá habitado a Mouraria durante o seu curto período de vida entre 1820 e 1846, [1], [3]. Apesar das incertezas em torno da sua biografia, sabe-se que terá tido uma vida curta, ligada ao fado, mas também à prostituição, e que inspirou um dos mais antigos fados: “O Fado da Severa” (1848) de Sousa Casação (catalogado por Teófilo Braga no Cancioneiro Popular). A sua imagem assumiu cariz de folclore nacional no século XIX e foi mitificada na tradição oral e em inúmeras obras publicadas, entre a segunda metade do século XIX e a década de 70 do século XX, gerando discussão e crítica por parte de vários autores face a dúvidas quanto à veracidade do seu percurso de vida e discórdia quanto à sua utilização enquanto ícone da cultura popular portuguesa [4].

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Em termos audiovisuais, em 1931, Leitão de Barros realiza o fonofilme que estreia no Teatro São Luiz, Lisboa, a 18 de junho de 1931. Esteve mais de 6 meses em cartaz, tendo sido visto por cerca de 200 mil espectadores, um número marcante, para a época [5]. Para além do impacto na cultura popular, o fonofilme teve um tremenda influência estética no cinema português, tendo o Secretariado da Propaganda Nacional tirado partido das imagens da Mouraria de “faias e boleiros, dos fidalgos e severas” para promover imagens idílicas do bairro em filmes subsequentes, apesar de nada disso restar na Mouraria da época, [4], [5].

O fonofilme foi musicado pelo compositor português Frederico de Freitas, uma personalidade marcante na cultura portuguesa do séc. XX, que desempenhou trabalhos como maestro, pedagogo e musicólogo. A sua carreira profissional teve um particular enfoque na composição, com a característica de se ter associado a géneros musicais diversificados, da música erudita ao fado, passando pela música ligeira. Foi uma das figuras mais completas e produtivas no meio musical durante o séc. XX, produzindo trabalhos para a indústria fonográfica, cinema, teatro e dança, considerando-se ainda que a sua obra contribuiu para a renovação estética na música de teatro de revista [6], [7].

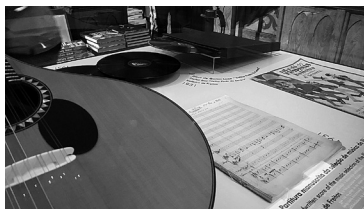
O espólio privado do compositor Frederico de Freitas, composto por cerca de 1500 peças, foi doado à Universidade de Aveiro (UA) em 2013, pela filha e, também compositora, Elvira de Freitas. O acervo é composto por partituras (algumas inéditas), correspondência pessoal e profissional, recortes de imprensa, fotografias, notas pessoais, textos manuscritos e discos. Este espólio está a ser alvo de tratamento pelos Serviços de Biblioteca, Informação Documental e Museologia (SBIDM).

2. A Severa que Vocês Não Viram

No seguimento de um convite da Livraria Lello à UA, os SBIDM associaram-se ao aniversário da livraria e prepararam duas exposições temporárias subordinadas à temática do fado, com base no património museológico da UA, em particular, no espólio do compositor Frederico de Freitas, nas coleções de discos de goma-laca (José Moças) e de instrumentos musicais (Joaquim Domingos Capela), [10]. Estas iniciativas estão em conformidade com a missão dos SBIDM, que inclui a promoção e interação com a comunidade académica, público em geral e instituições culturais [8].

Uma das exposições resultante foi A Severa que vocês não viram, que esteve patente no segundo piso da Livraria Lello de 13 de janeiro a 6 de março de 2019, [10]. Esta mostra teve como objetivo principal desvendar os bastidores da gravação musical e cénica do fonofilme A Severa. O título da exposição foi inspirada num artigo da época, também exposto, e serviu de conceito para a exposição [11]. Para a exposição física reuniram-se estampas dos atores, correspondência privada sobre detalhes da produção do fonofilme, recortes de imprensa e peças de promoção do fonofilme, discos em goma-laca e um álbum comemorativo dedicado a Frederico de Freitas (Fig.1.). No que se refere aos artefactos ligados à banda sonora do fonofilme, surgiu o desafio técnico e conceptual de enquadrar a exibição destes objetos com o seu universo sonoro, possibilitando a audição das

músicas e mantendo uma ligação com o contexto físico original, o que levou às seguintes questões: (1) Como proporcionar ao público da exposição, a experiência de ouvir os discos de goma-laca sem perder a ligação ao contexto físico original da audição? (2) Como enriquecer a experiência de audição, enquadrando o restante espólio em acervo?



Quanto à primeira questão, a hipótese de reproduzir os discos originais em goma-laca nunca foi considerada devido às degradações que ocorrem no processo, fruto da natureza material do objeto. Tendo em conta este facto, optou-se por reproduzir uma digitalização das músicas, o que sugere

desde logo duas formas de o fazer: colocar uns auscultadores à disposição do visitante ou transmitir as músicas através de um sistema de som para toda a audiência. Esta última solução poderia entrar em conflito com o bom funcionamento da livraria, durante as várias semanas de exibição. Na mesma linha, outra das ideias pensadas seria desenvolver uma aplicação em realidade aumentada para que os visitantes pudessem apontar os seus telemóveis para variados artefactos e despoletar a reprodução do áudio correspondente. Uma das razões para descartar esta solução foi o facto de que poderia causar um fresim desadequado para o local que é visitado diariamente por cerca de 2500 pessoas. A solução dos auscultadores apresentou-se a mais exequível tendo em conta o contexto, mas faltaria ainda incluir uma forma de fazer a ligação das músicas para os artefactos físicos da época (como o disco de goma-laca e o gramofone) e tornar o contexto mais imersivo.

Face aos desafios, decidiu-se avançar para o desenvolvimento de uma aplicação multimédia para dispositivos móveis, dando evidência às suas potencialidades interativa e lúdicas, sem os condicionalismos da manipulação real de objetos com a vantagem de se poder tirar partido do aspeto gráfico dos documentos museológicos. Esta solução teria ainda associada a vantagem de permitir ao visitante uma experiência pós-visita, pois seria possível descarregar a aplicação para o seu telemóvel.

Para responder à segunda questão, uma das soluções foi transpor virtualmente alguns artefactos físicos a 3 dimensões (3D) e, assim, compor um cenário que remetesse para o contexto da época em que os discos foram gravados. Os principais artefactos escolhidos para digitalizar foram um gramofone dos anos 30, discos de goma-laca e a capa do álbum comemorativo de A SEVERA. Para além disso, resolveu-se enquadrar algum espólio do maestro Frederico de Freitas, informações ou curiosidades sobre o processo de gravação e/ou composição das canções. Desta forma, pretendia-se ir para além da mera reprodução das canções, enriquecendo esta funcionalidade com elementos multimodais. Desta recolha reuniram-se os seguintes materiais: fotografias dos atores, cartas manuscritas do maestro Frederico de Freitas que narram o processo de gravação das canções, uma pauta manuscrita e ilustrações de uma personagem do fonofilme de pautas e revistas da época.

Fig. 1. Fotografia de pormenor da exposição temporária A Severa que vocês não viram.

3. Trabalho Relacionado

Para perceber o estado da arte relativo a aplicações móveis de entretenimento que permitam a interação com obras musicais, foi elaborada uma pesquisa nas principais lojas online de distribuição de aplicações móveis (App Store e Google Play Store). Foram analisadas um total de 5 aplicações, entre as quais, 3 aplicações do músico Brian Eno, Trope [12], Scape [13] e Boom [14], um álbum da cantora e compositora Björk, Biophilia [15], e Fantom Mezzanine [16], que permite ouvir várias músicas do álbum Mezzanine da banda Massive Attack.

As aplicações criadas por Brian Eno [12], [13], [14], exploram o conceito de “música generativa”, um tipo de música improvisável e irrepetível. Ao contrário de outras formas de música, não há uma obra final estática e bem definida, já que a música depende de variáveis como o ambiente e a interação do utilizador. Outra aplicação com carácter generativo é Fantom Mezzanine [16], que permite ouvir várias músicas do álbum Mezzanine da banda Massive Attack, num processo de co-criação, pois a interação com o telemóvel, através de toque ou expressões faciais, altera as músicas em tempo real.

Biophilia [15] é uma aplicação audiovisual interativa composta por dez pequenas experiências – uma por cada música do álbum com o mesmo nome. Através da interação do utilizador, é possível navegar e explorar o universo do álbum, consultando letras e animações personalizadas, para além da audição das músicas.

Tanto Biophilia [15] como Fantom Mezzanine [16], aludem visualmente aos universos gráficos dos álbuns em questão. Contudo, enquanto que Biophilia apresenta um maior e mais diverso número de conteúdos gráficos pré-concebidos e idealizados para cada música, em Fantom Mezzanine a diversidade do grafismo depende do contributo do utilizador sendo gerado de forma dinâmica. Em termos musicais, Fantom Mezzanine mantém o carácter generativo que apresenta em termos gráficos e não permite a audição integral das músicas do álbum, que é possível fazer em Biophilia.

4. Severa de Bolso (*Pocket Severa*)

Pretendeu-se que a aplicação fosse composta por elementos gráficos ligados visualmente tanto ao contexto da época em que decorreram as gravações, como ao universo musical do fonofilme. Com vista a essa composição, desenhou-se um cenário constituído por objetos 3D, dispostos de forma a evocar a sua colocação numa secretária. Na secretaria estão dispostos os seguintes objetos: gramofone, álbum de discos, disco de goma-laca, retrato da protagonista do fonofilme, um desenho que se pensa retratar Maria Severa Onofriana e uns brincos que supostamente lhe pertenciam [3].

À aplicação multimédia deu-se o nome de Severa de Bolso (*Pocket Severa*, na sua versão anglo-saxónica). A ideia subjacente a este conceito é a possibilidade de todo o universo do fonofilme caber dentro de um bolso por ser uma aplicação especialmente pensada para smartphones, fazendo a analogia com o conceito de Livro de Bolso.

4.1. Funcionalidades

Genericamente, as funcionalidades da aplicação são: tocar canções do fonofilme e consultar informações adicionais sobre o fonofilme e respetivo universo visual. Em relação às canções, tirou-se partido da tridimensionalidade do cenário e dos seus objetos e adicionou-se um carácter lúdico ao ato de fazer tocar um disco: para reproduzir uma canção, é possível arrastar o disco do álbum para o gramofone através de input gestual, despoletando assim a audição do mesmo. Paralelamente a esta forma de interagir com o próprio disco, existem na aplicação controlos como o botão de pause/play e os botões de avançar para próxima faixa. Já a comunicação de informações sobre o fonofilme e universo musical encontra-se na aplicação sobre diferentes formas. Tocando em objetos da secretária (c.f. Fig.3) é possível obter informação adicional sobre estes. Em relação a informações sobre as músicas, estas surgem sob a forma de Universos (c.f. secção 4.4), surgindo um balão clicável junto do gramofone.

4.2. Grafismo Adotado

Apesar da aplicação ser concebida para smartphones, para um suporte que não existia em 1930, pretendeu-se que os seus conteúdos digitais adotassem um estilo gráfico que remetesse para a época, mantendo uma coesão visual com a exposição e com o acervo disponível. De forma a averiguar a identidade gráfica do filme, foi realizada uma observação dos elementos disponíveis: folhetos de divulgação, cartazes, artigos em revistas, pautas impressas e embalagens dos discos. A partir desta observação, concluiu-se a inexistência de uma linha gráfica coesa. No que diz respeito à tipografia adotada nos materiais diretamente relacionados com o fonofilme, o título do fonofilme aparece escrito no cartaz com o recurso a uma tipografia geométrica, sem serifa, ao contrário do que acontece no próprio fonofilme, onde tanto a designação do título *A Severa* como os créditos iniciais e finais aparecem desenhados a cursiva, e na capa do álbum musical comemorativo, onde a tipografia é do tipo romana. Face a esta incoerência, optou-se por utilizar uma tipografia idêntica à do cartaz do fonofilme, pois oferecia uma melhor legibilidade em dispositivos móveis.

No que diz respeito a outros elementos, algumas ilustrações observadas na primeira edição da revista *His Master Voice*, edição inteiramente dedicada à música do fonofilme *A Severa*, serviram de inspiração para a cena de abertura da aplicação [9]. As ilustrações do artigo da revista foram digitalizadas e posteriormente adaptadas ao grafismo da aplicação (Fig.2.).

Para construir o cenário da secretária (Fig.3.), optou-se por uma linha gráfica realista, simulando o consumo das músicas do fonofilme por parte de um hipotético consumidor. Desta forma, procedeu-se à digitalização de um gramofone da marca *Viva Tonal Columbia Grafonola*, modelo 202, do ano de 1928. Este modelo, disponibilizado por um colecionador privado, foi escolhido de entre várias opções,

Fig. 2. Estilo gráfico adotado na cena da abertura com ilustrações alusivas às personagens.



por ser ter sido permitida a manipulação do objeto, o que facilitou a sua transposição para um modelo 3D.

Em relação aos retratos, o retrato com moldura, no centro da composição, corresponde à atriz Dina Teresa, protagonista do fonofilme, que assumiu o papel de Maria Severa Onofriana. No lado esquerdo, em baixo, é possível ver a digitalização de um desenho cuja autoria é vulgarmente atribuída ao pintor Francisco Augusto Metrass. Aquando a morte do pintor, foi encontrado entre os seus pertences o esboço, com a inscrição “Severa” no verso. Não é possível garantir a autoria do desenho nem se a personagem representada é Maria Severa Onofriana. No entanto, tal como reportado em livro por Júlio Sousa e Costa [3], de acordo com um testemunho de alguém que terá conhecido a habitante da Mouraria, o retrato corresponde à figura real, devido a pormenores como o estilo do cabelo, o sinal no lado esquerdo da face e o design dos brincos (farinheiras).

Fig. 3. Cena principal composta pela metáfora da Secretária.



4.3. Os Universos Visuais

Partindo do mote enunciado no título da exposição, A Severa que vocês não viram, pretendeu-se fornecer um contexto visual para as músicas, com informação selecionada a partir da pesquisa realizada no espólio do compositor, introduzindo uma camada de interação para além da mera audição das mesmas. A esta camada interativa, deu-se o nome de universo, tendo-se desenvolvido o universo de duas das músicas incluídas na aplicação. Sempre que tocam as músicas O Velho Fado da Severa e O Solidó dos Boleiros, é possível aceder a 2 ecrãs adicionais, correspondentes aos universos das músicas em questão.



Fig. 4. Parte da pauta “Velho Fado da Severa” manuscrita pelo compositor Frederico de Freitas.

O Velho Fado da Severa

Para este universo, recorreu-se à digitalização de um exemplar único de uma pauta manuscrita pelo compositor Frederico de Freitas (Fig.4.), animando-a de forma a coincidir com a letra da música, possibilitando ao utilizador acompanhar o tema através da pauta musical. Para além disso, é possível que o utilizador avance ou recue na música, arrastando a pauta para a frente e para trás.

O Solidó dos Boleiros

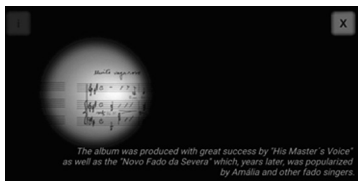
No fonofilme, Silvestre Alegria, interpreta o tema O Solidó dos Boleiros, um dos temas que mais se popularizou, e encarna a personagem retratada na canção, o Timpanas. Para o universo desta canção, tirou-se partido de um episódio que ocorreu nas gravações áudio do fonofilme, baseado em relatos narrados pelos atores em entrevistas e em cartas manuscritas que fazem parte da correspondência privada do Maestro Frederico de Freitas [18].

Por exigência das tecnologias de gravação disponíveis na época e questões logísticas inerentes à gravação de áudio num estúdio de Paris, todas as falas e canções do fonofilme foram gravadas antes das gravações de vídeo acontecerem. Este processo de gravação em estúdio foi para os atores

e cantores uma experiência nova e de difícil adaptação, por lhes causar estranheza atuar para um público ausente. Silvestre Alegirim refere-se à sua experiência como torturante: «Custou-me muito. Nem calcula as torturas que passei! Isso de gravar é o que se chama um caso grave. Atormentava-me sobretudo a ideia de estar cantando para um público ausente, de não me poder certificar, como acontece no teatro, do agrado ou desagrado do auditório. Depois o menor erro, o menor deslize, ali fica sem correção possível. É de uma responsabilidade enorme.» [6]. Na mesma entrevista, Dina Teresa, a atriz que interpretou o papel de Severa, refere que o cantor teve reações adversas à gravação que por vezes o impediram de cantar, o que é confirmado numa entrevista a Frederico de Freitas, onde é revelado que as dificuldades de Silvestre Alegirim fizeram com que não conseguisse assobiar de forma satisfatória, durante várias tentativas, pelo que acabou por ser outra pessoa a substituí-lo no assobio do refrão de O Solidó dos Bolieiros [18]. Partindo deste episódio, no qual o “Timpanas” não conseguiu assobiar como pretendia, criou-se um mini-jogo em que o utilizador deverá interagir com um toque no ecrã, ao ritmo da música, para ajudar a personagem a assobiar no tempo certo. No caso de não o fazer, é apenas reproduzida a parte instrumental da música, sem o assobio.

Para construir o cenário, utilizou-se uma ilustração da época, que faz parte da pauta da música comercializada pela editora Sasseti & C.^a, cujo autor da ilustração assina como Stvart [19].

Depois da digitalização da pauta foi realizada uma manipulação digital de forma a separar os vários componentes da imagem e animar o Timpanas. A animação tem três estados: andar, andar contente e andar cabisbaixo. No decorrer da música, a personagem anda normalmente até chegar à parte do assobio. Aqui, se o utilizador tocar no ecrã no tempo certo ouve-se o assobio e o personagem anda contente e caso não consiga tocar no tempo certo, para além de não se ouvir o assobio, o personagem anda cabisbaixo.



5. Conclusões e trabalho futuro

A Severa que vocês não viram teve como objetivo divulgar os bastidores da gravação do 1º fonofilm português, com ênfase na sua banda sonora, dado ser esse o enfoque do espólio disponível. A aplicação interativa segue os mesmos moldes, permitindo a audição das músicas e mantendo uma desejada relação com o contexto original de audição e com documentos da



Fig. 5. Capa da pauta da música comercializada pela editora Sasseti & C.^a[19].



Fig. 6. Vários Sprites da personagem Timpanas e personagem completo.

Fig. 7. Estilo gráfico adotado no Universo do Velho Fado da Severa (esquerda): pauta original manuscrita pelo Maestro Frederico de Freitas [17]. Estilo gráfico adotado na cena no universo Solidó dos Bolieiros (direita): ilustração central baseada em [19] e desenhos complementares baseados em [18].

época. Em exposições futuras, seria importante enquadrar estes artefactos musicais com a história do fado, numa exposição mais abrangente que explicasse as diferenças entre os “Velhos” e os “Novos” Fados da Severa e que permitisse uma reflexão e discussão mais aprofundada acerca das estratégias que tornaram a Mouraria de A Severa, na Mouraria de Portugal e Maria Severa Onofriana como símbolo do Fado e, conseqüentemente, de Portugal [4]. A digitalização de artefactos propensos a desgaste é inevitável para que se faça uma divulgação cultural efetiva. Contudo, para além da digitalização e arquivo, é importante a divulgação ao público. Essa digitalização, quando complementada com elementos multimédia, poderá ser uma forma de gerar um mais profundo interesse e conhecimento pelos artefactos. Neste caso, a partir de pesquisa no espólio existente, foi possível obter alguns elementos capazes de ser digitalizados como é o caso da ilustração do Timpanas, dos discos de goma-laca e da pauta manuscrita, para além das músicas. A partir desta digitalização, foi possível a criação de uma experiência interativa que, de uma forma lúdica, se propõe a comunicar o universo musical do fonofilme A Severa.

No que diz respeito à aplicação multimédia aqui apresentada e descrita, os autores consideram que seria positivo alargar a aplicação inserindo mais músicas do fonofilme “A Severa” e conseqüentemente, inserir mais informação histórica sobre a produção ou gravação das faixas. Atualmente, a aplicação está desenhada para ser primariamente um álbum de música, sendo que a camada informativa e lúdica é uma característica secundária. Numa versão futura seria positivo experimentar uma abordagem onde se desse prioridade à narrativa e ao storytelling como forma de passar informação histórica de forma a envolver e enquadrar o utilizador para a riqueza do contexto sonoro.

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Animating for a Digital Manipulative: how to create restricted action libraries without restricting the players' creativity

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Animation, Digital
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Abstract

Animating for an interactive device requires a thorough planning and task division from the creative team, regarding character design and behaviors. This paper outlines the development of a set of characters and its animations for an interactive game with a digital manipulative (DM) that intends to foster children's creativity and storytelling competences while promoting multiculturalism. The DM consists of a set of physical blocks that represent characters, sceneries and objects from different cultures, and an electronic platform that connects to a computer or tablet, which displays animated responses triggered by the combination of blocks on the platform. We look into the process of creating the behavioral rules for the animated elements and the difficulties in aligning the volume of work with the available human resources and available time, reflecting on how this affects the creative process and how this process can be improved.

1. Introduction

This work reports on the development of 2D animations for a digital manipulative (DM). Digital manipulatives are devices composed of physical objects that mediate the user's interaction with digital content (e.g. graphics and audio content)⁵ [1]. The DM presented here, aims at fostering children's creativity and storytelling competences while promoting multicultural awareness, offering the children a variety of characters, landscapes and objects from different cultures⁶. Those elements are divided in kits, consisting of a set of physical blocks that work together with an electronic board connected via USB to a computer or a tablet [2]. The platform has six slots for placing blocks. The placement of the blocks triggers animations that are displayed on the screen. The combination of different blocks results on different animations. Up until now, we have developed three kits, each of them representing a country - namely In-

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⁵ Although commonly the digital devices (such as computers, video games consoles etc.) require a physical object (e.g. mouse, keyboard, joystick) to interact with the digital content, the role those have in representing the user interface excludes them from the notion of a DM, Ulmer and Ishii say that their physical form has little 'representative' significance [1].

⁶ This study is part of a Masters final project and it is being developed in the context of a national research project that investigates the learning and socializing potential of digital manipulatives among young children [mobeybou.com]

dia, China and Brazil – all fully animated and implemented on the game for carrying out trials with various focus groups.

It is important to say that, so far, the use of the electronic board imposes a limitation on the number of active elements in the gameplay, as the player can only use six blocks simultaneously. This system is based on a previous device developed on the TOK project [3], and it has been used to test the interaction between the characters and the animations implemented in the game. Presently, we are exploring new hardware possibilities, by developing blocks that will connect to each other and to the computer via Bluetooth, giving the users the possibility of combining more elements simultaneously. The game elements are identified by an illustrated sticker on top of each physical block with the representation of its content (see Fig. 1). We are also studying the use of certain visual cues to make the placement of the blocks more intuitive.

The development of the DM aims at giving the children freedom to play with the blocks using them as the foundation for building creative narratives. Regarding the animation, this means creating a range of virtual interactions as wide-ranging and simple as possible, given that the interactions between the characters are triggered by the combination of the physical pieces. In the following, we will explain how the kits were created, and describe the development process of the animations of the first cultural kits, as well as the challenges of building a restricted yet functional “action library” for animating the characters.

Fig. 1. Example of physical blocks used in the DM.



2. Animating for a Digital Manipulative

2.1. Cultural Kits – Creating the Basic Materials

The DM is composed of various kits, each representing one culture/country. Each cultural kit is composed of seven elements: a scenery⁷; two characters (a boy and a girl), one animal, one mythical creature, one magical object and one musical instrument. There is a range of secondary blocks which affect the whole environment when they are used, such as weather phenomena: a ‘rain-block’, that floods the set, when it is placed on the board; a ‘snow-block’ that makes the characters shiver and “freezes” the screen; a ‘thunderstorm-block’, randomly hits the characters with lightning. There are also blocks that represent time phenomena: a ‘night-block’ changes the color and the light of the scene when it is placed on the board, and makes the characters fall asleep as long as there is no musical instrument active, or a conflict taking place.

In order to be able to define the interactions between the different game elements and to create a great number of animations as required, as well as to optimize the development process of the animations, we decided

⁷ The sceneries do not have any effect on the other elements but can be affected by some of the blocks (such as rain and snow).

Fig. 2 and 3. China kit: conflict between protagonist and antagonist, with the help of the kits' magical object.



to group the elements into classes and to set a limited number of actions and reactions that would be generated by their possible combinations⁸. Each class acts in a certain way and every action will trigger a reaction accordingly. The behaviors of the elements are affected by the combination of blocks and by the number of blocks from each class present in the gameplay.

The major classes are: Protagonists, Antagonists, Animals, Magical

Objects and Musical Instruments. This division is based on the structure of classical narratives, which by tradition relays in a dual opposition: good versus bad, protagonists versus antagonists, heroes versus enemies [3]. This structure grants the emergence of a conflict and its resolution. To achieve this, we have created following rules: a) a protagonist by itself is always weaker than an antagonist, so when an antagonist attacks a protagonist, the latter will always be defeated by the former; b) the protagonist will always require help of other elements to escape or win a conflict; c) the animals and the antagonists are equally strong, so in case of conflict, if they are equal in number, the system randomly decides who wins the conflict; d) the musical instruments can only be used by the protagonists and when they enter the game, they stop all conflicts (all characters in the game will look happy and start to dance⁹); e) similarly, the magical objects can be used only by the protagonists and

will grant them special powers over the antagonists, either to escape (the magical shoes will make the protagonist float in the air) or to defeat them (a fan will create a typhoon and blow the opponent away) (see Fig. 2 and 3).

2.2. Characters: Designing and Animating

In the following we will focus on the description of the human characters' process of animation and the development of what we will call a shared restricted action library. Regarding the animation and the design of the game elements, all the human characters have a similar silhouette and behaviors: they all share the same skeletal structure and have the same range of animations, being all equally affected by the other elements.

This limitation was chosen in order to optimize the art team's work. Trying to convey our goal to have a large number of unique blocks with the limitations of time and human resources¹⁰, we decided to compromise on the variety of the characters to achieve an optimal development pipeline. To accomplish this, we designed the protagonists, which are the larger

⁸ We will call this set of actions for each character a limited "action library".

⁹ This reaction was inspired in the children's use of the Musical Instrument cards during the first interaction with the game, although some children would use the instrument as a weapon, most said the music would calm down the enemy, thus ending the conflict.

¹⁰ The project art team is composed by an illustrator and an animator.

group of characters and who share the same nature – all protagonists are based on human children of similar age – with a similar basic shape, and similar height and features, however they differentiate from each other through hair styles, clothes and color. These characters also share the use of objects, such as the musical instruments and their animations. This process is commonly found in mainstream animation, and is subject to controversies, if on one hand we have more production in less time, on the other hand it can be argued that this creates a deprived repertoire of characters. [4] On a more positive note, this simplicity generates characters that are easily recognizable, that have a neutral personality, this way, being easily transformable according to the player desire and creativity.

In contrast with the human characters, the animals and the antagonists have exclusive designs and, their uniqueness grants us more freedom to create their animations even while respecting the behavioral tree delimitations. For instance, all animals and antagonists have an attack animation, but every attack is exclusive of each antagonist, e.g. the panda bear (China kit) turns into a ball and ‘rolls’ over its opponent, while the elephant (India kit) blows flowers from its trunk (see Fig. 4). The process of animating these characters, which are unique and therefore pose a higher level of difficulty, is a lot more exciting. It is challenging to convey their personalities and the unusual behaviors that we design for them into the animation, but this is also the highlight of working on them.

Analyzing the creation of these elements from the perspective of character design, the non-human characters “travel well across national boundaries. These characters avoid activating ethnicity, and they are forgiven for behaving in odd ways because they are so clearly not part of the usual human social structure” [5:60].

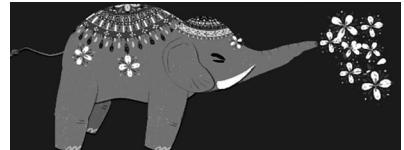


Fig. 4. Both characters have the same design with different patterns and details unique to each.

2.3. Creating Restricted Action Libraries

The need to simplify the creation process required a careful planning of the game elements’ behaviors. For that we designed a complex table of interactions, specifying how the combination of blocks would interfere with each other, according to the order of placement and the number of blocks in action. Table 1, presents a simplified overview of the interactions between the elements according to the number present in the gameplay:

*P	*A	*N	*MO	*MI	Conflict Result
1	1	0	0	0	Antagonist attacks and wins
1	1	1	0	0	Animal attacks and Antagonist loses
1	1	0	1	0	Protagonist uses Magical Object to win
1	1	0	0	1	Protagonist plays Musical Instrument and everyone dances
1	1	1	0	1	Protagonist plays Musical Instrument and everyone dances
1	1	1	1	0	Protagonist uses Magical Object to win

Table 1. Simplified Table of Interactions

*P: Protagonist,
 *A: Antagonist;
 *N: Animal;
 MO: Magical Object;
 *MI: Musical Instrument.

In interactive animations, the animator has to bear in mind that the player will hold control over the characters' actions. In the work presented here, the player has not only control over the characters but also over the narrative, through the combination of the blocks during the gameplay. In a linear animation, like an animated movie, the animator is responsible for modeling the characters' behavior, and s/he is the one that decides when and how it happens. However, in a video game, this decision has to be made instantaneously by the computer, as it 'reads' the players' actions, turning control inputs into animated responses that are displayed on the screen. Tomlinson refers to that as "taking an intuitive process (the way an animator or animation director decides to have a character act) and making it explicit (so that a computer program can make the same decisions on-the-fly)" [6:6]. To make this intuitive-to-explicit process possible, the animation team and the character designers will create a suit of actions and behaviors for the characters – the action library – and specify the rules for the actions and reactions, these will later be coded in the game system by the programmers or engineers.

As mentioned in the introduction, the main goal of this work is to offer the players a wide range of materials to create their narratives. This implies creating the largest possible number of cultural kits¹¹, so it is critical to consider the progressive amount of required animations and the restrictions that we face when creating them.

To find the best way to address the challenge of working with limited time and limited human resources, and to optimize not only the process but also the product (DM), the present work follows a Design-Based Approach, wherein practice and theoretical studies are intertwined, the theory instructs the design and the design itself improves the theory. Sylla stresses that "Design Based Research is practice driven, pragmatic, flexible and iterative", being a cyclical process of design, test and redesign from the users' responses after each iteration. [3:96] Every time a new kit is created, animated and implemented in the DM, it requires testing to verify if it is working properly (debugging) and usability tests, which provide feedback on how and where to improve the digital manipulative, e.g. during the first trials, while observing the groups experimenting with the DM, we noticed the users looked for an immediate response from the active blocks, rapidly swapping the blocks on the board.

When we started working on the animations, the team was still deciding on the composition of the cultural kits. The classes and the interaction between them were not yet defined. At first, we animated one single character mainly as a way to test which range of expressions and customization a character could have. This first character has not yet been integrated into the game and will probably require to be completely remade in order to be incorporated into the game universe.

The first cultural kit that was fully developed was the Indian kit. The first animated set comprised only one human character, a young girl named Meera, as the protagonist. While testing the interactions between

¹¹ In a first moment we are trying to represent the most common cultures present in Europe, but future work will extend the number of available kits in the game.

the characters we were confronted with the issue of gender representation and decided to create both a boy and a girl for each cultural kit. However, adding characters to each kit increased the volume of work necessary to animate them. Fortunately, we found a way to significantly reduce the amount of time required for the extra character animations: by using the same base for both character (see Fig. 5), we could duplicate the skeleton and its animations, therefore having to do only minor adjustments to each animation e.g. to animate individually the movement of hair, clothes, etc.



Fig. 5. Both characters have the same design with different patterns and details unique to each.

Another issue we were confronted with was the use of interchangeable elements: in order to give the players more freedom for constructing narratives and to promote multiculturalism, it was established that they should be able to mix the elements from the different kits. This meant that every human character should share elements and animations. The new character would inherit the magical objects, the musical instruments and its animations from previous characters, and the previous characters would inherit the additional objects, musical instruments and animations. For every new character added, the number of bones and animations in each skeleton would increase by at least two. This presented us with the challenge of how to speed up this process and avoid redundant work. The ideal process would involve not having to add all the new bones and images manually, as the development of new kits would affect and be affected by all previous work. On our first approach, sharing skeletons and animations between the human characters of each kit was done by duplicating the original file, renaming it and replacing its images. This allowed us to produce two animated characters in almost half the time. Designing the characters with the same basic shape, as shown in figure 2, also allowed us to share meshes between them.

The meshes are constructed on top of the 2D image, by attributing a series of triangles that will allow the image to simulate a 3D movement otherwise impossible to achieve in this type of animation. By manipulating the mesh, we can bend the image simulating a malleable surface, adding a fluid feel to the movement (see Fig. 6).

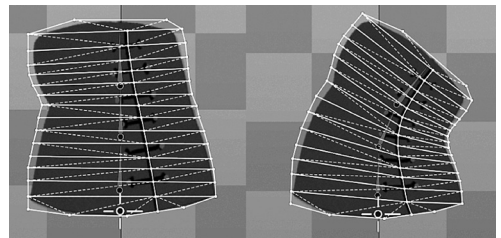


Fig. 6. Mesh created over the character body sprite and its deformation.

Although this was a valid and helpful shortcut, we still had to deal with the animations for all the other elements. During the first months of work, the software used to animate allowed us to import animations from one skeleton to another, but crashed when we tried to copy bones and images between two skeletons, forcing us to add new elements and bones one by one. When preparing the third



Fig. 7. The Bones and the attachments can be copied from one skeleton to the other.

project (See Fig. 7) This software improvement significantly reduced the amount of work, improving its quality and quantity.

Every animation is individually adjusted to better fit the characters this way giving them a sense of individuality, but the structural basis on which it is created is shared between all. This allows us to give the characters some personality and to consequently increase interest from the players, while optimizing our production capacity.

2.3. Does a limited action repertoire affects the player experience?

So far, we have only tested the digital manipulative in a Portuguese school with a class of 2nd graders. The first trial was made with sets of paper cards representing the initial illustrations for each kit, in a simulation of the DM, and the second trial was made with the digital manipulative. Even so, during the first field trials, it was possible to infer some important aspects regarding the players' experience when comparing the use of an analogic version of the game and the DM itself. In the analogic version trials, we presented the children with seven complete kits and seven secondary cards to play with, and asked them to use the cards to tell a story. The children tried to use all the available cards, often creating stories that consisted of a series of "and then" events. In the second trial test, with the digital device, we offered them only two Cultural Kits (namely India and China) and four secondary blocks to play with (rain, wind, snow and night time). After exploring the blocks and learning their interactions, the children produced more creative stories, sometimes embodying the main characters. In the next section we highlight some excerpts of the informal interviews done with the children during the second field trial.

2.4. Field trial with 2nd graders and informal interview

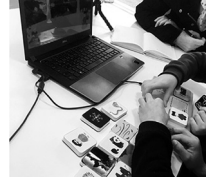
The first series of field trials resulted in some interesting feedback from the users. In the trials with the digital manipulative we started by letting the children interact with the interface without giving them any guidelines, just asking them to play with it and observing how they would manipulate the blocks and behave (see Fig. 7 and 8). They would intuitively place the blocks and wait for the animations to appear on the computer screen¹³.

¹² We started with eight animations per protagonist in the first version of the game. In the last version, which comprises three kits each human character had 19 animations and 28 bones.

¹³ This first interaction showed the importance of immediate response from the blocks, if the animation took more than a couple of seconds to be triggered by the use of a block, they would remove it and place a different block on the board.

kit, given the increasing level of complexity¹², we started researching for a way to simplify this process. Fortunately, thanks to improvements made in the software during that period, we could now also copy the bones and images from one skeleton to another as long as they were in the same

After a few minutes getting used to the interface, they were invited by the researcher to tell a story using the DM, which was followed by an informal interview as mentioned previously. We compiled below some highlights from the interviews:



[group 1, boy and girl]

They started slowly placing the blocks on the platform and experimenting, talking in a very low tone, shyly. There were some difficulties with the fitting of the blocks on the platform [this observation leads us to work on visual signals to make the placement more intuitive as previously mentioned.] After the children get used to the interface, the researcher asks them what do they think the platform is.

Both: "It's for theatre with the pieces", "it's also a game"

Researcher: "why do think that this is a theatre?"

Boy: "we invent sceneries, stories, and happenings, I think"

R: and do you think this helps creating stories?"

B: nodding vigorously with head: "it helps, it helps a lot"

R: "can you explain why?"

B: "we have these pieces and when we place scenarios it helps us in the stories"

[group 4, two girls]

They start the interaction by saying the platform is for creating stories (they remember tok from the year before) Researcher asks: "how does it work?"

Girl 1: we place a block here (platform) and we have to talk about that piece

Girl 1 to Girl 2: "do you want me to start?"

[When it started snowing both girls said "AH!", delighted by the reaction of the block, they also laughed about the interactions.]

Researcher: do you prefer telling stories with this or with the paper cards [researcher referring to the first field trial]?

Girl 1: "with this, we get more ideas"

R: how would you describe what you have done at home?

G 1: "we did stories with pieces that give us a lot of ideas"

R: do you think that this is a game?

Girl 2: "it's more than that, it helps us create a story, when we want to create a story, when the teacher tells us to create a story, we have more things in our head (gives ideas)"

[group 6, two boys]

Researcher: How would you call this [the tool]?

Boy 1: "puppet projector interesting the idea of projecting the figures that they have on the hand"

R. Do you like it?

Fig. 8 and 9. Field trial - Children interacting with the digital manipulative.

B 1: “yes, if we place them here, they appear there [on screen]. They like to see the images on the screen.”

R: do you remember using the paper cards?

Children answer yes, but they prefer this version “because they appear on the screen, and always appear the scenarios.”

Note: This pair was the first to give their own names to the characters on screen and use direct speech and dialogues on their storytelling. They were also the first to verbalize relationships that weren't of equal statute instead they using the protagonists to express mother/son relationships.

3. Conclusion and Future Work

Animating interactive characters is always a challenging task. This work forces us to reflect on the process of designing and animating the characters and on what is more important to offer: a wider range of characters or characters that are more unique. During the initial tests, the restricted action libraries did not seem to constrain the players.

Presently, we are planning new trial sessions that will allow us to test with a larger focus group and gather feedback from the players. This will allow us to keep on refining our work method and final product. This paper presents a work in progress, which will be improved on. We'll continue the research on animating for digital manipulatives in the context of this project, allowing the possibility of applying this research's methods to similar projects in the future.

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Boundary Crossings: A Practice-Based Intensive in Expanded Animation

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[Animation and Installation / Animação e Instalação]



Abstract

This paper focuses on the practice-based pedagogical model undergirding Boundary Crossings: An Institute in Animated Arts. Now in its sixth biennial manifestation, PNCA's Boundary Crossings is a two-week intensive institute open to working professionals, scholar/practitioners, graduate and upper-level undergraduate students interested in a hands-on exploration of animated installation as a medium and a site for investigation of moving image interdisciplinary practice. Animated installation can be considered a form of expanded cinema and, as such, has differing outcomes than traditional feature or short film. My underlying assumption is that employing an industry-based pipeline, or production-line process, in teaching is not the best fit for 'expanded' animation. Instead, adopting a practice-based pedagogy reliant on a process of drawing out learning while allotting time for discovery, allows students to move beyond the content of the screen to include space, materiality and scale – and, importantly, into how the work is experienced in a specific place.

1. Introduction

We've all had the experience of sitting in a theatre when the lights darken – the screen fades up and we settle in – poised to be happily absorbed in its narrative space. For most of us, the expectation is: movies entertain. They are a grand distraction. For those in the Expanded Cinema world, audience outcomes for a moving image experience are different. In the introduction to their book *Experimental and Expanded Animation* (2018), Vicky Smith and Nicky Hamlyn point to Malcolm Le Grice's contention that a key difference between commercial film and expanded cinema resides in the projected space of film reality.

Where commercial film presents illusions of time and space that do not relate to the one the audience occupy while watching it, Expanded Cinema seeks to collapse that distance by combining production and exhibition into one event. [1]

Smith & Hamlyn's introduction traces the crossover between Experimental Animation and Expanded Cinema in the latter's focus on materiality and formalism (Le Grice) and the former's preoccupation with craft as

Keywords

Animation pedagogy, expanded animation, animated installation, practice-based learning, expanded cinema.

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evidenced by the visibility of labor and “the close authorial connection between artist and artifact.” [2] So, rather than an exploration into pedagogy that supports industrial and ‘entertainment’ animation, this paper offers a look into a pedagogical model that scaffolds the creation of animated works destined for an expanded world of viewer experience.

One such model can be found in *Boundary Crossings: An Institute in Animated Arts*. This two-week intensive is held at the Pacific Northwest College of Art in Portland, Oregon on a bi-annual basis. At its core is a practice-based pedagogy reliant on a process of drawing out learning while allotting time for discovery. It is an intentionally social process – an exchange – that results in a public display of diverse animated installations.

2. Origins of Expanded Cinema

Expanded cinema is used to describe a film, video, multi-media performance or an immersive environment that pushes the boundaries of cinema and rejects the traditional one-way relationship between the audience and the screen. [3]

According to A.L. Rees the term ‘expanded cinema’ was first coined by Stan Vanderbeek and Carolee Schneemann in the mid 1960’s to describe their multi-media performances. [4] Jonas Mekas adopted the term and used it in his *Village Voice* film review column to introduce a widening range of work being created outside and beyond traditional single-channel film. In 1970 Gene Youngblood published his seminal text, *Expanded Cinema* that, as Rees declared, “challenged the existing notions of cinema as a commercialized regime of passive consumption and entertainment.” [5]

A particularly relevant point for this discussion on animation pedagogy can be found in Youngblood’s writing on the subject of Inter-media. In “The Artist as Ecologist” [6] chapter, he writes of film artists trending toward the role of ecologist: one who deals with relationships among organisms and the environment. Youngblood echoes Marcel Duchamp’s description of art as “defined by context and completed by the spectator’s response.” [7] He writes, “the act of creation for the new artist is not so much the invention of new objects as the revelation of previously unrecognized relationships between existing phenomena, both physical and metaphysical.” [8]

3. Defining Animated Installation

To understand *Boundary Crossings* and what animated installations can be, the 2007 Platform International Animation Festival offers a good starting point. As reported by Ward Jenkins in an AWN.com article, its impetus was a casual conversation between festival curator Irene Kotlarz and Michael Ouweleen, then VP of Programming and Development at the Cartoon Network. That conversation led to the Cartoon Network funding, without their logo, a first-class international animation festival in the USA. Kotlarz was commissioned as the Artistic Director and she set out on a four-city journey to find the right place to host a festival.

In 2006 I was invited with several other local animators to a hipster bar in Portland, the Doug Fir Lounge, to meet Irene Kotlarz. Hearing that the festival was to be named Platform - and their concept included not just short animated films but animation created for cell phones - my mind jumped to animated installations. Literally across the table, I threw out the idea of establishing a category for another 'platform' - installations - animations that existed beyond the traditional screen. Irene was immediately intrigued and, in addition to Portland being selected as the site, Animated Installation became a competition category for the initial 2007 Platform Animation Festival.



Platform's Animated Installation competition was centered in the Pacific Northwest College of Art's huge indoor Commons and spread out into the neighboring Pearl District streets. For many people the night of the Animated Installation walking tour was "the pinnacle event that set PLATFORM apart from

Fig 1. Rose Bond's animated installation *IntraMuros* at the Platform Festival in 2007 (Image courtesy of artist).

the rest... People talked about it beforehand and raved about it afterwards." [9] Entrants included Doma, Pika Pika, Miwa Matreyek, Eric Dyer, Rose Bond, Greg Barsamian (who shared first place for best of festival with Aardman's *Pierce Sisters*) and Drip Drop Collective which took first place in the installation category with *Reduced Conception*. Platform set the bar for a contemporary and expanded expression of animation in an international animation festival setting.² It must be noted that Susanne Buchan in both her *Spacetricks* [10] exhibition in Zurich (2005) and the Pervasive Animation Conference in 2007 at the Tate, promoted animation as a medium uniquely suited to deal with issues and ideas of space and place.

In addition to introducing the public to the possibilities of animated installation, Platform provided an opportunity for prototyping a pedagogical model to support practitioners in creating work that broke out of the traditional frame. Irene Kotlarz, with skillful insight, had coordinated with PNCA's Gallery Director Mack MacFarland to book British media artist Dryden Goodwin in its Feldman Gallery. At that time, I was on faculty at PNCA in the intermedia Department and saw an opportunity to engage with this visiting artist who made installations of film material and animated drawings. I contacted Dryden to see if he would be interested in co-teaching a pre-festival workshop. Dryden agreed and we began to communicate about a format. To succeed we needed a model that broke with the traditional pipeline oriented film production approaches that undergird many animation programs.

Dryden Goodwin is a master at the process of drawing. While on

² Sadly, due to administrative changes at the Cartoon Network, the Platform Festival was not funded for the following year.

faculty at the Slade, he had experience leading a drawing workshop that encouraged students to go out in the environment, experience it with cell phones off and come back to create environmental drawings for an installation. With Dryden's prior experience as a base, we crafted the prototype for a two-week intensive that would result in a public showcase of work created during the workshop.

4. The Boundary Crossings Model

Now in its sixth biennial manifestation, PNCA's Boundary Crossings is a two-week intensive institute open to working professionals, scholar/practitioners, graduate and upper-level undergraduate students interested in a hands-on exploration of animated installation as a medium and a site for investigation of moving image interdisciplinary practice. At its core is a practice-based pedagogy reliant on a process of drawing out learning while allotting time for discovery and reiteration. Daily schedules are designed to foster social interaction and an exchange built around a common theme. Critical and material inquiry promote reiterative practices that result in the creation of diverse animated installations and prototypes.

Participants put in full days from 9:30 am - 4:30 pm Monday through Friday for two weeks. In addition, they can spend up to 15 hours a week outside of class on their project. Each institute has a theme meant to guide or provoke participants' research as they shape ideas. They are encouraged to work with methods and materials that support their concept and convey the meaning they intend. Importantly, work-in-progress is subject to a series of group critiques. The Institute culminates with a public exhibition of work created over the two weeks. What follows is a listing of key creative phases that guide participants.

Introduction to animated installation - what is possible in two weeks?

Unpacking the Theme - Explanation of the brief

Initial Idea Generation - Participants may start with a blank sheet of paper and a process of introspection and free association to find their way into the project. People share their initial ideas in group.

Capturing & Collecting - This phase can be from a myriad of sources such as: sketching, drawing, painting, collecting found objects, video taping, sound recordings, social media sites, Photo stills, Found footage, and Writing

Processing - This is a phase to try things out, make small prototypes, sketch thumbnails, test gear and re-iterate. Refresh your skills in a particular software or technique. Participants "speed pitch" to hone ideas.

Presenting - What is the best means of projection? Consider and test projectors for throw distance/lumens. Are monitors/flatscreens or pico projectors or pre-cinema optical devices best for conveying the message. Consider: Light - Sound - Scale - Audience. How will the viewers interact with it? What is the relationship between the piece and the space it will occupy?

Production - Creating the animated content, sculpting or building sets, rigging the projection gear

Install - Understand the space and how people will interact with the piece and how your piece interacts with other work

De-install - Debrief and celebrate

Boundary Crossings provides participants with an opportunity to work closely with internationally recognized artists and scholars using a co-teaching model. PNCA faculty and Institute Director, Rose Bond has teamed with an impressive list of animator/media artists and intellectuals including: Dryden Goodwin, Suzanne Buchan and Paul Wells (UK); Paul Vester, Marina Zurkow and Norman Klein (USA); Kota Ezawa (Germany); Marieke Verbiesen (Norway); Miriam Harris (New Zealand); Old Boys Club (Katya Bonnenfant) France; Pedro Serrazina (Portugal), Birgitta Hosea (UK) and Eric Dyer (USA). Information on past Boundary Crossings can be found at: <https://pnca.edu/academics/special/boundary-crossings>



Fig 2. *Morning Coffee* animated installation by Shelley Jordon from Boundary Crossings 2009 (Image courtesy PNCA)

5. Case studies – the briefs

Every Boundary Crossings has a theme - general enough to allow for individual expression yet specific enough to encourage a dialog between works in a final exhibition. The following summaries give an idea of the kind of stimulus participants engage with. A link to a compilation video for each institute provides documentation.³

2009 Theme: Little gods

Guest Faculty: Paul Vester

Host Faculty: Rose Bond

There is no location in the brain for a sense of self. Our notion of a soul or spirit must be replaced by the notion of a distributed neuronal process. There is no free will: the idea of making “conscious decisions from a little self inside” must be discarded. We are machines for copying and handing on bits of culture. We are part of a multi-dimensional and multi-universed entity that is doing its stuff.

In this context, the idea of a single god-figure, especially one that recognizes us as individuals, seems somewhat limited. From what we know there are no real singularities in the universe. Let us therefore bring back the little gods. They are waiting to be rediscovered and re-appropriated. They are, in other words, out there and quite available, somewhat neglected; possibly forlorn even, unrecognized. How do we find them and reconnect to them? The purpose of this workshop is to Look for the Little Gods.

We shall do this by investigating the magic of objects, concepts and

³ Documentation of past Boundary Crossings can be found at: <https://pnca.edu/academics/special/boundary-crossings/past-boundary-crossings>

notions that we have one way or another invested with special meaning: talismans and charms, lucky articles, measurements, numbers, clocks, calendars, schedules and routines, weekends, the dollar, drugs, medicines, caffeine, clothing that bestows power of one kind or another, speed, sex, success, achievement, popularity, recognition, oracles, horoscopes, memories, families, favorite things, denying our mortality with works that we shall leave behind to say “I was here”, – stuff that endows our lives with a sensation of meaning and helps us get through our days.

Link: <https://vimeo.com/41105733>

2011 Theme: Faith & Fiction

Guest Faculty: Marina Zurkow

Host Faculty: Rose Bond

Suspension of disbelief, fantasy, hope, community, change, activism, relations... all these acts require *faith* as a catalyst to action: to believe, to play, to disrupt, to alter. Otherwise, why bother?

Faith and fiction are capable of shifting fact and disillusionment; faith and fiction go hand in hand. Faith requires trust; it is foolish, earnest, and unironic. Faith is expressed in opposition to dogma, which presents as fact. Both faith and fiction are at the heart of animation, which is never fact or “real,” and is always framed by the forms of its own invention. How can we approach, activate, and challenge hardened realities by employing faith and fiction? These hard, intractable spaces may be the stubbornness of architecture and public spaces, or our own ideas about time and our place in the world.

Link: <https://vimeo.com/65852586>

Fig 3. Animated installation by Jenifer Yeouroukis in Boundary Crossings 2015. (Image courtesy PNCA)

2013 Theme: Cyber Folklore

Guest Faculty: Kota Ezawa

Host Faculty: Rose Bond



In this workshop, participants rethink folklore as a framework for animation that reflects not only national and ethnic traditions but also the new acquired and mixed cultural backgrounds of a generation that came of age around computers. Artistic movements such as Balinese puppet theatre, Eastern-European animation or Japanese Micropop are investigated as examples of the wide range of possible interpretations of folklore. The main purpose of the workshop is to provide a platform for artists to develop animations that embrace diverse traditions as well as new forms and current issues.

Link: <https://vimeo.com/86040393>

2015 Theme: Identity and Space: No Road Map

Guest Faculty: Pedro Serrazina
Host Faculty: Rose Bond

“Space is a social product.” -- Henri Lefebvre

If indeed space is a social product then we, as human beings, impregnate space with meaning. The way we circulate through public spaces is orientated by architecture and landscape yet space itself is a point of crossover, of overlapping moments and histories. It can be an embodiment of power and cultural divide or, as this workshop proposes, a starting point, inspiring a reflection on issues of private and public from the sphere of the personal ideas of place and community.

Space and time are at the heart of animation. With the proliferation of digital technologies animation expands from the notion of 2-D screen and increasingly impacts public spaces and events - malls, bars, galleries, architecture and live performance.

Link: <https://vimeo.com/141571007>

2017 Theme: Performing Identity through Animated Documentary

Guest Faculty: Birgitta Hosea
Host Faculty: Rose Bond

Is the personal political? How can we truly experience another person's reality? In our world of multiple identities, how can we use animation to present the world through another's eyes? Can poetic, subjective forms of representation allow us to understand another's experiences and perspectives? Do we need characters for this?

Building on Bill Nichol's idea of performative documentary – in which the filmmaker presents their own, highly subjective viewpoint, we will explore auto-ethnographic methods to weave actions, memories, drawings and personal ephemera into short-form animation. What ways can we present this animation to others in an exhibition context? Can all the ideas be contained within the single screen?

Link: <https://vimeo.com/248244198>

2019 Theme: Connected Moments – Performing Cycles

Guest Faculty: Eric Dyer
Host Faculty: Rose Bond

How do you see the world? What do you choose to focus on? What do you filter out? How do your views shape your sense of self? As animators and artists interested in the moving image, we are often drawn to



Fig 4. Animated installation by Dana Rudolph and Taylor Bearden
Boundary Crossings
2015 (Image courtesy
PNCA).

the kinetics of things, details that move, how they change, and even seeing sequence in the static. Ours is an imagined world of connected moments unfolding in time to reveal meaning. The theme of this summer's Boundary Crossings – *Connected Moments - Performing Cycles*, invites participants to interact with a place – its motion and its stasis – and create animated works of sculpture, installation and/or performance that re-presents a particular view of the world.

Advantaging a range of animation methods from pre-cinematic to the digital, the 2019 Boundary Crossings intensive culminates in a public showcase of work created over the two-week institute. This summer, participants will be encouraged to collect their observations in and around Portland. Building on methods and concepts embedded in Visiting Faculty/Artist Eric Dyer award winning piece *Copenhagen Cycles*, we will offer an optional mini-workshop that guides you on how to sequence inkjet-printed images into sculptural collages allowing participants to spin and project their artworks much like a DJ spins records, with live music accompaniment.

6. Conclusions

Animated installations, can be seen as a form of expanded cinema. They have materiality and scale. They activate a space. Faced with different outcomes than the traditional movie experience, teaching animation for such a context has at its core a practice-based pedagogy reliant on a process of drawing out learning while allotting time for discovery. Boundary Crossings relies on an intentionally social process – an exchange – in which participants create works that collapse traditional one way experience of film by combining production and exhibition into one event. Their final night exhibition is a reveal of new relationships between the physical and the metaphysical.

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Notações na Representação da Paisagem. Sinalética, Pictogramas e Silhuetas

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[Drawing / Desenho]



Abstract

This paper analyses the potential of elementary graphic marks such as signs and pictograms for the depiction of complex scenes like landscapes. In their basic synthesis, these marks have a Notacional property, establishing a very keen relationship between drawing and natural appearance. In this study, there is a historical framework linking the practice of notacional drawing with the requirement of a quick observation and execution, especially the in the Eastern culture. After, we look for the graphical conditions implied in this process, and its peculiar relationship with silhouettes. From the analogy with writing, results a calligraphic and spontaneous process whose perceptive grounds are found in the observation of silhouettes and textures. However, despite the use of notational systems in the representation of landscape, there is a danger of extreme conventionalism, compromising expression and a lived perception.

Keywords

Drawing, Pictogram,
Notation, Landscape,
Silhouette.

Introdução

Sinalética, Pictogramas e Notações são conceitos alusivos as famílias de imagens gráficas com elevada síntese visual normalmente associada a silhuetas e marcas elementares. A Sinalética corresponde a um conjunto de sinais e marcas que estabelecem com o referente uma relação arbitrária ou vagamente perceptiva. Na sinalética, o referente pode ser identificado por um ponto ou uma cruz, indicando apenas uma localização no espaço. Setas, traços, “zig-zags” e outras marcas cumprem uma função significativa por vezes arbitrária, sem qualquer tipo de semelhança com o seu referente. Nos sinais existe uma “geometria básica” de pontos, linhas e formas simples como quadrados ou círculos. [] Nos Pictogramas também existe uma grande síntese gráfica, mas a imagem mantém uma relação perceptual com o referente pela ligação à classe de figuras ou objetos – gatos, árvores, aviões.[] As Notações incidem sobre uma função ligeiramente diferente da linguagem gráfica. Apesar das notações gráficas serem sintéticas e elementares, o carácter Notacional indica que o registo gráfico prescreve futuras ações, como um desenho técnico ou uma pauta de música.[] Porém, nessa função prescritiva é exigido ao sistema gráfico que reduza a ambiguidade e não bastando, que, uma marca tenha sem-

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pre o mesmo significado, salvo se as suas diferentes combinações com outras marcas permitirem outros significados. Em certo sentido todos os desenhos possuem uma qualidade notacional, especialmente ilustrações e imagens convencionadas. Nessas imagens é necessária uma maior objetividade ao nível do uso dos elementos gráficos, reduzindo a ambiguidade e arbitrariedade dos signos visuais. Porém, na sinalética e pictogramas, é realmente importante que o seu significado seja unívoco, ou por outras palavras, pontos, cruces e outras marcas devem possuir sempre o mesmo significado sob pena de a imagem se tornar pouco efetiva. Se estes problemas parecem dizer respeito a códigos gráficos usados em processo de comunicação visual institucional, com efeito, pretende-se analisar a sua aplicação no contexto de práticas artísticas nomeadamente na representação de paisagem e espaços complexos com variedade de fenómenos atmosféricos. De certo modo, essa associação é paradoxal porque combina elevada variedade de fenómenos com códigos relativamente restritos.

1. Notações na Paisagem. Dimensão Histórica

Do ponto de vista de uma análise gráfica o motivo da paisagem oferece problemas específicos próprios não só de um género, mas antes de um sistema de representação. A paisagem condiciona a observação a ponderar: diversidade, profundidade, surpresa, intangibilidade e difusão. A diversidade relaciona-se com variedade indeterminada de elementos preenchendo o campo da imagem; a profundidade amplia essa variedade à mudança de dimensão e intensidade de cada elemento em sucessivos planos de distância; a surpresa surge sempre que um elemento não foi devidamente observado no início suscitando respostas improvisadas; a intangibilidade relaciona-se com a influência de elementos atmosféricos, designadamente a luz, neblina, chuva e perspetiva atmosférica, enquanto fenómenos perturbadores da estabilidade dos elementos. Finalmente a difusão relaciona-se com a relação não necessariamente nítida entre diferentes áreas ou grupos de formas. A folhagem, rochas, brilhos ou bandos de aves não possuem necessariamente contornos a limitar a sua presença, interpenetrando-se de modo difuso.

O vínculo entre Notações e Paisagem surge por um imperativo causal: a necessidade do pintor recolher informação paisagística para os fundos dos seus quadros requeria estudos feitos no exterior. Por razões práticas, esses estudos deveriam resolver dois problemas: por um lado recolher informação em pouco tempo, e por outro lado essa informação ser muita e variada. Existia sempre a possibilidade de tudo mudar rapidamente, em condições exteriores condicionadas pela meteorologia. Assim, os desenhos feitos no exterior deveriam ser anotações rápidas feitas em modo esquisso, sintético e elementar.

Essa modalidade de desenho paisagístico tornou-se especialmente evidente a partir do século XVI, com crescente popularidade até ao século XIX. Paralelamente, outra tradição artística oriental desenvolveu de modo mais profundo o registo notacional da paisagem. A pintura chinesa reforçou uma experiência de desenho simultaneamente caligráfica (assente no gesto), e pictográfica (definidora da forma em silhueta). A síntese entre

estas duas dimensões concretizou-se na própria escrita ideográfica [], mas teve desenvolvimentos ao longo de milénios. Com especial destaque nos últimos séculos, os chineses editaram inúmeros manuais de caligrafia e pictografia com exemplos de motivos e imagens, desde animais a plantas e figuras. Entre esses exemplos destacam-se “O Manual de Pintura do Jardim das Sementes de Mostarda” do século XVII que deu origem a sucedâneos nas culturas chinesa e japonesa. Os próprios artistas e gravadores como Utagawa Kunioshi (1797-1861), editaram livros com características de compêndio ou coleções de tipos formais, como, “Gatos observados nas 50 estações de Hokaido”, (1847), em xilogravura, registando as variedades de gatos e suas posições, ou ainda Katsushika Hokusai (1760-1849) com as “36 Vistas do Monte Fuji”. Apesar das duas últimas obras gráficas não contem um registo caligráfico ou pictográfico, assentam ambas numa prática de catalogação de formas e figuras com um carácter próprio de arquivo de imagens para consulta. Essa tradição arquivista de imagens parte de uma raiz chinesa em enumerar tipologias formais e figurativas: Como explica Joan Baker “The artistic Chan repertory of Yuan China had consisted in general orchids, bamboo, pines, or landscapes which summed up well known motifs in a few strokes. Japanese artists were thus confronted with pictorial equivalent of shorthand but without recourse of the fuller script.” []

Na verdade, os artistas chineses e japoneses aprendiam desenho combinando a observação da natureza com a cópia de manuais de instrução de desenho. Esses manuais continham elementos gráficos sintetizados em marcas elementares reduzindo as formas a silhuetas e pontos, restritos a um inventário simples de formas que poderiam ser combinados em estruturas mais complexas. Apoiados numa disciplina de memorização também exercitada pela escrita, os artistas orientais poderiam registar a complexidade da natureza a partir de um sistema elementar. Assim explica Wichmann, a propósito dos manuais chineses e japoneses: “All these books illustrate the technique of drawing with dots. The manuals also contain instructions and examples concerning the way plants grow, and how they cluster together. The branches of some plants hang down and those of others point upwards; some send their shoots out in every direction, and branch and twig thicker near the root – all this was illustrated with calligraphic clarity.” []

A eficácia e sistematicidade destes procedimentos foram reconhecidas pelos artistas europeus, por exemplo na popularidade das xilogravuras japonesas entre os impressionistas, ou na adoção dos procedimentos gráficos por Vincent Van Gogh, na segunda metade do século XIX. Van Gogh dispunha de uma motivação didática nos seus experimentos gráficos em Arles, pretendendo aprender e melhorar os seus recursos gráficos na observação da paisagem. Essa experimentação foi em parte, influenciada pelas gravuras japonesas. []A diversidade e improvisado na fabricação de marcas e grafismos para indicar diferentes tipos de folhagem, erva, vento e rochas decorreu de uma assimilação das lições orientais, associada a uma experimentação de diferentes soluções figurativas e instrumentais.

Na arte moderna e contemporânea várias obras gráficas poderão exemplificar a aplicação de Notações na representação da paisagem. Desde o exemplo comum entre arquitetos como Le Corbusier, Oscar

Nyemeyer ou Yona Friedman, até artistas como Ellsworth Kelly e Georges deStael. Nesses exemplos observam-se paisagens formadas por elementos quase abstratos como pequenos traços, pontos, grafismos elementares e sínteses pictográficas de nuvens, figuras e construções.

2. Caracterização Gráfica

No conjunto de vários exemplos de Notações no registo de paisagem, considerando Hiroshigue, Van Gogh, Hokusai ou Toyota Hokey, observam-se algumas características que também se poderão entender como “condições” gráficas ou seja, regras que permitem excluir ou limitar o uso de contorno, sombras projetadas, modelação tonal, detalhe e caracterização individual. Como refere John Willats: “Paintings and drawings of this kind are unusual in the west, but the combination of marks based on silhouettes with perspective is common in Chinese landscape paintings. Chinese painting is closely related to calligraphy: the early pictograms from which the later written characters were developed were silhouettes representing the extendedness of shapes of parts of objects.” [] A partir dos exemplos modelares dos manuais chineses, este tipo de registo notacional produz uma figura pictográfica em silhueta a partir de um gesto isolado. Ou seja, cada forma resulta de um toque do pincel ou da cana/caneta, que assim deve concretizar uma intenção figurativa, como será aprofundado adiante.

Porém, dessa prática resulta uma imagem com uma densidade variável de marcas/figuras, mas onde cada marca, sinal ou gesto passa a ser uma entidade física específica: poderá ser uma folha de árvore, ou uma erva, um pássaro ou um grão de areia, mas sempre um “corpo” no espaço. Poderíamos questionar se não é sempre assim, mas efetivamente esta prática não é comum. No desenho ocidental a figuração resulta da ação combinada de contornos, tramas modeladoras e manchas tonais. Estas entidades são indutoras de uma superfície de representação que dá lugar à imagem recebida pelo espetador, mas não sendo em si mesma, o objeto central da percepção. O espetador “vê-em” [], ou vê figuras e paisagens em manchas, tramas e contornos, mas salvo uma experiência concreta, não considera esses elementos isoladamente. De modo diverso, nas notações, o espetador vê traços, pontos e silhuetas, mas cada uma dessas entidades gráficas representa uma entidade material no mundo visível, e portanto, existe uma sobreposição entre marca e figura.

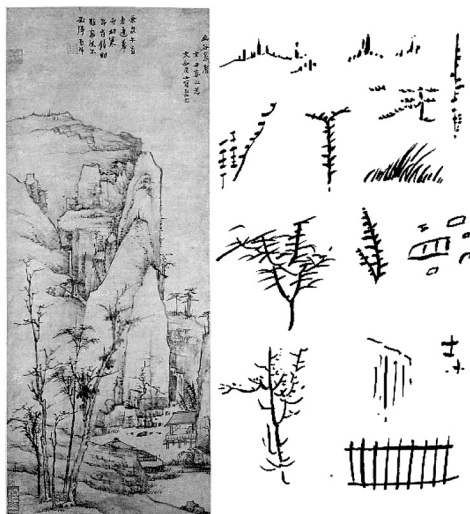
O caráter imediato da representação entre a marca e a figura confere a estes desenhos uma qualidade “Deítica”, ou seja, uma definição propositiva do “aqui” e “agora” das designações que indicam claramente posições no espaço e no tempo como “aqui”, “ali”, “já”. É desse modo que Norman Bryson distingue a qualidade mimética da arte Oriental em relação ao Ocidente: “A pintura da China está baseada no reconhecimento e como tal, no cultivo dos sinais deícticos: pelo menos desde os Seis Cânones de Hsieh Ho, o maior imperativo para a pintura, depois da “animação pelo espírito de consonância”, diz-se que é a “construção da estrutura mediante a pincelada”; e em relação aos seus temas clássicos, a pintura chinesa elegeu sempre formas que permitam um máximo de integridade e visibilidade das suas pinceladas constitutivas: folhagem, bambu, bordas

das pedras e cadeias montanhosas, plumas, canas, ramos, etc., nos estilos ‘com osso’, e nas formas cuja falta de contornos (neve, distância, águas paradas ou agitadas, represas e cascatas) permitem ao pincel expressar plenamente a sua fluidez e a fluência da tinta nos estilos ‘sem osso’.” [2]

De modo mais evidentemente pictográfico ou sinalético, no registo notacional de paisagem, Hiroshigue ou Van Gogh usam silhuetas, ou seja, cada marca corresponde ao registo de um corpo escuro no espaço. Essas silhuetas produzem figuras contra o vazio ou texturas, como no caso de Van Gogh. Lendo Willats: “Van Gogh’s *Jardin de Fleurs*, 1888, is an example of the first kind of unusual combination: the picture as a whole is in perspective, but the primitives are silhouettes that appear to refer to object-centered rather than viewer-centered descriptions. At first glance this looks like a straightforward Impressionistic drawing in perspective with the primitives standing for features of the array of light coming from the scene.” [] Willats explica que as representações dos elementos individuais adquirem uma qualidade elementar parecendo mesmo que a representação é “centrada no objeto” ou seja, independente da posição do observador.

Para Nelson Goodman os signos dividem-se em três categorias: Sistemas Linguísticos, formados por palavras e números, Sistemas Representacionais, formados por imagens icônicas e Sistemas Notacionais, que descrevem ou fixam ações, onde se incluem contadores de luz, régua, pautas de música. Enquanto desenhos e representações gráficas ou figurativas, inserem-se no que Nelson Goodman designa como um “Sistema Representacional”, ou seja, imagens de objetos representam ou figuram esses objetos por afinidade icônica e visual. Mas dentro do “Sistema Representacional”, estas imagens assumem de modo implícito ou tácito, uma função de “Sistema Notacional” definido pela exclusividade entre signo e referente, com um carácter limitado e bem diferenciado. Ou como sintetiza Carmo de Orey a propósito de Goodman, “Um símbolo x denota um objeto y quando e somente quando x se aplica a y” [] Por exemplo se o desenhador usa um traço vertical para significar “erva”, então sempre que se vê esse traço vertical, o espetador lê “erva”. Obviamente essa sugestão não deve ser entendida literalmente. Existem flutuações contextuais de cada marca gráfica de modo a proporcionar possibilidades de interpretação. Normalmente essas flutuações decorrem da distância e profundidade. Se um traço significa erva em primeiro plano, pode significar um tronco de árvore em um plano mais afastado.

Fig. 1: Hongren, 1661, Pintura e sistema de marcas ou códigos para indicar os vários tipos de elementos, com especial destaque para as plantas. Grafismos semelhantes indicam inclinação, curvaturas e ritmos diversos. (Museu Metropolitano de Nova Iorque, para a pintura de Hongren, em domínio público.)



2 “Estilos com osso” refere-se a representações que valorizam formas rochosas, ramos e corpos sólidos e permanentes. “Estilos em osso” referem-se a brumas, neblinas, água, luz.

3. Dinâmica Processual

Enquanto processo, o desenho notacional de paisagem apresenta uma dinâmica direta, isto é, não depende de uma prévia delimitação de formas, sendo realizado em modo esquisso. Ainda que existam várias definições de esquisso, parte-se da noção de Modo de Desenho de Joaquim Vieira, segundo o qual o esquisso é um desenho rápido de síntese, onde não se deve repetir ou corrigir a linha. [] Desse modo, cada traço depende de um máximo de atenção visual, obrigando a um estado de elevada espontaneidade e convicção. Essa condição implica enorme poder de decisão, capacidade de síntese e uma prévia aprendizagem das marcas. No caso dos artistas orientais, essa aprendizagem resultava da cópia de manuais de desenho. No caso de Van Gogh, a aprendizagem resulta em parte da observação de desenhos japoneses e também da sua prática. Porém, a execução gráfica não se reduz a uma mera repetição de formas pictográficas ou sinaléticas. Pequenas variações na inclinação, dimensão e intensidade permitem criar vibrações alusivas não só à variedade natural, como também, à distância e profundidade, onde os mesmos objetos assumem presenças e expressões diversas. A rapidez de síntese convoca uma dimensão caligráfica, ou seja, o ato de representação de cada elemento atomizado ou partícula gráfica, integra necessariamente as virtudes e problemas de cada gesto individual. A segurança, convicção e poder de observação envolvidos em cada “toque” serão devidamente registados nas formas.

Por outro lado, se o registo é ‘notacional’, também decorre de um processo de anotação gráfica, no sentido de apontar aspetos mais importantes do campo visual e selecionar classes de fenómenos relevantes. Phillip Rawson destaca o efeito notacional no desenho oriental: “Whilst creating an expressive distribution of the attention amongst a group of objects (e.g. plants) all notionally placed at approximately the same distance, these artists create out of their shapes, which may gesture to the beholder almost as if they were alive”. []

Essencialmente o que caracteriza a produção de uma linguagem gráfica notacional é a execução imediata de uma marca figurativa, ou seja, o desenho de um traço, ponto ou pictograma resulta de um único movimento e contacto do instrumento com a superfície do papel. Nesse pressuposto, enquanto na produção de um desenho ou pintura, um conjunto de marcas – linhas, manchas ou pontos – formam superfícies, tramas ou configurações complexas que no final se tornam figuras, na disciplina notacional cada figura resulta de um único gesto ou toque. Esse sentido imediato e objetivo do desenho, ou como diria Bryson, “deítico”, implica uma deliberação e uso prévio de um código figurativo. Esse código consiste num repertório de elementos figurativos que resultam do gesto e do movimento.

No desenho de Bada Shanren (Zhu Dá), (1797-1858), “Do Álbum das 12 Folhas”, (fig 2.) observa-se uma complexa paisagem envolvendo um conjunto de formações com vegetação e construções. Apesar de existirem contornos para a linha da montanha, ou o recorte de alguma forma localizada, o espaço é preenchido por sinais e conjuntos de grafismos, cujo efeito figurativo depende dos agrupamentos e relações espaciais. Cada presença é uma micro-sombra, um vulto que se destaca do branco luminoso do papel.

O espaço é luz e a figura é uma silhueta. Esse método é consistente em vários desenhos de Bada Shanren até Hiroshigue enquanto apontamentos da paisagem para futuras xilogravuras, mas também em Hokusai na sua produção de “Manga”.

Mas existe também um aspeto compositivo a salientar nas paisagens da tradição oriental. O acentuado formato vertical ou horizontal promove uma conceção da imagem em “bandas” de fenómenos ou grupos gráficos claramente organizados, apesar do aspeto natural da sua distribuição. Como um texto, o formato vertical reduz a profundidade obrigando a ver a paisagem como um plano frontal onde os elementos se distribuem de cima para baixo. No caso dos formatos horizontais, por exemplo dos rolos, os elementos alinham-se continuamente como um horizonte expandido, mas mantendo eixos horizontais e verticais implícitos, dados por declives rochosos, troncos de árvores, linhas de arquitetura, separação entre água e terra.

4. Fundamento Perceptivo

O processo Notacional não é naturalista no sentido de preservar as aparências da realidade, nomeadamente na modelação, escala tonal ou detalhe de configuração. Pelo seu carácter genérico, pictográfico e sinalético, o observador debate-se com classes de objetos: árvores, figuras, barcos, tipologias rochosas ou arquitetónicas. Mas para que o desenho possa funcionar de modo empático com a percepção visual, isto é, para que se gere uma relação orgânica entre observação e representação é necessário que existam nexos emocionais entre imagem gráfica e fenómeno aparente. Como já foi referido, as entidades visuais são reduzidas a silhuetas que assumem por vezes a forma mais elementar de um sinal. Nos desenhos de Hiroshigue ou Hokusai também existem linhas de contorno a definir a forma elementar criando, no entanto, uma superfície de fundo, como o recorte de uma montanha ou o mar. Em Van Gogh essas linhas são mais raras.

Os objetos são entendidos como obstáculos à luz, correspondendo a uma resposta imediata de representação: as coisas no espaço são indicadas por formas escuras e o vazio é indicado pelo branco. Esta resposta não corresponde apenas a uma lei de Figura Fundo incluída na teoria da Gestalt, mas a uma polaridade entre cheio e vazio. As figuras representadas por sistemas de pictogramas ou sinais gráficos são corpos e obstáculos materiais à passagem da luz. Por sua vez, o vazio e o branco significam luz e espaço assumindo um significado diverso do simples vazio da página em um fundo neutro.

Existe também um fundamento de escala importante para a relação bem-sucedida entre paisagem e sinais notacionais. A discrepância entre a pequena dimensão de folhagens, ervas, árvores e a imensidão da escala



Fig 2: Bada Shanren (Zhu Dá), 1669, Do Álbum das 12 Folhas, Tinta sobre Papel. Serie de notações gráficas limitadas e sintéticas aplicadas no desenho. (Museu Metropolitano de Nova Iorque, para a pintura de Bada Shanren, em domínio público).

permite a redução dos elementos a entidades atomizadas que podem ser traduzidas em um único gesto e pincelada. Em outras representações de figuras maiores ou mais próximas, existe o recurso ao contorno e, portanto, a modalidades mais comuns de desenho. Note-se ainda que a distância possui um papel decisivo nesta relação onde uma árvore em primeiro plano tem uma presença muito diversa da mesma árvore numa montanha distante. Em primeiro plano, a árvore é constituída por alguns traços para o tronco e ramo e posteriormente composta por notações para a folhagem. No plano distante, a árvore torna-se em si mesma, um sinal.

O formato geralmente vertical na pintura chinesa, e a composição marcada por bandas ou colunas de elementos, favorece uma leitura e organização textual dos elementos e sua reconstituição processual. Durante a execução, o desenhador poderá construir uma narrativa da imagem por uma acumulação de sinais em espaços sucessivos. O dilema que se impõe consiste na dualidade entre uma estrutura aparentemente rígida e formal e a necessária espontaneidade que se espera de um desenho.

5. Problemática: Representação, Expressão e Memória

Das características assinaladas anteriormente deduz-se um elevado grau de convencionalismo na adoção de notações gráficas. No plano da representação essa situação poderá sacrificar o grau expressivo do desenho, mas sobretudo a relação empática entre o desenho e a percepção. Tal compromisso pode degenerar em sistemas rotineiros sem qualquer interesse visual ou mesmo processual. No âmbito do procedimento gráfico espera-se que a execução constitua em si mesmo uma função estimulante da percepção e dos sentidos. Tal como explica Rawson, a adoção de códigos gráficos, própria da cultura oriental, permite a interiorização de soluções figurativas e também a sua recriação livre: “One of the function of a clearly recognized classification of types is to ensure variety. This can be seen very well in the technique of Chinese landscape drawing. We know that by the end of the seventeenth century sets of stereotypes for this tradition had been systematized in published woodblock-print books, such as the famous Mustard-Seed Garden and Ten Bamboo Studio. But it is obvious that these were merely fossilizations of what was, in fact, recognized practice among the artists. The types of tree were distinguished and classified as were the types of rock, mountain, building, bridge. (...) The artist learns the different patterns, practises varying them; and when the times comes to execute a drawing he is able to range through a wide field of forms”. []

Assim, na perspetiva de Rawson, a prática da cópia está equilibrada por uma disposição de variação formal no exercício de observação e percepção. O conhecimento prévio das configurações não impede a variação e intensidade de cada marca durante o processo de representação. Como o uso de uma caligrafia que mantendo os mesmos caracteres universais, preserva a gestualidade individual do autor, o uso de um sistema visual limitado permite, apesar da sua tipificação, uma variação expressiva pessoal. Também é comum associar a pintura chinesa e a prática do esquisso a “alentos vitais”, ou seja, à expressão de reflexos perceptivos e emocionais que imprimem em cada “toque” da pincelada um ritmo, velocidade e

ataque específico. O tipo formal da figura varia em função de uma decisão emocional do desenhador, garantido desse modo a expressão de vida. François Cheng insiste nesse aspeto a partir das leituras dos textos chineses, referindo que a pincelada “não é uma simples linha nem o simples contorno das coisas”. A arte da caligrafia possui características em si mesmo figurativas, variando pelo elenco de vazio e cheio, ataque, ritmo e movimento que “introduz alentos vitais” []

Outro aspeto por explorar consiste no potencial mnemónico destes desenhos. Experimente-se copiar com moderada atenção um desenho de Hiroshigue apenas feito com sinais e linhas. O seu carácter notacional associado a uma composição marcada por formatos acentuadamente verticais ou horizontais e respetiva axialidade, permite a memorização efetiva da imagem. As bandas verticais ou horizontais induzem o sentido visual numa barra de leitura, permitindo a separação da imagem por faixas de sinais. Ou seja, individualmente, cada espetador poderá experimentar a qualidade mnemónica destas imagens, como se de textos se tratassem, numa apreciação algo metafórica, porém adequada.

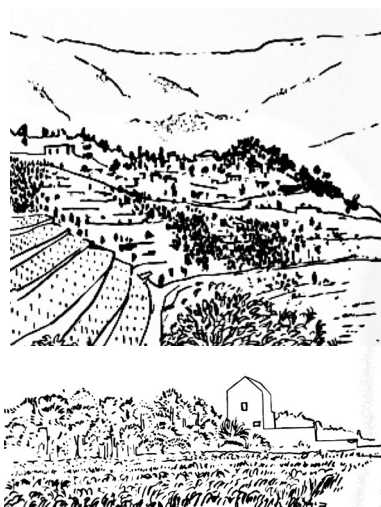
6. Considerações Finais

Os processos Notacionais aplicados à paisagem possuem a sua raiz e exemplificação mais evidente na arte oriental, especialmente chinesa e posteriormente japonesa. Diz-se “notacional” porque assenta na criação e repetição de códigos gráficos caracterizados por sinais e pictogramas. A sua aplicação é feita em modo esquisso, isto é, não repetindo ou corrigindo cada elemento, mas produzindo espontaneamente a marca gráfica durante o ato de perceção. O seu uso faz especialmente sentido como “anotação” rápida de fenómenos complexos e variados a partir da observação. Pela sua simplicidade aparente e síntese de meios afigura-se complexa e paradoxal. Por um lado, consente o registo de configurações variadas a partir de um elenco simples de figuras e grafismos. Por outro lado, permite a renovação expressiva precisamente pelo carácter imediato e caligráfico em resposta a uma situação imprevista.

Como função do desenho também encerra características de um sistema representacional, pelo seu carácter figurativo, mas assume propriedades da escrita e de funções notacionais, não só pelo recurso a códigos, mas também por um sentido de distribuição das marcas afim da organização gráfica de um texto, especialmente na tradição oriental.

No seu exercício e aplicação, combina-se a aprendizagem de códigos e a educação visual com o improviso intuitivo da perceção. Em cada experiência de execução existe o desafio de aplicar um sistema adquirido de marcas, variando e recriando a sua expressão como resposta a uma intensidade emocional. Nesse pressuposto, é a condição de observação, momentânea, irrepitível e viva, que evita a fossilização dessas marcas num sistema meramente repetitivo e tipificado.

Figs. 3.e 4: Paulo Freire de Almeida, Paisagens, 20 x 20cm e 12 x 20 cm, marcador, 2019. Experiência em torno do uso de notações na representação da paisagem, diretamente de observação.



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Learning from by drawing. Nature as model

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[Drawing / Desenho]



Abstract

This paper arises from the five years' experience of teaching hand drawing and illustration to undergraduates at the BA in Design of University of Madeira, as also from a more recent speculative research on tools and methods to shift from a human to a nature centric way of thinking and designing. The paper aims to share some aspects of Desenho2 teaching methodology, such as experimentation, collaboration and playfulness, to then speculate on the relevance of observing Nature by drawing it to prepare young minds to design sustainable futures.

1. Introduction

Drawing is an instinctive activity for kids. But as soon as we grow up and the self-consciousness kicks in, we kind of lose the delight of holding a pen and draw something on a piece of paper. Children use drawing to create a meaningful whole which combines diverse elements of their experience. In the process of selecting, interpreting and reforming these elements, children give us more than a picture, that is a part of themselves, how they think, feel and see [1]. Drawing is a form of visual language and as such should be respected in the same way as any other conventional language, spoken or written [1]. Unfortunately, we all progressively become unaware about the benefits of hand drawing and its usefulness as a tool to think or remember, to communicate an idea, express feelings.

From a Design education perspective, drawing by hand is functional to the development of some professional design skills and capacities particularly related to visual thinking and communication. Before this, hand drawing is a tool for observing and understanding the real, as also a process of self-knowledge. In fact, by experimenting in drawing the learner becomes aware of his own interests, capacities, limitations and potentials. All the aspects just mentioned highlight the importance of hand drawing in design curricula before any computer graphics course.

This paper arises from the five years' experience of teaching hand drawing and illustration to undergraduates at the BA in Design of University of Madeira, as also the recent interest of investigating about tools and methods to shift from a human to a more nature centric way of thinking and designing.

Keywords

Hand drawing; Design education; Rich picture; Nature-centered design.

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The Design course, existing and evolving in the context of a small island such as Madeira, differs in objectives, methodologies and visions from other schools and programs for geographical aspects, types of resources and local culture. On one hand, there exists the objective of preparing the future designers with basic skills and capacities to answer creatively to current local and global challenges. On another hand, there is an educational interest in focusing on local resources and training new generations of designers and creatives to care about innovation while preserving.

Nature is a powerful presence on the island, as it is demonstrated by the numerous tourists that visit it every month. Nature in all its forms and elements is inspirational force for creative actions and sustainable development thinking. On this wave this paper tells about basic drawing exercises that integrate the *Nature-Centered Design* research started in 2018 with the *International Summer School Atlantic Wonder* [2].

Main purpose of *Desenho2* curricular unit is not to make the students become the best sketchers or illustrators ever. On the contrary, it aims to provide tools and methods to become good communicators, aware of their own skills and potentials when it is about representation and visual communication. Anita Taylor writes: “As a primary visual language, essential for communication and expression, drawing is as important as the development of written and verbal skills. The need to understand the world through visual means would seem more acute than ever; images transcend the barriers of language and enhance communications in an increasingly globalised world” [3].

Foundational courses in today’s design education must provide basic knowledge and tools to understand, think and do in a Design context, but more than that, must boost the learners’ self-confidence, break their system of misconceptions, open their minds by building curiosity and motivation as main engines for creativity and innovation.

Currently another educational challenge is to prepare the students to be responsible in designing today for a healthy tomorrow, following sustainable development, circular economy and social innovation principles, to just mention a few. Our task as educators is to open the eyes of these young future designers toward the observation of the world, that natural world which humans are part of. In the anthropocentric era we live, we have forgotten about our relation with Nature, our strong dependence from it. So that hand drawing from natural elements is an educational strategy to go back to the origins and remind the youngsters about the world the humans come from and depend of.

The paper presents the teaching methodology built through the curricular unit of *Desenho2*. Then it focuses on the description of one of the first exercises, titled “The garden I would like”. This exercise represents a smooth and fun way for learners to find a personal comfort in hand drawing. Made of three moments: “imagine-and-draw”, “observe-and-draw” and “observe-memorise-and-draw”, the exercise requires observation and direct contact with Nature, self-reflection, sharing and comparison with the others.

2. Drawing by hand: a teaching methodology for designers

Desenho is a curricular unit at the first year of the BA in Design at the University of Madeira. Integrating the work of other curricular units that use hand drawing as a tool for representation, from technical and analytical drawing to product design sketching, *Desenho* explores the opportunities that drawing by hand can generate in the field of visual communication. In particular, that visual intentional communication that contains both an aesthetic and practical information [4].

The teaching methodology, built empirically in five years' time, assigns to hand drawing four main functions: (1) drawing as therapy; (2) drawing to learn; (3) drawing to think; (4) drawing to communicate (Fig. 1). The proposed practical exercises and projects aim to make the students aware of these four functions and learn to consider hand drawing as a tool for designers to communicate.

To communicate corresponds to the act of putting in common – from latin, *communicare* descending from 'commune' that means to fulfill the duty with others, made of *cum*, together, and *munis* office, task, duty, function. This definition supports Munari's concern regarding the aesthetic information and objectivity: "There are many aesthetics as many people and perhaps many individuals exist in the world. So, you can find a particular aesthetic in a technical drawing or in a picture of current events, but in this case, it is necessary that the visual operator – in our case, the designer – knows how to reveal the information through objective and understandable data" [4]. To make the design students more aware about this aspect, they are supported and invited to develop a vast visual culture made of images and think them in relation to corresponding context and meanings. At the same time, they are asked to build a personal visual language through experimentation, testing, making mistakes and trying again. There is surely space for a personal language when it is about drawing by hand, but must come through practice and by getting confirmation of the communication objectivity.

Munari teaches that to study visual communication it is necessary to decompose the visual message into different components, and first of all in two parts: the real information and the visual support [4]. Said that, the students are taught that before an image there are lines, strokes, textures, shapes, modules, rhythm, repetition, and colour. "Each drawing is made of marks, and you can say that it is the mark that sensitizes the drawing. We have a mark to write and a mark to draw. Every artist, every designer, anyone interested in visual communication through drawing, bother to sensitize this mark. Raising awareness means giving a visible graphic characteristic for which the mark is dematerialized as a gross, common mark, and takes on its own personality" [4].

For the purpose of this paper the "Drawing by hand as therapy" and "Drawing by hand to learn" are described more in detail. The proposed exercises associated to these two functions aim to prepare the students with a more explorative, positive and open-minded approach to drawing by hand and visual communication. The *rich picture* exercise titled "The garden I would like" has been introduced to explore the efficacy of a collaborative method in a learning process that is usually merely individual.

Drawing by hand as therapy

The first class opens with the question to the students: “Can you draw?”. A good number of students replies “No”. Then a picture of a child’s drawing is shown to them: “Everyone can draw, you just forgot how to!”.

The first part of the course is dedicated to “basic exercises” that support the learner throughout the process of getting rid of fear or embarrassment, or even misconceptions about how to draw. The exercises are about experimenting as much as possible the visual opportunities that different strokes, lines and textures can generate. Following Munari’s suggestion of creating a “sample” of possibilities that can be used at the appropriate time, the students are asked “How to sensitise a surface?” and “How to sensitise a surface?” and take inspiration from his “Prima del Disegno” (Before drawing) [5] and “Rose nell’insalata” (Roses in the salad) [6] books.

Drawing must be first of all fun and enjoyable to learn more about the self and the own capacities. For this reason, the basic exercises are simple but require repetition and lots of free experimentation.

Fig. 1. The drawing by hand teaching methodology define within *Desenho2* course. It is based on four hand drawing functions, objectives and types of exercises or projects.

	drawing as therapy	drawing to learn	drawing to think	drawing to communicate
OBJECTIVES	<ul style="list-style-type: none"> *to get confident in hand drawing; *to discover about personal capacities and strategies. 	<ul style="list-style-type: none"> *to observe carefully and imitate brings to understand what is in front and get new knowledge. 	<ul style="list-style-type: none"> *to support visually a thinking process (visual thinking). 	<ul style="list-style-type: none"> *to communicate visually an idea, a concept, a process, a story, a moral.
EXERCISES	<p>“basic exercises”</p> <ul style="list-style-type: none"> * lines and strokes / how to sensitise a line? * rich picture * textures / how to sensitise a surface? * to draw without using lines 		<p>“visual narrative”</p> <ul style="list-style-type: none"> * planning a visual narrative * exploring the linear, aggregate and paneled image. 	
PROJECTS	<p>“city wandering”</p> <ul style="list-style-type: none"> * drawing from life on the streets of our city * identifying the lines, strokes, textures and colours to tell about our city * a visual narrative of the city through a thematic map 		<p>“tell me a story” or “uma receita para o design”</p> <ul style="list-style-type: none"> * visualising a story or a sequence of activity (e.g. a local recipe) * choose and use the right visual language according to the context and objective of communication 	

Design to learn

Drawing by hand and particularly, drawing from life, means to commune with the subject or scene in front of us [8]. Drawing by hand allow us to observe carefully, reflect and finally understand. In fact, the direct hand/brain connection enables that drawing can be seen as a way of acquiring new knowledge [7].

Hobbs explains that the relationship we develop with a subject by drawing it isn’t the same as taking a quick photograph and then studying it closely later:

drawing takes time and requires the artist – designer – to connect with the subject to really succeed. For this drawing for life requires patience, but at the same time, trains the skills of “being selective” and drawing “small, fast, simple” because sometimes a few lines can do all that is needed [8].

“Drawing to Learn” function is encountered both in some ‘basic exercises’ and in the project ‘City Wanderings’ where the required effort of observing and communing with the subject before drawing it increases.

Attitude and Mindset

The students are invited to make of the *Desenho2* Manifesto their own attitude and mindset to become a good and professional designer: ‘Never stop training’; ‘Fail, but fail fast’; ‘Re-do it’; ‘Observe and Listen’; ‘Share and Collaborate one with the other’. These are integrated with some of the points proposed by Bruce Mau in his “An Incomplete Manifesto for Growth”²: “3. Process is more important than outcome. When the outcome drives the process, we will only ever go to where we’ve already

² <http://www.manifestoproject.it/bruce-mau/>

been. If process drives outcome we may not know where we're going, but we will know we want to be there. / 4. Love your experiments... Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day. / 24. Avoid software. The problem with software is that everyone has it. / 35. Imitate. Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable”.

2.1. Nature is where to start from

“Nature is painting for us, day after day, pictures of infinite beauty”.
John Ruskin

From a design education perspective today there exists an urgency to re-discover Nature, its shapes, elements and mechanisms, and first of all to understand our true relation as humans with It. There exists a vast debate and literature about how Design should look at and dialogue with Nature, from Papanek's ecological design and natural design argumentations, the different methods and approaches born to foster Nature inspired solutions such as by biomimicry, the bioneers, 'cradle to cradle' design, to simply the Sustainable Development Agenda by the United Nations [2].

Drawing by hand and from life can be a first and effective method to reconnect with Nature. John Ruskin advocated drawing as a means of looking and self-education, encouraging all to learn to draw in order to love Nature [9]. By observing and drawing the rich and intricate corpus of organic and inorganic material, Nature can reveal us the elegance and balance of numerous geometrical structures, textures and colours. So that to bring us to Ruskin's spiritual and moral view of art and nature [9].

Ruskin's method of looking is investigative (observational/empirical), deconstructive (partial to a larger system), and reconstructive (imaginative and prophetic) [9]. Munari suggests the same, although with a less contemplative and perfectionist approach. He invites to be curious, investigative and playful in order to stimulate creativity and imagination skills. From “Drawing a tree” [10] and “Drawing the sun”, to “Roses in the salad” [6] and “The sea as artisan” [11], Munari clearly demonstrates the importance of learning from natural elements and getting inspired by their variety.

From a design education perspective then, to draw by hand natural elements and phenomena is about to become aware of what surrounds us and allows us to exist. Moreover, drawing by hand through observation means to discover the shapes and mechanisms of Nature to become a baggage of knowledge for future design actions oriented to sustainable development and nature centric visions.

From a beginner perspective, observing Nature through hand drawing is also less intimidating than urban environments where the anxiety of tracing straight lines and getting the proportions and perspective right, is much more challenging. In its apparent visual confusion and unseemliness, a natural element like a plant, a bush or a tree, allows those with less confidence in draw-

ing to start and break the ice with a white page. There is source for inspiration for everyone in a garden. Also, there is in the very nature of human beings an instinctive connection to feel good and calm in the green, actually the best status to commune with a subject or scene and draw it.

2.2. From “Draw a tree” to “The garden I would like”

“Decomposing a (visual) message is like decomposing a tree. In fact, textures, module, shape and temporal dimension are visible element in a tree”.

Bruno Munari

Through the *basic exercises* the students explore the multiple visual possibilities that a line, a stroke, a stain and texture can generate through different hand gestures (a combination of hand movement and pressure), tools and materials. One of the first exercises is “Draw a tree.” and just after that is “Fold the page in four parts. In the top-left quarter draw a tree. In the top-right quarter, draw the same tree without detaching the pen from the paper. In the bottom-left quarter, draw the same tree but looking happy. In the bottom-right, draw the same tree but looking sad”. And again, using another paper, “Fold the page in sixteen parts. Draw sixteen different trees and plants that differ for shape, module, type of line, stroke, and texture”.

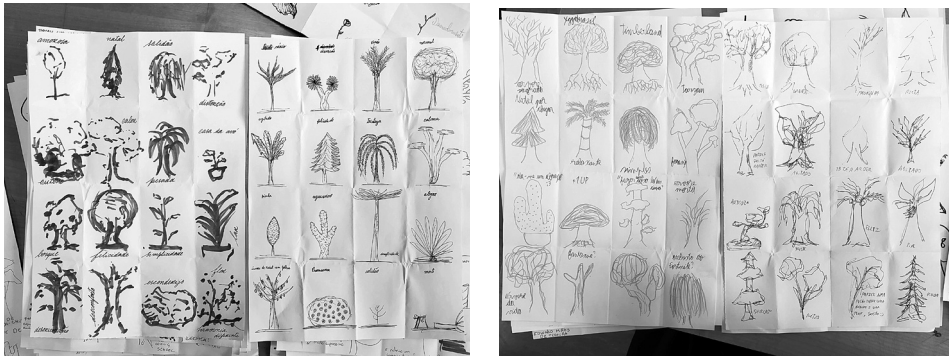


Fig. 2. Examples from the exercise “Fold the page in sixteen parts. Draw sixteen different trees and plants that differ for shape, module, type of line and stroke, and texture”.

This set of exercises represents a “warm-up” for both the teacher and learners. The teacher can start to observe his own students’ skills and limitations in drawing by hand as also their imagination capacities. On the other hand, the set of exercise compels the students to explore more about the components of an image, in this case shape, module, type of line, stroke and texture.

The students are asked to observe the multitude of possibilities generated by the same request “Draw a tree” by exchanging their drawings with the colleagues. They are asked to write comments aside of each image they observe. This phase aims to get them used to sharing, receiving feedback and being open to other points of view. Moreover, this exchange should make the learners aware of the fact that sometimes what we mean to communicate through an image or just a simple line can be read and understood differently by others.

The set of the trees exercises prepares the students for the following exercise using the *rich picture* tool. This exercise has been titled “The garden I would like” and it is made of three phases: the first one requires to *imagine and draw*; the second one to *observe and draw*; the third one to *observe, memorize and draw*.

Rich picture. The Rich picture is a technique used in SSM, Soft Systems Methodology and results in a freehand picture that can include any kind of figure or text. Beyond the SSM and other information systems methodologies or approaches, it can be considered as a stand-alone method of representing a situation, problem or concept [12]. Usually rich pictures are used to help to understand complex topics or the variety of different points of view on a specific theme or issue. It is based on the idea that ‘a picture tells a thousand words’ and drawings can both evoke and record insights into a situation [13].

Rich pictures are like brainstorming sessions but instead of just talking and writing down keywords, the people participating to the conversation are actually sharing their own point of view by drawing it. By visualizing a real situation or an idea, one person stimulates another person to share and add something to the conversation by drawing it. And so on, until everyone has participated and concluded with their thoughts. Developing a *rich picture* is a good group exercise, as everyone can add to it and explain their particular interests or perspectives [13].

Why using a participatory tool as the *rich picture* at the beginning of *Desenho2* course? To prepare the students to be comfortable to dialogue, compare, collaborate and listen, all fundamental design capacities today. Also, to make of a learning process that is usually merely individual – drawing and drawing by hand – a collaborative and playful one. *Rich picture* is non-threatening and humorous way of illustrating [13] and for this, there is an opportunity to re-discover the value of drawing while sharing thoughts and ideas with other people.

Imagine and draw

The students are invited to form groups of 4 or 5 members and gather around a large piece of paper with their markers or pens. They are instructed about what a *rich picture* is and how it works. Then they are invited to have a “drawing conversation” on the title “The garden I would like”. Basically, they are asked to imagine the garden that they would like either to own or hang out at. To do so they must look into their memories of direct experience with natural environments and elements. In order to reflect on the theme “garden”, the students are provided of further questions as a hint for their conversation: “What is a garden for you?”; “What are the elements that make a space as a garden?”; “What would you imagine to happen in a garden?”; “What do you like of a garden and what you dislike?”.

After producing their own first *rich picture*, each group is invited to present to the rest of the class its own “drawing conversation”. The show-and-tell is another educational method to break the ice and make the future designers becoming aware of the importance of using drawing as a support to the verbal communication.

Observe and Draw

After the first *rich picture* attempt, the students are invited to go and observe nature through drawing in a real garden. They are asked to work with one type of pen or marker and draw on their own sketchbook as many trees or plants as possible. As mentioned above, the students are invited to commune with the subjects they pick and draw them “small, fast, simple” looking at the structure, the shape and all the elements that give to that plant or tree its own visual identity.

The students are invited to collect some natural elements, such as leaves, flowers, sticks, seeds, to bring back to the classroom for further examination.

Observe, memorize and Draw

The same groups are invited to gather again around a new large piece of paper and repeat the *rich picture* exercise as before. This time the students have a better understanding of how plants and trees look like, they have a fresh memory on how a garden is and what it means of being in a garden. Sketches of plants and trees and real natural elements collected in the garden are a visible reference for them now.

As asked in the first case, each team presents to the class its own second *rich picture* attempt trying to describe the shared idea of garden that the team found common ground on.

Fig. 3. *Observe and Draw* phase in the garden. Students' sketches of plants and trees.



Fig. 4. *Observe, Memorise and Draw* phase back to class. Students working on their second *rich picture* by using the just made direct experience in a garden, their sketches and natural elements.



2.3. Results

Reflection upon the efficacy and usefulness of *rich picture* and the “The garden I would like” exercise was built through direct observation of the teams at work, interacting by drawing, and the obtained drawings and descriptions.

(a) *Rich picture as playful tool to stimulate communication through drawing.* All students didn't show any hesitation in drawing, even in the first round of ‘sketch-and-tell’. Although aware of their limitations in representing what they wanted to, all students embraced a playful approach and stepped out of

their comfort zone. The *rich picture* inspired play and dynamism within the teams: after the first round of ‘sketch-and-tell’, the students started to move around the paper and became more participative in the drawing dialogue.

The *rich picture* revealed itself as an effective tool for communication among the team members, but during the show-and-tell sessions it wasn’t considered and used as an image to support the verbal description of the shared idea of garden.

(b) *Drawing in contact with Nature as an immersive and learning experience*. Interestingly, all the *rich pictures* from the first attempt lacked almost of natural elements, such as trees, plants, or flowers. Figure 5 shows how the representation of artificial elements and environment led the conversations about the imaginary and ideal gardens. On the contrary, the *rich pictures* of the second attempt (Fig. 6) demonstrated conversations led by natural elements such as trees, plants, flowers and water paths. Moreover, the students discussed about, and tried to represent the sense of peace and timelessness they discovered during the drawing from life session in the university garden by observing and sketching plants, flowers and trees. The Figure 6 reveals how the new *rich pictures* were the result of a more shared idea of garden and natural environment within each team in comparison with the first conversations and representation attempts.

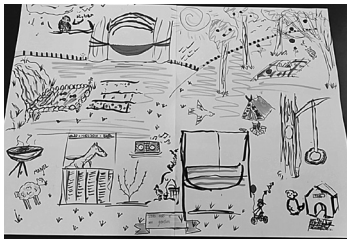


Fig. 5. Rich Picture
– First attempt to visualise “The garden I would like”.

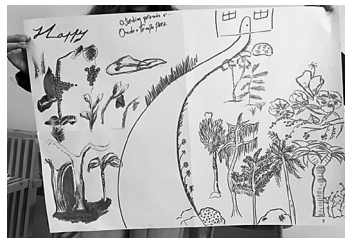


Fig. 6. Rich Picture
– Second attempt to visualise “The garden I would like”.

3. Conclusions

“So, if drawing had value even when it was practised by people with no talent, it was for Ruskin because drawing can teach us to see: to notice properly rather than gaze absentmindedly. In the process of recreating with our own hand what lies before our eyes, we naturally move from a position of observing beauty in a loose way to one where we acquire a deep understanding of its parts” [14].

The experience of teaching hand drawing and illustration to beginners in the area of Design is to be seen as an opportunity to educate them to be curious and open minded. At the same time, it is the right time to provide them the tools, methods and approach to answer the complexity of future design challenges. Drawing by hand is one of these for all the reasons previously described.

“The garden I would like” exercise stimulated reflection about the potential of *rich picture* and hand drawing in communication and the importance of experimenting different teaching methods that can go from activities outdoor to playful and collaborative exercises. In the case of *Desenho2*, the *rich picture* revealed itself as a tool that brings together fundamental aspects for the education of young designers today, such as (1) Drawing by hand / Re-getting used to hand drawing and (2) Collaborating through drawing / Drawing as a tool for dialogue. Finally, it allowed to speculate on the relevance of (3) Observing Nature by drawing to learn more about sustainable environments and mechanisms.

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Why Comics Are Childish

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[Drawing / Desenho]



Abstract

For those of us who enjoy comics and value them as an art form, it is irritating to hear that comics are childish. We defend ourselves, arguing that this classification of “infantile” is associated with the idea that contents in comics are usually aimed at children, which is not true. We aren’t short of examples. But could there be another explanation? What if that childishness of comics is not because its contents, but because of comics itself? We propose to analyze comics, in terms of its structures and language, considering the second option. The objective of this work is to understand the functioning of the structures of comics, its nature and potential, and try to explain why, among the arts, the comic is considered childish.

1. Introduction

Both creators and theorists of comics have worked for years to raise the artistic status of the medium. From the creation of the graphic novel by Will Eisner to the definition of comic books defended by authors such as Scott McCloud[1], which conveniently allows considering a series of ancient and classic art pieces as comics, trying to validate the comic as an art form, by redefining it.[2] Within the academy, the word “comics” seems to be stained, giving rise to terms that are somewhat more bombastic and aseptic, being “graphic narrative” the most widespread and accepted by the academic world. This in itself is a reason for criticism and alert, since it is a name that deforms the true nature of the medium in a “sad search for respectability, relevance and larger classes” [3]

This inferiority in which we (as comic book artists/theorists) are situated with respect to fine arts and the academy[2] can be one of the causes of the aggressive and visceral response we experience before a phrase such as the one that leads this text.

If its validity as an art form appears self-evident, it is curious that the legitimizing authorities (universities, the media) still regularly charge it with being childish, vulgar, or insignificant. This as if the whole of the genre were to be lowered to the level of its most mediocre products-and its most remarkable incarnations ignored [4]

Those of us who are close to comics know, or think we know, that comics are not childish. However, that opinion is not shared. In this paper, we

Keywords

Comic books, comics and art, contemporary art, art and games.

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propose that before denying or attacking the ‘*childishness accusation*’, we should try to receive it and consider that could be some truth in it. We will ask ourselves why. Why are comics childish?

The first and most obvious answer is that comics are perceived as childish because it is a product aimed primarily at children. However, we know that there are many stories that are not childish. We can quote Moore, Ware, Breccia, Spiegelman, Manara and a very long etcetera. There are all kinds of authors and comics that are not aimed at children. Indeed, according to the report *La Industria del Cómic en España*, carried out by the Tebeosfera team[5], of all comics produced and published in that country in 2018, less than 4% were comics aimed to Children. Even though it is a higher number than in the previous period, the percentage is quite low compared with the total. Moreover, there is a perception in specialized commerce that the consumer of comics is between thirty and forty years old[5].

We have a large number of comics aimed at an adult and youth audience and a mostly adult readership, but that alone does not make the comic book an adult. Can a comic with adult content, keep being “childish”? Apparently, the answer is yes. In the first place, the depth of the content is not directly related to the adulthood of the final product, or to the maturity of the medium.

Comics have been largely considered as a branch of literature, which leads to caring about what is written and not that much about the visual and formal aspects. However, in comics, the image is just as important as the literary aspect. For some authors, like Groensteen[6] comics are primarily a visual medium.

This misconception leads us to believe that the maturity of the medium is only supported by the literary aspect of it. Most of comics presented as examples of maturity of the medium are comic books in which the most notable aspect is its writing. There are some cases of artists whose work with image stands out and are used as examples as well, such as Alberto Breccia, Dave McKean, Bill Sienkiewicz or Chris Ware. Nonetheless, the visual aspect usually is out of the discussion about the maturity of comics. Efforts to reach the adulthood of comics and discussions have focused mainly on the literary aspect of it[7]. It is thought that a story whose content is for adults is the way to get adult comics. It is the old belief that comics is a branch (and a minor branch) of literature. A vision which leads us to erroneous conclusions. Dealing only with the written part will not solve the problem. What we must analyze is not just the stories, but the medium through which they are told, if we want to answer the question.

So, if childishness is not in the text, it could be in the image. Or, it could be in the very history of comics.

2. Comics and Other Artistic Forms

We can argue that comics is a young art, whose history cannot be compared to that of painting or sculpture. It is true that comics, as a discipline, lack the academic support and the body of literature and criticism that other forms of art possess.

The fact that the birth of comics is still a subject of discussion and disagreement shows just how retarded the study of the 9th art is. As a cultural phenomenon and art form, comics (until the 1960s) were surrounded by a quite deafening silence. They simply were not regarded as such; there was a complete absence of critical, archivist, and academic attention. [4]

But this cannot be attributed only to the youth of the medium. Comic is prior to cinema and contemporary (if not prior) to photography, two institutionalized and respected art forms. Comics antecedes the avant-garde and is older than many of today's art forms. If Comics has not been considered by academy it is not because of its youth, but because of other reasons, probably related to the "great narrative" of modernity in visual arts, in which comics don't have a place as an art form. This point requires deeper research on the reasons that have led to comics to be ignored by theory and history of art, but does not correspond to the purpose of this text to delve into it. We will just point that serious research about comics was practically non-existent until the second half of 20th Century. And in fact, the comic has developed an own evolution, not related to the development of visual or literary arts. The comic does not just fit into the narrative of art. And, in fact, seen from the perspective of the history of art, in which the comic is barely mentioned, it appears as a minor art[4]. If, on the other hand, we see it from the perspective of literature, the results are not much better. Comics are considered a minor branch, that can, potentially, achieve a literary or artistic status[7].

However, observing the development of cinematography -another art form that has had its own evolution, not directly related to the evolution of the visual arts, and with which the comic shares a good number of characteristics [8]-, we can notice that cinema shows a very different degree of maturation. Nowadays it would be unacceptable to say that cinema is childish. Even when children's and family movies occupy much of the current film offer. It may seem, if we observe the different arts, one next to the other, that the comic is the smallest, the younger sibling; is the child-art. We will stay with this idea to reframe the initial question: Why, among the artistic expressions, comics are childish while other arts are adult? And taking this comparison further: What differentiates the adult from the child?

3. Differences Between Children and Adults. The Game

Game and art share several of its characteristics, and that similarities could help us to find the *childishness* of comics, by understanding which games are played by children, and which ones are played by adults, and why. That analysis could give us some insight into our subject.

Art and game are similar in various aspects and may even come to be perceived as a single phenomenon. Art even could be considered as a cognitive play, as proposed by Boyd[9]. It is pertinent to note how the definition of art used by McCloud [1] is very similar to that used by Huizinga [10] to define game. Although McCloud's definition has been criticized for being vague and applicable to almost any human endeavor, it fits almost

perfectly to a game definition. Gutiérrez y Alvarez [11], Based on Huizinga, elaborate a parallel between the characteristics that match game and art. We think that three of them are especially relevant:

1. Freedom and lack of purpose: One fundamental characteristic of game is that it is voluntary. We Play when we want to, and leave the game at our own free will. This is related to the idea that both game and art do not pursue an external end to themselves. *Ars gratia artis*.

2. The existence of rules: Ruled games make their apparition at early childhood. In them, respect for the rule is fundamental for the proper development of the game. We can say that every game has rules, and if there are no rules there is no game at all. Art, all of it, also has norms. In words of Öyvind Fahlström “A game in its most universal meaning requires only one thing: rules” [12]

3. A world of its own: Every game exists within a specific space and time, different from real space. Within this space, there is a proper and absolute order. The game seen from the outside may seem absurd or gratuitous. However, for the players, it is of the utmost importance during game time. Just like a football game, or puzzle solving, the relation between the viewer /spectator with a piece of artwork could seem gratuitous or pointless to an external, non-initiated observer.

We cannot “play” photography with the same rules we play painting, nor can we play theater with the rules of cinema, just as we cannot play (or judge) football according to tennis rules. And of course, we cannot enjoy any of these games unless we know their respective set of rules. It could be argued that contemporary art is not regulated. That today anything can be art, and anything is valid. However, if we look closer, we will see that the rule rather than disappear has been fragmented and multiplied, turning almost every art piece into a different game with its own set of rules. Pop is not *played* by the rules of surrealism. Moreover, you do not play Rothko with Warhol’s rules. But playing either is more entertaining by knowing each other. This throws a very interesting light on the relationship between contemporary art and the public. It is a commonplace that a good part of the artistic production of the last century is not easily accepted by the general population [13]. Expressions like “this is not art,” or “my kid could do that” are recurrent [14]. Seen from a gaming perspective, it seems clear that this rejection stems from ignorance of the rules of each artistic game. If we apply to each piece of contemporary art the rules of nineteenth-century academic art (with ideas such as that art must be about beauty, or that art requires some skills to be performed, or it must be moral), it is evident that we will not be able to play. And if we do, the game will seem boring and absurd. To *play* contemporary art, it is necessary to know and accept the rules of each artwork we face. This brings us to another interesting point: art cannot always be played by anyone. There are artworks (games) very simple and easy to play, while other games (artworks) have greater complexity and require a lot of knowledge from the viewer (player).

If we investigate the type of games that children play, we will see that the ruled game in children appears at the age of four and even earlier. As stated, rules are what make possible the game, especially if we play with

some other. In the case of visual art, that other is the artwork itself, and the game is given by the interaction between the artwork and the viewer. An important aspect is that children besides ruled games, play symbolic and representational games, such as games of pirates, cowboys or superheroes, during their entire childhood. Those games create a fictional world in which the child immerse herself and allows her to live other lives and other realities. It is worth noticing that this kind of fictional game is progressively abandoned by the child at the age of twelve or less. Within this same stage, which coincides with the end of childhood, games start to change to become less imaginative and more complex, demanding less flexibility and more reflection and understanding of the rules.

The reinforcement of the ego makes the symbolic movements less flexible, the imagination becomes impoverished and the child discovers the pleasure of games devoid of narrative content, with strict rules, often complicated, and that requires an effort of attention and important reflection: such are the card games, the board games [16]

The disappearing of symbolic games marks the end of childhood and the passage to adulthood. This point acquires relevance when putting in perspective the game of contemporary art next to the game of comics.

4. Comics and Art. Art and Game.

Now, if art is game, what kind of game is comic?

Rules of comics are relatively few and they are clearly established. In that sense, the game between a comic and its reader is simple. The amount of knowledge that the reader of comics must have is, in almost every case, very low. Comics don't require great preparation to be played and its rules are generally invariable. When you learn to play a comic, you can play them all. It is an art that has refined its tools to convey its message clearly and precisely. If we compare comics with the game of painting, sculpture or performative arts, we can notice that these do not have clear or fixed rules, but instead, they change from one artwork to another and require some specific knowledge from the viewer. The game of contemporary art is complex and requires a spectator who has a lot of prior knowledge. The fact that comics is a game that offers no difficulties in its gameplay, places it within games appropriate for children.

Besides, there is another childish aspect in the comics game that emerges from the previous reflection, and it is the fact that the rules of the comic, its game structures, are perfectly visible and it is impossible not to see them. The vignettes are there, the pages themselves, the entire framework and the visual narrative scaffolding of the comic is constantly before our eyes, and there is no aesthetic convention that makes them invisible. This brings to surface a new aspect of the game: although it does not require much knowledge to play it, it is essential to have a high degree of flexibility to bypass the scaffolding and enter the world of fiction where the game takes place.

For a narrative medium such as comics, it is important to establish conventions that make the medium invisible, to facilitate the immersion of the viewer/reader within the fiction. The cinema becomes invisible easily, likewise photography. They are languages that have been universalized in such a way they become transparent, and even are our standard for validating reality. Also, in literature, once the code is agreed writing becomes totally intangible and images, sounds and every aspect of the story are created in the mind of the reader.

Just as children grow up leaving aside the symbolic and representational game to opt for more complex games, adult loses that ability to create and inhabit fictional worlds. For the adult, it is difficult to enter into fiction and usually faces the narrative noticing and enjoying the rules and the construction of the piece rather than experience the fiction. A child does not care about editing, acting, script coherence, lighting, photography or costumes. She does not handle enough information to capture references and quotes. These are categories that interest the adult who, unlike the child, is unable to immerse completely in fiction. For the adult, the scaffolding and constructive techniques of fiction become visible, nullifying the fantasy. The adult requires very refined products to suspend his disbelief, which is, in any case, a very fragile suspension. In effect, pieces artwork that we can consider adult within each language, often put up elements within their scaffolding for the enjoyment of the adult viewer, or are created aiming to play with language. The quotation, the intertext, the formal games appear. The experimentation with the materials and tools of the medium becomes an integral part of the artwork. The medium becomes self-conscious, recognizing its limitations and the visibility of language, taking advantage of it for itself, reflecting on it and often pushing its limits.

This self-awareness, which is related to the process of evolution of visual arts during the last century and a half [17, Ch. 4], makes the artworks less accessible and more complex. More suitable for an adult reader/spectator, who find difficulties in skipping the structure of the art piece and has lost the flexibility to fully immerse in the fiction. Therefore, adult reader/viewer find entertainment in those structures. It's interesting noticing that one of the first steps in the process of reading is meta-cognition. In the first infancy, the child is not aware of the existence of language. It is the window through she sees the world. But in early stages of the process of learning, language becomes apparent, and the child can understand it as an entity by itself, with its own value and existence, independent from the world it designates [18]. A very clear example of the difference between a child reading and an adult reading is what happens in shows in which fiction is poorly masked, as in circus shows or professional wrestling. A child really believes that wrestling is real. An adult is more entertained by the construction of the narratives, the quality of the choreography and the neatness of its execution. And that when he does not completely despise the show for being fake and coarse.

But what about comics? Comics has remained on the margin of most of the twentieth-century art. Even when there have been certain approaches or extrapolations of elements, from art to comic and vice versa,

the path of self-questioning taken by artistic modernity does not seem to have affected the comics medium.

In general terms, the art world and comics world have long kept their distance from each other to the point of seeming irreconcilable. And in high-cultural circles, comics have been reproached for not keeping in step with the history of other arts in the twentieth century, for not being, in other words, contemporaneous with contemporary art [2]

In words of Danto, as he quotes Greenberg: “‘The essence of modernity’ lies ‘in the use of the characteristic methods of a discipline to criticize the discipline’. This is an internal criticism, and it means, in the case of art, that under the modernist spirit, it is self-questioning, in all aspects. Art is then its own subject”. [17]

This lack of a process analogous to that of modernity in art may be weighing in comics, considering that modernity is characterized precisely by the reflection of the medium on itself. There are examples of artists whose work is experimental, and continuously push the boundaries of the medium. A clear example of this could be Chris Ware, whose work leads to a point where one can ask if it is still a comic (building stories). Or the work of Grant Morrison (curiously, a writer) who question the limits of the page and the structures of comics (*The Filth*, *Multiversity*, *WE3*). But nevertheless, there’s a vast majority of comic books made just to be easily digested. As stated by comic artist Frank Quitely “you do a lot of thinking in order the reader hasn’t have to do any” [19]

Creators of comics do not seem to be especially interested in this process of formal experimentation, Nevertheless, it is necessary to consider that comics is a market-guided form of art, and is constantly struggling with the budget. This environment is less than ideal for experimentation and growth. The current form of comics is largely a consequence of what industry allows it to be.

However, this paper does not pretend to call for the path followed by artistic avant-gardes of the 20th century. We consider, following authors like Groensteen[20] and Meskin[3], that comic is an independent art form, with its own processes and its own paths. We believe that the maturity of comic books lies in experimenting with its tools, and thinking of the adult reader, that reader who does not find it easy to overlook the constructive aspects of fiction; the reader who is aware of the comic and the act of reading it, with pages and speech balloons constantly mining the illusion; that reader who recreates in the composition of the page, in questioning the palette of colors in relation to the tone of the story, or in the intelligent development of the script. The call is to create adult comics from formal experimentation, from playing with the rules, from an intelligent and self-conscious visuality. An adult comic is the one that dares to propose an adult game, which requires a greater degree of knowledge and reflection on the part of the reader. Comics are childish because comic artists do not incorporate the consciousness of the visual language into their work. Most of the comics are created, studied and classified as

literature, ignoring the importance of visuality, and doesn't work with its structures of visual narrative, as these aspects were invisible when they are not. This requires a lot of flexibility from the reader to make invisible these structures. And that flexibility, that candor, is more easily found in children than in adults. That's why it's quite difficult to truly enjoy a comic, unless you have a child's eye.

5. Conclusions.

The objective of this journey is not to provide certainty, but rather to offer some starting points, some hypotheses. These ideas can be summarized in the following approaches

- The childish character of comics is not in the content but in the very structure of the language. This implies that insistence in making comics only from a literary perspective will not make them mature. This also implies that childishness of comics is a substantial part of its nature, and it's something we, as authors, should accept and work with it rather than attack or deny.
- The scaffolds of the visual narrative of the comic are too obvious and make it difficult for an adult to get involved in fiction.
- Consequently, the experimentation with these structures, offering an enriched game to spectator/reader, allows comics to reach a state of maturity.
- Finally, and following this idea, rather than insist on academize or redefine comics, we believe that validation of the language comes directly from the work of comic artists, in the self-awareness of the structures, and in the experimentation with them. That makes a comic book an adult. Not the sex, violence, gory images or strong language. Not even philosophical or political issues. We're not arguing that those topics must be avoided, but to keep in mind that the topic on its own doesn't make a comic "adult". The adulthood of the medium does not lie in the intensity of the stimulus or in the literary aspect, but in the degree of complexity and depth of the game. And that game is not written. It is drawn.

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Para uma Economia Visual do Pensamento: Pierre Klossowski e o Desenho do Invisível

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[Drawing / Desenho]

Keywords

Image, thought, drawing,
ekphrasis, expressiveness.

Abstract

This article aims to discuss the relations between nameable and visible in Pierre Klossowski's thought and drawings. For this, in first place, a global approach is drawn to the author's work in its several universes: literary, pictorial and philosophical. Subsequently, from the pictorial expression of his drawings – in a phantasmatic and simulacrum shaped form –, we try to problematize the possibility of a visual economy, from the unveiling of pulsions and desires in the expression of the figures, also taking into consideration the general theory for the circulation of bodies proposed by Klossowski in *The Living Currency*. Finally, it is sought to reencounter the same Laws of Hospitality, proposed by the author in the literary universe, in his *tableaux vivant*, drawn in color pencils by means of androgynous bodies that welcome the other, that is the same, and that always revolves around a central figure: Roberte (his wife, Denise).

*Estou sob o ditado da imagem**2

Pierre Klossowski

I
Ditado pelas imagens: Eis a expressão do pensamento de um *monómano* – alguém que se fixa, repetidamente, numa única cena diversificada ora pelo acto, ora pelo objecto do acto, ora pelo actor: um corpo que se dá a ver a outro, nem que seja de si para si. Esta encenação visual serviu, precisamente, o trabalho do vidente Pierre Klossowski e, simultaneamente, o do seu público.

Desde o século XIX, a relação entre imagem e texto tornou-se amplamente problemática. A cultura do livro, e também a cultura católica, havia-a controlado rigidamente. As imagens tinham de ser autorizadas

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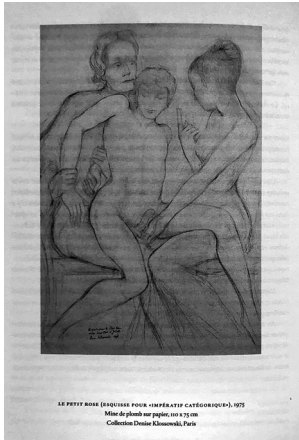
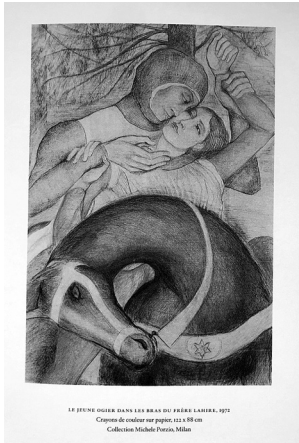
² * *Estou sob o ditado da imagem* «Para mim [responde Pierre Klossowski], filmes, quadros, é tudo espectáculo. Já o disse, também, a respeito da redacção dos meus livros. Mesmo quando descrevo uma situação que não é imediatamente dada pela imagem, continua a ser espectáculo. Um guião, um livro, é sempre uma sucessão de cenas, uma sucessão de instantes que descrevo, que imagino tal como são expressos pelas palavras que utilizo. Mas, de facto, *estou sob o ditado da imagem*. A imagem dita-me o que eu devo dizer. Sim, a visão exige que eu diga tudo o que ela me dá e tudo o que eu encontro nela. Fechamos os olhos, ou então mantemo-los abertos, mas se os fecharmos, veremos algo completamente distinto daquilo que se passa efectivamente, *veremos aquilo de que falamos*».

para poderem aparecer. É certo que o catolicismo sempre presentiu nelas um perigo, sendo as imagens a matéria da «tentação». Todavia, com as tecnologias ópticas, como a fotografia e o cinema, depois, o vídeo e as imagens digitais, a imagem parece autonomizar-se, ganhar peso, escapar finalmente à infinita *écfrase* que a linguagem desenvolve.

É por isso tão pertinente a proposta que Pierre Klossowski realiza ao longo de toda a sua obra pictórica e textual, condensada numa frase inequívoca da sua *Moeda Viva*: «só existe uma comunicação universal autêntica: a troca dos corpos pela linguagem secreta dos sinais corporais» [1]. Estes sinais terão de ser, senão imagens, imaginados para poderem ser expressos. Pode dizer-se que o traço vale para o artista aquilo que a palavra vale para o escritor, desde que este seja visto e aquela lida. Há um movimento primordial que se repete, independentemente do modo de expressão, e o que se repete é o gesto de pensamento do monónimo. Este movimento simultâneo de encenação exibicionista e voyeurista – interno e externo ao texto e à imagem – assenta que nem uma luva ao papel do *voyeur-vidente* e permite a criação de uma nova epiderme, uma nova matéria imagética capaz de realizar, afinal, um advento do pensamento: «a troca dos corpos pela linguagem secreta dos sinais corporais» efectiva-se diretamente no espectador, na invisibilidade da obra. A força maior nos desenhos de Klossowski consiste nos traços do invisível: os fantasmas, as pulsões, os desejos, os medos, tudo reunido, eis os sinais de um corpo acolhido a lápis de cor. Não se trata de uma força das pulsões freudianas, mas sim das forças, literais e expressivas, vincadas no papel, numa visibilidade dada à imaginação: por um lado, poder efectivado, cumprido e actualizado das forças; por outro, virtualidade das imagens, isto é, imagens de pensamento tornadas equivalentes aos sinais dos corpos.

Mas trata-se ainda, com Pierre Klossowski, de um jogo encebado, uma cena perversa que é a libertação figurada nos seus quadros vivos (os desenhos de Klossowski são realizados à escala humana, ou ligeiramente superior, e são diagramas de quadros vivos conceptuais): cristalizar o momento da passagem do pensamento para a imagem e da imagem para o pensamento, de corpo em corpo, por intermediação da imagem – novamente a voluptuosa expressão: «só existe uma comunicação universal autêntica: a troca dos corpos pela linguagem secreta dos sinais corporais». Como comunicam estes sinais, que tipo de economia está em jogo nesta troca, partilha? A ressurreição de um corpo inerte para um corpo vivo, a suspensão de um gesto, um movimento, revela um valor neutro de referência mas intenso para o seu equivalente em emoções e sensações, em prazer e sofrimento. Emoção voluptuosa, pois, numa circulação de moeda viva que é a imagem perversa e simulacral do pensamento-corpo que se torna signo de todos os corpos escravos das suas pulsões, visões.

Aparentemente, a imagem superou o pensamento, já não necessitando dele. Resultado paradoxal, se repararmos que a filosofia ocidental, a de Platão, por exemplo, começa justamente por um conflito com as imagens, que se reduz às ideias eternas, instaurando o caminho do «conceito», reactuado nas imagens mentais. No momento actual deste processo, a relação



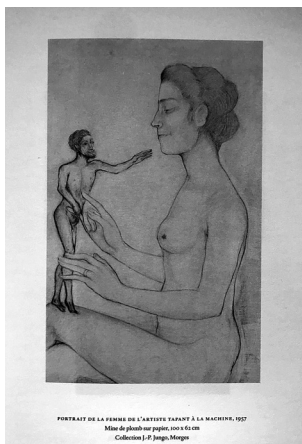
entre imagem, palavra e texto tornou-se num agregado sensível que procede por sinais paratáxicos, figura entendida por Jacques Rancière [2] como a partilha do sensível num regime estético que instaura uma nova frase-imagem libertada do poder discursivo linear. Entre as imagens, os desenhos e as ideias, passará, talvez, a frase de Giordano Bruno que afirmava: «*Pensar é especular com imagens*». Se tiver sido bem sucedida, esta nova camada de imagem aposta ao pensamento especulativo será a sua moeda viva, ao mesmo tempo o corpo de pensamento que clama ser expresso e a sua imagem exposta, perversa e ingenuamente nua.

Na estética klossowskiana não é o pensamento, ou um pensamento, o móbil que actualiza as imagens; pois elas não obedecem a qualquer lógica do sentido, são antes as intensidades quem lhes fornece, qual matéria prima, todas as visões expressas em texto (visual) ou em imagens. Mostrar mas também ver. Porque o espectador não pode gozar senão no imediato, no acto da «mostração». É, portanto, um pensamento em acto que louva a imanência da apresentação e não a transcendência, por muito perversa que seja, da representação. É na falha da representação, na sua dissimulação, na fuga e no esconderijo, numa fenda do processo de composição que nascem as imagens klossowskianas. Há um jogo de «mostra e esconde», que faz lembrar o dito popular que garante que «quem dá e tira para sempre no inferno gira»; pois é esta eternidade blasfema que gira, este ciclo vicioso, este eterno retorno da diferença na perversão que estabelece o pacto – a troca pervertida dos signos a bem da comunicação universal dos corpos que vêem e são vistos, afinal, na sua vertente voluptuosa, intensa e virtual.

A imagem tem, pois, um sentido ontológico. Imprime no que revela uma marca da comunicação, da economia universal dos corpos, de todos os corpos do mundo. É, no entanto, no esgueire e na fuga, na dissimulação das personagens que Pierre

Klossowski apresenta vivas nos seus quadros, que algo pode ser capturado, arrancado, e esse sequez que sobeja é, por ser assim dado, novamente posto em fuga, impossível de prender, nem que seja por via de cordas ou outros instrumentos na posse de carrascos. É esta incoerência móvel, esta máquina perversa do pensamento de Klossowski que a imagem torna senão actualmente visível pelo menos virtualmente invasiva aos olhos de quem a olha – sem conseguir apreender o que vê, sem conseguir compreender, mas deixando-se possuir. Esta é, mais uma vez, a força da expressão visionária que Pierre Klossowski enuncia na sua *Moeda Viva*: «só existe uma comunicação universal autêntica: a troca dos corpos pela linguagem secreta dos signos corporais.»

Para Klossowski, a imagem não saberia ser feita à semelhança do seu modelo, porque então esgotá-lo-ia. É dele apenas um reflexo, um resíduo: uma espécie de intercessor, de passador entre a representação que esconde e o culto apenas pensado, desejado. Será assim a imagem uma materialização, uma sexualização do pensamento?



Não se trata de produzir visibilidade mas antes de tornar visível, no limite, o limite do pensamento que se esgueira. A exposição do estereótipo, inclusivamente sexual, serve para revelar a sua própria crítica ocultadora. Como sempre, com Pierre Klossowski, perverter o uso comum de um conceito ou de uma noção serve para voltá-lo contra si próprio e levá-lo para além dos seus respectivos limites. Romper o quotidiano por meio de algo aparentemente quotidiano. É esta repetição do que foi e do que não pode senão tornar a ser que habita o pensamento de Klossowski. Esse limite é o do simulacro. Tal processo exige uma vontade compulsiva, uma emoção voluptuosa e monomaniaca que recorre à mesmas imagens, nos seus romances, ensaios e desenhos. São os seus demónios, os seus fantasmas ou, como diria Gilles Deleuze, as suas personagens conceptuais.

Para completar uma expressividade aberta, a linguagem plástica de Pierre Klossowski – através de desenho a lápis de cor e mina de carvão, representando cenas muitas vezes em tamanho real, os seus «quadros vivos» –, completa a visão obsessiva de tornar vivos os corpos e os seus fantasmas, que são o movimento das emoções e

sensações (abrindo um mesmo plano de imanência para a vida e a morte, através do esgueire e das intensidades fantasmáticas: os *simulacra*). Simulacros, fantasmas, imagens, visão de corpos que se esvaem, seres de fuga que se expõem, todo um percurso de valor está prenhe neste hemisfério de desejo e perversão. Valor em circulação, corpo em movimento, a imagem é libertadora dos corpos-pensamento que já foram e sempre serão escravos de uma sociedade voyeurista.

Outro dito popular entra aqui em jogo, aquele que afirma que «uma imagem vale mais que mil palavras». Se é, aparentemente, convincente, convoca, porém, a crença estonteante no poder mostrador das imagens. Compõe também toda uma ideologia que tem organizado, na cultura ocidental, as relações entre umas e outras, ao mesmo tempo que atribui à imagem um estatuto de encantamento sedutor (as imagens recebem-se sem esforço, são rápidas, directas, gulosas). Ora, este aforismo culpabiliza a palavra por ser trabalhosa, tortuosa, pesada, dolorosa. Além disso, parece querer afirmar, sem contestação, que a imagem é

a solução para a problemática da palavra. As imagens conseguiriam realizar, sem esforço, o que as palavras buscam sem que o alcancem, tornando-se por isso um peso para os indivíduos.

Certo é que esta ideologia que envolve as imagens (a ideia de que elas não precisam de ser trabalhadas, que se impõem por si próprias) lhes foi criando uma via autónoma de produção no Ocidente, raramente penetrada pelo pensamento e pelas palavras. Para criar uma imagem basta uma máquina, como antes bastava a natureza que as produz profusamente. Agora, a imagem é forte porque produzida sem intervenção humana, limpa, pura, virgem de metafísicas. Mas não será este também o limite da sua própria ilusão? Não se revelará aqui a implícita contradição deste novo discurso da imagem?

É com o regime da imagem klossowskiana que se torna claro que, independentemente das condições da sua produção, mais ou menos independente da mão humana, a imagem não existe se não for vista. E a sua visão continua, como sempre foi e sempre será, a ser simplesmente humana: *demasiado humana*, como diria Nietzsche?

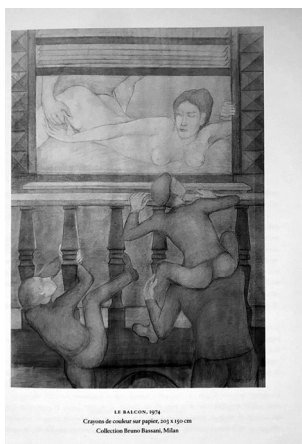
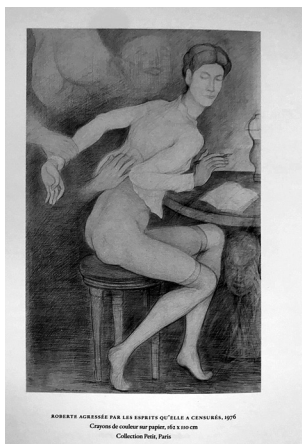
II

Exprimir, de acordo com as *leis da expressividade*³, o corpo textual de um autor que é um visitante, um estranho, estrangeiro de passagem, é atribuir-lhe o papel de se oferecer aos outros. Corpo dado gratuitamente a quem primeiro (se) ofereceu. Em blocos textuais múltiplos, acolhe-se Pierre Klossowski, como na figuração de uma imagem ausente, como na tradução de um texto inexistente, para a expressão de um pensamento imanente (à sua própria expressão).

Perante uma expressividade única – Pierre Klossowski –, o que está sempre em jogo é a expressão do pensamento, movimento este que é já uma expressão de *ser* perverso: por via da imagem em movimento, como no cinema; por meio da imagem desenhada e colorida, como nos quadros; por via da tradução e da literatura. Há uma multiplicidade expressiva que se apresenta invariavelmente no mesmo acto de suspensão da vocação. Trata-se de uma voz única que se repete na diferença dos modos em que é expressa. E aquilo que exprime é uma fulgurante repetição monomaniaca dos movimentos no corpo, dos gestos nos traços, do pensamento na voz. Esta univocidade compulsiva que se encontra ora sob o ditado da imagem ausente, ora sob o ditado do texto por traduzir, ora sob o ditado de uma diva virtual, é a voz de *ser* que, em eterno retorno, repetidamente, expressa uma diferença.

Esta multiplicidade expressiva procura dar uma resposta possível à pergunta «onde estou, no meu próprio corpo?»; é questão de mostrar o pensamento através da sua ausência expressa ou, pelo menos, através da sua pulverização numa multiplicidade de outros expressos, outros corpos, outros textos, enfim, outra carne expressiva. Uma bio-figuração de quadros ou composições vivas, quais seres fantasmáticos que se desmultiplicam e povoam um território

³ Alusão ao título do livro *Les Lois de l'Hospitalité*, Pierre Klossowski, ed. Gallimard, col. L'Imaginaire, 2001, France.



que é o do lar, território do corpo próprio, onde não se é já anfitrião senão através da actualização que só o hóspede pode efectivar, figuração viva, portanto, ontológica e gráfica. É, assim, sob as *Leis da Expressividade*, que a multiplicidade klossowskiana surge como um corpo textual, um lar para os estranhos que passam, para os visitantes que procuram o descanso, o pernoitar. Cabe ao hóspede, que ainda o não sabe, actualizar todo o território, libertar da sua prisão o corpo próprio do anfitrião que sofre do medo de desconhecer quem é. Algures entre abraçar o próximo e desposar o longínquo, o distante, o monstro ou a diferença pura, é a expressão unívoca na sua produtividade de diferença que se deixa povoar para a contaminação e invasão do próprio e dos demais. Porque o corpo próprio não é um, cada intensidade efectua livremente a sua travessia pela «linguagem secreta dos signos corporais». Que segredo na língua? Apenas o da ausência figurada – que, assim, pode dar pelo nome «perversão» e pode ser agenciado pela «emoção voluptuosa».

Ser estranho, estrangeiro, ser diferente e pernoitar a convite e provocar a redenção de quem oferece a cama, a esposa – que também é anfitriã –, hóspede viva e imagem virtual sempre por actualizar; ser estranho e ir ao encontro do dono da casa que nos diz, na fórmula deleuziana do ser unívoco: entra, para que se cumpra a fórmula

do *Todo - 1*. Para que me liberte da anestesia do hábito, para que me possa franquear da felicidade que me aterroriza, para que tudo seja possível, tudo menos um⁴. Essa unidade explosiva que repetidamente se dissolve, essa banal felicidade que se afirma na multiplicidade da diferença interna é, precisamente, a prática que afirma os poderes de um princípio de diferenciação. De modo que se evidencia a figuração da imagem ausente que inscreve a expressão de um pensamento imanente à sua própria expressão. Esta expressão é a de um ser em processo de diferenciação, trata-se, pois, de fundar uma diferença interna como uma composição de intensidades de diferentes graus e potências.

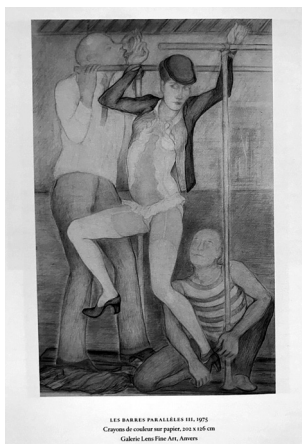
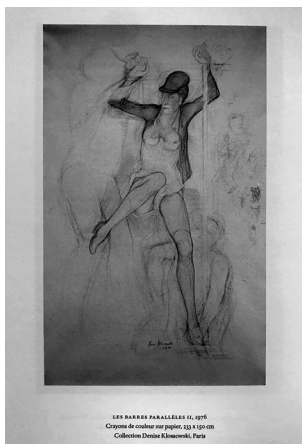
4 «Subtrair o único da multiplicidade a constituir; escrever a $n - 1$. Um tal sistema poderia ser chamado rizoma»; Cf. Deleuze, Gilles e Guattari, Félix (1997): *Capitalisme et Schizophrénie 2 - Mille Plateaux*, ed. Les Éditions de Minuit (orig. 1980, ed. Minuit), Paris, p. 13.

O amplo plano expressivo de Pierre Klossowski vive povoado por uma multiplicidade de forças contaminantes, por várias estirpes de vírus de vida que, de corpo em fantasma, de fantasma em simulacro, de simulacro em sequaz, inscreve uma autêntica orgia da expressão. Por isso, o texto, a voz, as imagens não estão presentes em nenhum plano – está sim o pensamento, isto é, uma sua imagem – dado que o pensamento está sempre ausente. Expressar em, Pierre Klossowski, consiste, pois, em fazer um quadro vivo, mostrando, em cada traço os utensílios (corpos) que compõem um corpo (texto) atravessado por fantasmas (imagens). Trata-se, pois, de simulacros, mas de tal maneira vivos e reais que assombam cada lugar que ocupam. É a hospitalidade, a abertura do corpo de escrita que permite a introdução, a intromissão, a invasão do estranho, do outro, para a possibilidade de existência de cada quadro, de cada lugar, de cada texto vivo. As *leis da expressividade*, pois, para a traição, a denúncia das práticas perversas do anfitrião, leis expressivas que pratiquem, como ritual da mesma ordem perversa, a actualização de todos os virtuais, a figuração da imagem ausente. Tornando fantasma, espírito, aquele que ocupa e assombra, aquele que povoa e encarna, Pierre Klossowski, surge nesta composição como um eterno adolescente, um anjo, um sopro, espírito e intensidade, pura força que atravessa os corpos textuais de diversos hóspedes – tornados anfitriões. É um lugar em nenhures, um *topos* a-tópico para um ser monomaniaco: *expressar* o não dito, que é diferente de dizer o não dito. Encontramos multiplicidades, potencialidades tão elevadas que não se fixam já numa única identidade, numa única citação, numa só frase ou numa nota bibliográfica. Não existe um valor exacto, preciso, para este tipo de jogo, para esta composição que procede por leis expressivas. Nem plágio nem alusão, nem nota nem citação, nem roubo nem sacrifício, apenas um *assassinio em série* que, num mesmo acto repetido, afirma a diferença na série que instaura, como absolutamente diferente, como absolutamente diferencial, para das vítimas fazer signos, sinais, blocos expressivos para a sua composição, para a produção de sentido. Sempre único, sentido da produção continuada de diferença. Há forças a cada momento, a cada vez que existem, e isso retorna: a persistência do retorno é a monomania imanente ao ser que se expressa.

III

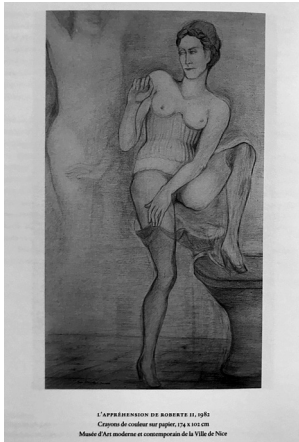
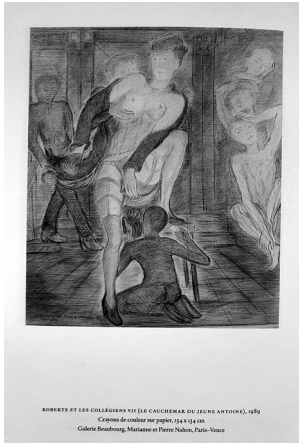
No Lar, um Visitante a Rememorar. Só na troca de inconscientes se consegue ver: o outro de si. Não há relação mas puro *relata*, acontecimento que surge, jorro, actualização das virtualidades de um ser com medo de não saber ver. Pura visão da des-razão, da traição, do ciúme e da suspeita: ver para se ver fora de si é libertar a visão do visto. Ver para se reconhecer como bloco de signos ou sinais corporais numa linguagem corpórea: a dádiva e a gratuidade da graça – de graça – agem para o aumento do ser, sem medo da perda, quando já tudo se deu. Assim a livre libertação da essência, encarnada numa existência expressiva, assim a libertação da essência pode seguir no fluxo, na corrente do desejo, e constituir um plano de pura expressão imanente à organicidade que se expressa: livre de qualquer transcendental, franqueada do medo fantasmático, absolutamente desejante, esta máquina expressiva é a da figuração da imagem ausente.

Actualizar a memória a partir do virtual vivido é construir uma memória ainda por vir. Por isso, Pierre Klossowski propõe desterritorializar para produzir memória. Era a produção de memória que Klossowski almejava nos seus desenhos, bem como na sua obra romanesca, recuperação de memória ou da sua mais-valia, uma quase Madalena proustiana, quase, porque esta se revela voluntária. Produzir imagens vivas implica com Klossowski dar a ver o corpo, os corpos, múltiplos e intermutáveis, corpos abertos e atravessados por fantasmas, simulacros. É por isso que, nos romances, as personagens transmigram de nome em nome, de registo em registo, de diálogo em diário e enunciados teóricos, cenas descritivas. Mas também a obra ensaística está impregnada de devires imperceptíveis, para falar com Deleuze, devires animais, como Actéon no mito de Diana, devir outro como recorrentemente sucede com o signo único que é Roberte, Denise, mulher, hóspede, imagem, corpo e linguagem. Trata-se de uma pura produção de memória num plano de virtuais. Memória actualizada e reactualizada sem fim, num círculo grandioso pleno de emoção e volúpia para a perversão do



pensamento estabelecido, de todas os pré-estabelecidos. Devir-outro e fazer com que os outros percam a substância subjectiva numa transubstanciação que ocorre no plano imanente ao desenho, ao texto, à imagem, eis pois o plano. É, então, num plano puramente expressivo que Pierre Klossowski emite sinais, que são tantos outros signos de «uma linguagem universal» que sai do código do quotidiano e subjectivo para abraçar a «troca universal dos corpos» – numa pura energia desejanse ou desejada –, e cumprir a construção de uma máquina expressiva.

Esta multiplicidade expressiva, perversamente, gera um estilo único, uma voz inconfundível, uma univocidade do ser; ou seja, uma única expressão para os seus diferentes termos, fantasmas, simulacros, sequazes, a expressão da abertura à multiplicidade. Eis a expressão do pensamento de um *monómano* – alguém que se fixa, repetidamente, numa única cena diversificada ora pelo acto, ora pelo objecto do acto, ora pelo actor: um corpo que se dá a ver a outro, nem que seja de si para si. A encenação que tal prática inaugura não abre um abismo sem antes estabelecer as pontes para o transpor, pontes meramente suspensas na potência da volúpia, na emoção desejanse.



Estes termos, tantos outros conceitos, o frasear, o estilo, são fortes constrangimentos, actores perversos, barras paralelas que delimitam e expõem, que forçam os gestos do carrasco nas diatribes da sintaxe de maneira a manter perceptível, num estilo único, a vítima suprema: o texto ainda não expresso, pura força que espera pelo seu visitante, seja ele tradutor, violador, roubador ou compositor. Mas este clamor do estilo klossowskiano exige já e ainda um retorno ao seu movimento interno – mal se abre é para melhor receber, mal se deu, é para melhor se aumentar. O estranho vírus de vida que o contamina é o que irá precisamente contaminar os ouros corpos numa orgia expressiva: a da supremacia da expressão sobre a sintaxe, precisamente por via do constrangimento. O estranho que é o outro é a força de atracção que regula o movimento do caos e que instaura o simulacro na criação da dança dos fantasmas, que é como quem diz: o estranho atractor é o potenciador da repetição que instaura a diferença de si, em si.

Ontografia da hospitalidade do corpo⁵

Tenho uma palavra a dizer àqueles que desprezam o corpo, não lhes peço para mudarem de opinião ou de doutrina, mas que se desfaçam do seu próprio corpo.[3] Numa só direcção : garantir a perda da identidade pessoal, dissolver o eu, eis o esplêndido troféu.[4] a supressão das palavras humanas [5] a melodia única, insubstituível. [6] Para mim todas as linguagens são demasiado lentas. [7] Que emoção será quando a época tiver chegado ao ponto desejável em que, tendo ganho o hábito de pensar em termos de signos, se trocar segredos apenas com alguns traços «naturais». [8] Quando eu próprio não for mais do que uma intensidade pura. [9] Corpo envolto por uma linha azul, espessa areia fulva em toda a extensão da folha de papel.

Nervuras brancas, textura das tintas, risco de lápis, outro corpo na penumbra. [10] O corpo é uma grande multidão unânime [11]. Uma multidão de olhos sem corpo nem rosto [12] exprime um bem e um mal novos [13]. Lugares novos onde as sensações não são amortecidas pelo hábito [14]. Jogo assustador em que um dos jogadores tem de perder o governo de si próprio! [15] Dar-lhe-ás um nome que te é comum a ti e à multidão [16] recordação viva de [17] uma viagem à beira da loucura [18]. Entra depressa, que tenho medo da minha felicidade [19].

E assim que parava de escrever, desaparecendo a memória, reformava-se o imóvel circuito [20]

⁵ Ver Lima, Luís (2013). *Ontografias da Imanência*. Tese de doutoramento em Filosofia - Estética na Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. Disponível online em: <https://run.unl.pt/bitstream/10362/10188/1/luislima.pdf>

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Drawing for reproduction: Toward recreating surface prepared papers for making prints and exploring creative practice.

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[Drawing / Desenho]

Keywords

Process papers, Drawing,
Printmaking.

Abstract

Alois Senefelder, developed the first technique to transfer images into different surfaces while systematizing lithography and the use of prepared paper as an intermediate surface to multiply original drawings. Already in 1850, Firmin Gillot patented gillotage, a manual transfer process based in the use of a transfer paper and greasy lithographic transfer inks to reproduce original drawings onto zinc plates. As surface prepared papers became more complex and competent by the end of nineteenth century, with his son, Charles Gillot continuing efforts to improve both the process papers, and its new combination with photographic reproduction, reproducing drawings and making prints, was facilitated. This article reconstructs the production of process papers and variants in a fine studio workshop using basic manual equipment. These last attempts to recreate surface prepared papers, aim to review its historical application use in drawing and print based outputs as accessible alternative methods for reproduction. Within the framework of this analysis, we connect three lines of research: (1) select and reproduce reproductive versions based in the use of process paper and photosensitive paper, (3) improve, adapt and combine original formulas, both non-photographic and photographic, and explore specific methods suitable to current need of to produce such surfaces in fine art printing facilities; (4) Last, to identify creative potential and develop image-making modes permeable to historical and material complexity, plastic wealth based on revised methods and basic protocols initially present in commercial printing contexts. We intend to discuss and extend the scope of fine art printing and call attention to lost histories, such as of surface prepared papers, as examples of what may be needed in a creative process.

Introduction

Stone and image have a long history of intertwining. Due to its material characteristics, stone as a printing medium is the optimal surface in lithography. The value of bavarian limestone, discovered by Alois Senefelder in late XVIII, defined a long line of innovations first materialised in lithographic as a graphic art, and continued in its fundamental principle, the chemical printing, in the practical combination with photography. Soon, other printing surfaces were used and developed, by Alois Senefel-

finder himself, starting with transfer paper up to short lived methods with odds names such as artificial stone, papyrographie, or stone paper, as alternatives to drawing and even printing [1].

This paper outlines the purpose and context of production surface prepared papers, starting in the original surface, the stone, up to the transfer papers and its transformation into complex coated papers used to facilitate photomechanical printing.

The research outlines the recreation of handmade paper remaking coating formulas, combined with the artistic exploration of image transfer, as a basis for understanding creative thinking and its potential as drawing surface in the visual arts. In a contemporary art practice, hand making such papers, learning how to use reproductive printing techniques as to create and reproduce printed surfaces offers print practitioners a range of creative backgrounds and the opportunity to develop, challenge and extend their print and drawing practice. Even if manuals insist on the limitations of the alternative surfaces, such as the variety of work, constant constraints to the ways transfers or coated papers must be handled sought as a strong limit, coated papers, were a simple revolutionary invention whose effects are not only to confirm paper as printing intermediary surface as much as a matrix in itself.

Other lost stories to multiply the image: process papers

In the nineteenth century, the relation between photography and printing for image reproduction brought new developments in the influence of technology to the final product-print. As part of these relations, the frontier between art world and manufactured printing got blurred through the new possibility of mass reproduction of images [2].

Gillot paper, a specially prepared thick paper, stands in use for its original texture for the drawing possibilities it provides, but also for the potential combination with photographic reproduction. Already in 1850, Firmin Gillot patented *gillotage or zincography*, a manual transfer process based in the use of a transfer paper and greasy lithographic transfer inks to reproduce original drawings onto zinc plates. It was conceived to be used as a non-photography transfer paper [3]. In late 1870 Charles Gillot (Firmin's son) developed a new drawing medium, firstly called *papier procédé* or *scraperboard* that allowed to effectively reproduce halftones making it possible to photographically transfer images into a relief block and, consequently, print [4]. In 1893 Paper *Gillot* was listed in seven types in *The Studio*: embossed or printed patterned with black lines or grains, to be used in a simplified procedure for the photomechanical reproduction of the image. Nowadays, drawing for print may be a rather limited use, for such surfaces features and improvements, extensive variations, may suggest not to be restrict such surfaces to his original application. In fact, if the reduced commercial products still available in the fine art market, namely scraperboard seems to have as only application illustration, it's the author's conviction that its full potential has not yet been explored and its current use in artistic creation stands for that fact. The refinements of the commercially prepared *Gillot* paper, one of the versions for this earlier non photographic paper used as to transfer original drawings, is just one echo of

the stone textured paper described in lithographic treatises since beginning of the nineteenth century. And it is not just a coincidence, it was invented by a lithographer. The many sources, where already Pennel, disappointed with the protectionist trade culture of lithographic printers, found “the most practical manual on the subject as yet appeared” are available as then, at the time of lithography revival at the turn of the nineteenth century, for recreation [5]. Still, knowledge and understanding is needed to undertake innovative research and creative practice in illustration, printmaking.

No overall study of the subject from an art technological recreation seems to have been attempted, mainly because such techniques are still to be identified as creative and not as reproductive. Still attached to this prejudice and the notion fine art print must involve a level of artistic involvement contradictory to solutions commonly adopted by commercial contexts: our revived interest in the making of lithography or in the use of a medium, is certainly not restricted to certain operations. [6].

More interesting finds are to be expected and the practice open to further experiments. As main ethics, we trust on basic manual equipment and consider an art practice where one may move in between drawing and print based outputs. Also, on the creative potential of image-making modes permeable to historical and material complexity, plastic wealth based on revised methods and basic protocols initially present in different kinds of printing contexts: artistic and commercial.

Drawing for reproduction and the so-called *process paper*; a prepared paper (scraperboard) created within a craftsmen culture where the means of image making need to be repurposed. Textures in scraperboards coatings as much as its purpose, can no longer be justified in its fitness for photo-mechanical reproduction. Comparative examination to what is available on the market today helps to unravel the loss of the visual complexities of a technique. As said, “Scraper board sketches almost invariably represent a maximum of effect with a minimum of work, and for this reason alone such an adaptable and simple medium should soon win its way into general favour” [7].

Surface prepared papers became rather complex and competent by the end of nineteenth century, with the continuing efforts to improve both the process papers, and its fitness for photographic reproduction [8].
3. Based in different coating formulas and in the need to perform with efficiency for drawing for reproduction, a competitive market place and the needs of the trade, surface prepared papers were produced by different brands, promoted in articles and books for illustration, appeared in sample sheets in the end of technical books [8], and showed a remarkable variety (fig). For us, such products as earlier formulas included in lithography treatises describing coated papers, represent a past, stemming in rich possibilities of analogical manipulations, that may help to work our concepts of drawing, printmaking against rigidity, imitation, derivation, repetition and the single criteria of fidelity and efficiency. At the same time, we address attention to the material matrix of the different media

3 Scraper boards allow a direct reproduction : they are simple medium as a drawing done on such surface is composed of dot and line. As such, it can be copied for photo reproduction without further use of half-tone screens. Its fitness for process reproduction is described at the time as its major advantage.

involved in the process of actually making the coated surfaces, and how they may be worked through in illustration, printmaking, drawing.

Already just based on the few recordings found, samples and short descriptions, we are undoubtedly overwhelmed by the appearance of such papers, changing dramatically whether based in straight coatings embossed, printed. Careful examination of the nature of the lines, textures, observation of the illustrations describing how to use such surfaces in drawing for illustration, exhibits how remarkable and suggestive these products were. In nineteenth century, artists, illustrators, experimented with what seemed to be an accessible drawing surface and we question why such materials are no longer available in the market, besides some limited offers based in smooth scratchboard versions. Further reading shows, examples of its use, by artist such as Camille Pissarro [9], Seurat [10], Auguste Renoir [11], whom, at certain point tried in more or less successfully ways, to experiment with such surfaces, reinforce the interest. Evidence of their attitude and concerns, mixed sentiments and comments are given in articles where the former limitations such as the use of tools, reductives technique are intrinsic part of the work. As Pennel prevented on the subject of drawing for illustration in *The graphic art modern men modern methods*, one may use all methods available, being and careful in the making of such drawings as if for wood cutting. So crosshatching must be “open and all black”; it’s possible to use grained papers, as this breaks the lines and converts them to the photographic syntax, although it is not always possible to control its quality of printing. Best solution being the white board, smooth and Indian ink, contrary to the lined scraperboards, the so called “tinted ruled papers” which may be not only carefully thought out, but carefully worked out” [12]. But the fact remains, their eagerness to experiment with those surfaces. To some, commercially prepared *Gillot Papers*, punctuates a practice where print, drawing and photographic techniques as well as related effects merge into a materiality of a matrixial ground. As is often the case, it took time for a new technique potential and limitations to become truly understood. Just as transfer paper, invented by Alois Senefelder himself, both tend to be most frequently discussed in connection with nineteenth-century industrial printing.

Drawing on stone

Along history, artists continue to prefer the time-honoured method of stone lithography, bavarian limestone, the original printing surface found in lithographic studios all over the world, a natural and a historical resource, although being a surface not all have access to. Due to its physical properties, homogeneity and porosity, limestone stone can be used as a drawing surface particularly suitable for lithographic purposes and surprisingly neutral for graphic reproduction. These properties, in conjunction with suitable inks and methods, provide an immersive potential. The main disadvantage to this process is the lack of convenience of the drawing surface: a superb surface where to draw, unfortunately a heavy surface to displace. Best stones also have the same origin: the quarries of Sonofolen, and some lithographic studios, such as FBAUP, as very limited

number of stones. In any case, artist who get accustomed to drawing on stone, find it hard to replace it. As over stated in treatises, by printmakers, no other surface fulfils the necessary conditions of lithographic drawing and printing so completely as bavarian stones.

Lithography in any case, as a mass- production printing process was redeemed as art later than the etching, and some of the methods used, reinforced the atmosphere of ambiguity surrounding its use as an art form. That is the case of transfer paper, the surface which may temporarily replace the stone, a workshop method, that made possible to pass the drawing directly to the printer. The artist, kept outside the lithographic shop, has no need to access the process and as such, convert it into an active element of his thinking.

Transfer papers

Odilon Redon, claimed, ‘The stone is harsh, unpleasant, like a person who has whims and fits ... The future of lithography lies in the resources ... of paper, which transmits so perfectly to the stone the finest and moving inflections of the spirit. The stone will become passive.’²⁴

Arguing in the opposite direction Humandel in the art of drawing on stone remarks, transfer paper being a useful application of lithography, drawing on this kind of prepared paper not being so “pleasant” as common paper [13].

There is a long list of variants on the making of transfer papers as much as descriptions on how and why to use. Most of these surfaces are smooth and flexible, at time transparent. This last reinforces how needs developed solutions. In a technical books introducing the craft, a particular paper, called diaphanic [14],- a thin paper coated to reinforce transparency- is indicated as a suitable for fac-simile: attached to a drawing device [15], subject can be traced; over an existing drawing, tracing can be easily done with key forms. It is also described, as a autograph transfer one understands, no special paper is used. A simple writing paper, drawn with the right ink can do the job [16]. Some of these papers were formulated as alternatives to the compact homogeneous limestone simulating the natural grain of the stone, sawn in quarries into slabs. Attending to the different descriptions, there is no interest to produce the mechanical features later to be incremented, as original fine art lithography sought to escape mechanical looks. Such kind of prepared surfaces recalled how transposition and migration between surfaces, with no need to convert to a photographic syntax as a necessary condition for reproduction.

Paper is the surface, stone the reference

Stone or paper, the same unusual situation as far as printmaking is concerned: in lithography you see everything you do the whole time. As Pennel says, “ your drawing grows under your fingers just exactly as any other drawing , and you know it will print just as you drew it, and that is the reason why lithography felt into the hands of the commercial lithogra-

pher who wrapped it up in mystery because the technique is so simple, so direct, so easy that even he could practice it “[17].

The object of the grained paper is to permit drawings being made which shall have a graduated effect. The drawing is produced by just touching the tips of the grain with a crayon, or the necessary putting in heavy patches of deep shadow by coating or covering the whole superficial area of the coating of the paper raised in a grain....The grained paper must therefore be grained deeply, and must have sufficient body in the composition (coating), and strength in the paper, to prevent the whole mass becoming soft and flattened out at once upon the stone [18].

It’s a fact, whereas the merits of such surface may be founded in the properties of the stone, in its smoothness or grained structure, its avidity of water, efforts to replace the respecting the stone referent, are constant. From the very beginning, transfer papers, as later photomechanical processes, were a solution that made it easier to actually copy and transfer different kinds of drawing- pen, lithographic chalk, washes- and is closely associated with mechanical reproduction and commercial pictorialism. The illustration of books, previously dependant on wood engravings, could be converted into ink-printing matrices created out of paper transfers, as later photographic prints would repeat, preserving the appearances of originals. In this case, as process papers, an intermediate surface, help to preserve the neutrality of reproduction and avoid further steps such as the use of halftone screens.

The craft of scraperboard

Past research conducted within FBAUP, produced a broad spectrum of transfer papers only and showed us the kind of papers substrates and their formulas of preparation more easily reproduced in such fine art [19]. Adjustable recipes also give to this paper specialized uses, as we were able to identified in a previous research project that helped us to reproduce the spectrum of transfer papers and their specific formulas of preparation. These included gum coated papers, and at least one version anticipating the refinement of *gillot* paper: paper where relief is produced by printing a rough grained lithographic stone.

This initial research showed lithographic transfer paper were developed to match peculiar necessities, and reports mentioned the importance for each printer to produce its own transfer paper. From simple solutions based in gum coated papers, more complex coating continued to be developed as to include papers where relief, colour, transparency or photo sensibility were introduced. Changes in the coatings which consists on gelatinous emulsion, gum solution, albumen can be printed, sensitised and developed, meaning, subject to several kinds of manipulation introduced in connection with its use as reproductive means [20].

A well handmade transfer paper involves a laborious process. The process starts with coating preparation, followed by its application on different layers on to the selected paper or cardboard. Once dried, detached from stretching board, the paper may be imprinted using intaglio or lithographic press, relief printing press. Once the paper dries, it is ready to be drawn.

Described in its essential, process papers were made from a piece of cardboard with hard wax and specially prepared chalk or barium oxide, that were embossed and sometimes printed with lines. The cardboard or hard paper, embossed with a grain pattern, lines, could then be spot painted or rolled with black Indian ink, as professional illustrators wish to create shades. Using blades and scrapers, further lines could be engraved. These drawings could then be easily photographed as to transfer these designs, in halftone dote and line, onto a metal plate and made into a line block for the printer. In an advertisement by *Essede*, one can still read the convenience of such drawing surfaces for the purpose of reproduction in printing. Whereas originally transfers papers and their updated refined versions, the scraperboards, were created by professional printers⁵, in commercial companies, such as gillot, angerer [21], reviewing this process effectively as to produce naturally halftoned drawings, depends on shortcuts and revision on the list of available materials and equipment in a printmaking studio. Our aim, reproduce surfaces that could be used for drawings or for print; whose efficiency in image transfer allowed the transferred image to gain patterns that in the past facilitated its photomechanical reproduction. Solutions found in the printmaking area must be based in the same studio “secrets” applied for developing transfer papers: impressing papers with coating, drying it, and passing the sheet though the press in contact with coarse grained stones, fabrics, grained or lined plates.

The study of preparation of surface prepared papers is the key piece for this research, as the coating or external sizing formulas, such as the one patented in 1850 by Firmin Gillot, needs to be studied if one wish to recreate such surfaces today.

Tests and results

To create *gillot paper*, is required to use paper with grammage between 200 g/m² to 300 g/m² or cardboard. Consequently, is applied a preparatory layer - which uses a formula used in 1889 based on Paris plaster and corn starch - used to obtain a surface with, not just the possibility of drawing into and scratching, but also to transfer images into another surfaces. This waterproofing coat has its function as provisional stabilization of the pictorial material that constitutes the image, without letting it penetrate the fibers of the paper. In order to implement the image, oil-based drawing materials such as lithographic pencil, oil pastel or wax pencil, stamping ink or oil-based, paint may be used. To transfer the image successfully from the paper to the matrix, the transfer paper should be placed with the pictorial material facing downwards in contact with the matrix. There are two transfer methods: either by heat or by the combination of water and pressure. The back of the paper should be wet with warm water and a sponge. Pressure is then applied to this assembly through the printing press and the process of wetting the back and, again, using the press. Gradually, the pictorial matter is transferred from the paper to the matrix.

⁵ Scraperboard or scratchboards are clay coated boards and are still distributed by companies such as British *Essede* brand scraperboard. They can be white or black only the smooth version continues to be commercially available.

This method is suitable for paper, stone, metal or wood arrays.

The tests were conducted based on preparation of transfer paper, related to scraper board, associated with different amount of coating layers and slightly different formulas aiming to evaluate the behavior of miscellaneous types of papers, and thickness of cardboards. Formula about cornstarch, Paris plaster, water and guma gutta or lithopone. In order to obtain surfaces permitting to regard drawing and scratching based on lines or grains embossed or printed onto, required several extensive coverage (coating). The preparation of the surfaces tended to obtain superstructure as capable of transport behaving as scraper board. Each layer of formula besmeared onto paper or cardboard is necessary to dry several times. When is perfectly dry, it allows to print at its discretion in a almost endless combination of texture and ink.

Prepared areas, as transport paper, perform better when its surface are slightly thinner than scraper board which, itself, requires a ticker surface. However, both give the possibility of constructing image prospects to transfer into any printmaking surfaces including glass and paper. Moreover, scraper board as a surface with pattern, has many varieties: it allows to produce unrivalled copy of photo reproduction, likewise adding crayon and scraper, lithographic pen and ink. Also, it provides a stipple and obtained dots which are truly brilliant for the process of drawing, image reconstruction and printing. The number of coating layers has impact into further treatment and possibilities of matrix. Less structured boards are harder to work with, especially to obtain expected scraper effects.

Discussion

The reconstruction of *Gillot* paper is generating considerable interest in terms of further usage. Following the words of Donald E. Armstrong: “The experience of the creative work – the aesthetic object – is a visceral response to its material qualities.” [22]. This paper takes a new look into a material mostly forsaken and challenging properties that could transform the medium in artistic approach. The characteristics of the *Gillot* paper, as several other alternatives based in photomechanical reproduction, have not yet been dealt with in depth. Therefore as tangible results, this research was able to conduct tests which allowed the making of images, which brings multiple potential to execute drawings and prints.

Printmaking craft such as paper and ink preparation, choosing the right surface where to draw marks, contradicts such limited interpretation of the process as mere technical. Printmaking incorporates intricate and precise decisions resultant from an extension of the drawing process: old and new processes, surfaces can make their transition into the contemporary studio and this idea of transfer or crossing, disciplines, areas, techniques, historical moments, with diverse objects – industrial, reproductive, artistic- explains the potential of such an art practice. By involving students to understand the creative potential of image making modes, *Ground Lab a Pure Print* research group, proposes an extended understanding of printmaking. Manual and specimens books collect and help to promote in future activities.

During this research we developed drawing surfaces, as to expand the range of paper specimens available from print practitioners and creative people at large. Nevertheless, we are aware, without an understanding of the use of such reproductive processes, and its extensive variations, we may end to be restricted to particular application: such as scraperboard for illustration. Producing them respecting a process paper main function - its capacity to actually transfer the image into a photographic printable syntax- does not restrict such potential. Indeed, such surfaces open up a rich past where variations that attend the making of substrates for printed matter and their filiation to illustration techniques show how much more can be deliberately extended. The “quest for infinity of solutions, of accessibility and material engagement; process and craft; materiality and ephemerality, and the inescapable syntax of technology at a certain point developed as to anticipated the photomechanical solutions explains it’s origins on Printmaking.

Besides giving an overall view on the possibilities in use in the past, any research such as this, based in technological reconstitution, aims to introduce and review historical tools connected to lithography or simply reintroduce practices most common in commercial studios. A certain mystification of the making of lithography, and even a trade culture fueled by secretiveness, rendered in the past artists dependent on printers. Today, shortening of commercial products available on suppliers, may set limits. Printmakers and print practitioners practicing in xxi century do not have to be distant from process, or dependent of the market supplies: they can actually have full control of their final products, whether that may be a surface where to print from, where to print or simply draw on. For the making of surface prepared papers, the gods new is, it can actually be done with very limited resources.

Fig 1. Graciela

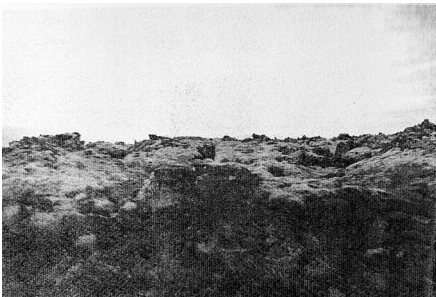
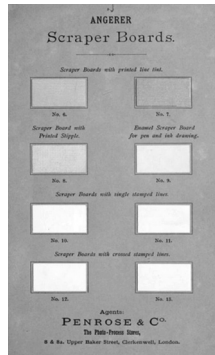
Machado, Iceland,

Gillot Paper with embossed grain and printed toner image, 2018, A4, Executed by Graciela Machado and Marta Belkot

Fig 2. Graciela

Machado, Iceland,

Gillot paper with embossed and printed lines and printed toner image, 2018, A4, Executed by Graciela Machado and Marta Belkot.



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The women of Milo Manara. Eroticism in comics as a weapon of empowerment

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[Drawing and Comics / Desenho e Banda Desenhada]

Keywords

Milo Manara, Women Representation, Feminist Issue, Objectification, Comic Books, The Click (Il Gioco).

Abstract

The present paper is a part of our current thesis devoted to analysis of comic books, known in Italy as fumetti, of 1960s and 1980s era and depiction of female characters at the time of sexual liberation. It addresses the issue of women representation in the art of Italian cartoonist Milo Manara with special attention to different aspects of their visual and narrative presence.

The main focus of this paper, is to study the concept of women representation in comics with attention to different aspects of their visual and narrative presence and with the support of feminist and psychoanalytic issues to offer a new insight into the portrayal of women. The aim is to narrow the analysis to the artist's approach to female representation and empowerment issue in contemporary world and to explore whether women of Milo Manara were nothing more than fantasy from the artists mind, thought up by a man as sexual objects for other men or they were women empowered by their author, in strong female roles to make a statement about women in society. The paper will look at Claudia Cristiani, from the series "Il Gioco" ("The Click") that represent a revolutionary image of feminine beauty born in a conservative Italian society, and examine the ways in which this is accomplished through images and narrative.

Introduction

Historically, the issues concerning women depiction in different media have been a controversial subject of discussion and within a comics genre it is not an exception. Comics with adult content have often encountered critical and academic attention and bound by current cultural and social taboos. Over the years, portrayal of women in graphic novels have changed dramatically. Although, women played a variety of roles in the genre, they were mostly subordinate figures in the background and a source of emotional support to an idealized male hero. The stereotypical gender roles were quite obvious: men were courageous and capable to succeed independently, occupying the position of the ideal subject. Women, on the other hand, were confined to secondary roles, and flat or frivolous personalities, representing idealized and sexualized object. If male characters were

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granted the role of what readers would like to be, the female characters represented what the male readers would like to possess.

Il Gioco⁴ (The Click!) is the most popular graphic novel by Milo Manara, written and illustrated by the master. Initially published in Italy in “Playmen” and in France in “L’Écho des Savanes”, had an immediate incredible international success and was adapted into a film “Le Déclick” in 1985, starring Florence Guérin. Only in French edition “Le Déclick” more than one million copies were sold. The sequels then followed in 1991, 1994 and 2001. The story features an attractive woman, Ms. Claudia Cristiani, very prudish and passionless, who’s got a remote-controlled device that is surgically implanted into her brain, and can switch on and off her desires at the ‘click’ of a dial. An activation of the device sends signals to her brain, driving her into sexual cravings and making her sexually insatiable. Claudia, has a sensual and provocative look, and within the narrative, the character often appears with her head thrown back and hair blowing in the wind and her mouth have often a perfect O shape, symbolizing a state of orgasm. It is something that connects the art of Manara with psychoanalytical concept of famed psychoanalyst Sigmund Freud. The latter insisted that sexuality and personality unfold in tandem, with much of that process occurring outside conscious awareness. Freud [1] called it repression. He believed that, humans repress some frightening or painful events and desires from their conscious minds, which are then banished to the unconscious mind. Those thoughts are not gone, however, but remain to affect the thoughts and actions of the conscious mind.

1. Adult comics & Eroticism in Art

Sexually explicit art is a polemical topic, that can say a lot about the culture and societies in which it is produced because visual imagery encodes ideas on class relationships, religion and social values. Comics described by Will Eisner with a term “sequential art” emerged as a powerful medium of communication to the masses. No other of fine arts has been so much censored and struggled against constituted norms. Nowadays, in the age of consumerism, sexual imagery is everywhere. Advertising, fashion, design and music industries are about sex. Sexy celebrities and politicians beat the less sexy ones. All along, sexuality has been a part of what makes people human. Sexual arousal in humans is a motivational state that drives them forward, reminds them they are made of flesh and blood and awakens the feeling of being alive. It is, naturally, a fundamental part of our private and public lives. Naturally, women portrayal in comics, and especially, objectification of women, is an important subject and the way women are portrayed in comics is a question that needs to be discussed. Female characters in comics are quite emblematic and represent social and gender roles for modern women.

According to Alyce Mahon [2] “erotic art both challenges and produces power. Artists turn to eroticism as means of exploring the nature and role in society of both sexual desire and art itself”. In today’s digital culture

4 Il Gioco is the game” in Italian language

saturated with sexually explicit images it's rather hard defining erotic art, and perhaps even harder, differing it from its counterpart – pornography. Levinson [3] claims that “erotic art not only aims at engaging the sexuality of the viewer, but typically also reflects that of the artist”. He [4] differentiates the three terms: erotica, erotic art and pornography. Defining erotic art, as containing images intended to sexually stimulate, but also to reward artistic interest; erotica, to involve images intended to sexually stimulate but not to reward artistic interest, and, pornography, to involve images intended to sexually arouse in the interests of sexual release. The difference between three is what they are meant to evoke in a viewer. Levinson, excludes pornography from the realm of art: “nothing can be both art and pornography” [4]. He even suggests that what pornographers produce has nothing to do with art, that it is impossible for them to create something that is pornography and art at the same time. Further, Mahon [2] posits, that erotic art is not about sexual arousal alone, but mostly about social conflict. At the same time, Paul van der Grijp [5], claims, that erotic art should be distinguished from pornography, because pornography is a means for sexual satisfaction with no other critical message and erotic art criticizes various aspects of social, religious and political control.

In Italy, dominated by patriarchal system for several centuries women were seen as inferior to men and a female body was seen as the object of the male gaze. Carla Lonzi [6] states, that the oppression of woman, not just started in historical times, but is “buried in the obscurity of human origins.” In fact, woman displayed as sexual object is the leit-motif of erotic spectacle: from pin-ups to strip-tease, from Ziegfeld to Busby Berkeley she holds the look, plays to and signifies male desire [7].

The 1960s were years of profound change, social and Cultural Revolution, that has had an indelible effect on the art in general and comics industry in particular. If before the 1960s female figures in comics were quite scarce now they started becoming more prominent in this male dominated field. In fact, the world of comics has been often accused of sexism. Fumetti with a centralized figure of a woman came up as a reflection of culture and a reaction to radical changes the country was experiencing. Depicted in her contextual and visual extremes they had their own reasons for existing, beyond simply providing sexy characters for the pleasure of male viewer.

As French philosopher and existentialist Simone de Beauvoir in “Second Sex” explains that one is not born a woman, but, becomes one. She points out, that the pre-adolescent infants of both sexes are not very different: they have the same interests and pleasures. Commonly observed, women and men, are conditioned into gender roles by cultural conventions. Hence, behavioral traits associated with male and female sex are not caused by anatomy, psychic or economic factors, but culturally learned or acquired. The very concept of a “woman” according to De Beauvoir is that “for the woman there is, from the start, a conflict between her autonomous existence and her “beingtother”; she is taught that to please, must make herself object; she must therefore renounce her autonomy. The male is the “seer”: he is the subject and she the object – the meaning of what it is to be a woman is given by men She is treated like a living doll, and freedom

is denied her; thus a vicious circle is closed; for the less she exercises her freedom to understand, grasp, and discover the world around her, the less she will find its resources, and the less she will dare to affirm herself as subject [8] De Beauvoir equates the act of becoming a woman to the process of “becoming flesh” and talks about a fear of being sexually exposed to another’s gaze. At the same time, she explains, that to be a woman does not only mean to be seen as an object by others but to feel her own body as a subject of her own desires: “To make oneself object, to make oneself passive, is very different from being a passive object: a woman in love is neither asleep nor a corpse; there is a surge in her that ceaselessly falls and rises: it is this surge that creates the spell that perpetuates desire”.

Judith Butler [9], referring to Beauvoir states, that the gender is constructed under a social compulsion while the body is only a passive receiver of the cultural expression. Butler [10] argues, that, the body is a “material reality” which becomes a peculiar nexus of culture and choice, and “existing” one’s body becomes a personal way of taking up and reinterpreting received gender norms. According to de Beauvoir [8]

Slovenian cultural philosopher Slavoj Žižek [11] suggests that women actively objectify themselves to seduce men. He argues, that “women dress provocatively to attract a male gaze, when they “objectify” themselves to seduce them, they don’t do it offering themselves as passive objects: they are the active agents of their own “objectification,” manipulating men, playing ambiguous games, including the full right to step out of the game at any moment even if, to the male gaze, this appears in contradiction with previous “signals” [12]. Also, Nancy Friday [13], an American feminist and researcher on female sexuality in her second book “Forbidden flowers” writes, that unlike men, women have been trained from birth to be exhibitionists. Friday says that both sexes are equally stimulated by reading and seeing sexual sights, but that women – “ladies” – have been culturally conditioned to deny it, even to themselves. Hence, following this theory, it is not by chance, that women characters, depicted by Manara tend to look at the reader and hence become spectators: even if a figure is turned to us with her back, a little bit of an eye remains.

Andi Zeisler in her book “Feminism and Pop-culture” focuses on women and explains how the pop culture effects the way women see themselves and engage with visual media. She explains the often-cited feminist term “the male gaze” by citing Berger’s “Ways of Seeing”: “Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of women in herself is male: the surveyed female. Thus she turns herself into an object—and most particularly an object of vision: a sight” [14] Her feelings, thoughts and her own sexual drives are less important than her being “framed” by male desire. It can, actually, transform into a perversion, producing obsessive voyeurs and Peeping Toms⁵, whose only sexual satisfaction can come from watching. Further, Zeisler outlines Laura

5 Peeping Tom, is a 1960 British psychological horror-thriller film directed by Michael Powell.

Mulvey's [15] "Visual Pleasure and Narrative Cinema" idea of female "to-be-looked-at-ness". Woman is "spectacle", and man is "the bearer of the look". According to Zeisler the male gaze is the idea that when we look at images onscreen, we're seeing them the way men do - even if we are women (this is what Mulvey didn't suggest - because those images are constructed to be seen by men. "Without pop culture's limited images of women, many actual women in the real world might not have been inspired to fight for more and better representations of themselves [7].

Claudia Cristiani, a main character of *Il Gioco* is introduced to the reader as passionless, married to an older, wealthy man, and has a remote-control device implanted in her brain. Every time the device was activated, the prudish Claudia became insatiable and turn into a woman who deliberately plays with her sexual power. She is performing sexual acts on herself, other women, and men, suggesting that women are the only ones who are able to have total control over their bodies. Manara once said, that eroticism is an "engine of life" and something that has "a strong power of transgression" [16]. Naturally, to understand Manara's work, one has to consider the time in which *Il Gioco* was created. According to Zeisler [7], sexual imbalance around the world, and not only in Italy, was split pleasure in looking between active/male and passive/female and determining male gaze suggested to the female figures a sexualised way of looking so that they could be said to connote to-be-looked-at-ness. Within the narrative, the character of Claudia is often shown as a passive and submissive object in relation to the other characters (especially male). She is concluding a series of outrageous episodes and attacking all levels of society. It is soon becomes clear that the chip is fake, and this is all a well elaborate sexual game between Fez and Claudia to try and cure her of her self-hatred. The artist enjoys the idea of male fantasy being able to switch on and off a woman's sexual appetite, but his purpose is not to objectify the heroine. Manara aimed to eliminate all the rules, create a bacchanalia, satirising at hypocritical conservative society and it's laws concerning ethics, property and fear of sex. Nancy Friday[13], explains that men could not accept the idea that there are women out there that enjoy sex unconditionally. The idea of a married woman, sexually satisfied by a beloved husband, having erotic pictures in mind - perhaps of another man, perhaps of ten other men - was totally foreign to male ideas of feminine "mental health. According to Freudian theory [1], people's sexual thoughts are repressed in order to meet the constraints imposed on them by society, but those thoughts are not gone, however, they remain to affect the thoughts and actions of the conscious mind.

In this contest, Claudia can be compared to Valentina, by Guido Crepax, whose stories often take place on three different narrative levels: reality, dream and memory happening at the same time. Manara's Claudia Cristiani is balancing between two states: reality and state of sexual arousal, which can be considered as dream-like. Valentina often drifts from reality into a dream, confusing and mixing them together. Her adventures are suspended between erotic sadomazochistic fantasies displaying sensual naked body (often in her fetishistic outfits) and a mysterious

surrealism. Manara often depicts situations a lot more explicit than those by Crepax, whom the artist considers one of the most influential figures in his biography, but they are filled with joy and lightness, something that is missing in Valentina's adventures. Compared to Guido Crepax, to whom the artist owes the idea of constructing a comics story around a central female character, Manara's drawings are more explicit but he avoids jumping the thin line between sensuality and pornography and even the hottest scenes are kinky, and never vulgar. Claudia is sexually active but not sexualized as it might seem at a first glance. She is not a mute passive object of an assumed male gaze but an active desiring sexual subject that choose to present herself in an objectified way because it suits her interests. She is not seeking for men's approval but pleasing herself and in doing so she becomes admired by men.

2. Fumetti – Italian trend

It is necessary to explain shortly the concept of Italian *fumetti neri*, (literally black comics), as they are an essential milestone in the context of adult comics in Italy. Italian comics historian Castaldi [17] calls them, “a vital link between popular art and the exponents of sanctioned cultural areas”. New trend towards female heroines as characters of their own started from the 1960s with the *fumetti neri*, when more and more attractive women started becoming protagonists.

Fumetti, officially appeared in Italy in 1908, with a creation of *Corriere dei Piccoli* (Children's Newspaper) and were exclusively seen as a juvenile form of entertainment and very much censored. With a great impact of American culture on Italian comics creators, the first modern female character, a Tarzan-like Pantera Bionda (The Blond Panther) was introduced to Italian audience. Created by Gian Giacomo Dalmassio and Enzo Magni (under pen name Ingam) in 1948, she was inspired by American jungle queen Sheena⁶. The comic book immediately gained huge success thanks to her costume – a leopard skin-top and a tiny bikini and self-affirmative sexuality. A major reason of the great success was According to Franco Fossati, cited by Guzzetta and Zaghini [18] despite the presence of her partner, a handsome American explorer Ted (or Fred in some versions) she didn't need any protection from men but found it useful to have a lover and admirer. Her independent attitudes caused increasing pressure from the conservative Italian establishment and Catholic Church. The publishers of the Blond Panther were subsequently dragged into court and forced to suspend publications. After eight month of life the heroine was legally required to wear more clothing. Her little skirt was eventually stretched to cover her below the knees, and her bra expanded to conceal her shoulders and torso.

Clearly, she didn't frighten the authorities with her nudity but with her total liberation and inability to accept a subordinate role in a male world. The idea that women might be strong fearless fighters who were not submissive to men, but equal, was a disturbing thought for the traditional

⁶ Sheena, created by Will Eisner, was the first female comic book character to have her own series which debuted in spring 1942, preceding Wonder Woman which came out in summer the same year.

male-dominated society, and this attitude was not limited to Italy. The Blond Panther gave only the start of new era when men and women began to examine their roles and to question whether they might need to make a few adjustments in their thinking. In this regard, Carla Lonzi [6] points out, “What is meant by woman’s equality is usually her right to share in the exercise of power within society, once it is accepted that she is possessed of the same abilities as man.[...] Ex-isting as a woman does not imply participation in male power, but calls into question the very con-cept of power.”

No important changes happened in this field until the beginning of the 1960s, when the first comic book “Diabolik”, labelled “for adults only”, by sisters Angela and Luciana Guissani came out in 1962, giving birth to the *fumetti neri*. Featuring a super-criminal in many ways opposite to an American superhero, it offered a new genre and a new format. Diabolik, rapidly became a hit and was vastly superior to many imitations that followed. Since then Italian comics had forever lost their status of entertainment for a young audience only. Morals were changing and censorship loosening, hence, this was a perfect moment for a new trend. Diabolik still retains a large popularity and continues to be published even today. *Fumetti neri* exhausted their function and by the end of the 1960s their boom was over. The public was looking for something more explicit and many of the comic strips simply transformed into pornography. However, what makes something pornography is not easily agreed on. Hans-Jürgen Döpp [19] states that “pornography is a judgmental term used by those who remain closed to eroticism”. What differs eroticism from pornography will be explained further in this paper.

In the 1960s on the way of popularity of Pop Art, fumetto d’autore (auteur comics), pioneered by the magazine Linus, were born. This new type of comics became a symbol of intellectual fumetto. Those were years of profound change, that has had an indelible effect on the art in general and comics industry in particular. From the 1960s fumetti with a centralized figure of a woman came up as a reflection of culture and a reaction to radical changes the country was experiencing. As Natasha Walter [20], posits, this highly sexualized culture is often positively celebrated as a sign of women’s liberation and empowerment. The depiction of female heroines in fumetti, help examine the changing role of a woman in contemporary culture, because women were often portrayed in their contextual and visual extremes. According to Guzzetta and Zaghini [18] fumetto, naturally, gave way to eroticism in women’s struggle towards consciousness and autonomy.

3. Milo Manara

Maurilio Manara (known professionally as Milo Manara), famous for his brand of eroticism, is an Italian comic book writer and artist that has gained fame for his domination over the erotic medium and collaborations with such artists as Hugo Pratt, Federico Fellini, Perdo Almodóvar, and Alejandro Jodorowski. He was born on September 12, 1945 in Luson⁷, but has always lived in Verona. The name of Milo Manara is well known worldwide

⁷ Luson - a small Italian town of Bolzano near the Austrian border

and evokes in a reader images of attractive and elegant young women in various states of consent and undress, wrapped in a sensual surrealism.

Manara became interested in comics in the late 1960s while working as an assistant to sculptors. By the time, he discovered fumetto d'arte and learned from graphical genius of Jean Giraud/ Moebius, Jean-Claud Forest⁸, Hugo Pratt, Guido Crepax. Young and eager to break into the industry he started his way in comics by drawing for the *fumetti neri*. It is only in Alter Linus, that Manara debuted into “fumetto d’ autore”. With Milo Manara erotic comics gained respectability, became liberating and joyful. It can be said, that erotic comics as we know them today were born under the pen of Milo Manara at the end of 1970s. The artist tends to empower his characters in strong female roles to make a statement about women in society. His purpose is not to objectify women, but to show how eroticism is primarily a matter of imagination and fantasy. His characters are rendered with exceptionally beautiful sexuality, with a focus on their facial expressions. (Fig.1.) Manara himself considers eroticism an “engine of life” and something that has “a strong power of transgression” [16].

Differently from Crepax and Pratt, Manara did not create one central character of his stories that would be developed through the years, but there is a term “Women of Manara”, or “Women Manara style”. The artist has often been accused, that most of his female characters are very similar to one another. Manara explains, that his depicted ladies are actresses, that are made of flesh and blood, and can play a variety of roles often different from their real personality [Ibid16]. Actually, Manara’s eroticism is quite problematic. It is placed in a centre frame and becomes an essential part of the discussion about social norms, sex, violence, and women objectification. The artist invites a reader for it and confronts him with complexity. As an example we can take a sequence from “Il Gioco” 2 (1992) (Fig.2), where a



Fig. 1. Women faces collage. Source: Le Déclic. L’intégrale [21].



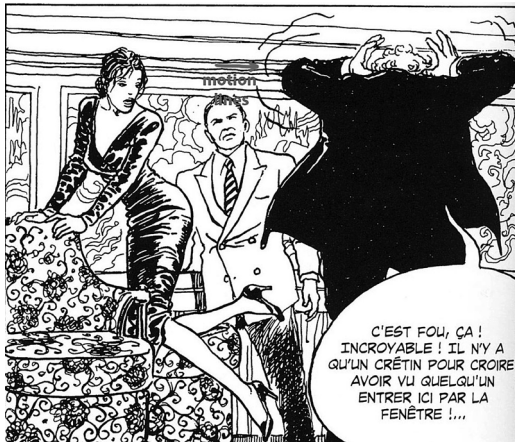
Fig. 2. Le Déclic. L’intégrale [21]

8 Jean-Claude Forest, a French cartoonist that created Barbarella, adapted then by Roger Vadim into a movie starring Jane Fonda.

high-society uncle aggressively whips his niece Claudia in front of another person in order to punish her for the undue behaviour.

While punishing the niece, an uncle experiences an excitement that might be interpreted as sexual arousal, which scares him greatly and, frightened, he continues with further violence. The reader too is shocked by the situation and probably the expression of fear on the uncle's face might be a projection of fear of the reader. Manara here is quite transgressive and upfront. He gives an uncle as a bad example, hidden under a hypocritical, "respectful", façade. As master of line-work and layout, the artist seems to know, what moment to pick out of a sequence to show. The narration tends to slow time down and relies on visual much more than the dialogues and the focus of the story stays close to the characters in motion that are posed to convey maximum narrative per panel. The panels of the story have the feel of animation, even when they are just singular cells, they reveal the complex context, in which the characters interact in the atmosphere of a conflict, making the audience feel the growing tension. Anxiety runs across the two pages to move the characters and the reader through time and space. The scene of punishment on one page gives way to aggression and violence on the second. However, with each panel the reader notices a troubling pattern, where bodies and facial expressions of the characters give rhythm to the sequence, making it quite filmic. Daniele Barbieri explains [22], that panels can be used

Fig. 3. Le Dédic.
L'intégrale. [21]



to represent a duration, like in cinema, through various techniques, such as the use of motion lines, image repetitions, particular arrangements of the speech balloons, sound effects, etc. What differs comics from the cinema is not *what*, but *how* they represent it. For instance, on a panel 4 (Fig. 3) the artist uses "motion lines"⁹ to accentuate the movement and brings focus to the figure of the uncle. The sequence depicts a conflict between characters of the scene as one progression of events. The author encloses the inexpressible and seeks to formalize it and to confer it to reality, constraining the reader to interiorize with the ugliness of violence.

But what counts more is Manara's line which is erotic in and of itself. It is interesting beyond just the technical aspects of Manara's craft, to examine the complete sexual anarchy that he's trying to play across his pages. Guzzetta and Zaghini [18] say about Manara, that his main objective is to demonstrate that «eroticism is a symbol of freedom, that brings light to our living especially, when it is accompanied by love, and that is why the artist has never been very much censored».

⁹ Motion lines is a term by Neil Cohn "The visual language of comics".

4. Claudia Cristiani, a woman of Manara

“Don’t blush when I look at you”- seem to tell to the reader women depicted by Manara. These women can never know the viewer, and he can never know them, or participate in anything unless they permit. It is the metaphysics of the artist’s line. Manara evokes the ideal of feminine beauty, slender figures and long hair. The artist worships the women’s sexuality, illustrates their feelings, and their orgasms. As Vincenzo Mollica says [23], they materialize on the pages, play with our fantasies and become part of our day – dreaming.

Laura Maggiore [Ibid24] compares Manara to Bertrand Morane, a character in Francois Truffaut’s “The Man who Loved Women”, for whom “women’s legs were the points of a compass, that bestride a terrestrial globe in all directions, giving it its equilibrium and its harmony”. But, Morane, as Ingram and Duncan say [25] is a classical male chauvinist, focused on parts of the body rather than the complete being, which is typical of the male gaze. Manara unlike Morane is not at all a chauvinist, he makes female body the centre of his world. Manara’s drawings of nude and semi-nude women in various sexual acts, might be seen as nothing more than fantasy from the artists mind— images created by a man, for other men and at first glance many of the cartoons may seem too sexually open and explicit. But, there’s always an underlying meaning in his art.

Finally, in a context of the feminist approach to analysing art of Milo Manara we can see unrealistically depicted beautiful women as a statement declaring that women are the reason everything in life exists. Manara puts the woman in the ultimate position of power, while mixing high and low art in depicting erotic fantasies, he is eventually makes a statement for women in society. As Friday [13] puts it, “women haven’t been brought up to enjoy sex ... women are by and large destitute of sexual fantasy.”

“Il Gioco”, to give it’s Italian title, is the Manara’s most famous work around the world and the most liberated of his works. Firstly, it manifests the changing of the drawing technique of Manara in a period when he abandoned the stylistic complexity, learned from Moebius and began using his elegant lines that would later become his sign of identity (Fig. 4.) Manara was very much inspired graphically by Giraud/Moebius¹⁰ and respectfully took from Moebius a few graphic ideas, and reworked them in his elegant line-style.

“Il Gioco” features an attractive woman, Ms. Claudia Cristiani, beautiful but very prudish, who’s got a remote-controlled device that is surgically implanted into her brain by her psychiatrist, Dr. Fez, which was perturbed by her puritanical reactions to anything related to sex. The remote control can switch on and off her desires at the ‘click’ of a dial. An activation of the device sends signals to her brain, driving her into sexual cravings and making her sexually insatiable. It is a playful titillation, and a continuous game, where often absurd and embarrassing scenes put the protagonist in view of the public eyes. Beaty [26] claims that the connection between masculinity, wealth, and control is crucial to Manara’s work.

10 Giraud/Moebius - Henri Gaston Giraud (8 May 1938 – 10 March 2012) was a French artist, cartoonist and writer who worked in the Franco-Belgian bandes dessinées (BD) tradition. Giraud garnered worldwide acclaim under the pseudonym Moebius and was is often references, cited, acknowledged and copied.

“Il Gioco” is a “humoristic story, where paradox, parody and comedy are mixed together” [23], that draws attention to problematic aspects of the society. It is also full of citations and references, and in some aspects reminds a little bit Luis Bunuel’s film *Louis Bunuel movie “Belle de jour”*, that features a story of Severine, a beautiful bored young wife of a wealthy surgeon, who becomes a high-class prostitute working only in the afternoons, answering to the name Belle de jour and experiencing secret erotic fantasies (sometimes even masochistic).

Conclusions

The main objective of this paper was to study a revolutionary female character Claudia that appeared in a male dominated world of comics. The aim here was to explore Claudia created by Milo Manara as an example of pioneering, progressive approach to female representation in Italian fumetti.

Claudia, whose seeking for pleasure was the primary focus of the both the visual and textual narrative, clearly established her as the central figure in Manara’s art. Eventually, we discovered that this extended scenes of explicit eroticism are Claudia’s fantasies, placed it within the realm of sexual dreaming. Claudia is the fantasizer, whose sexual passion is actually created and intensified arguably revealing either deep-seated fears or desires that once again create an intimacy between reader and character.

All along, films, books and other media about female sexuality often face censorship that prove their subversiveness. Usually, parents don’t want their kids discover erotic literature and husbands can’t accept the idea of their wives dreaming about sex. They hide erotic literature from their book-shelves, so, it remains hidden at the back of their bookshelves. As time passes, eroticism remains something impure, something secret that is to be hidden. *Il Gioco* is an attempt of Italian maestro to confront social hypocrisy from a feminist perspective and to return to women their humanity, which they lose while being defined as “the Other”. It also shows, that having erotic desires and fantasies is an important milestone of “becoming a woman.”

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Creation and development process: how are comics made?

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[Drawing and Comics / Desenho e Banda Desenhada]

Keywords

Design, Comics, Creation
process.

Abstract

Comics are a media that fascinates readers all around the world, though still with very few studies about how it is made. For better understanding its development, this article aims to make the process of comics' creation explicit, from its conception as a story until its pages' finalization. Based on a research of authors dedicated to this kind of process, we found and explain the following phases: storyline, script, thumbnails, inking, lettering and colouring or half-toning, when applicable. Based on this, we have noticed great professionalism regarding this media's production, that could be attained both with a single multidisciplinary professional, or from a group of specialists in each aspect.

1. Introduction

As with cinema, theatre or any media that aims for transmitting some sort of narrative to its public, comics comprehend a series of phases in its development. Although some variations may be pointed in particular artist's processes, or different academic authors on the subject [1][2][3][4][5][6], globally, comics development include: storyline, script, thumbnails, inking, lettering and colouring or half-toning, if applicable.

After the conclusion of those phases, we identify a different route to be followed for comics that are directed at printed distribution from the ones that will be available digitally. In the first case, there are graphic editing, printing optimization, the printing itself, distribution, logistics, and so on. The second route, however, focuses on image resolution, adaptation to the destined digital distribution online platform, propagation in social media and crowdfunding and crowdsourcing platforms.

Hence, the first phases above written tend to capture the imagination of readers and fans: how do they do this? How does the author arrive at this composition to tell a narrative that makes the reading order feels so natural?

Aiming to answer those kinds of questions, this article will turn a light on comic's creation processes, from its conception as a story until page finalization. We will search with authors dedicated to this type of development, confronting opinions and showing examples.

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2. Storyline and Script

Just like cinema, whose literature about script comprehension, creation and development is wide, comics demand from its authors a high level of professionalism and knowledge, if they plan to obtain visual narratives able to draw the readers in a satisfactory way. The difference in this creation phase between cinema and comics lies in the final media where the narrative will be delivered: both need well-built characters, action, emotion, drama, suspense, horror, as well as right amounts of other elements, to make it work for the public's immersion. As O'Neil says:

Writing for comics is sort of like writing for poetry. You must adapt your thoughts to a very strict form and use it as fluently that your readers won't be aware of its artificiality [7].

What the authors propose on this article is that being just a good writer or a good illustrator is not enough to become a good comics' artist. The individual needs to understand how this hybrid language works, between words and images, to know how to tell a good story in sequential art.

However, comics creation and development literature almost always focus mostly in pages artwork, and very little in the story they are about to tell. Classic publications like "How to draw comics the Marvel way" [6] or "the official drawing for DC Comics guide" [8] are two examples of many titles that make the promise of teaching comics to young aspiring comics artists, but primarily offer perspective, anatomic and dynamic drawing tips. As Kneece affirms:

Story is the alpha and de omega of comics; it is that important. In comics, good art only goes so far if the story is lacking. On the other hand, we may sometimes forgive bad art if the story is interesting enough [1].

Following this line of thought, Mateu-Mestre says "Let's not forget that when we are talking about visual storytelling, the image is the vehicle and not the end in itself" [4]. For Mateu-Mestre, if the comic artist worries more about the visual impact of his pages than with the story they are telling, the chance of breaking the readers' immersion increases, risking turning the story reading into a mere conscious artwork contemplation, instead of an interesting and immersive reading experience.

Besides worrying with the story's originality, target audience, and a well-built character that escapes the author's experience, comics artists need a wide comprehension of comics as a media. "It's important do know not only the basic rules of storytelling but also the rules as they apply to comics" [1].

So, as a comics' storyline aims to contemplate the story as a whole, script, on the other hand, organizes the sequence of events to be illustrated. Eisner mentions this subject:

In visual narrative, the writer/artists' task is to register a continuum flow of experiences and to show it as such by the readers' point of view [5].

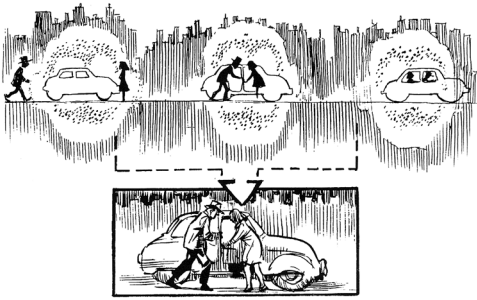


Fig. 1: Frozen narrative scene, by Will Eisner [5]

The author declares that is up to the comic artist – and in this case, the one responsible for the script – to set out which scenes are crucial from a sequence to make a comprehensive narrative, and which scenes can be left on the gutter for the reader to fill with his own cultural background. On this topic, McCloud also says that this phenomenon of observing the parts, but gasping the whole is called ‘closure’ [2].

Regarding the comics’ script format, there are but a few agreements. From the vague description of the storyline, leaving the task of choosing what goes in each page or panel to the illustrator, to the highly specific detailing of what each panel must present, comics’ scripts do vary a lot, depending of the pre-existing trust between scripter and illustrator, as well as the skill of the artist that writes and draws his own stories in telling them.

Generally, we find more comics script templates that vaguely determine what happens in each panel, somewhat like this example from Kneece [1], on Table 1, and made in comics right after, on Fig. 2.

Table 1: Simple comic script example.

Panel 1: Three bank robbers are about to enter a bank.
Panel 2: OTS (over the shoulder, looking over the cop’s shoulder), a cop sees them.
Panel 3: Cop reaches for machine gun in cop’s car.
Panel 4: Cop and bank robbers blast away at one another.



Fig. 2: Visual representation of the simple script.

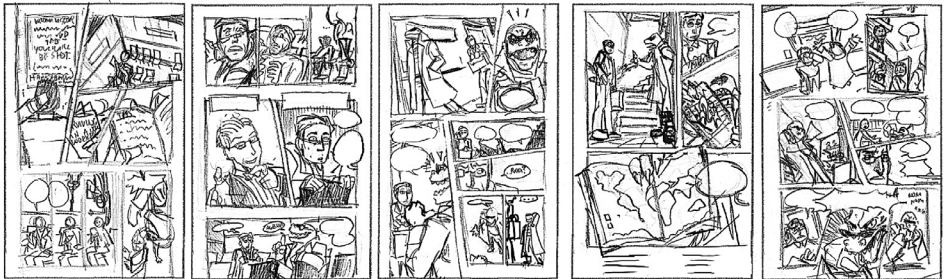
Therefore, the choice of script format to be written is mostly up to the writer’s personal preferences, based on their relationship with the illustrator, or even because they themselves will be the one illustrating it. According to O’Neil:

Writing for comics doesn’t go against the rule that says that there’s hardly one correct way of doing anything. I don’t know two good writers whose scripts look alike. So, is there a correct way? No. The way that works is the right way [7].

Following the author’s claims, the most important is that the script defines the scenes that should be presented, and in which pages, aiming to make the narrative clear and attractive to the reader, and the format can be whichever the writer feels more comfortable to use.

3. Thumbnails and page composition

With the script ready, the illustrator's job now is to find the best way to tell the narrative visually. Before they start to draw the comics' page in a definitive way, they step through a process of trial and error called Thumbnail (Fig. 3). "A Thumbnail is simply a very quick, rough sketch of the things called for in the page" [1]. Kneece says that to sketch roughly a page in an uncompromised way is the best option to visualize its possibilities. The author affirms that each comic page should be considered a dramatic development unity of a narrative, with cause and effect, that will be part of a whole.



As seen on Fig. 3, as in any comic page, each panel exercises its function of taking the narrative ahead. And, in this matter, each one of them has a different weight; some panels are more neutral and there mostly to make the narrative coherent, others are more dashing, and spark more interest on the reader's attention. Each panel has a purpose, and as Kneece says, "panel progression exists to give pages their meaning, to indicate what pages are really about" [1].

In line with Mateu-Mestre [4], when working on a comic page composition, the comic artist has the option of highlighting the most attractive aspects of a narrative, aiming to make a representation of what is more important, not a mere photography of reality. To do this, they can make use of visual resources, such as the panels distribution, size of elements, or even lighting chosen for the scene.

Within those resources, photography itself has ways of making a scene more appealing, i.e., making it a more interesting representation than a mere capture of reality, that can be applied in panels composition. A good example is the Rule of Thirds, as showed by Mateu-Mestre:

Drawing a perfectly symmetrical composition will do the job for an epic of otherwise special moment, but when used regularly it will just feel too self-conscious and convenient, missing any natural feel to it. Compositions are normally better based on off-center patterns, like when we compose by thirds, which allow us to achieve this off-center feel while at the same time preventing us from going too close to the sides of the frame, falling again into a strange and uncomfortable look [4].

Fig. 3: Thumbnails examples, available at [SuperHeroNation](https://www.superheronation.com), accessed on feb/13/2019.

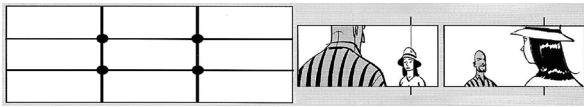


Fig. 4: Applying the rule of thirds on a scene composition [4].

On Fig. 4, the author illustrates the Rule of Thirds in a comics' panel composition, where the characters are disposed in a decentralized way to make it more dynamic and natural.

The composition choice of elements in a comics' scene is not arbitrary. The decisions taken when planning the design aim to pass on a feeling and to guide the reader throughout the narrative, keeping their interest and immersion. This includes the way the elements are arranged, the lighting chosen for the scene and the visual information presented to the reader.



Fig. 5: Scene lighting and composition [4].

and lighting give different sensations to a scene that could be described in the same way: a couple sitting across a table having coffee. The first panel could be about a boring relationship meeting its end. The second looks like the two characters are planning a heist in a powerful financial institution.

Looking at Fig. 5, it is clear that the choice of ambient elements

and lighting give different sensations to a scene that could be described in the same way: a couple sitting across a table having coffee. The first panel could be about a boring relationship meeting its end. The second looks like the two characters are planning a heist in a powerful financial institution.

Eisner says:

In comics, the body gesture has precedence over text. The way the images are applied modifies and defines the given meaning to the words. By its relevance to the readers' experience, it can provoke a nuance of emotions and give audible flexion to the speaker's voice [5].

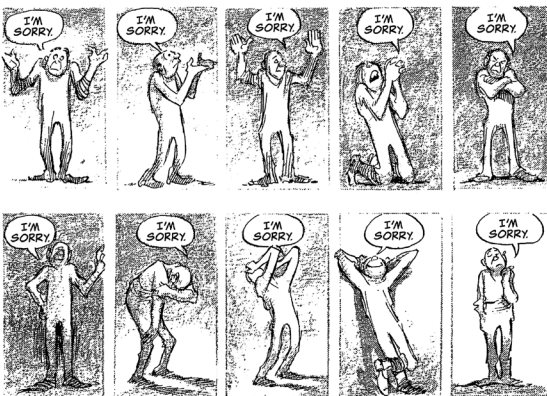


Fig. 6: The importance of gesture expression [5].

Not just scene lighting and elements will deliver the narrative's feeling. According to Kneese [1], in comics, it's more important to show than tell. The apologies illustrated many times on Fig. 6 could be accompanied by a text box explaining the indifference or despair of the character but showing it with his corporal expression says a lot more than describing it.

Eisner [5] shows the expected way of a page to be read⁴ with a simple design: from left to right, and then up-down. But, as seen right after, there's an example from the same author where the composition takes the reader in unexpected routes, guiding their eyes in a flowing way, even backwards.

The composition for each page also contributes to the way a reader is taken to read the page. On Fig. 7,

⁴ Assuming the chosen language is written/read left to right. In idioms where there are other reading directions, such as Japanese or Arabic, this is not the expected route.

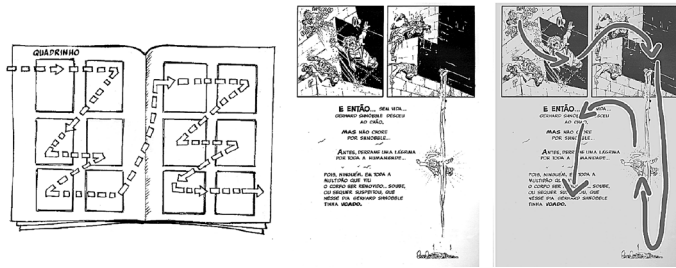


Fig. 7: Route for comics reading [5].

4. Inking, colouring and lettering

After presenting comics page composition, we approach more technical matters related to artwork. Scott McCloud devotes a long chapter of his “Making Comics” book to discuss such technics, from the simpler tools as ink pens to more sophisticated ones, like high end digital tablets [3].

A comic’s page finalization, then, is all about some basic steps: defining the page, inking, colouring/half-toning⁵, lettering and inserting sound effects. There are, however, some comic artists that work those phases in different moments of the development process. The lettering and sound effects, for example, can be inserted on the pages already on the beginning of the design, in the thumbnails. Mostly, however, it’s more common to insert them at the end of the process, after inking and colouring/half-toning. This way, we can assume that just like the different kinds of scripts mentioned above, there is no right way or order of doing those phases: it’s up to the comic artist to decide which way their work flows better.

Page definition, also referred to as just ‘pencils’, is nothing more than a substantial step after a satisfactory approval of the thumbnails. In this phase, the drawings are delimited and, in case of a team work, go through the editor’s approval.

The next phase, inking, is where the definitive shape of the page is conceived. For classical artists, which use manual tools, inking commonly uses black ink, technical pens and brushes. For digital artists, the process is made in image edition softwares, mostly using digital tablets that emulate the brush pressure effects. The colouring phase, right after, sometimes is done altogether with the inking, depending on the artist’s style, digitally or manually.

There’s no need of delving more into this subject’s discussion, since the artistic technics available for finalizing the artwork of a comic page are very wide. We can assume, however, that if the artist believes that the tool used, whichever it’s chosen, is the best for them, then it is appropriate.

On the other hand, when we investigate sound effects and lettering, it seems to be important to approach it with more caution. According to typographic and poet Bringhurst [9], “well-chosen words deserve well-chosen letters, otherwise what the words linguistically say and what they visually mean are dissonant, dishonest and out of

⁵ The choice between colouring or half-toning an artwork resides mostly on printing restrains. Although some artists do choose between those options for stylish reasons.

tune”. This is the correlation between content and the proper media, which means the text and the typography to represent it. Thus, this can be a complex task to the professionals that take in consideration typography history and its actual connotations, aiming for an adequate mix between letters visual, the specific social situation, and the content mass that defines the project [10].

In classical comics, originally, before the beginning of digital art, text was developed manually by the artists. The type style then was defined by the artist’s handwriting, who used tools, such as guide lines and technical pens with different strokes, to offer uniformity and weight variation. A few comic artists still use this technic, since inserting digital text makes the process of finishing and revising so much easier for editors lately.

Therefore, what is it that makes comic artist still go for type fonts that look like handwriting letters? According to McCloud [3], it’s about simple lines that go with simple drawings. The idea is that the type on the speech balloons blends more naturally with the artwork around it. This concept is illustrated on Fig. 10,

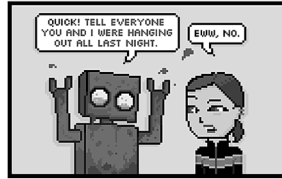


Fig.8: Lettering blending in with the artwork in comics from BlueChair and Diesel Sweetties, accessed on feb/13/2019.

where the left panel shows a font that has the same feel of the strokes of the drawing, and the right one presents a pixel font harmonizing perfectly with the pixel artwork.

For the final printing result, the size of the type must be taken in consideration, according to the physical size of the printed page. For a comfortable reading, a type with at least 5mm of x-height is about enough for good readability.

5. Printing and digital media

All the comics’ development description related in this article is based on actual available literature for this end. There aren’t many authors working on this subject, and this amount decreases even more when looking into developing comics for other media than printing.

Printed Comics, which can also be referred to as Classic Comics, endured decades of low credibility worldwide, being associated mostly to disposable and childish culture. A change in this paradigm is noticed after 1980, mostly with Eisner’s and McCloud’s publications on this matter. Although scarce, this literature is available, but the same can’t be said about digital comics development.

In one hand, both language and elements used to printed and digital media are mostly the same. But otherwise paper reading is much different than screen reading, which has a dynamics based on scrolling, not in page turning. This difference is even wider if one considers small screen (mobile devices) reading, which gets more popular every day for internet content consumption. Although this subject differs from this article’s focus, it’s important to mention its lack of academic coverage.

6. Closing remarks

In this article, we aimed to clarify comic's creation processes, from its conception as a story until its page's finalization. For this purpose, we searched authors dedicated to this type of development, confronting opinions and showing examples. As a result, we found distinct development process' phases for comics creation: storyline, script, thumbnails, inking, lettering and colouring or half-toning, when applicable.

Storyline follows, mostly, the same general concepts from other culture and entertainment medias, such as books, cinema and theatre. The main idea is to describe a story that will capture the reader, making them relate with it and become immersed in it. Furthermore, script aims to determine how this story will be told, choosing the main moments to be visually represented, relying on the reader's cultural background to fill in the sequence.

Thumbnails, that can also be referred as storyboards, are simplified sketches of the pages, where the artist visually defines what will be the general look of the page, highlighting the most important panels, inserting complementary ones and turning the design into a dramatic narrative development unity, with cause and effect, that will be part of a whole.

In the inking phase, the artist defines the artwork from their chosen methods, which can be manual or digital. This phase can also include colouring and half-toning, and sometimes even the lettering, but is also common to see each of those phases being made by different professionals, mainly in large scale commercial productions.

And finally, the lettering inserts speech balloons and reminders, with its texts and sound effects, adding the textual element to the comic pages. Again, this process can be done both after the page conclusion or before, as within the thumbnail process.

A Comic development, that can be made by a single multidisciplinary professional or by a whole team with different specialists, implicates the accumulation of a massive technical knowledge. Despite this media's stigmatization of being focused on children or less important than other types of cultural sources, comics presents a wide industry, one that goes from small independent productions to huge international publications in large scale.

What we found, however, were publications that promise to teach comic development, but focus mostly on artwork, and very little on how to tell a story and conduct static sequenced images into a narrative. With this study, we hope to bring some light to the professionalism within comic professional production to the academic environment.

We also highlight the importance of future studies related to page composition, specifying how to optimize visual narratives; lettering, aiming to better understand the relation between image and text; as well as visual composition for digital comics, that are consumed in a whole different media from printed paper.

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A five years follow up study of Lithuanian comic book culture and industry development

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[Drawing and Comics / Desenho e Banda Desenhada]



Abstract

This paper is a follow up study that analyzes how situation related to comics in Lithuania changed in the last five years. The results of the previous study identified that comic related situation in Lithuania was at very least dim. Comic book medium was suffering from many misconceptions and comic book industry was having a misfortune of commercial and critical flops. However, five years later situation could not be more different. Comic book culture is blooming. Authors conducted qualitative semi-structured interviews with majority of cartoonists from Lithuanian comic book industry. Drawing from empirical evidence, it was found that the overall situation in local comic book industry is considerably improved. However, it is still challenging to fully embrace comic book artist's profession. Findings as well have shown that most of Lithuanian comic book artists believe that it is considerably more challenging to get state support or investment from local publisher if comic book project is outside historical or biographical genre.

1. Introduction

It is truly amazing how much situation changed in Lithuanian comic book culture and industry. When five years ago paper was published on the topic of overall comics' situation in Lithuania [1] situation looked dismal. Comics were largely considered as a genre suitable only for the younger audience and large number of young Lithuanians never even heard of comic books done by fellow country-men and women. Furthermore, even popular Western or Eastern comic books that had been appraised by critics and were popular all around the globe were really hard to come by locally.

The latter happened because local publishers and bookstore owners were extremely uninterested in taking a chance on investing in foreign comic books. Even more unattractive investment was considered to join Lithuanian comic book projects. The only comics that one could find with ease in Lithuania were owned by Disney. That, ironically, only consolidated the notion that comics are a genre and not a medium. Therefore, for the most on independence³ there was almost no supply of this type of literature

Keywords

Comic book; Comic Book industry, Creative Industries, Comic Book Culture, Visual Communication.

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³ Lithuania restored independence in 1990.

in national bookstores. Comic books that were created for older audience were a form of entertainment that was accessible only for a very few. Thus, five years ago comic book culture in Lithuania was arguably non-existing.

However, at the beginning of the last year of the second decade situation is almost unrecognizable. Not only there are some comic book shops that update their supply with newest and most popular foreign comic books [2], [3], there is also an annual comic con event [4] and first of its kind Comic book center among Baltic States [5]. There is even a text book on comic books [6] and one regular video podcast dedicated to everything related to comic book culture [7]. Furthermore, for the last few years there have been comic books published by Lithuanian cartoonists regularly. These comic books are quite popular among critics and readers (as opposed to comic books published before 2014).

Howbeit, this recent and by all account positive development invites to study what caused these changes and do these positive changes are short or long term.

This paper is structured as follows: authors firstly will briefly review the concepts of comic book culture and comic book industry. Then authors will outline research on Lithuanian comic book industry. Lastly authors will conclude with a discussion of how and why Lithuanian comics industry changed so drastically.

2. Overview of comic book culture in Lithuania

It is very important to separate and define concepts of comic book culture and of comic book industry. Although, these terms are heavily intervened they are not synonyms. The distinction between comic book culture and comic book industry is important because in the last five years there have been development of both in Lithuania. However, although the rise of comic book popularity in the nation and the increase of comic books created by Lithuanian artists coincided it would be an error to perceive these two groups as inseparable. Therefore, in order to evaluate how and why situation changed in Lithuania in context related to comic, these two subjects must be analyzed separately.

For one to make an argument that comic book culture (or any other themed culture) is present in any given country there have to be a particular group of people that have a shared beliefs, values, social forms and characteristics [8], [9], [10]. The group can be simplistically labeled as comic book readers and their defining trait is shared love for the medium – stories, characters, designs, and formats unique to that art form. Or in other words, this group is heavily influenced by comics and love referencing them (verbally and visually) in their daily lives.

Of course, people belonging to comic book culture can be further divided into other subgroups like casual readers and die-hard fans [11], [12], [13]. However, within a scope of this research more detailed distinction of traits and characteristics between subgroups of Lithuanian comic book readers is irrelevant because, the goal of this paper is to identify what caused recent development of comic book culture in Lithuania. However, there is no doubt that differences exist between

casual and hard-core, young and senior, mainstream and underground, manga and USA comic books readers.

It is important to notice that, although, comic book culture can not exist without comic books, that does not mean that comic books need to be of the same national origin as the group of comic book readers. Or in other words, comic book culture in any given country can exist without a single comic book being produced in that country. Therefore, it is essential to accept perception that if in any given country in cultural policy there would be set a goal to stimulate the growth of comic book culture it could be achieved without providing a single cent of state support for creation of new comic book content. Therefore, comic book culture is first and foremost a culture of readers not creators.

However, we argue that today any successful comic book industry cannot exist if there is no comic book culture. Strictly speaking, it is not rational to expect to sell comic books if there are no comic book readers (buyers). Thus, simplistically put, before there can be supply there have to be demand.

Information acquired from one of comic book shops in Lithuania representative [2] revealed that sales of comic books, although, is growing (especially after every new comic book cinematic adaptation) business is only profitable if combined with revenues from sales of other popular culture merchandise. Furthermore, among Lithuanian comic book readers there is evident dislike of periodic and ongoing comic book material, thus they are heavily favoring graphic novels that provide narrative resolution within one book. Thus, a Lithuanian comic book reader, at least for now, likes only specific comic book formats and still needs to be introduced to most of the IP.

Interestingly, Lithuanian evangelist of popular culture [7] argues, that the biggest challenge for growth of popular culture is misconception that there simply are not many people that love popular culture. And this myth does considerable damage to notion of celebration of popular culture. Thus, one of the biggest disadvantages for popularity of comic book culture is the lack of attitude that reading comic books can be as good of a hobby as playing video games or going to cinema theaters.

The latter opinion is somewhat supported by the representative of Comic Book Center [5]. Although, the Center operates for almost five years, in representative's opinion, the biggest and the most recognizable impact that this Center produces is the introduction of comic book medium and culture to local cultural and pedagogical workers, policy makers, academics and random center visitors. However, as the Center representative states, quite few of these visitors do get intrigued by (to them) new and exotic medium. However, the biggest positive changes come from visits of pedagogical, cultural and research visitors. To representative's knowledge, many schools in the region now use comic workshops in the teaching curriculum. As well various cultural centers and libraries all around Lithuania, inspired by the success of Comic Book Center in Šiauliai, now are seeking government support to create their own comic book centers in their cities and towns. Furthermore, this Comic Book Center even inspired academics to conduct a research on the topic of reduction of digital illiteracy exclusion with focus on comic book

medium as a tool to stimulate digital literacy [14], [15]. Thus, on one hand it is concerning that after five years of Comic Book Center's existence this institution is still mainly introducing the medium to the local population. On the other hand, the impact of this institution in some aspects is truly remarkable and in long-term could become a pillar center of comics if not in all Lithuania, then at least in that region. However, it will take considerably more time before this institution's impact to national comic book culture could be identified and measured with some degree of certainty.

It is important to examine the situation of perception of general comic book culture in the soviet occupied region. Although, comic books did exist in somewhat capacity in Soviet Union the general opinion was that this form of art was not of high artistic value [16]. And in some cases, it was even publicly frowned upon as a representation of evil capitalistic culture [6]. Thus, legacy of perception of comic books did left a strong imprint in post-Soviet Union countries. And as José Alaniz noticed twenty years after the collapse of Soviet Union Russia managed to master all forms of mass culture except the medium of comics [16].

However, it is necessary to state that today situation in all post-Soviet Union countries are quite different. Countries like Poland today celebrate their national and somewhat international success of their comic books [17]. While countries like Latvia or Estonia enjoyed the development of comic book culture and industry only in the recent years [18], [19]. Thus, although all post-soviet countries had a late and uneasy start with the comic medium, every country now have unique situation and cannot be grouped into the same category.

It was mentioned earlier that comic book culture situation in Lithuania for the first two decades was murky. Study published in 2007 stated that during the period of 1990-2005 there were „no comic books or magazines dedicated to adult audience” in Lithuania [20]. However, today there are comic book festivals, comic cons, comic book centers, video podcasts dedicated to comics, comic book shops (that have comics of various genres, styles and for different audiences), even textbooks and study courses in universities.

It is impossible to pinpoint the reasons why this drastic change happened in the last five years. However, we do know that from 1990's Lithuania lost over 1/5 of its population do to emigration [21]. This migration process was strengthened when Lithuania joined EU in 2004. However, migration process was not one-way, and many Lithuanians eventually came back enriched with new experience. Therefore, even thou that does not mean that all the immigrants now admire comic book medium, most of them (at the very least) are aware of this art form and its part in popular culture.

Other important factor that most likely had strong influence on growth of comic book culture in Lithuania is already mentioned popularity of comic book genre on big screens [22]. However, it is important to notice that comic book genre in cinema is not a new phenomenon. First Batman adaptation to cinema screens was made in 1966's [23]. However, now this movie genre can provide some depth to its characters and the world where they live in. Therefore, it is understandable why new superhero movies would

lure new fans of the characters to the source material. However, it would be an error to assume that comic book movies would sustain its possibility to provide quality entertainment over long period of time.

Lastly, with the change of generations there are some notable differences. One of those differences is popularity (and ability) of knowing more foreign languages. Although, Russian language is still the most popular foreign language among Lithuanian citizens, in the last 20 years number of people that speak English language raised from 16,9% till 45% [24]. This fact is important because now only few comic books are translated into Lithuanian language. Thus, absolute majority of all comic books read by Lithuanian readers are in foreign languages.

3. Lithuanian comic book industry

The concept of modern comic book industry can be defined by grouping specialists and studios that produce service or product specifically needed to create comic books. Also, the term industry implies that the group is located in a specific geographic area like city, state, region or continent [25] (e.g. Vilnius comic book industry, Lithuanian comic book industry, Baltic region comic book industry or European comic book industry). Woo [26] even goes further and argues that term industry in comic book context means more of a notion of belonging to a professional field than the claim of location, efficiency or even motive to work for profit. Thus, in this paper term industry does not mean that specific trade is efficient, numerous or successful, simply that there is more than one artisan and/or studio in a defined territory.

Lithuanian comic book industry, although, formally exists from the restoration of independence it never had a strong continuity or even community. For example, in previous study by the authors of this paper eleven comic book titles made by Lithuanian artist before 2013's were identified. None of those authors published another book in the last five years. Therefore, although, in the last five years there are almost as many comic books as in the first two decades, there is no guarantee that artisans working in comic book industry will continue to produce comic books. Especially, keeping into account limited local market size and required time investment bigger scope comic book project.

Of course, one strong stimulus to keep industry that exists for less than a decade alive is ability to gain state support⁴. And with critical and popular acclaim that historical (biographical) comic books are acquiring right now it is safe to predict that these types of comic book genres should have a decent probability to secure state aid.

Furthermore, previous study identified that before 2014 comic book artists had hard time attracting publishers into their comic book projects [1]. Data collected from comic book artists shows that situation with national publishers changed drastically. Thus, publishing comic books today is much easier for Lithuanian comic book artists (as long comic book projects do meet some quality standards).

⁴ Although, state support for art projects was available from the restoration of independence, authors could not find earlier case of that happening before 2015s.

4. Research methodology

In order to find out how comic book industry developed over the last five years, an empirical case study was conducted in February, 2019. The research was done with five Lithuanian cartoonists using qualitative semi-structured interviews.

The first step of the study was to compile a list of Lithuanian cartoonists who published comic book in the period during 2014-2019. The first draft of the list was composed by using national library catalogue [27]. Every comic book published in Lithuania that had an ISBN number was listed in national library catalogue. This allowed to identify seven comic book titles (one of them was a periodical series that had published four issues). After additional search the authors identified two more comic books that were recently presented to the market. These nine comic book titles were produced by 10 illustrators and comic book script writers. However, three cartoonists were authors of more than one comic book title.

It is important to notice, that the authors did not include zine⁵ format in to this study. Although, zine format is relatively popular in Lithuania they were excluded from the study for two key reasons. First, zines is produced in very limited editions and usually by recent graduates and semi-professionals [28]. Furthermore, zine format usually does not get ISBN code. Therefore, it is impossible to identify all comic books published in this format.

Second, because of the limited edition of zine format it is hard to argue that zines would have any palpable impact to overall national comic book culture and development of the local industry. However, without a separate research of this topic it is impossible to determine the input of local zines to overall comic book culture in Lithuania. Thus, without a possibility to verify a scope (and popularity) of this comic book format among Lithuanian artist and readers it was decided not to include zines into this study.

Because illustrating comic book takes considerably more time than writing a narrative (thus it is bigger personal investment), the authors decided not to interview comic book authors that only write scripts and do not produce any visual art. Additionally, because one of comic book authors from compiled list is also one of the authors of this paper, therefore six cartoonists were selected to interview for the study.

Every identified comic book artist was contacted with invitation to participate in this study. Out of six cartoonists one comic book author was unreachable therefore five cartoonists were investigated in this research. Respondents were given a chance to answer nine questions in live participation or return their written answers by email. Two cartoonists chose to answer in live participation; thus some follow up questions were given during the interview.

Nine questions that were given to respondents were designed based on conducted literature review with a goal to collect all-rounded data about they perception of changes in the industry and the market that occurred in the last five years in Lithuania.

⁵ Zine is a small-circulation self-published comic book work, which usually reproduced with a copying machine.

5. Findings

Collected data from conducted questionnaire revealed that most of comic book authors believe that situation in the market changed for a better. Not surprisingly cartoonists that have published more than one title believe that overall situation, at least for them, is much more favorable than five years ago. However, they do acknowledge that this is most likely because these cartoonists already have acquired symbolic capital. Other cartoonists believe that situation now is much more encouraging than even couple years ago. Interestingly some of the respondents indicated that this situation is most likely because of relative success of previous publications.

With exception of one cartoonist all comic book authors agreed that today it is easier to publish adult themed comic book. However, some respondents indicated that they had hard time convincing bookstores' management not to place comic books in children section. One of the authors revealed that decision to put sign "not suitable for under 18 years old"⁶ was primarily to fight misconception that comic medium is exclusively for children. However, by the time when authors comic book was introduced to public, readers were already more acceptable to notion that comic books are a medium and not a genre.

When respondents were asked about the financial results of their comic books and if the sales met their expectations answers quite varied. Most comic book authors indicated that they had severely low expectations for their comic books sales. Few cartoonists revealed that they were afraid that their comic book will not find its readers. However, one comic book author admitted that she was not satisfied with the sales of her comic book.

Respondents were asked in theirs believe what comic book genre is the most popular in Lithuania at the moment. Almost all respondents indicated that two most popular genres most likely are historic and biographies. The vast majority of all published Lithuanian comic books in twenty-nine years is one of these two genres.

Next question given to cartoonists was about relations with the local publishers. More precisely – how easy it was for them to get publisher to invest in their comic book. Respondents had few reservations on this account. Comic book authors that have more experience pointed out that although it is relatively easy to get publisher on board now it was very hard to do so five years ago. Also, all respondents agreed that, although, historically themed comic books most likely would be accepted by the publisher, it would be much more challenging to convince publishers to invest into other genres, like superheroes or fantasy.

When respondents were asked about their ability to maintain financial security from comic book work the answers were unanimously sceptical. Although, a few respondents argued that it could be achieved if comic book artist would accept all commercial work (as opposed to working on personal projects). However, this scenario seems to be quite unpleasant for comic book artists.

6 In Lithuanian that sign is „N-18“.

Next question for comic book artist sought to get their opinion about the importance of state support in order to execute personal comic book projects. Most respondents agreed that without state aid it is next to impossible to complete bigger scale comic book project. However, few of the comic book artists indicated that in order to have better chances of acquiring state aid one should stick with historical genre.

Second to last question for respondents was about their insight about the fact that women artists are the majority of all comic book artists. Most of respondents think that this situation is only coincidence. However, few respondents speculated that this ratio could be influenced by the financial uncertainty of the profession. In other words, men tend to look for more financially secure work.

Last question was about respondents' plans for the future. To be more precise – are comic book artists planning to work on new comic book projects in the near future. Every one of respondents answered “Yes”. However, few of them raised concerns about the possibility to execute bigger scale comic book projects.

6. Discussion

As of 2019 Lithuania is 29 years independent and sovereign country. In that time Lithuanian cartoonists published only twenty-one comic book title. And on its own this number is nor big nor small. Especially if one is considering that in USSR comic book medium was extremely unfavorable by the communist government. Thus, it is not surprising that Lithuania had late start with this medium. To put it simply in the 90s there were no comic book culture and no comic book artists.

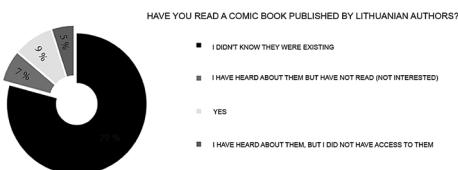
Thus, it is not surprising that eleven out of twenty-one titles that were published in first 24 years of independence were commercial and critical failures. Sadly, but these comic book artists had almost unwinnable scenario – they were creating content in a medium that they did not fully understood for the audience that did not know what it wanted from this type of art in new economic system that did not forgive unexperienced and uninformed. In fact, best way to illustrate why these early comic book pioneers failed is to show results from previous study done in 2013 [1]. In Fig. 1 we can see, that out of 13 thousand people that participated in questionnaire 4/5 did not even heard that Lithuanian comic books existed.

However, it seems that 2014 marked a new era for comic book creators in Lithuania. It was just the right time for new type of comic book creators to try out this still exotic medium in Lithuania. The idea of comic book among potential local readers was familiar enough yet still having an

aura of peculiar. Furthermore, these comic book creators, with or without the help of publishers, knew the importance of marketing and reaching the target audience. Thus, at the very least, not allowing their creation to fall into obscurity.

It is interesting to notice that none of comic book artist that published comic book

Fig. 1. Results of a study done in 2013 by authors [1].



up to 2013 did it again in 2014 or later. Thus, one could argue that comic book artists that appeared in last five years truly are new type of comic book creators. However, celebrating the fact that comic books are published and are bought by the readers is setting a bar of success quite low.

Of course, as respondents indicated, comic-book-as-a-genre misconception five years ago still was a formidable challenge. In fact, comic book medium is still widely referred as a genre in news and other type of publications. However, constant interviews with comic book authors and their statement that comic books are not for children did allow to create a notion among local readers that comic books can be created for various age groups. Furthermore, tools like designating comic books as not suitable for younger age and working with bookstore management not to place comic books in the children sections also gave results.

However, comic book medium is still in infancy in Lithuania. There is still very little variation among genres, work in this industry is not financially stable and state support is still too essential for bigger scale projects. Therefore, creation of comic book is still very much a passion project rather than a profession. Interestingly every respondent declared that they have comic book plans in near future. Thus, Lithuanian comic book industry's future looks much brighter than the one five years ago.

On the other hand, comic book culture looks like will be growing in Lithuania. The vast amount of event in somewhat capacity relating to comic books constantly happening in the nation, thus continuously exposing comic book culture to new people. The fact that superheroes genre movies are popular now is a strong stimulus for younger and English-as-second-language speaking youth to invest into comic book medium.

Of course, the fact that now there is a very little supply of translated content will slow down potential growth. Especially among the younger, senior and less educated audience. However, situation may change very quickly – just one success story may start a rush among publishing houses.

Overall, it is interesting to note that empirical evidence suggests that the new Lithuanian cartoonists, although, do not believe in financial outcome of comic book-based projects, but passionately want to master this medium. This attitude is very inline with overall European mindset [29]. However, success of Lithuanian comic authors mostly depends on a strong and active group of comic book readers because comic books still require a special type of readers.

7. Conclusions

Globalization process is the first and foremost an ability to share ideas. And comic book medium is not only a platform to tell stories it is an idea of entertainment. And Lithuania, as still relatively young country, had to be introduced to this quite alien medium. However, to be acquitted with the idea is not enough. First Lithuanian comic book authors did not fully grasp what were the audience's expectations from this art form. Even understanding how new economic system works in the context of comic book was challenging. Thus, first tries with this medium were unsatisfying for all involved parties.

However, ongoing globalization process, with the rise of digital-based communication and flood of comic book-based adaptations in other mediums were the needed spark that started incredible change in Lithuanian comic book culture and industry. Thus, forecast for another five years is much more positive than that of five years previously.

However, there are some challenges, which could send the industry into recession one more time. Firstly, the growth of comic book culture does not require local comic book content. Thus, stronger comic book loving community does not mean automatically better sales for the local cartoonists. Secondly, at the moment there still is that exotic aura around comic book medium that eventually will fade away. Thirdly, artisans who cannot continuously practice their trade cannot achieve mastery. Thus, while comic book production is in environment of high financial risk it will discourage cartoonist to fully immerse into this production. And in result, leave this form of art in constant amateurish level.

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“The Kids Just Lit Up”. Mode of Depiction and Number of Panels Matters in Service Design Storyboards

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[Drawing and Comics / Desenho e Banda Desenhada]

Keywords

Storyboards, Comics, Applied Comics, Service Design, Illustration, Visualization, Scenario-Based Design, Personas.

Abstract

Research into visualization in service design has not focused on modes of representation. This paper explains some of the shortcomings of high-fidelity pictures, particularly photography, in service design storyboards, serious enough to outweigh the expediency of photography, and explores advantages of using personas in drawn storyboard panels in the service design context, in terms of empathy and engagement. Using an empathic design methodology, storyboards were drawn to explain proposed services in the sensitive contexts of Aboriginal mental health and youth homelessness. Feedback on the service designs was elicited in focus group settings. While best-practice in storyboards for design has been defined by designers in the human-computer interaction realm (HCI), we include in addition here, what clients and users get from storyboards as a service visualisation method. Comics are easy for a wide range of stakeholders and users to grasp and elicit strong, positive emotional reactions. Drawn storyboards, as opposed to photographic ones have particular strengths ideal for sensitive contexts, from creating appealing characters to avoiding particular ethnic depictions inherent in photography. Our study also calls into question previous recommendations regarding optimum numbers of panels in storyboards for design. In addition, photo-storyboards seem to elicit less feedback than hand-drawn storyboards. Our study also suggests a precariousness in storyboarding for sensitive human services: the client has to be adept at story-telling and the illustrator needs to be sensitive in depicting characters. The study points to a number of variables that need further testing.

1. Introduction

Research into visualization in service design has not focused on modes of representation. Segelström and Holmlid [1] identify that while “visualizations, on one hand, are common practice among service designers [...] On the other hand, the data only implicitly suggests answers for what reasons”. Furthermore, with regard to storyboards—a visualization method growing in popularity as a tool for prototyping services—service design scholars seem uninterested in whether these are created through sketching, detailed drawings or photographs. They are not concerned with the differences these for-

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mal approaches may make in the reception or effectiveness of the storyboard. The closest studies in this regard were held in the Human-Computer Interaction (HCI) context rather than for service design [2][3]. This paper explains some of the shortcomings of high-fidelity pictures, particularly photography, in service design storyboards, serious enough to outweigh the expediency of photography, and explores advantages of using personas in drawn storyboard panels in the service design context, in terms of empathy and engagement. Our study also calls into question previous recommendations [2] regarding optimum numbers of panels in storyboards for design.

This paper explains how the two authors have used storyboards as a form of low-fidelity prototyping to aid in designing services in the Aboriginal mental health and youth homelessness contexts. Proposed service designs were drawn as storyboards depicting these services as narrative journeys. Rather than storyboards and personas being mutually exclusive visualisation methods, as suggested by Li *et al* [4], The use of comics style characters in our study allowed for personas to be drawn *into* the storyboards, and shown accessing services through 'touchpoints': the moments, locations and interfaces of interaction between a service user and the service (an example can be seen at Figure 1) The storyboards were used to elicit comments from a community of stakeholders and potential users. The resulting perspectives on these storyboards are explained below.

The point of the study was to use a visualization method which was accessible to all, (stakeholders and potential users) in order to refine the services, ultimately leading to the optimum service. In our study, an empathic design methodology was adopted. Empathic design assumes design researchers are also design practitioners who support and facilitate a collaborative process among various stakeholders and the assumed users. As de Sousa Nunes da Costa Rosa observes, "design is not just a creative and individualized act which aims to build a materiality; To do in common involves us in social learning and collective actions, forms of accountability for what surrounds us; Drawing on the collective reinforces the relationship between product [or in this case, service] and process" [5, translated from the Portuguese].

This study identifies some benefits of drawn storyboards around sensitive contexts, and identifies areas of further research enabled by the study. We explain firstly the concept of service design and its context for our study. Following this, visualization for service design, particularly comics and storyboards, are discussed with attention given to their depictive strengths in prototyping service designs, especially for application in sensitive contexts. The empathic design methodology employed, and the design process of using the illustrated storyboards to elicit focus group feedback are detailed. Then the findings of the study are explored, revealing positive outcomes despite the somewhat precarious nature of the method.

2. Service Design and context of the study

Service Design is the response to a need to consciously develop the parameters of interaction between a customer and a client's service. Controlling these parameters is deemed necessary because: "The economic basis of Western industrial nations has changed dramatically in the last

three decades from manufacturing to the provision of information and services. Services now typically represent between sixty and seventy percent of the gross domestic product of developed nations.” [6]. Furthermore, Gültekin *et al* explain that “knowledge integration and collaboration with external partners are being valued in the design process due to the increasing scale and complexity of the design problems. [...] Approaches and methods that guide the designers in developing design solutions by considering diverse stakeholder perspectives are limited.” [7].

This study included visualization methods from two service design projects completed by Anglicare WA in Western Australia. Anglicare WA is one of Western Australia’s largest social service providers, with 86 different service types across 44 locations, servicing around 33,000 Western Australians every year. Anglicare WA has recently developed one of the first in-house service design capacities in the Australian not-for-profit (NFP) sector.

The first project involved the development of a youth mental health service with a focus on young Australian Aboriginal people in the Pilbara, a rural area in the North West of Western Australia known for mining. This project was commissioned by the WA Primary Health Alliance, one of 30 Primary Health Networks (PHN) across Australia with the key objectives of increasing the effectiveness of services for patients at risk of poor health outcomes, and ensuring patients receive the right care in the right place at the right time.

The second project was to develop a response to unemployment amongst homeless young people in Perth, supported by the Australian Department of Jobs and Small Business through an innovation fund. This project benefitted from the experience of developing blueprints for the Pilbara project; the method was iterated for the homelessness project, as detailed below in the Methodology section.

In both situations Anglicare WA had been commissioned to develop new service models to meet these complex issues. In this study, Anglicare WA was the client organization. One of the authors of this paper is the illustrator commissioned to draw the comics to visualize the proposed services. The other author is Anglicare WA’s Human-centred Design Lead (Service Designer).

3. Comics and storyboards in service design

Storytelling has been important as a method in the design of services for a number of years [8], and recently refined further [9]. The method detailed here adds to those few methods in service design which rely more heavily on the visualisation of service scenarios in their storytelling. Compared with other design disciplines, service design is unusual in that it does not necessarily result in physical outputs or artifacts, but instead aims to bring about optimum services for a client, their customers and/or a community. In this regard, it may seem that service design need not rely on illustration as do all other design disciplines.

However, visual design may still play an essential part in the development of services, albeit a part that the final service user may not need to see. Typical visual strategies used in the design of services include, card sorts, customer journey maps, Service Blueprints, the Business Model Canvas and tactile methods like Business Origami [10]. However, each of these

methods is relatively esoteric and therefore needs explanation, even training, in order to be understood and effectively applied. Anglicare WA, the client in this study, previously used specialist models during their service design developments, citing these as useful to begin thinking and scoping processes, but identified that these were not suitable for all of its stakeholders and service users. Hence the need for a more accessible visual method.

Storyboards were chosen for testing in the design development of a series of new services with human services stakeholders and potential users of the proposed designs. The technique has its origins in the movie industry that adapted the storytelling-style of comic books to depict the storyline of a movie, prior to actual production (Goodwin, 2009). As with illustrating any concept, storyboards can be either developed chirographically, for instance, through sketching, or made using photographs. When building the storyboard, the designer, in negotiation with the client and/or other stakeholders, should pinpoint the most important aspects of the service [11].

In service design, a storyboard is a low fidelity prototype of a potential service provision; a low risk, low cost form of pictures, arranged in sequence, to elicit responses from a person or group in order to move on to the more costly project proper. While storyboards share some of the attributes of comics, the difference between comics and storyboards is most clear in the state of *becoming*: Generally speaking comics can be an end in themselves. Their application in service design as storyboards however, sees them used more as a planning tool. "At the moment of idea generation, the storyboard can be associated with the construction of models (graphics) that anticipate project situations. The model concept [...] simplifies reality and allows us to evaluate the pertinence or not of a given situation proposed" [12].

That being established, the storyboards used in our study were more detailed than storyboards often need to be, for reasons explained below, and shared some visual qualities with comics panels, in terms of character design and appeal: one participant in our study commented that they saw our visualisations as "comics as a high-fidelity version of storyboards".

Comics and storyboards are already well-regarded in the health context, [13] because of the medium's accessibility. The application of these media in the service design context is much less pervasive and the differences in modes of representation has previously not been explored. While 'degree of photorealism' has been identified (if only in the HCI context) as an issue [2], the reasons behind the issue are less well explored.

4. Methodology and design process

According to Buskermolen *et al*: "One of the challenges for companies when developing concepts for new services is whether or not the concepts will make sense to the user. And evidence that a concept will be valuable should preferably become available early in the design process [...] in order to judge whether a concept will bring added value, users need to envision future contexts of use" [8]. The illustrated storyboards discussed in this paper were developed through the theoretical lens of empathic design. Empathic design asks of its adopters, open-mindedness, observational skills, and curiosity, and the use of visual information [14].

Further, empathic designers are concerned with how people make sense of emotions and share them. Design in this context is an interpretive exercise, founded on talking to people and interacting with them. It should be visual and tactile, inspiration-enhancing, deliberately cheap and low tech, playful, tested in reality, and targeted at the front end of the design process. Analysis of the research seeks to explicate meanings for design [14]. All of these tenets hold true for our study.

Although this was the first time this client had used illustrated storyboards, these were chosen for these two projects because services in the non-profit space often deal in high risk situations for vulnerable people. Experiential prototypes can be too risky to implement outside of almost full fidelity pilot projects. Aboriginal mental health and youth homelessness involve highly sensitive scenarios, which often include perceived shame, low social standing, and low literacy, among other aspects which contribute to a sense of powerlessness. Drawn storyboards, as opposed to photographic ones have particular strengths ideal for this context, from creating appealing characters to avoiding particular ethnic or gender depictions inherent in photography, and providing accessible communications for readers with low literacy.

Initially, four service ideas were chosen, to be illustrated as narratives. As well as these being serious proposals for services, the multiple case studies would better allow us to generalise any findings [15].

To develop the initial narrative ideas, the service designer worked with a range of human services professionals (including leaders of care organisations, social workers, youth development workers, health services staff and community development workers) to develop a proposed service concept and the interactions within the service, including between various stakeholders, and the users of that service. Initially, the ideas for the services were developed through ideation methods, and customer journeys were iterated using business origami.

From this process came a series of short, written scenarios including personas embodying the traits of imagined users of the service. Kimbell says, “Personas are commonly used to anchor a service design process so that the needs of a specific population of people doesn’t get lost in trying to design for 500 separate individuals” [16]. Personas were verified partly through the tacit knowledge of the stakeholders, and partly through the data – for example, the language that the characters used to describe the state of their mental health was derived from interviews with service users. The narrative descriptions were then provided to a comics illustrator to draw up the storyboards. Given that part of the content used in the storyboards derived from sensitive interviews, illustrating the storyboards, as opposed to photographing the interviewees, was an effective way of helping de-identify potentially vulnerable people.

The service designer, in providing scripts to the illustrator, asked for storyboards of ‘low-ish fidelity so it doesn’t feel too complete’. In fact, the brief came with many comments requiring interpretation: ‘pictures should be specific but not too complete’. ‘Sketchy but located at Port Hedland’ ‘It needs to feel authentic to the users and the professionals, but

must show a good balance of ethnicity, gender and age'. The illustrated stories and their settings were developed to fit with the local socio-geographic contexts for which the services were proposed (Figure 1).

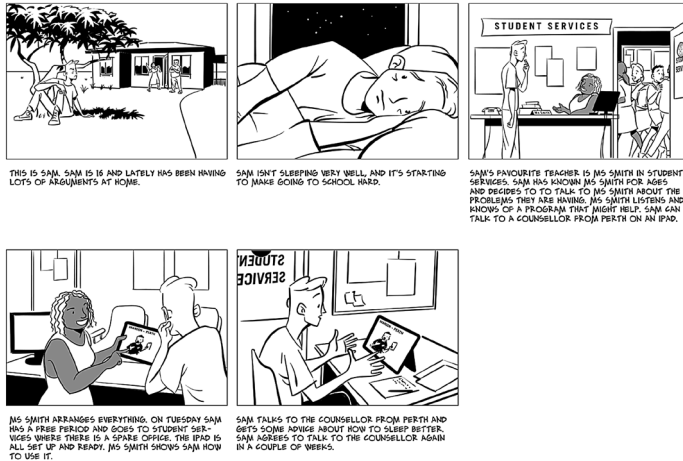


Fig. 1. Illustrated storyboards, used to visually explain one of the proposed service designs: *Access to Counselling*.

The storyboards comprised five panels each, in keeping with recommendations made in Truong [2]. The storyboard panels were then printed out on A1-sized posters to enable groups of human services professionals and users to easily read and comment on these in a focus group setting. Each proposed service design was presented in a multimodal form, comprising the storyboards, a textual description of the proposed service, maps showing the location of the proposed service, and lists of the stakeholders.

Potential users of the proposed service and the service provision stakeholders were invited to 'heat-map' these forms: placing red and green dots on the large printed posters to indicate, respectively, features that they were impressed by or had concerns about. The red dots were followed up by participants' stating their specific concerns on Post-Its, and posting these on a template accompanying the storyboards. (See Figure 2).



Fig. 2 Green and red dots (black and grey respectively in this picture) are placed by users and other stakeholders on to the bullet points and storyboards describing the proposed service design. Green signifies 'an idea that could work', red 'a problem to be addressed'.

Taking into account the success and limitations of the use of these multimodal forms, the service designer and illustrator iterated the method in work on the second project, this time for youth homelessness. A new series of four service designs was developed as storyboards for this second project. The iterative designs for these included more panels to depict the steps of each proposed service. Between 12 & 20 panels were developed for these storyboards, reasons for which are given in the Findings section. The revised service designs and their associated storyboards depict more of the 'back-end' of each service, in other words,

how the service would be resourced and supported. Feedback for this second round was elicited from another group of participants comprised of stakeholders and potential users. Participants then ‘heat-mapped’ the storyboards as in the first round.

The extra effort required by the illustrator to develop new storyboards meant that the fourth storyboard in the new series had to be executed using photography. Reasons are given in the Findings section below.

5. Findings

Through participants placing a combination of ‘heat-map’ dots and comments on to the posters, the authors of this paper were able to determine where the users and service provision stakeholders saw benefits and disadvantages in each proposed service design.

Three main findings became apparent: the illustrated storyboards elicited high engagement, but participants seemed to want more information than was available in the first round of illustrated storyboards. This led to the inclusion of more panels in the second round of storyboards, where illustrations elicited more feedback than photographs.

In both rounds of the service design prototyping, a clear benefit of using a comics-style approach to the storyboards (including well-developed character designs, an emphasis on body language and facial expressions) was the emotional dimension the illustrations brought to the service design focus groups. Youth workers described the storyboards as eliciting strong, positive emotional reactions, especially from the young people the services were designed for; in particular, the comics used to explain the *Family Support* service: “when they saw the one with the Nanna [grandmother] on it, the kids just ‘lit up’.” (Figure 3). Participants also remarked on the high level of engagement, especially among participants who were the intended end-users of the proposed services. Stakeholders used terms such as ‘delight’, and ‘fun’ and ‘clarity’ with regard to the comics illustrations in the storyboards. The illustrative style used seems also to have prompted stakeholders to refer to the storyboards as comics.

Fig. 3. Particular storyboards describing new service design scenarios such as *Family Support* were effective in eliciting positive emotional responses.



Following the first round of storyboard testing, there was a 4:1, green to red dot ratio across the multimodal poster presentations. However, one surprise was that each of the illustrated storyboards received only green dots from participants (indicating only perceived benefits) compared with the textual description of each service design which received both red and green dots, which were also followed up with both positive and critical commentary in the Post-Its.

While this attitude to the visual depictions in the study might indicate a playful mindset, essential during the design process, it may equally

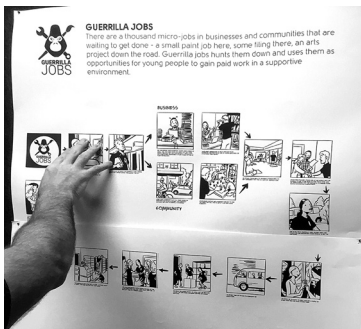
indicate that the written description was able to provide more detail than the visual, suggesting a potential shortcoming of the storyboards. The service designer commented that “perhaps comics don’t describe the more controversial parts of the projects as well as writing does?” The appeal of using illustrated storyboards then, may increase engagement, but perhaps at the cost of a more critical mindset seemingly allowed for by the text-only description of the same service.

While Truong et al (2006) suggest two to six panels being ideal for storyboards in the HCI context, participants’ comments on the first round of service design storyboards in our study suggested that more information on the back-end of each service was required, in other words, how the service would be resourced and supported. For example, one comment was “Be clear with rest of system”; while another asked “How will E-Health training be delivered?”



Fig. 4 An example of the addition of storyboard frames, depicting the 'back-end' of the service that end-users would not directly engage with, added for the refined service designs.

As a result, after the experience of developing blueprints for the Pilbara project, the method was iterated for the homelessness services, to elicit comments from a second focus group. An example of the kind of detail added is shown at Figure 4. As the service designer said: “The process was real life design. A ‘suck it and see’ approach by making one series of storyboards and seeing how meaning was found in these, and how stakeholders interacted. These led to an increased level of detail [in the second round] which ameliorated the problem of lack of feedback.”



In this revised process, with an increased number of panels in each (see Figure 5), the storyboards received approximately the same amount of critical comments as did the text-only description the same proposed service. This seems to reflect an observation in Blomqvist & Holmlid [17] regarding the requirement for a full textual description of a service; suggesting that if service designers wish to

Fig. 5 A workshop participant indicates the addition of the service 'back-end' following iterations to the design and storyboard.

depict their proposals through storyboards, these may need to be more comprehensive than is suggested in the HCI literature.

While this approach seemed to overcome the lack of detailed com-

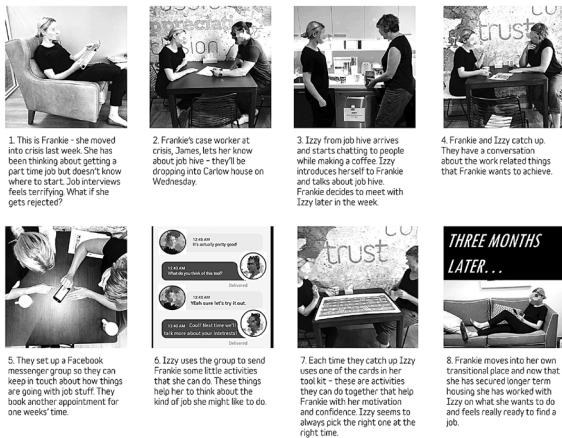
mentary on the storyboards witnessed in the first experiment, a new issue emerged. The illustrator had been commissioned to draw up an additional four service designs as storyboards but could complete only three in time for the scheduled second focus group. The fourth storyboard was completed by a team of the stakeholders using photography rather than drawing (See Figure 6). In these photographic storyboards, staff were photographed in their workplace, and acted in roles as service providers and users, purely because of photography’s strength of expediency.

When this fourth storyboard was used to elicit comments in the ‘heat-mapping’ phase, it received almost no responses at all from the participants (two green dots). We don’t yet know for sure why this is, as we have only anecdotal commentary from participants in the focus groups. It may be that this was simply a service design proposal that met with more agreement than disagreement. However, if that was the case, the authors would have expected more green dots during ‘heat-mapping’. Another possibility is that the photographs were regarded as more clear than the illustrations. This seems unlikely given that research into visual explanations often demonstrates that line drawings are more effective than photographs. Additionally, one of the comments regarding the illustrated comics pertained specifically to their semantic clarity during the first round of storyboarding. One hypothesis is that the participants may have inferred from the photographs that this service design was a *fait accompli*: the focus group may have felt they had no say in the development of that design. In other words, if the reasons for using storyboards is to plan out a service to come later, perhaps the use of photographs can only suggest an event that has already happened: one cannot photograph future events.

A comment from one of the service provider participants addresses the issue as one of flexibility in illustration, versus specificity in photography: “Cartoon gives us amazing flexibility to draw the exact version of the future that we are looking to do – take as a comparison, the version we had to do using photographs – no flexibility in race, “young person” was the youngest looking staff member we could find in our admin team, locations were the tea room and counselling spaces. And you can never quite get young people who ‘look right’ for these things – and there are big problems in confidentiality in using existing clients in storyboards (but they also respond negatively to the idea of actors representing them!).”

Another participant added: “if we use photos of clients, there’s issues with confidentiality– photos of actors: issues with authenticity and dignity. Dressing someone up as a homeless person has ethical implications. In Australian Aboriginal cultures it is also forbidden to show photographs of deceased people.”

Fig. 6 Detail of the photographic storyboard (eight of 12 panels shown). Faces have been de-identified for this paper.



The service designer commented that there are very few stock photos of Aboriginal people (outside of tribal stereotypes), and that these same pictures appear in pamphlets all over the sector. It's problematic ethically for a range of reasons. One photo is used over and over but is useless to represent the Kimberley [region of Western Australia] as the man in the picture is from Sydney [on the other side of the country] and looks different. Comics can overcome these communication difficulties: having departed from the level of realism that allows identification of specific people, it's impossible to try to judge whether the persona depicted is of the appropriate Aboriginal nation for the messages intended to be communicated: that question does not need to enter the heads of the workshop participants.

One of the stakeholders from Anglicare WA commented that the storyboards had made complex and sensitive prototyping possible: "Other prototyping methods need developing, or they're not feasible with the low budgets of NGOs. I see these comics as a high-fidelity version of storyboards - they are obviously less moveable than the business origami technique. But the origami would be difficult for users to grasp - whereas comics are not".

Apart from the service depicted photographically, feedback on all the new service storyboards had increased dramatically and now included critical commentary on each. This seems to be a function of the number of panels increasing.

5.1. Precariousness of the method

Comments on the storyboard process from the service designer point towards the successes of the method, but also reveal its fragility: "There are nuances in those images that I think could be hit and miss depending on the cartoonist. This is a sensitive communication environment - we are hyper-aware of exclusion, or ways of describing things that might further oppression or stereotype. I wonder why you didn't revert to stereotype in picturing homeless young people? Or people with mental health conditions? We have certainly (and frequently) had this issue in other visual representations of youth homelessness, for example in stock photography, or even in professionally produced videos, photo shoots - it usually takes a lot of negotiation and education".

The illustrator is an experienced artist who understands that pictures come with a responsibility, particularly in a sensitive context such as this. The authors may have just 'got lucky' with the combination of skills and experience in the team. As the service designer observed: "I think that I have a skill in writing the stories - and once I received the comics, I didn't feel any need at all to have iteration. I guess that is around pre-structuring the content. I wonder if another client who had less skill in visualising a service journey might struggle?"

The other consideration adding to the parlous nature of storyboarding for human services is the time and therefore budget required to draw storyboards in the first place, let alone extra panels with carefully designed characters, settings and situations.

5. Conclusion

Only HCI scholars have studied the level of visual realism in storyboards for design [2] [3]. But both studies cited have recommendations that we have been able to question following our study. One is around the number of panels recommended in individual storyboards; perhaps the requirements of human services are more complex than HCI and require more panels to explicate a proposal. The other is in the separation of visualisation methods—personas and storyboards—which we have successfully brought together in our study.

We know that mode of representation matters; for instance, drawn storyboards were an effective way of helping de-identify potentially vulnerable people in our study, and because the use of photography in one of the storyboards appears to have dramatically reduced the amount of feedback elicited.

These are new kinds of methods in the service design space, and a new application of storyboards. However, these early experiments, where they have succeeded have done so at least partly because of the expertise and sensitivity of the service designer and the illustrator. On the other hand, the client might have had more success still with an entirely different cartoonist and approach.

There are too many variables for this study (particularly the range of different services depicted) to be conclusive in more than a few applications, however, we were working using the empathic design methodology which insists on testing in the real world. Future research could include narrowing in on one of these variables; for example, exploring the level of realism used to portray the characters and the scenarios. We are interested to know, because of the responses to the anomalous photographic storyboard in our study, whether there is an inverse correlation between the level of detail depicted and the amount of feedback elicited from stakeholders and potential users. We await a moment where the service design participants, stakeholders and users can be brought back together, to test out these specific variables.

The reasons behind our study results represent a rich vein indeed to be further mined through research in practice. In this service design context, drawn storyboards are a form of illustration that embodies Roderick Mills' notion that, "Illustration has accessibility, and increasingly as it moves away from reproduction, has potential through performance and the potential of storytelling beyond the image [to] act as a pedagogic tool and for social engagement, [...] and to tell stories, narratives for varying communities" [18].

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Visual Development Processes for a Multicultural Storytelling Tool

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Abstract

This paper presents the evolution of the visual development process for Mobeybou, a digital manipulative that aims at promoting multicultural awareness through creative storytelling. It presents children with a variety of characters, objects and landscapes from various cultures around the world. Here, we reflect on three different approaches of the visual development, and on how to effectively create visual elements that represent a given culture, which have the potential to foster the children's imagination and creativity. The first approach was carried out by a single illustrator and was mainly informed by research on the web. It was time efficient and resulted in the creation of visual elements that may have been too obvious. The second one took longer, had more input from other team members and often resorted to pop culture as reference; the resulting visual elements were easily identified by the children, probably because they depicted somewhat stereotyped representations. The third approach was a collaborative process from the start, that relied heavily on the opinions and insight of people who were born and raised in the country being represented. It resulted in a more complex relationship between the visuals and the culture they portrayed, which was potentially enriching for the viewer but may hamper the immediate identification of the culture.

1. Introduction

This paper presents the evolution of the visual development process for Mobeybou, a digital manipulative, that targets pre and primary school children and aims to foster the development of language and narrative competences, while promoting multicultural awareness, through creative storytelling. Digital manipulatives are objects with embedded computational properties that enable the manipulation of digital content (Resnick 1998). Mobeybou, uses physical blocks to interact with the digital content. The tool presents children with a variety of characters, objects and landscapes from various cultures around the world. Consequently, it fosters the creation of multicultural narratives and empowers children with diverse cultural backgrounds to create and share their own stories [1].

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Mobeypou is composed of an electronic board that connects to a computer via USB, and a set of physical blocks, which can be placed on the board to trigger the respective visualization on the device's screen. The narratives unfold according to the combination of blocks that are placed on the board. So far, we have developed three sets of blocks, representing the cultures of India, China and Brazil. Each set is composed of seven elements: two protagonists (a boy and a girl), an animal, a mythical creature (who serves as the antagonist in the narrative), a landscape, a musical instrument and a magical object. These elements are representative of native components of the country or are inspired by the folklore, traditions and mythology of the culture. There is also a separate group of blocks that represent atmospheric conditions (night, snow, storm, rainbow, wind and rain), which affect the environment of the story (e.g. the rain block triggers a rain effect on the device's screen). The children can mix and match the various elements from the different cultures to create unique stories of their own. The experience of intertwined cultural elements potentially promotes multiculturalism, as children visualize how rich – both visual and content-wise – the intercultural experience can be.

At the same time, we are developing a complementary app about each country and its culture, so that the children can learn more about the elements present in the digital manipulative. The app presents a story and small games for each country, that reference the meaning behind the characters and the objects present in the storytelling tool; thus, adding value to the whole of the multicultural experience.

The present work is a reflection on three different approaches to the process of visual development, i.e. the creation of all visual elements that constitute the digital component of the tool. Here, we reflect upon the development process in order to understand how can we represent and honor a country and its culture, with such a limited number of elements, on a limited time frame, considering animation restrictions, without resorting to stereotypes and clichés.

2. Different Approaches to the Visual Development Process

2.1. The Development of the Indian Visual Elements

The Indian set was the first to be created (see Fig. 1), its development process represents the first design approach, which was carried out in a short period of time by a single illustrator. The creation of the set began with an online research of the Indian country, which included the search for traditional tales, customs and food, main religions, geographical information and common cultural practices that were unique to India; all accompanied by abundant visual references⁵. A selection process took place to decide which information could be used to compose the final group of seven elements. There were very few initial sketches and the final design was achieved quickly. The final versions were then presented to the team;

⁵ This is common practice for the visual development phase, as is described, for example in *The Art of Brave* [2] – the artists carried out research trips to Scotland to gather information and visual references for their story – and in *The Art of Tangled* [3] – the artists gathered information and visual references of medieval Europe and were inspired by other artworks that referred to their theme.

up until this moment, the illustrator worked virtually alone. The team decided on a few small alterations and all the elements were optimized for the animation process. The Indian set helped to establish a look that would guide the creation of the next sets.

This first approach was quick and effective, relying solely on the research made by an individual, whose choices were inevitably influenced by biases and predetermined ideas about the country and its culture. This resulted in visuals that have a strong connection to the traditional – and perhaps stereotyped – aspects of India.

The Indian animal, whom we named Hati, is an elephant whose design was inspired by the decorated animals of the Elephant Festival in Jaipur [4]. Elephants have long been revered in India; Ganesha, the Hindu god with an elephant head, is one of the most known and worshiped deities across Asia; kings appeared mounted on adorned elephants to dazzle their subjects and affirm their power [4]. However, painting and parading elephants has also been associated with ethical questions about the mistreatment of these animals [4, 5].

The Indian antagonist Nagi (meaning the female *naga*) was based on the legend of *nagas* – semi divine beings of Indian mythology that can shapeshift between human and serpent form [6]. These mythical creatures are potentially dangerous, but often beneficial to humans, and appear frequently as door guardians of temples. Nagi's design depicts a colorful cobra, who does not transform itself, that looks both, menacing and fun.

Fig. 1. India's group of elements and the pattern that we have created and associated with it.



The first idea for the Indian musical instrument was a sitar⁶, but due to animation constraints, it was decided that we would use a *pungi* instead, since it is smaller and easier to equip on the characters. A *pungi* is an Indian flute made from a gourd that is mainly associated with snake charmers. This is considered an ancient practice that involved housing a snake in a basket and playing the *pungi*, making it look like the snake was transfixed on the instrument. However, as it is done today, snake charming may involve animal cruelty and has been targeted by laws prohibiting the possession of snakes [7].

⁶ A sitar is a long-plucked string instrument that is played sitting on the floor.

The Indian object is a pair of *jutti* – shoes crafted in leather with extensive embroidery work, made with gold and silver thread [8]. When equipped on a character, the *juttis* make him/her float. This effect is not directly related to the history of the object; in fact, the idea came from preliminary studies that were done with a group of 3rd graders [1], who suggested this particular interaction.

Meera, the Indian female protagonist, has a long black braid, wears a red *bindi* on her forehead and a *shalwar kameez* – a garment consisting of a tunic and loose trousers that narrow at the ankle. Traditionally, women would also wear a *dupatta* – a light fabric scarf; however, it was not included in the design. Rajesh, the male protagonist, also has black hair and wears the same *shalwar* (loose trousers) with a *kurta* (a collarless shirt). In order to optimize the animation process, the two characters' garments have the exact same silhouette. Although the top garments should realistically have different lengths, their current design allowed the animator to create a single animation that was applied to both.

The Indian landscape was inspired by photographs of Indian palaces, with ornamented columns and tiled floors. Some of the landscape elements are decorated with a pattern that are depicted on Rajesh's tunic, similar to the decorations on the *pungi* and on Hati's back.

2.2. The Development of the Chinese Visual Elements

The second set we created was the Chinese (see Fig. 2), which took longer and had more input from the other team members. The initial research was done, as explained before, resorting to children's books and movies as inspiration. Although most final designs were achieved quickly, there was a more extensive exploration of visual options than before.

The design of the Chinese animal – Gugu, a giant panda – was the element that took the longest to be completed. We tried out several initial sketches, representing different possibilities of shape and size, and the final design emerged out of a collaborative process. The giant panda is a Chinese native animal, whose conservation status is currently vulnerable; meaning pandas remain scattered and low-numbered in the wild [9]. Gugu's presence in the story world will potentially create an even stronger empathy towards this world-wide loved animal and allow children to learn more about the species, through the interactive app. The only embellishments on Gugu's body are discreet yellow lines around its paws. However, next to the other characters' in the group it did not stand out, so we added a red conical hat, with yellow details. This type of hat is present all over Asia, being a useful tool to keep laboring people in rice paddies protected from the sun and rain [10]. The conical hat has been used in film and other media to imply an ethnic type, connoting a vague representation of people of Asian origins, but often associated with Vietnam and the laboring peasant class. It is an element present in animation movies like the *Kung Fu Panda* trilogy [11, 12, 13] (Po, Crane and half the panda village use them); but also, in live-action movies, like *Big Trouble in Little China* [14].

It was decided that all the protagonists would have the same general design, as a way to make production more efficient and to allow the children who use the tool to immediately identify them. This accelerated and facilitated the process of designing Xiao Li (the Chinese female character) and Ju Long (the Chinese male character), who besides having a similar design to their Indian counterparts, have the exact same silhouette as one another. They both have black straight hair and pale white skin. Xiao Li has her hair in two buns, a hairstyle commonly called ox horns. This hairstyle was widely popularized by pop culture characters like Chun Li (from *Street Fighter* [16]).

The characters' attire was inspired by traditional clothing items like the *cheongsam* – a fitting dress worn by women – and the *changshan* – a dress or tunic worn by men. The combination of a straight-cut loosed-sleeve tunic with dark pants and shoes was inspired by the garments of famous Bruce Lee movie characters [17, 18]. We chose shades of red for the protagonists' clothing since it was a color that appeared frequently in our research; often connected to Chinese New Year's traditions.

The Chinese antagonist is Nian, a fire-spitting red creature, that resembles the flat-faced lion statues guarding Chinese Buddhist temples, as well as the papier-mâché costumes of the traditional lion dance, usually performed by a pair of acrobatic Kung Fu students [19:114]. The legend that inspired the creation of our character tells the story of a creature who would come down from the mountains, every year, to devour people from the village and damage their crops. There are different accounts of the legend: some say the monster was lion-like and was scared away with loud noises, fire and the color red [20, 21]; others say the villagers created a lion costume with paper and bamboo that was used to scare the creature away [19:114]. These legends explain the beginning of Chinese New Year's traditions, like the fireworks and the use of red garments – referenced in our character through its fiery nature and look.

The Chinese musical instrument we chose is a *pipa*, a short-necked Chinese lute. The *pipa*'s size and shape make it a good option to overcome animation restrictions. Its design was kept simple; the only addition being the scale pattern on its wooden body. This pattern is repeated in Xiao Li's

Fig. 2. China's group of elements and some of Xiao Li's outfit iterations.



tunic, in Nian's body, in Gugu's hat and in some elements of the landscape. The pattern repetition creates a visual cue that helps to identify which elements are from the same culture.

The Chinese object is the hand fan; it is still used today in dance, martial art performances and as a decorative item. Through time, hand fans evolved from simple accessory to artwork, and were used as canvases for poems, calligraphy, painting and embroidery [22]. They have also been popularized as martial arts accessories and weapons, by characters such as Kitana (from *Mortal Kombat* [15]). In the story world, the fan is used to protect the protagonists, similarly to a weapon, by creating a hurricane that knocks out the antagonists. The idea for this effect also came from the preliminary studies with children. The design of the fan is simple: red with a yellow dragon; in the same color palette as the other Chinese elements. We chose to depict a dragon because it is an inseparable symbol of the Chinese culture: from the zodiac sign to the dragon dance, it is a symbol of auspiciousness and prosperity present in Chinese legends, festivals and art throughout the world [23, 24].

This group's landscape was inspired by Chinese paintings, as the ones done by landscape artists such as Zhan Ziqian, Fan Kuan and Qi Baishi, whose works often depict top-rounded tall mountains near lakes or rivers – much like the landscapes one would find at Yangshuo County, another one of our visual references. We decorated the landscape with houses, red paper lanterns and common Chinese plants, like bamboo and *pilea peperomioides* – also known as Chinese money plant.

2.3. The Development of the Brazilian Visual Elements

The third and most recent set we have worked on was the Brazilian (see Fig.3). The approach to the development of the Brazilian elements was different from the two previously mentioned, as two members of the team were born and lived in Brazil, which made this approach to the visual development a collaborative process from the start. There was a period of individual research, but the design choices relied heavily on the Brazilian members' opinions and insight. Most elements of the set went through dozens of iterations and the team gathered every day to discuss them. This made the process much slower than the previous approaches and led the illustrator to create a much greater volume of work.

When creating the design of this group's protagonists, we considered the fact that, despite the great ethnic and racial variety in Brazil, the majority of the population (54.9% out of approximately 205 million people [25]) identify themselves as being *pardo*⁷ or "black". This prompted us to use a darker skin color for the human characters. However, to further highlight Brazil's ethnic diversity, we chose a different skin tone for each protagonist, and so Kauê (the Brazilian male protagonist) is darker-skinned than Iara (his female counterpart); both their names derive from indigenous traditions. They both have curly hair, since this is a common phenotype in Brazil.

⁷ *Pardo* is an adjective used to describe something of undefined color, between yellow and brown shades, often used as a synonym of *mulato* – someone with brown skin, descent of parents of different ethnicities, e.g. Caucasian mother and black father, or vice-versa.



Fig. 3. Brazil's group of elements and initial iterations of Tatá.

We did not design the Brazilian protagonists wearing traditional folkloric costumes because the Brazilian members of our team thought it would be unrepresentative of their culture, since traditions vary widely across the country (this argument could be applied to the other two countries, India and China, with the latter being even bigger than Brazil, but we did not have the knowledge or insight to pursue this question further when we designed the elements for the previous groups). We also rejected the idea of dressing them as natives from the Amazonian forest; either option would narrow the rich multicultural diversity of Brazil, according to the members of our team, who were forceful in defending a less segregated or stereotyped view of Brazilian culture. They then suggested that we should dress the protagonists in contemporary summer clothes, like t-shirt, shorts, dress and flip-flop sandals, in bright colorful patterns. The patterns we created depict some of the country's most well-known tropical fruits, like *guaraná*, pineapple, banana and papaya. These design choices are aligned with the motto of one of the country's most famous brand, *Havaianas*, for it embodies "Brazil's fun, vibrant & spontaneous way of life" [26].

Following the line of thought that led us to create summer wear for the protagonists, we created a beach landscape, an inevitable association made with Brazil. However, after some team discussions and by suggestion of the Brazilian team members, we developed a second option that represented a Northern Brazilian scenario, near the Amazon forest. It depicts the rain forest, a river, a boat and *palafitas*. These are "floating houses" made of wood-suspended frames, that stand on flooded soils or rivers; therefore, common in the regions of the Amazon basin [27].

The antagonist of this group is a *boi-de-mamão*, a character from oral Brazilian traditions, that is known across the country by different names, like *bumba-meu-boi* or *boi-bumbá*. This creature, who resembles an ox, gives the name to a Brazilian folkloric dance, influenced by African, Indigenous and European traditions [28]. The dance is associated with several religious festivals that take place in June, where people build a colorful *boi-de-mamão* costume with papier-mâché and pieces of fabric, which is used by a dancer in theatrical and dance representations of this folkloric tradition. There are different legends about this character that vary from region to region;

nonetheless, the ox is often depicted as a figure who dies and is later reborn. Our design of the *boi-de-mamão* is very colorful, with an air of madness, to make it fun. There are no legs visible under the cloth that constitutes the body of the character, so it looks like it floats. However, when it is hit by a lightning strike in the interactive platform⁸, it shows the skeletons of people underneath the costume; referencing the origin of the character.

The Brazilian musical instrument is a *berimbau*, a “musical bow” consisting of a long piece of wood, a single string of steel and a small gourd; it is played with an additional small rock or coin and a thin wooden stick [29]. Despite its African origin, the *berimbau* is typically associated with the state of Bahia and the practice of *capoeira*, a Brazilian cultural expression as ancient as slavery, that is simultaneously a dance, a fight and a game, involving music [30].

Bambolê – a hula hoop – is the object chosen for the Brazilian group. Variations of the hula hoop have been around for centuries – going back to Ancient Greece and Roman Empire; however, the hula hoop, as we know it today, was trademarked and popularized by Wham-O, an American toy company, in the late 1950’s [31]. Because this is not an object typically associated with Brazil or of any traditional value to the Brazilian culture, other options were suggested by the team, like a *peteca*⁹ or a Carnival mask, which were more obvious associations. However, the Brazilian members of the team were adamant in including the *bambolê*. They argued it was still a very popular toy in their country and it expressed playfulness, as well as the importance of dance in Brazilian culture. When the *bambolê* is used in the tool, a protagonist twirls it around their waist and it releases confetti; a reference to the celebrations of Carnival in Brazil.

Tatá is the name of the animal of this group – a giant anteater¹⁰ – native to Central and South America and one of the species living in the protected area of Pantanal, a wetland region that extends from Brazil to Bolivia and Paraguay. This choice was made based on its uncommon look and exoticness. Tatá’s design had the biggest number of iterations. It was a challenge to work with its original dark browns and grays, because the other elements had such vibrant colors. We finally decided to create a colorful mane and tail; adding an anklet – a summery accessory, often sold near beaches.

2.4. Arguments for and Against each Design Approach

The process of developing the Indian visual elements was fast; but because it didn’t originate from a collaborative work and the illustrator based the designs on information gathered online, the designs reflect a somewhat stereotyped representation of India. The choice of elements was perhaps too obvious, fruit of a shallow and distant research: due to the ignorance on our side, we could only rely on accounts found online and our own interpretation of them. Designing these elements posed a challenge because

⁸ The storm block of the tool triggers a lightning storm on the screen. Characters present on the screen will be randomly hit by lightning strikes, which shows their skeletons for brief seconds.

⁹ The name of the shuttlecock used in a traditional indigenous Brazilian sport, of the same name.

¹⁰ In Portuguese, it is called *tamandua-de-bandeira*; we shortened it to Tatá.

of the moral issues some of them provoked, related to ancient practices that are now being abolished and rethought by the Indian government, in a pursuit for contemporaneity and development. Despite this overall negative self-assessment, the children who experimented with the tool (and whose knowledge of geography is almost inexistent) enjoyed the characters and some could even identify the culture by looking at the them [1].

The process of developing the Chinese elements was slower and involved more collaborative work, which resulted in more thoughtful decisions; however, the final designs still represent clichés. We believe this is mainly due to the influence of Chinese representations in pop culture and visual media that we accessed. These stereotypical representations leave an indelible mark on our collective brain, making it difficult to disassociate certain symbols from the culture and looking further for better and deeper representation. The influence of Kung Fu movies and East Asian games and animation references are visible in our designs. The truth is that the Chinese group was quickly and easily identified by the 3rd graders in the preliminary studies [1].

The process of developing the Brazilian elements was much slower than the previous two and involved a much more collaborative approach, as explained above. The insights given by the Brazilian team members changed our perspective on designing the elements: it was no longer about tradition and stereotypes already seen in pop culture; it was about authenticity, contemporaneity and diversity. The visual elements have a more complex relationship with the country they are representing, making the connection less obvious. This may make it more difficult for children to identify the culture being represented; as there is no direct link between these elements and what we would usually see as representing Brazil on mass media – like football, *favelas* or Carnival parades.

3. Conclusion and Future Work

The research question formulated in the beginning of this paper brought forward answers that are not definitive nor are they rules easily applied to similar projects. This opportunity for reflection made clear that representing a culture is a delicate endeavor, that will almost certainly leave out important aspects of its identity. We bear in mind that any process of representation of identities, which inevitably simplifies and homogenizes a culture – since cultures are never unitary in themselves – happens through an alienation of the complexities of the culture [32]. However, it is not within the scope of our project to show an extensive and comprehensive representation of each country's individuality. We aim instead to create story elements that will entice children's imagination and captivate their attention and curiosity, so that they can start a dialogue, and later learn more about the world.

Our research team progressively adopted a creative process based on exploration, collaboration and iteration. This analysis showed that collaborative work is of the utmost importance to achieve satisfactory results. The individualistic approach led to shallow and stereotyped representations, that were achieved in a short period of time and that were easily identified by the children; while collaboration led to discus-

sions and deeper research to support claims, taking longer to achieve the final designs. Still, it was not enough to achieve non-stereotyped representations, because of the natural distance we had between us and those foreign countries. It can be difficult to empathize with the perspectives of individuals from a culture beyond our first-hand experience [33], which can hamper the process of designing for an international target-audience, as well as the process of representing the culture of others.

The key factor, we believe, to creating visuals that are more interesting and connect to their context at other levels is to work with people born and raised in that culture. Research will lead us through traditional and folkloric representations, while people who have a close relationship with the culture will show us different aspects of the country's identity. It results in a more complex representation that asks more of its viewer. However, we have to be aware of a generalization problem, that can happen if we regard a small group of people as being representative of the majority within a culture [33]. To prevent this, we could consult with bigger groups of people from a given culture, to get a wider scope of perspectives and opinions.

Given the purpose of our work – which is to foster the improvement of language and narrative competences, while promoting multicultural awareness through creative storytelling – we need to balance the stereotypical and the new forms of representation. It is important that the children can identify the culture being depicted, while at the same time, being confronted with new knowledge that will entice their curiosity and show them different aspects of that culture. We will continue to strive to attain a model of workflow that allows us to accomplish this goal, repeatedly, with each culture we incorporate in the digital manipulative.

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The Uncanny Valley or the notion of Corrupted Being

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[Drawing and Video Games / Desenho e Videojogos]



Abstract

The uncanny valley has become in the last decades a very popular theory, following robotics' engineering evolution but also animation and arts in general. Coming primarily from the robotic field, the valley has been passively co-adopted and mystified in the visual representation field, mainly treated as one more "bug" in the 3D animation software programs. This difficulty in animating or illustrating realistic anthropomorphic figures without falling into emotionally unsettling results has been the goal in which the term has been discussed contributing to associate it with something mainly negative or that should be avoided unless strangeness is what an author pretends. In this paper I pretend to object realism's limitations as the main nature of the problem and propose a less common hypothesis for it: that what is perceived as an uncanny figure is the representation of a corrupted being or of a corrupted human body.

1. Introduction

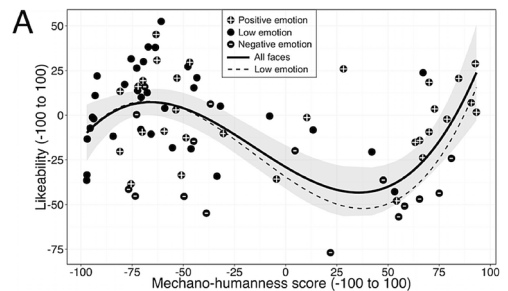
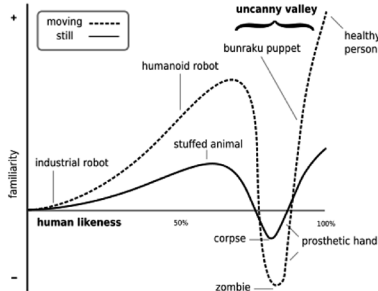
The uncanny valley phenomenon, primarily identified by the Japanese robotic engineer Masahiro Mori, is something that practically anyone of us has experienced before in our life time: a repulsive reaction or awkwardness towards a human prosthesis, a certain kind of humanoid toy, the image of a corpse or even a certain creepy fiction character.

Mori's theory consists in the hypothesis that the chances of, we, as human beings, interrupting our increasing empathy towards an anthropomorphic robot, will drastically rise when it becomes too close to a human replica (even more when movement is involved in the equation).

Keywords

Uncanny Valley, Glitch, Homo Sacer, Human Representation, Character Design.

Fig. 1 Two graphics concerning the uncanny valley. The older and most popular one on the left; And the one in the right from a test conducted by Maya B. Mathur: "Uncanny Valley in wild-type robot faces. Fitted curves are shown for likability (panel A; Experiment 1B)(...)" [1]



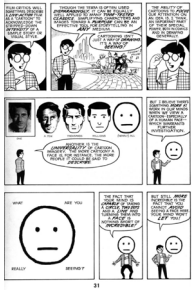


Fig. 2: McCLOUD
Scott, *Understanding
Comics: The Invisible
Art* (1993), p. 31

Fig. 3: *Meet Emily*
(2008)



Fig. 4: CGI Ellen Page
in *Beyond: Two Souls*
(2013)



Fig. 5: CGI William
Dafoe in *Beyond: Two
Souls* (2013)



Fig. 6: *Saya* (2015)



Even if we could identify this theory mostly as a robotic engineering concept, and the graph that we normally find about it tend to be more accurate in this science field, we shouldn't forget that the primarily address issue is the limits of the human form and representation, and the way we perceived ourselves as part of the human species. More than a technological specificity or a biogenetics subject, this issue is naturally linked to different humanist areas such as philosophy, law, religion, anthropology and arts.

What is a human being? What is exactly in us, and our bodies that makes us recognizable as humans? And how does this awkwardness and bizarre otherness towards this uncanny figures' echoes in each one of us? Why does one break the empathic link when the anthropomorphic thing or object starts to become more realistically close to the human body form? Could it be an innate/biological capacity similar to those that allows us to distinguish and memorize faces or that we use to avoid danger? [2] Or is it just a cultural idiosyncrasy? A religious interpretation of the insecure feeling that invades us as we approach the divine territory? [3]

In this paper, far from trying to understand exactly the nature of this antipathy we will propose a new explanation for what can generate it and for its distortive role when introduced on purpose or by accident in animated narrative.

2. The notion of a corrupted being

At what point does a humanoid being/character starts to disturb us?

Our ability to personify objects, when we design a certain image, relies in our aptitude to perceive human features into certain shapes and graphic forms that we encounter in our daily life. Image authors tend to create (or recreate) other beings using as a reference their own body, combining the percepts and concepts that they learn from their cultural background and their own empiric sensations. When one designs, (emphasizing the verb "design" in opposition to "draw") it deviates from the mere representation to simplify what it has apprehended, getting closer to an intellectual exercise than a perception task. The image iconicity level lowers in favor of the symbol or diagram iconicity quality, which makes it easier for the viewer to recognize and identify the referent of the image. In the book *Understanding Comics: The Invisible Art* (1993) (fig.2), the cartoonist and theorist Scott McCloud address part of this phenomenon defending the idea that the simpler the drawing of character is, the bigger capacity it has to generate more empathy and identification from the viewer. Proportionally the more realistic a specific char-

acter is developed the more subjectivised it becomes, and lower are the chances of gaining the viewer's empathy by itself [4].

When we move away from the emotional level of certain character (like a narrative or its background, fitting it on a specific history with a certain psychological portrait) and focus only on the way that a character is visually represented, it seems clear that the less detailed, or less close to a realistic approach a character is more universal are its chances of generating empathy from diverse audiences. Inversely, not trying to argue that realism in arts necessarily leads to the uncanny sensations scope, we can state that the more realistic a certain personification of a character is, less are our chances of identify ourselves with it (focusing, once again, merely on the way it's visually constructed and not ton he way its contextualized in a more complex universe).

This notion of subjectification, of individuality it's not something strange to the uncanny valley subject, as the idea of human replica (*doppelgänger*), of cloning, appears to us has a threat to our human uniqueness.

It's a scary sensation to feel that our identity can be stole, or even worse, subverted.

These two issues, the realism and the human replica threat, however, are not enough to characterize what the uncanny valley really is, even if they can provide some clues about the abrupt cut in the empathy towards humanoid creations addressed in Mori's work. Treating this phenomenon only as a sort of bug (glitch) in the technological advances, a kind of almost insurmountable leap between the safe representations and the ideal mimicry of the human species that can never be totally fulfilled, is limiting the issue's dimensions. When these replicas are well design the results can smooth out or even eliminate the uncanny feeling towards them. There are plenty of these examples: the Image Metrics promotional video *Meet Emily* (2008) (fig.3); CGI Ellen Page and William Dafoe in the game *Beyond: Two Souls* (2013) (fig.4&5); the hyperrealist CGI character "Saya" (2015) built by the freelance art couple Teruyuki and Yuka Ishikawa (fig.6); the CGI Kevin Spacey and John Malkovich in the game *Call of Duty: Advanced Warfare - Exo Zombies* (2015) (fig.7&8); 3D artist Chris Jones's realistic animations of an eyeball, head, or hand movements (2016) (fig.9); the CGI Peter Cushing's Grand Moff Tarkin on *Rogue One: A Star Was Story* (2017) (fig.10); or the Instagram influencer CGI character Imma developed by the company ModelingCafe (2018) (fig.11).

One can still argue that most of these examples, even if they are getting slowly but constantly better, are still falling into the uncanny valley, continually



Fig. 7: CGI Kevin Spacey in *Call of Duty* (2015)



Fig. 8: CGI John Malkovich in *Call of Duty* (2015)

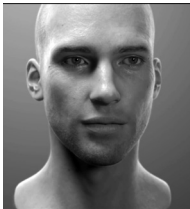


Fig. 9: 3D artist Chris Jones's realistic animations (2016)



Fig. 10: CGI Peter Cushing on *Rogue One* (2017)

Fig. 11: On the left: Geminoid H1-2 with his model reference and creator Hiroshi Ishiguro (<http://www.geminoid.jp/projects/kibans/>); On right: Geminoid-F with its model reference ([https://spectrum.ieee.org/automaton/robotics/humanoids/042010-geminoid-f-more-vid-eo-and-photos-of-the-female-android](https://spectrum.ieee.org/automaton/robotics/humanoids/042010-geminoid-f-more-video-and-photos-of-the-female-android))



Fig. 12: *Imma* (2018)

addressing the realism limitations as the main nature of this eerie otherness.

Yet is also true that these sensations generate plenty of contradictory opinions towards their own effectiveness and if we strictly stick with the uncanny valley chart and theory we will fail to contemplate accurately the complexity of the problem and its diversity. It's easy to verify that people can be more or less "sensitive" towards this, and that the valley can be wider or deeper from one person to another. I will come back to this subject latter in this text but for now let's focus on the examples in which the creepy factor is more obvious.

What bother us in examples such as the robot clone *Geminoid H1-2*, or *Geminoid-F*, (fig. 12) from a series of humanoid robots created by the Hiroshi Ishiguro Laboratory in 2006, are not the fact that they are copies, or poorly made copies, but copies that gone terribly wrong. It seems to me that the uncanny valley is unfit to be only understood as a chart where anthropomorphic figures can be linearly ranked in a scale of realism, reserving a special spot for poorly realistic representations.

We should suspect at this point that phenomenon is more than a matter of realism or technological advances, and has more to do with the awkwardness towards the human body itself. With this said I don't mean to simply disqualify

realism from the equation. Even if I don't considerate it as a *sine qua non* condition for the negative empathy levels, it's certainly a very recurrent one as most of these examples show. The realism issue it's more like an issue of intensity concerning a more important uncanny factor: the expectation. The more a character / anthropomorphic figure's physical proportions, expressions, behavior and movements in general resemble those of a human being, the bigger are our expectations that these characteristics match those of what we accept as a "healthy human being". The uncanny valley is made of a mix of expectations towards anthropomorphism, creepiness towards human body replicas, and the immediate emphatic preference towards characters without strong physical and behavior idiosyncrasies. But there's still one last crucial factor.

When confronted with DWANGO, Co., Ltd enterprise's computer-generated zombie animations, the famous animator artist, Hayao Miyazaki, admit that those kinds of representations make him feel "disgusted" [5] by the lack of pudency in representing human pain and call them "an insult to life itself"². What Miyazaki reveals here, for me, represents the very core of the valley' nature. I fell that this a dimension of the subject that has been recurrently neglected in favor of a simpler explanation to

2 "(...) Every morning... not recent days, I see my friend who has a disability. It's so hard for him just to do a high five, hos arm with stiff muscle reaching out to my hand. Now, thinking of him, I can't watch this stuff and find interesting. Whoever creates this stuff has no idea what pain is or whatsoever. I am utterly disgusted. If you really want to make creepy stuff, you can go ahead and do it. I would never wish to incorporate this technology into my work at all. I strongly feel that this is an insult to life itself (...)" [5]

why the uncanny valley pops out. In my opinion it opens almost another path that I would like to call the “representation of the corrupted being”.

It’s not a coincidence that the uncanny valley most well-known chart, (see fig.1) puts corpses and prosthetics at the bottom of the valley and uses the term “healthy person” to describe the “realistic” figure at the end of it. My hypothesis, is that what causes the uncanny feeling towards something or someone is the fact that we perceive a character eeriness as “lack of healthiness”, as a sort of glitch, a corruption, a disease in its pre-medical-estate, before being identify and diagnosed, as a pure representation of human distortion.

The philosopher Giorgio Agamben presents us in his book, *Homo Sacer: Sovereign Power and Bare Life*, one of the most controversial sentences of archaic roman law: the *homo sacer*. This was the designated juridical figure applied to those for which the human law could not be applicable anymore. Even if it was a sacred designation, this condition was not a benevolent one: it consisted on depriving the subjects who were considered irreparably corrupted from *dignitá*, their condition of human beings. Practically speaking, this meant that all those who attempt against de *homo sacer*’s life couldn’t be condemned for murder. [6] (A bit similar to what happens with the term “outlaw” in the western movies, perceived by the lays as someone that transgressed the law, but actuality means someone which is banned and not framed in the law system itself any longer).

Another even more problematic concept brought by Agamben that I would like to refer concerning human life itself is the one from the German Jurist Karl Binding. The “Life Unworthy of Living” — “*lebensunwerten Leben*” — applied “(...) first of all to individuals who must be considered as “incurably lost” following an illness or an accident and who, fully conscious of their condition, desire “redemption” (Binding uses the term *Erlösung*, which belongs to religious language and signifies, among other things, redemption) and have somehow communicated this desire. (...)”³

These two notions of corrupted beings, has someone irreparably lost into limbo, almost private from their own humanity, this sense dehumanization matches Miyazaki’s sensations towards the 3D Zombies: that kind of visual language drives us into a problematic dimension of human life which is not a “light” issue, and that is perhaps a subject that we shouldn’t be digging into on those visual terms. In other words, a sort of esthetic taboo.

The repulse towards an uncanny character, and the reason why the more anthropomorphic verisimilitude a figure has, the slicker are the chances of getting a weird result and a more abrupt empathy lost can be explain in these terms:

If we perceive or interpret a certain figure/or character in an anthropomorphic way in which we can easily recognize them as non-human or/and “healthy”, it’s easier to accept their lack



Fig. 13: On the left-side: Shrek from the movie *Shrek The Third* (DreamWorks 2007); On the right-side: Shrek’s uncanny *doppelgänger* from the series of memes and bizarre YouTube animations based on a 4chan text: “*Shrek is love, Shrek is live*”.

3 AGAMBEN Giorgio, in *Homo Sacer: Sovereign Power and Bare Life*. (p.145) [5]

of proportions and some awkwardness on the look, expressions and movements, and it will be easier for us to identify ourselves with them and create an empathic link.

If, on the other hand, the representation, not only gets too close to a human replica, increasing our expectation towards correct anatomic features and a “normal” biological pattern of movements and expressions, but also assumes such disproportional or imprecise features that turn them into a visual representation of an irredeemable corrupted human, the empathic link is not only broken but subverted. I believe that this is, in general terms, where the strangeness come from and why

we feel equivalent sensations to those we have when see a cadaver, a prosthetic, or even certain malformations, diseases or deficiencies: it’s the border between a symbolic or fantastic personification and a visual representation of a physical and psychic human distortion.

Fig. 14: *Tin Toy’s* baby
(1996)



Fig. 15: *Beowulf* (2007)

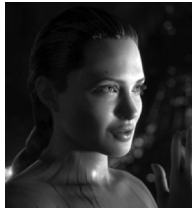


Fig. 16: *Polar Express*
(2004)



Fig. 17: *A Christmas Carol*
(2009)



2. The “corrupted being” in animation and illustration fields

One of the characteristics already mention in this article about the uncanny valley it’s its distortive nature, the way it functions independently from the context in which it appears. We should keep in mind that its independence from a context/narrative, even if strong by itself, is not absolute and can always be smooth out or intensified accordingly.

Starting with its unwanted appearance, it’s palpable how strongly it contaminates the narrative or the broader context, transferring the uncanniness from the figure/character to all the visual/artistic artefact itself. Some of this unintentional presence’s common examples in the animation field are the baby from Pixar *Tin Toy* (1996) “the most frightening and disturbing piece of animation in the history of this art form” [7], the CGI *Beowulf’s* (2007)⁴, the characters from *Polar Express* (2004), *A Christmas Carol* (2009) or even *The Adventures of Tintin: Secret of The Unicorn* (2011).

When we search, on the other hand, for pre-intentional presences, it’s rarer to find the phenom associated with the “uncanny valley” term. (That maybe shouldn’t be a surprise since there are

⁴ “(...) The movie’s animation is otherwise so sophisticated that it is hard to pin down just what is missing. Perhaps we have spent so much time looking at our fellow humans that we can detect a problem with something as subtle as the physics of a muscle contracting, just a fraction of a second before it pulls the lips into a smile. (...) The moviemakers have such confidence in their technique that they let closeups of our hero Beowulf’s face linger on the giant Imax screen for long moments, allowing viewers to admire every hair in his 3-D digital stubble. Grendel, the putrefying monster played by Crispin Glover, is only slightly scarier. (...)”[8]

many other ways to define something that wants to be scary on purpose and the eeriness of the valley lives of ambiguous feelings.)

Taking this into account I felt that the “uncanny valley” popularization, not only around web, but also between animation colleges, professionals and cinema critics, has been symptomatically distort, and overly simplified losing its own complexity. Each time I would read about it in an animation article, or saw the phenomenon discuss in the web sphere, it was palpable the lack of consistence on the arguments, starting with the divergences from one person to another on what should be or not on the uncanny list, to the assumption that being creepy was immediately the

same as uncanny or that is eeriness could only be found in “realistic” imagery.

As I already said in this article, the difficulties or problems concerning the realism’s mimicry in general, or the 3D animation products in particular, are not enough to explain the phenomenon, and the spine-chilling caused by it is not necessarily specific to this visual language and design. When movies like *Beowulf*, *Tintin*’s Spielberg’s sequels or *Polar Express* are criticized as uncanny valley flops, the arguments concerning the corrupted characters appear mixed together with the idiosyncrasies of the realistic visual language and its boundaries towards story-telling, the narrative or the characters.

The most common problems (especially evident in the four last examples, excluding *Tin Toy*) are: The translations from a medium to another, particularly when 2D animation formulas are used on 3D narratives; And the virtual language limitations itself, and when its deceiving factor fades and the virtual texture appears (the pixels, the plastic/rubber textures, the glitches, all kinds of errors - a sort of inertia of the virtual world). The valley theory is abundantly used nowadays to justified the general difficulty in dealing with the computer medium, and finding similar formulas for emphatic characters, movement and rhythm already discovered in the analog medium. It’s as if the notion of “familiar awkwardness”, the *unheimlich*, that inspired Mori’s, is almost the same as Clouds’ cartoon theory [4] exposed earlier in this text .

Maybe it is away too audacious for me to devaluate studies that discard factors beyond

realism or biological “mechanism for pathogen avoidance” and empiric tests and studies conducted by many researchers in robotics, or similar scientific areas, such as *Monkey visual behavior falls into the uncanny valley* test, that suggests that neither human-specific cognitive processes, nor human cultural factors are needed for the repulsive feeling to appear and



Fig. 18: *Mass Effect 3* game (2012)



Fig. 19: *Medal of Honor: Warfighter* game (2012)



Fig. 20: *Alita: Battle Angel* (2019)



Fig. 21: *Mother Bird* sculpture from Keisuke Aiso (2016)

Fig. 22: *Spoilsbury Toast Boy -1* by David Firth(2009)



Fig. 23: *Salad Fingers 7: Shore Leave* by David Firth (2018)



Fig. 24: Forest Spirit from *Princess Mononoke* (1997)



Fig. 25: Photoshop Flowey from *Undertale* game by Toby Fox (2015)



Fig. 26: *The Adventures of Tintin: Secret of The Unicorn* (2011)

final intuit was within the design area: find a formula for empathic human interaction with robots.

I conclude stating my strong conviction that it is behind this image taboo nature, incarnated by the “corrupted being”, that we will find the away not only to conquer, but specially to understand better our own hidden uncanny nature and how to deal with it.

In the end, even ghost and nightmares are part of being human.

that realism seems pretty much the source of it [9], similarly to Dr. Angela Tinwell’s point of view in her book *The Uncanny Valley in Games and Animation* [10]. But as I already said in the beginning, the valley concerns an issue that travels many areas of knowledge, and it’s clear, when we read some of the works that inspired or address it directly, that it remains pretty much unclear what is exactly the cause of it. Even with a lot of identified hypothesis so far, I don’t think that simply measuring and comparing how much time does a monkey stays gazing three obnoxious images is enough to state that the nature of the eeriness is finally understood.

My position, nevertheless, is that those who are interested in artistic areas such as animation or illustration should not give up to contribute actively, searching and exploring the uncanny feeling, instead of merely adopting the “valley” theory from robotics without a proper adaption for our own artistic field. I suspect that the phenomenon can’t discard the cultural influence in it, specially concerning image production. Back to the question already mentioned in this text: Can something far from the realism of a sculpture or 3D renders, like flat 2 animation or pixel art cause similar sensations concerning the human distortions? I think they can, like David Firth characters (fig.23&24), or even Toby Fox animation details from one of the *Undertale*’s game bosses (fig.26).

One of the biggest questions about the uncanny valley still is how much of it is biological, cultural or both? Summarily where resides the nature of its distortion power? The other is how can we map it and measure it properly even if the intensity of the repulsive feelings will always vary from one person to another?

The “corrupted being” notion here presented pretends to point a path for researchers in the visual art world to question and frame this subject esthetically, and necessarily ethically, remembering that even the author of the Uncanny

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A Estética da Figura Humana no Desenhar e Ilustrar Contemporâneo: a Linha Divisória Entre a Realidade e a Imaginação

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[Human Figure Drawing / Desenho de Figura Humana]

Abstract

Keywords

Illustration, drawing,
Human Figure,
Contemporary Art,
Imaginary, Creativity,
Aesthetics.

Far from the need to represent the real, contemporary artists have developed, in the course of their artistic careers, their own ways of illustrating their human characters, represented by a myriad of forms, using various techniques and visual languages. The artists, escaping from pre-established patterns, began to create more and more unique styles detached from the common reality, generating new beings, creatures out of their own imagination (or not?). To understand such process, in this document I make a study and a bibliographical survey about the topic and relate to what contemporary artists themselves share about their art in order to aggregate information regarding their creative processes in parallel with their idiosyncrasies. The purpose of this study is to present an exploratory research — with an approach to the artwork of three artists, one of them Elena Stonaker — to bring the questioning and the first grounding on the subject. The purpose is to emphasize the fact that we are co-creators of reality and that there are uncounted points of view about the same interest. In addition to seeking some understanding of what led artists to opt for that expressiveness and to enter a little more in their particular universes. If for so long the artist draws the characters in the same way, what is the dividing line between reality and imagination?

1. Introdução

Longe da necessidade de representar o real, os artistas contemporâneos desenvolveram, ao longo de suas carreiras artísticas, maneiras próprias de ilustrar seus personagens humanos, representados por uma infinidade de formas, utilizando diversas técnicas e linguagens visuais. Os artistas, fugindo de padrões pré-estabelecidos, passaram a criar cada vez mais estilos únicos desligados da realidade comum, gerando novos seres, criaturas saídas de suas próprias imaginações (ou não?). No desenvolver deste artigo, faço um estudo e um levantamento bibliográfico a respeito do tema e relaciono com o que compartilham, os próprios artistas contemporâneos, de sua arte, a fim de agregar informação com relação aos seus processos criativos em paralelo as suas idiossincrasias. Este estudo tem por finalidade levantar uma pesquisa de cunho exploratório — com aproximação ao trabalho de três artistas, uma delas Elena Stonaker — para trazer o

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questionamento e o primeiro embasamento sobre o assunto. O objetivo é enfatizar o fato de que somos co-criadores da realidade e de que existem vários pontos de vista sobre o mesmo interesse. Além de buscar alguma compreensão do que levou os artistas a optarem por aquela expressividade e entrar um pouco mais nos seus universos particulares. Se por tanto tempo o artista desenha os personagens da mesma maneira, qual é a linha divisória entre a realidade e a imaginação?

Sempre me interessou o místico da representação da figura humana. Talvez por eu mesma ver o corpo humano sob uma perspectiva diferente. E acredito e defendo que a sensibilidade se preserva por detrás da liberdade de expressão. Nós viemos como seres livres e ao nos condicionarmos às sociedades, privamos-nos do livre expressar. As sociedades humanas, criadoras da ciência e da tecnologia, têm sua cultura retratada e exposta através da arte desde o período primitivo com a arte rupestre até o atual Contemporâneo. A necessidade de retratar a figura humana acompanha a própria existência e se transforma de acordo com o contexto histórico, juntamente com as outras manifestações artísticas como escultura, dança, música, entre outros.

O cenário artístico na Arte Contemporânea é precisamente vasto para permitir que cada artista encontre o próprio caminho, a sua própria linguagem e busque um sistema que funcione melhor para si, trabalhando a sua estética a fim de criar um trabalho autoral. Com “estética” me refiro à representação física e formal por meio de padrões entre criatividade, beleza e técnica que geram uma própria linguagem visual. A aproximação do trabalho de Elena Stonaker para estudo do artigo se dá pela representatividade de sua obra e a possibilidade de enfatizar e exemplificar questões sobre a origem de seu imaginário que gera uma arte figurativa quase abstrata, precisamente pessoal e suficientemente singular e que embora sua carreira seja relativamente iniciante é possível nela encontrar um padrão de linguagem e estética ímpares. A possibilidade de embasar o conteúdo em entrevista com as próprias palavras de Stonaker, fortalece a linha de raciocínio para o estudo da estética contemporânea na arte figurativa contida no presente artigo com evidência no imaginário — individual e coletivo.

2. A Representação da Figura Humana ao Longo da História

“Ver muito lucidamente prejudica o sentir demasiado. E os gregos viam muito lucidamente, por isso pouco sentiam. De aí a sua perfeita execução da obra de arte.” (Fernando Pessoa)

Das sociedades primitivas até a egípcia o retrato era essencialmente ritualístico “desenhar um bisão e uma figura humana na pedra, provavelmente, não conotava interesses estéticos, mas práticos”. Essas pinturas eram realizadas para que os caçadores adquirissem poder sobre elas. O retrato da figura humana não buscava a representação da expressividade particular do artista [1].

No Egito Antigo acreditava-se que com o corpo conservado após a morte, a alma viveria no além. Portanto, após a morte dos reis, seus corpos eram embalsamados e cobertos por tiras de pano a fim de serem

preservados dentro das pirâmides, onde sua arquitetura elevada faria a conexão com os deuses. Sobre as tumbas haviam esculturas das cabeças a fim de manter a imagem viva. A fisionomia era representada apenas pelos aspectos fundamentais e, portanto, marcava o início da preocupação estética com a representação figurativa humana. Conforme Gombrich (2000, [2]), o escultor era conhecido como “aquele que mantém vivo”.

A arte egípcia se destacava por representar o que se conhecia. Compara-se o procedimento artístico egípcio com a percepção da realidade pelas crianças: a sintetização dos elementos essenciais criando uma representação da figura humana destoando do real. A forma como conheciam o corpo era o ponto de partida: a cabeça era melhor destacada se posta de perfil, já o olho o reconhecimento era melhor se de frente. Ou seja, a cena era representada pelo que o artista julgava conhecer e pertencer à situação e não ao que ele realmente via. Além disso era considerada a atribuição de referências simbólicas a fim de trazer maior significação à narrativa e todos os elementos precisavam estar aparentes para contar a história.

A partir do século VII a.C. na Grécia a representação do corpo passa a buscar a exaltação do ideal de beleza e perfeição, em qualquer ângulo e posição. Essa plenitude buscada pelos artistas gregos era agregada pela expressividade atribuída à imagem retratada, principalmente do movimento. Sócrates dizia que o corpo era afetado pelo sentimento e que “era o corpo e seus movimentos que esses mestres usavam para expressar a atividade da alma” (como citado em SILVA, 2008, [1]). Considerando a alma e o corpo vivo como sendo inseparáveis, representar a figura humana expressa a alma do representado e reflete a própria alma de quem representa. A experiência no plano físico, mental, espiritual e emocional é a essência da vivência e modela o ser humano. Sobretudo o corpo é o reflexo da alma e parte de um contexto cultural onde há a envolvimento do pessoal com o coletivo.

A arte grega se destacava por representar o que era visto e não se via a figura humana como uma imagem padrão, mas sim com a singularidade de cada corpo, cada expressão, movimento ou postura. Em 500 a.C. o pé é representado pela primeira vez visto de frente e marca um fato histórico demonstrando que o artista passara a desconsiderar a importância de representar tudo completamente visível na pintura e levam em conta o real ângulo de onde se via o objeto. A arte em questão é um vaso intitulado “A Despedida do Guerreiro” de Eutimedes. Os gregos descobriram a liberdade de representar o corpo humano em qualquer situação, movimento e posição e aplicaram isso para representar a vida interior das figuras representadas [2].

Já o Renascimento foi definido por Jacob Burckhardt (1991, [3]) como a “descoberta do mundo e do homem”, tendo no Humanismo um forte associado. Segundo Mizuta (2013, [4]), “o Humanismo afirma a dignidade do homem e o torna o investigador por excelência da natureza.” E veio também o Racionalismo, ou seja, a atenção para tudo o que pudesse ser explicado pela ciência, pela razão. Com esse enfoque voltado para a verdade e para o científico, grupos de estudos cresceram assim como o conhecimento da anatomia humana em sua plenitude, permitindo que as técnicas superassem o legado Greco-romano. A premissa de que a arte é parecida com a vida fez com que o foco exaltasse a representação do

natural de forma fidedigna, buscando novas soluções e ideias, trazendo a noção de perspectiva e escala e conferindo uma maior veracidade realista para o objeto retratado. A pintura renascentista faz da figura humana a protagonista das cenas, contando a história de si por si só: “o homem como o centro do universo” [5].

No século XX, Le Corbusier arquiteto franco-suíço criou o sistema “Modular” de medidas e proporções relativos ao homem para utilizar em seus projetos arquitetônicos. Essa modulação, segundo ele, levaria o mundo à beleza pela racionalidade [6].

Representação do que se conhece ou do que se vê? Estudos científicos indicam que não é possível fazer uma completa separação do que vemos com o que conhecemos. Quando começamos a ver, automaticamente começamos a aprender, a ter conhecimento do objeto visualizado passando a ser familiar dali em diante. A arte mudou seu direcionamento quando os artistas perceberam que a regra do “pintar o que se vê” é contraditória. Isso passa a ser mais claro se refletirmos sobre a forma como percebemos a imagem segundo a teoria Gestalt, onde o significado e a forma estão interligados. Quando mudamos a percepção da forma que vemos, logo, mudamos a atribuição do significado pois estão diretamente relacionados. A partir daí, ao desenhar o mesmo objeto com as duas interpretações diferentes, faremos duas versões. Ao criar novos desenhos acabamos por sempre iniciar por linhas e formas “convencionais”. Segundo Mizuta (2013, [4]) “o egípcio em nós pode ser suprimido, mas nunca poderá ser inteiramente derrotado”.

3. A Realidade Subjetiva e o Imaginário

“A forma é a expressão exterior do conteúdo interior; é um reflexo do espírito e personalidade do artista.” (Kandinsky, 1923, p.11, [7])

Não se deve confundir “imagem” com “imaginário”. A imagem é pertencente do imaginário. A imagem está diretamente ligada à visão do observador, a construção que ele próprio desenvolve da realidade, ou seja, “a imagem só é possível ao interagir com o observador”. Jacques Aumont afirma que ao estudar a imagem o observador deve ser estudado como “parceiro ativo” das imagens. Questões como crenças, afeto e bagagem pessoal de repertório, influenciam na forma como o observador recebe a imagem, tornando fundamental que seja considerado o público para o qual ela se dirige. A imagem é como o enunciado e faz a mediação entre o observador e a simbólica construção do mundo.

Aumont (2005, p.95, [8]) afirma com relação ao espectador-imagem: “a ilustração revela um lado simbólico a partir da própria forma de se apresentar; (..) e um lado estético, que, além de manifestações socioculturais, manifesta a expressão do profissional”. Gombrich (2007, p.10, [9]) no seu livro “Arte e Ilusão” enfatiza a questão da representação dizendo que não se trata de uma semelhança com relação ao que se observa da natureza, mas sim, uma convenção “que [o artista] apreende como representação, ao longo de sua vivência e de seu conhecimento de artes visuais”.

Segundo a origem latina da palavra retratar (*retrahere*) o significado seria algo como “copiar”. Se lermos o significado através do ponto de vista mimético onde o modelo é apenas “duplicado”, o retrato perde sua essência artística pois perde toda a sua expressividade. Segundo Diaz (2015 [10]): “mais do que tirar de um lugar e por em outro, um retrato é resultado da reconstituição de traços que imaginariamente compõem uma percepção projetiva do artista em re(L)ação aos sujeitos de seus afetos: nunca deve ser reduzido à aferição técnica de medidas proporcionais.” O retrato nesse caso tem a intenção de expor revelações e não puramente representações do real. Oscar Wilde (como citado em Diaz, 2015 [10]) escreveu que “todo retrato pintado com sentimento é um retrato do artista, e não do modelo”. Essa afirmação de Oscar Wilde enfatiza que a percepção de algo é meramente subjetiva, sendo a execução imaginária do artista para o observado. De certa forma o retrato acaba sendo como ele vê a si próprio.

O imaginário faz parte da construção do próprio mundo dentro de um contexto sociocultural [11] e é composto por dois pólos: o primeiro é o idiógráfico/ideário que ressalta questões de normas, condutas, cultura e práticas científicas; o segundo é o arquetipal/imaginário que envolve a afetividade, as imagens, a mitologia, a vivência, onirismo, fantasia, sonhos e práticas ritualísticas. A conexão desses dois pólos acontece através da função simbólica [12].

A arte pode ser vista como a estética da alma, ou seja, a sua representação física por meio de padrões entre criatividade, beleza e técnica. Segundo Rúbia Lóssio (2018, [13]) “a arte é a revelação do imaginário a partir de uma técnica. A arte necessita do imaginário para sua sobrevivência. E da pluralidade para que seja vista como reflexo da alma”.

Em dada circunstância Van Gogh pintou um retrato de um amigo, entretanto, considerando que estava “correto” em demasiado, decidiu mudar detalhes do cenário e das cores:

Exagerei a cor clara do cabelo, usei laranja, cromo e amarelo de limão, e por trás da cabeça não pinte a parede trivial do quarto, mas o infinito. Fiz um fundo simples com o azul mais rico e intenso que a paleta era capaz de produzir. A luminosa cabeça loura sobressai desse fundo azul forte misteriosamente, como uma estrela no firmamento. Infelizmente, meu caro amigo, o publico apenas verá nesse exagero uma caricatura - mas que nos importa isso? [14].

O termo “caricatura” foi corretamente aplicado por Van Gogh, pois essa técnica “distorce” a imagem real a fim de ressaltar aspectos que o artista sente ser de maior evidência. Essa arte sempre esteve enquadrada em arte humorística, onde considera-se que tudo seja permitido, sem preconceitos.

Nas obras de Edvard Munch, o cenário sombrio e os personagens inquietantes e distorcidos eram representados de forma a todos os elementos estarem integrados em uma mesma expressividade e sentimento, como se tudo participasse de uma mesma linha de emoção. Suas obras por vezes também eram vistas como caricaturas. O Expressionismo representava a dor, o sofrimento humano, a violência, a pobreza, e colocar tudo isso sob um ponto de vista agradável e belo seria falta de sinceridade. Os

expressionistas acreditavam que a tendência e a exigência de se representar apenas a harmonia e o belo na arte nascera da recusa em ser sincero com a realidade e que era falta de respeito pelo sofrimento humano [14].

A herança da arte africana com as máscaras tribais, por exemplo, atraiu e ainda atrai grandemente todas as gerações dos interessados na arte. Desprovida do que se habituou a chamar de “temas gêmeos” da arte europeia: “a fidelidade da natureza” e a “beleza ideal”, instigou a mente das pessoas com obras carregadas de expressividade, estrutura e técnica simples e linear, coisas que a busca do avanço e do aprimoramento da arte europeia fez com que se perdesse [4].

3.1. Testes de DFH (Desenho da Figura Humana) Como Avaliação Psicológica

A avaliação do desenvolvimento cognitivo infantil utiliza o DFH como técnica de avaliação psicológica. Segundo Abou-Jamra Castillos (1987, [15]) existe uma forte relação entre o desenvolvimento pessoal e o desenho. As crianças tendem a desenhar o que conhecem sobre o tema/objeto e não o que vêem. Aos poucos, conforme a criança se desenvolve, o ato de desenhar passa a ser cada vez mais adaptado para o que a realidade se mostra para a criança, considerando questões como proporção, posição, relação espacial, tamanho, etc.

Irai Cristina Boccato Alves (2015, [16]) escreveu um artigo onde conclui que pesquisas mostram que estudos da estimativa da inteligência de adultos não alfabetizados também podem ser realizadas através dos resultados de testes de DFH. Segundo ela “considerando que pessoas não alfabetizadas não costumam usar lápis e papel, é provável que não tenham desenvolvido habilidades gráficas, assim os seus desenhos poderiam ser semelhantes aos de crianças ainda não alfabetizadas.”

No Brasil, alguns estudos apresentaram evidências de que o DFH também pode ser utilizado como forma de detectar a agressividade em crianças. Bauermann (2012, [17]) em sua pesquisa sobre o tema, ressaltou os seguintes indicadores de agressividade no desenho que emergiram com frequência no grupo de crianças agressivas: localização esquerda da página, braços juntos ao tronco, pernas unidas, presença de bolsos, presença de figuras de fundo e figura humana grotesca.

4. A Estética Contemporânea

“The artist and poet are not obliged to co-operate in this respect, their function is exactly the opposite. It is to put the finger on the contradiction and enlarge the conflict.” (Matta, 1984, [18])

A comunicação por linguagem visual acompanha toda a história da evolução humana. Para Gombrich (2012, [19]) essa linguagem pode ser alterada e estendida e adaptar-se ao novo, criando símbolos, novos produtos e novas referências para cada coisa nova. Alguns artistas são capazes de ultrapassar a aparência cotidiana das coisas, conseguindo expressar o significado indo para além do que é visível. Focam na

autoexpressão como item essencial de seu trabalho; são movidos por um ideal, provocando seus temas em busca de trazer o máximo de significado. Utilizam a forma humana — o que há de mais expressivo — para transmitir atitudes da mente, criando através de inúmeras maneiras a expressividade da essência do espírito do homem.

Nas palavras de Bill Buchman (2011, p.9, [20]), “aprender a desenhar é sobre aprender a ver, entender e imaginar. (...) Elevar os desenhos das representações para jornadas pessoalmente sentidas baseadas em um confronto direto, profundamente sentido e cuidadoso com sua experiência visual real.” Desde há 35.000 anos expressar a beleza e o mistério do corpo humano tem sido o principal foco na arte. Conforme a evolução das culturas, já foram experimentadas inúmeras linguagens de estilos e técnicas. Hoje o resultado é uma extensa herança de conhecimento e por isso somos constantemente inundados pela quantidade ilimitada de materiais, imagens e processos. A diversidade passou a ser vista como algo belo e isso contribuiu para um mundo de possibilidades e resultados. O que para um artista é técnica de sucesso, para outro o sucesso está em quebrar a mesma técnica.

Descobrimos novas possibilidades partindo da absorção de conhecimentos tradicionais já estabelecidos, fazendo uma releitura e buscando sempre uma nova forma de pensar e de representar a figura humana. É a compreensão do corpo através de novos olhos, como um tema artístico e poético ao invés de uma mera forma biológica. A expressividade livre faz parte da arte atual e o que difere um artista de outro é a forma como ele trabalha o próprio imaginário a fim de expressar uma realidade intrínseca coletiva: é a linguagem do subconsciente. O artista se coloca no retrato, a tal ponto, que o retrato passa a servir de referência da pessoa e não o oposto [10].

4.1. Processos Criativos

“Eu amo o desconhecido; no desconhecido não há regras para vincular você. No mistério há magia, um potencial para infinitas possibilidades. Minha porta estará sempre aberta para o mistério, porque é onde está a maior liberdade.” (Elena Stonaker, 2015, [21])

A necessidade de criação encontra-se na dimensão trágica do homem: a sua mortalidade. Ao ver-se diante da finitude e do mistério, torna-se fundamental a busca de significações para o entendimento das coisas do mundo. Para além disso, segundo o fundamento da linguagem, além de criar e compreender os sentidos é preciso ainda compartilhá-los. Esse imaginário não se trata de uma coleta de fantasias, mas sim, alimento para o expressar da criação onde indivíduo e sociedade coexistem e se constroem. Uma das principais diferenças entre o ser humano e o animal é a capacidade de inventar, recriar, ou seja, a posse do dom da imaginação. As invenções elaboram-se a cada combinação de técnicas e referências, do complexo e do intrínseco [22].

Malbert (2015, p.135, [23]) diz que enquanto criança demonstrar talento para desenhar a figura humana é um dos primeiros índices de

habilidades artísticas que se tem na vida. Segundo ele, “desenhar dá acesso às obsessões, senso de humor, emoções e fantasias do criador”. Ele enfatiza o retratar com ênfase no metafórico e psicológico ao invés de ter apenas objetivos de representação. Cada pessoa observa e recria o próprio mundo em relação com a sua própria realidade social. O enigma entre o real e o imaginário faz a fusão entre o criador e a criação. No imaginário a arte mantém uma ligação entre a tradição e a reinvenção [24].

Carl Rogers (1985, [25]) traz a problemática da escassez da criatividade na construção da nossa sociedade. Em suas palavras: “tendemos a formar indivíduos conformistas, estereotipados, cuja educação é ‘completa’, em vez de pensadores livremente criadores e originais”. Segundo Teixeira (2016, p.189, [26]), o processo de criação faz a aproximação entre o indivíduo e sua essência:

A aquisição de uma linguagem visual com o seu alfabeto próprio, permitirá uma comunicação interna que ativa a reinterpretação da realidade envolvente e a descoberta de novas perspectivas sobre a mesma, desenvolvendo assim um pensamento flexível, crítico e criativo. É a alquimia que transforma a forma de perceber o mundo envolvente, o nosso mundo interno e conseqüentemente a atitude perante ambos.

Alguns exemplos de artistas contemporâneos denotam, indubitavelmente, a origem de seus imaginários e a essência de suas artes. O artista plástico italiano Emanuele Tozzoli usa uma característica simbólica recorrente na sua linguagem que lembra as formas de desenhos infantis. Segundo ele: “eu vivo minha arte como um caminho profundo de abertura e conhecimento, no qual cada pintura se torna a materialização de um mundo introspectivo, onírico e extravagante”. Todas as suas obras são técnica mista, onde ele usa um fluxo de trabalho instintivo e visceral, através do qual ele cria uma conexão profunda entre sua vida interior e o momento presente [27]. Luciano Suárez, pintor argentino, afirma que a pintura é uma experiência corporal e física ao invés de intelectual. No entanto, seu trabalho não é apenas um agregado de influências do Expressionismo, Surrealismo, Dadaísmo e Arte Bruta. Tampouco a associação da tendência definida por alguns pintores contemporâneos. Ao tentar rotulá-lo na busca por uma definição concreta, ele faz uma reviravolta, filtrando e gerando algo novo e pessoal. Há também um elemento de street art em seu trabalho que ignora a academia e encontra inspiração em temas e formalizações de forasteiros, ajustando-os com liberdade individual e subjetiva, sintonizando com o invisível. Os personagens são representados por figuras meio desfeitas, motivos figurativos levemente reconhecíveis, nascidos como uma mera desculpa para desenvolver o lado formal e material de seu trabalho [28].

Em outro caso como por exemplo o da artista multidisciplinar norte-americana Elena Stonaker onde elementos são inseridos em seu trabalho, simbolicamente, criando e enfatizando a história por detrás do resultado entre o indivíduo e o coletivo. Ela cresceu em meio à natureza com seus pais que sempre tiveram diretamente ligados à agricultura orgânica e sua mãe sendo praticante de medicina energética. Stonaker é formada em artes, mas confessa que o maior aprendizado teve por meio

de experimentação e brincadeiras. Suas criações (desenho, pintura e escultura) exploram símbolos e personagens através de uma lente profundamente pessoal e nota-se uma forte referência à natureza e evolução e celebração do espírito. Seu imaginário é formado por influências que vão desde a mitologia, artesanato popular, objetos ritualísticos e roupas cerimoniais. Ela afirma que a arte é importante porque é onde tudo se torna possível e concorda que a mente das pessoas são diretamente afetadas pela geografia onde são criadas, já que a percepção de seu mundo foi moldada pela visão do céu e as montanhas de onde crescera. Como teve uma infância bastante solitária brincando e criando sozinha, ela diz que “no vazio onde vive a solidão, existe um portal para uma grande criatividade. Minha imaginação era selvagem e se tornou um canal aberto que me encheu de visões mágicas.” Quando criança estudou em uma escola Waldorf onde é dado forte ênfase em cada criança se conectando com o espiritual e holisticamente com a educação.

Ao ser questionada sobre a questão da criatividade ela diz que costuma ser fortemente atraída para a natureza dos lugares por onde passa, devido às texturas, as formas e cores e que seu processo criativo é extremamente orgânico e acontece da forma mais natural possível: “eu faço muito pouco planejamento e me movo com intuição. Muitas vezes, uma peça começará com o símbolo de um olho. O olho é como a semente... Uma vez que o olho está aberto, ele vê o resto de sua própria forma e se expande sobre si mesmo.” [21] A respeito da representação de referências ao corpo e formas cruas do humanóide, ela responde que sempre se sentiu desconfortável em um corpo físico como se “minha alma flutuasse do lado de fora em algum lugar acima”. Ela espera que sua arte possa criar uma ponte entre realidades físicas e metafísicas [29]. Há forte simbolismo em seu trabalho onde ela cria universos conectando a terra ao místico. Os conceitos mais abordados são criação e transformação. A respeito da escolha dos elementos de suas obras ela explica que escolhe imagens que resistiram ao tempo e cruzaram fronteiras culturais, como: “olhos (visão poderosa, corações (amor/consciência), figuras conjugadas (conexão total), seios (nutrição feminina/sensualidade), bocas com línguas saindo (Kali - o criador/destruidor), cobras (transformação infinita), genitália feminina (nascimento/sexo), pássaros (vôo/liberdade), plantas (vida/magia), mãos (criação) e variações de Yin e Yang.” [21].

Suas criações têm uma estética inerentemente xamanística, repleta de simbolismos antigos dentro de uma renovação contemporânea, sensual e lúdica. Sempre fascinada por questões relativas a origem do universo, cria uma mitologia pessoal onde celebra o mistério e a imaginação criando um portal entre o físico e o espiritual e destoando de uma sociedade que se priva de uma conexão com o espírito em prol da obsessão com o superficial. Seu trabalho atual tem abordado a feminilidade sensual como forma de retratar a fertilidade e representar a capacidade de criar e nutrir o corpo e a alma [30].

Stonaker fala a respeito do papel de cura que um artista pode desempenhar na sociedade. O ato de contar histórias é uma das formas mais antigas de se transmitir conhecimento e valores. O artista muitas

vezes é capaz de enxergar e ver possibilidades para além do visível comum, ou seja, onde soluções parecem ser impossíveis. Fundir símbolos atemporais com novas histórias é o trabalho do artista na criação do mundo com o qual sonhamos [31].

5. Conclusão

A maneira e as causas de se representar a figura humana evoluiu com a humanidade. Na busca por compreender a necessidade da representação da figura humana e as diversas formas de sua expressão, concluiu-se que a liberdade de expressão é imprescindível a cada indivíduo e que todos nós temos um imaginário para cada objeto que possa existir. Sobretudo a importância de que para a recriação do que se vê é preciso aprender a desconstruir e desinventar. Ao desmontar os estereótipos podemos ver com clareza o modelo ou objeto em toda a sua dimensão física. O real, o simbólico e o imaginário estão entrelaçados no nosso psíquico. O real é constante e existe mesmo antes da interpretação, independe do observador e ultrapassa as fronteiras do nosso poder, da nossa interferência. O mesmo objeto ou pessoa no real é visto de forma diferente em cada perspectiva de cada observador por conta do imaginário pessoal de cada um. E a interpretação individual de cada um se dá pelo amontoado de símbolos e impressões pessoais que cada indivíduo coleta ao longo da vida — qualquer produto da linguagem passa a ser codificado diferentemente em cada pessoa. Vivemos em sociedade e o equilíbrio entre esses três campos/elos depende do quanto somos capazes de compreender as nossas próprias demandas em sincronia com as demandas do próximo.

Buchman (2011, p.11, [20]) afirma que “explorar as infinitas possibilidades desse tema é uma das melhores formas de entrar em contato com seu artista interior. É uma das maneiras mais tradicionais de construir uma base para produzir todos os tipos de arte.” Segundo ele a arte é uma atitude e com isso ele pontua 4 itens essenciais: “1) você está criando poesia; 2) as marcas que você faz expressam suas ideias; 3) concentre-se no processo e seja confiante; 4) não se preocupe”.

O processo da criação de uma sociedade mais plena composta por indivíduos autônomos, criativos e pensantes se dá através do encorajamento daquilo que é exclusivo de cada ser humano de forma a harmonizar o individual com o coletivo. A transformação faz parte do desenvolvimento pessoal permitindo cada vez mais exteriorizar o conteúdo interno e potencializar a interação com o próprio meio que, por sua vez, passa a ser sintetizado pelo artista — quanto mais ele absorve do meio, maior é a gama de referências para sua base de criação. Assumir a própria expressividade faz parte da liberdade de estar vivo e em relevância como qualquer outro ser; a criação é mera consequência.

Se por tanto tempo o artista desenha os personagens da mesma maneira, a linha divisória entre a realidade e a imaginação é ele próprio, o artista. Pois a própria realidade é inerente do imaginário. Com isso, sustentou-se o fato de que somos, sim, co-criadores da realidade e de que existem inúmeros pontos de vista sobre o mesmo interesse.

No Contemporâneo a figura humana é representada de forma subjetiva, pois há aqui uma série de peculiaridades intrínsecas que vão desde condições culturais ao místico, que se transformam consoante a evolução das sociedades e à medida que tudo se movimenta — enquanto a razão de ser é estudada, tanto a referência quanto o próprio ser se modificam. O artista contemporâneo opta pela expressividade que melhor se adequa ao resultado obtido através do seu histórico pessoal de evolução como indivíduo. Essa expressividade se altera pois ele próprio está em constante transformação.

Desta forma, a pesquisa possibilitou-me a compreender a minha própria maneira de representar o outro. Ademais, ideio e intenciono que essa abertura conceitual seja construtiva a quem busca a própria expressividade e a quem se encontra enclausurado na autocrítica artística, possibilitando a construção de um ambiente fértil, positivo, destemido e livre a todos. Doravante, sugiro um longo suspiro, um sorriso e um convite a mergulhar no seu próprio universo e a melhor usufruir da sua peculiar riqueza viva. Em que se estabelece a sua linguagem de expressão?

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Unmasked Behaviours of Representation Interpretation

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Keywords

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Illustration, Interpretation,
Actor-network Theory,
Hermeneutics.

Abstract

An architectural intention is often illustrated through medium of a three-dimensional physical material architectural model. The model is an object of communication. Apprehension of the message involves an interpretive act by the message recipient. Sometimes, message and its interpretation mirror each other relatively flawlessly. We could say apprehension was immediate. At other times, however, apprehension is not immediate, not efficient. Communication admits some form of perturbation or digression. In this paper, we identify and describe several instantiations of such a fluctuation in communication with an architectural model.

1. Introduction

An act of illustration is an act of making something clear (Merriam Webster Dictionary). Usually, it is an act of communication--where creator of the illustration is attempting to make something clear to another person. There are two-dimensional forms of illustration and there are three-dimensional forms as well. In this paper, we present a three-dimensional way of communicating an idea, of making an intention clear: the architectural physical material model. A person who receives an item of communication attempts to interpret (i.e. make sense) of the communication. Sometimes, interpretation reflects the original intention well; at other times, it is not as successful.

Some aspects of stories of interpretation of signifiers are not told. They are passed over either because they seem trivial or they have been subsumed by other descriptions. In this paper, we introduce a few of the forms of stories which are not told. They are facets of efforts directed at making sense of physical material three-dimensional models of architectural space by observers who are attempting to interpret those models. These types of phenomenal dimensions are rarely presented and so we are making contribution to the discourse surrounding effective communication with architectural models.

2. Representation: Illustration as both a two-dimensional and three-dimensional act

For design, visual world and visual culture are important frames. The visual world is a foremost space of representation [1]. Drawing is one of the primary modes of two-dimensional representation. Definition of drawing

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has shifted over the decades; it resists definition, wrote Kurczynski [2]. A widely-held idea that drawing is defined by prominence of the line is not a settled definition, argued Kurczynski. For instance, contemporary drawings do not depend on line, but “on the idea that in drawing, something else besides line--color, background, composition...resolution, intention--is withdrawn or absent” (p. 97). A “romantic” definition, provided by Emma Dexter, according to Kurczynski, is that drawing is “any kind of human markmaking” (p. 97). The framework which pronounces drawing as a human act embodies the point of view that the act can, in one way, be seen as a form of communication between a creator and a viewer. In that action context, the representation, or illustration, carries a message, which is to be decoded by the receiver.

Print (whether written word or image) is another form of two-dimensional representation. Arnold [3] described print as “an interlocutor between the original, the viewer and a three-dimensional reproduction or interpretation of the original” (p. 450)--where the print in question is an image of, for example, an artefact. We extend that form of “interlocutory space” to include the three-dimensional physical material architectural model as such an intermediary on path to the “original” (even though that “original” might be in the future).

More than the printed word, the printed image, when presented as a three-dimensional view, is able to give a greater sense of immediacy about what it represents [3]. It is sensible for us to add that the three-dimensional physical material model is most likely able to bear or convey an even greater sense of immediacy of what it represents to the viewer than a printed image.

Recognition of the verbal system as a way of expression and description of things pre-dated print. According to Arnold [3], by the eighteenth century, a profound shift could be identified, which granted that vision and viewing had “power and potency of non-verbal expression” (p. 465). In addition, as understood, while prints were exterior aids for communication, they also had capacity to transform consciousness of the viewer. Prints “proselytize[d] knowledge” and (quoting John Locke) once awareness and understanding were stored in mind of the viewer, the latter had capacity to use that information to generate “new and complex ideas” (in [3], pp. 465-466).

Two-dimensional representation does not have to be static as in the printed image. Li, Yu, Ma and Shi [4] presented the case of cut paper. A popular art form in China, it has been combined with ink painting to create figures that are used for animation and film. A representational threshold they noted is limitation of these two-dimensional models, when used for animation, to be able to effect “fluid movement, particularly in perspective” (p. 395). The authors proposed a set of “parameterized paper-cut patterns” and tools to aid arranging and editing patterns in order to facilitate producing three-dimensional effects. It is arguable that illustrative forms which are produced in three dimensions facilitate, in mind of the viewer, formulation of a more complex gestalt (or, at least, one which is more spatially complete) about objects and spaces in question.

If illustration is intended as an act of communication or a way to foster an idea in mind of the viewer, then the question of error in reception arises.

Rankin [5] carried out a study to examine the “range of errors in comprehension made by readers of illustrations” (p. 25). Categories of errors and criticisms included, among others, misinterpretation and lack of familiarity with specific graphical vocabulary (as codified--e.g. a convention) or direct content (e.g. a novel word/thing). Rankin used his findings to begin development of a model of illustration design intended to facilitate reduction of reception error. As we have indicated above, in this paper, we shall examine instances where three-dimensional illustration/representation has been employed as a form of communication between designer and recipient and how some recipients have received and interpreted those messages. To further construct that question, however, we consider the case of human interaction with objects and things external to self, an understanding of which can be helpful in framing how interpretation of those things takes place.

3.1. Role of Physical Model

A three-dimensional physical material model is, using actor-network theory (ANT) articulation, a technology which has been enrolled into the architecture and space representation network [see 6]. It is standard to consider the physical material model as a tool of expression of design intention, of design problem solving and of communication between designer and client/user [7, 8, 9, 10]--much as writing, drawing, photographs and other media can be considered variously as such tools.

In discussing functioning of models, Naar and Clegg [10] include among other roles played by a model that it can act as a “mediator,” as well as an “epistemic artifact” (p. 27). The former says the material model can be used as a conduit which connects spaces, conceptually or notionally. In our case, we will see it used as a channel through which, passing, the “now” yields into a “possibility,” one which the observer-respondent perceives and narrates. In that formulation, in addition, the physical model as actant also operates as an epistemic artifact because of its capacity to generate new perceived realities. Callon [in 10] declared that scientific models (and we hereby impute the following attribute to models of diverse innovations, as are models of buildings) are to be regarded as performative statements, which are “actively engaged in the constitution of the reality that they describe” (p. 28).

Naar and Clegg [10] suggested an attribute of “lack of completeness” embodied by some physical models. In their study, the physical models being created as part of the process of designing an institutional building reified stages of evolution of the problem and its solution. This “lack of completeness” cognition belonged to the clients, who, by that time, had come to realize that the models in question were not final. In terms of performativity (in the declaration, the act is realized--see [11]), however, it lent to those models a capacity of prospect: more could be seen as emergent from them than the purportedly mere material object sitting in front of the observer. In our exploration in this paper, we speculated on non-finality as conveyed by a model as a gateway for the observer-respondent to enter into the design space, become assimilated into the unfolding and claim ownership of a vision (possibly one of multiple visions) which consummates formed architectural spaces and their objects in performance.

3.2. Indeterminacy of the Actor

In actor-network theory, “principle of generalised symmetry locates both nature and society on an equal plane” [12, p. 113]. In such a context, humans perform as actors, but so do other entities present. All of social life “consists of patterned networks of people, animals, machines, texts, buildings, plants—any material entity that is brought into a network” (p. 112). These entities, Clarke wrote, “have no inherent qualities but take their form and acquire their attributes through relationships in networks with other entities (p. 112).

Callon [13] noted that ANT “assumes the *radical indeterminacy* [emphasis in original] of the actor,” (p. 181) and that is a powerful foundational principle of the model. So, as Callon wrote, an actor’s “size, its psychological make-up, and the motivations behind its actions—none of these are predetermined” (pp. 181-182). Rendering such attributions as non-essential has opened up the social sciences to non-humans, who can then perform a role as an actant.

According to Callon [13], the actor, through its capacity, “renders the world talkative” (p. 194). The material object, in our case, gives voice to its own world through what it elicits in the observer (or fellow actor). Because true human behavior happens in-time, it is not possible for an *other* to directly engage a behavior or event that is not happening (until it does). ANT allows delegation of action [13, p. 194]. In the configuration which frames actions in ANT, possibilities of human action are rendered comprehensible when we agree to accord to and couple with humans “all the non-humans which extend their [i.e. humans’] action” (p. 194). With these, simultaneously proxies and co-actants, humans are then able not only to *unfold* possible actions, but also narrate possibilities of unfolding. In the “data” we present, our actors-respondents are thus rendered capable of telling stories of unfolding of spaces and objects they see in the models shown to them.

3.3. A Hermeneutic Filter: A Part for the Human Actor

In this paper, we present a case of an architectural form, the three-dimensional physical material model, and nature of its interrelation with observers with whom its designer wishes to communicate the design intention. Consideration of an architectural form (such as a model) as merely a representation device “misses the rhetorical, thus hermeneutical, potentials of it,” wrote Kara [14, p. 104]. Reading a model is an instantiation of a “hermeneutic relation” [Ihde, in 6], whereby the observer’s experience (of the world around her) is transformed by interaction with the object of observation. The physical model provides information which comes directly from perception of the very model itself. Correspondingly, a “perceptual gestalt” [6, p. 234] which embodies intended configuration of a space and intended experience of that space is produced by the hermeneutic relation between observer and model.

Architectural form is performative: it embodies organization of material and space which reaches “beyond its representational possibilities” [14, p. 104]. There is significance “beyond what is actually represented” [p. 104] by the model. In the process, an epistemic dimension of a work

(in our case, a model) is revealed--a conception which we have broached above, but which is extended here within a hermeneutic frame. The work is capable of eliciting a new or extended perceived world through interpretation. Experience of architecture (and, we argue, its mediation, the model) “reflects the workings of a...consciousness where the immediate attention to the object is transcended by a reasoned reflection” [14, p. 106]. Meaning, wrote Kara [14] “imposes itself as a constructive demand on the beholder” (p. 105). Drawing on Gadamer, Kara amplified that understanding by stating that identity of the work (the way it gets identified to/by the observer) is “secured by the way in which [the observer takes] construction of the work upon [herself] as a task (p. 105).

In the sections that follow, we shall describe a few instances where observers have taken control of construction of meaning of architectural form presented as three-dimensional physical material models.

4. Procedures/Methods

We photographed six different finished architectural physical models from an undergraduate class in order to show the photographs to respondents in our study. Five of the undergraduates had no background in architectural design; one had some training in interior design. The author was instructor. The author was significantly involved in development of these models. All models, except one (call it X), showed a group of rooms/spaces intended to be used as public space. All five models, except X, did not have a roof so that the spaces would be visible. The model, X, had a ceiling on it and was constructed as such because it was intended to explore light in the space it depicted. In the current study, three models had three photographs shown, two models had two photographs shown and model X had only one composite of four photographs, which was shown both rounds described below.

Six respondents were invited to view the images in two rounds and write a brief narrative each round. Each respondent was dedicated to one model's photographs and viewed only photographs of that model. In the first round, respondents viewed the spaces as empty rooms (except for model X, which showed the same composite with furniture). After viewing the image, each respondent wrote a description of the space as she perceived it.

In the second round, the spaces were shown either furnished or furnished and populated by persons. After viewing, the respondent wrote a brief narrative, a story set in the space. We were particularly curious to discover if first interpretation (from the first round) held firmly about the space and its potential or if new, added elements re-informed and modified the respondent's interpretation of the space and how it might be used. Through that, we also hoped to pay attention to dynamics of interpretive acts that might reveal workings of sense-making, but may not have been discussed much or at all in the past. We hoped:

- we would see if the respondents' interpretations generally agreed with or generally differed from the designers' in terms of how materials and elements of the space were presented.
- in each case, we would also see how each respondent constructed in

her experience of the model the way the space might be used. Here, we were operating on a logic that spatial possibilities invoked by the observer-respondent in a story set in the space mirrored spatial possibilities she was reading into the space--and is another way of decrypting what she might be privileging in each space.

As we declared earlier, we are speculating in this paper that *non-finality* as conveyed by an architectural model is a gateway for the observer-respondent to enter into the design space, become assimilated into the unfolding and claim ownership of a vision (or multiple visions) which consummates the material architectural spaces and their objects in an envisioned reality (or a performance).

How we interpret things, wrote Lamarque [15] “is always determined by what we interpret.” The object of interpretation governs interpretation (p. 97). “Interpretation gets under way, indeed, is made possible, in the light of prior knowledge about what kind of thing, broadly conceived, the object of interpretation is” (p. 101). Thus, interpretation of models in our case, following Lamarque, does not begin at the level of *works*, a basic level of the model as a mere object, but at level of the object understood as an architectural intention. So, it is not surprising, for instance, that interpreters of the models below made reference to architectural space in description of all the models, since space is an essential currency of architecture.

The type of interpretation the designer wants in showing a model to an observer is, according to Levinson [in 15], determinative: the model “does mean” this rather than “could mean” that (p. 104). Needless to say, attributing the specificity of “does mean” to interpretation of certain types of objects--e.g. an architectural model as interpreted by an observer--is a quicksand. In the cases we present, that is evidenced by the fact that designer intention and observer interpretation do not always converge seamlessly.

Ironically, our employment of the physical material model in this study is simulacral: we presented our respondents with photographs of models and not the real models themselves. For convenience, we shall describe the first round of observer-respondent narration as the *indicative state/stage/condition* and the second round as *subjunctive state/stage/condition*.

5. Performances of Interpretation

5.1. Model I: Ghosted Tropes/Motifs

Under the indicative condition, respondent I presented model I as having a lot of open space both inside and outside. There was much natural light as a consequence of large windows. Wide stairs were seen as “more room for more of a sitting area or hang out area than it just being for going up and down [the stairs].” The large space suggested access/inclusiveness for different people rather than exclusivity. There were several critical remarks: (1) “The one [corner] divider on the left side...looks like it is placed there randomly.” (2) “On the top right...it shows a hallway...but on the end of it, it doesn’t show a door or wall which also makes it seem like it isn’t fully finished.” (3) “The random wall in the middle of the giant center room defeats the purpose of having [an] open set up.”

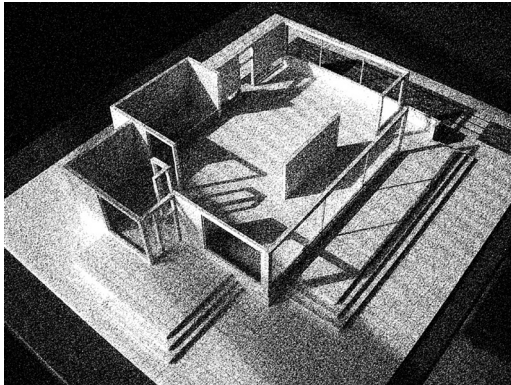


Fig. 1. Architectural model I.

In the subjunctive condition, having seen the space populated with furniture and persons, respondent I told a story of students studying during final examinations, the “student center” getting increasingly packed and people sitting on tables, any window sill available and steps. At some point, a combination of congested space and sheer adversity of study for a big examination pushed people to “take a break...and let loose.” Started by three people, everyone escaped outside, jumped around in the water (the reflection pool is the dark strip along the top right edge of the model) and had a party. At some point, even, “there was no one in the building.”

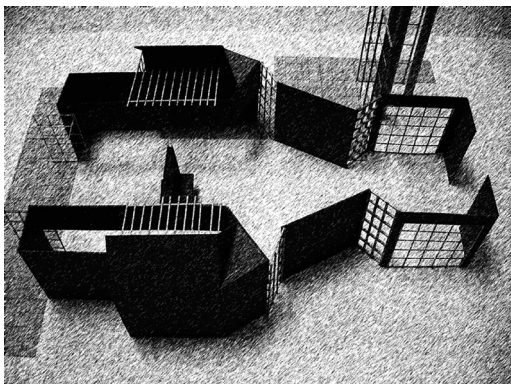
Respondent I actually captured the designer’s intent of a space that facilitated an inside-outside experience. Of interest, however, in terms of unmasked and untold stories of interpretation, is that in the subjunctive condition, the narrative was completely eviscerated of the critical interpretive observations described above. They lost their *making-sense-of* eminence and were purged. So, it appears as if it is possible that in some interpretive situations, some still-unexplained information/phenomena could be simply pushed aside or over the edge and that is one of the possible actions in the modus operandi of that performance.

5.2. Model II: Resilient Conceit

In the indicative condition, respondent II observed linearity of the space (termed it “narrow”) and so imputed “less space” to the whole configuration. Observing large windows in certain parts, presence of natural light was also described. Respondent II declared that, looking at the building from outside, it “looks like it could be an abstract piece of art...[or a] sculpture.” The respondent observed an object in middle of the large open area and wrote that it “looks to me like a small table directory area... where people get information.”

In the subjunctive state, the building was described as an abstract art museum. An artist, Simone P., had received a letter stating acceptance of her abstract art piece to be displayed in the museum. With assistance of her parents, she transported her piece to the museum, a day’s drive away. As they observed the building from outside, Simone P.’s mom remarked that “everything about this building is abstract.” They went inside “to the front desk area” to begin to inquire about the process of getting Simone’s piece installed.

Fig. 2. Architectural model II.



In the indicative stage, respondent II constructed a mental identity of the building depicted by the model. That identity was fashioned on apprehending the building as one [integrated] gestalt--a piece of sculpture. The conceit persisted into the subjunctive condition. Despite furnishing and inhabitation in the second round photograph which showed all the side wings of the building densely occupied, populated by tables, chairs and persons--suggestive of meetings, work, studying or any such similar uses at play--and a linear corridor left in the middle as circulation space, the original conceit endured and reflected the possibility etched/engraved in the mind and privileged by the respondent.

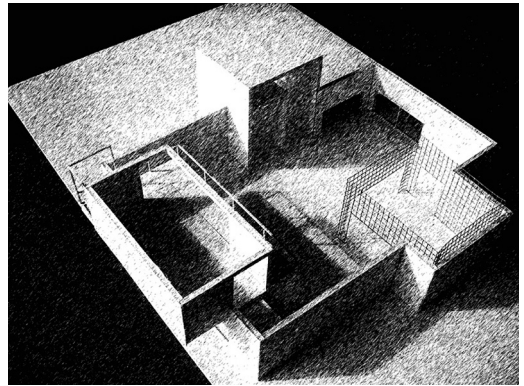
5.3. Model III: The Conspicuous-as-Kernel-as-Pivot Turn

In the indicative condition, respondent III quickly noticed a conspicuous element of the composition: "It does have a second floor with a small balcony." The respondent returned to that *figure* several times in all, performatively according it eminence as a kernel of the *society of spaces* here (adapted from [16]): "I do like how the top floor room is excluded so you can have more privacy, I believe" and "A part of [the second floor] is off the wall that shows the down stairs outside part will be covered."

Respondent III recognized, remembered and retained efficacy (or potency) of the eminent unit and so it had to be featured in the subjunctive condition. The story set in the space detailed the entire space as a political campaign office. The pivot happened as follows. The main candidate occupied the critical space: "She is up in her private office on the second floor of her building." The space functioned ideally (hence its efficacy reinscribed): "She does like how she can go on the balcony and see what everyone is doing." (It should be added that the narrative presented the candidate as *enjoying* seeing how everyone else was working and *not* casting an oppressor's gaze.) The respondent discovered a sub-unit which helped make sense of the spatial configuration and held on to it as an interpretive core.

This conspicuous-as-kernel-as-pivot interpretive performance (or, at least, the earlier part of it) was the most common among the ones we identified. Two other cases--of models IV and V, not shown here--also exhibited it. In the case of Model IV (referred to above as model X), the respondent focussed on the window wall. That wall was designed as an exploration of effects of light as used by Le Corbusier in the Notre Dame du Haut church at Ronchamp, an aesthetic and a spiritual gesture. Respondent IV's identification of that component of the configuration as key/conspicuous thus matched the designer's. Respondent IV's interpretation, however, veered then in a different direction. The respondent saw in the multiple small windows shapes of bricks. Subsequently, the story was told of four people

Fig. 3. Architectural model III.



trapped in the space, digging the wall and removing bricks. The respondent's apprehension of the space was more dark and foreboding.

In model V, height was explored in multiple floor levels. Respondent V detected or apprehended that and presented a simple narrative which made reference to floors and stairs. The final model, Model VI, was much a designer's dream. Respondent VI saw, as intended, a community of rooms, none privileged above another, used for a variety of purposes.

6. Conclusion

In this paper, we have described some instances of perturbations which might occur in architectural communication with three-dimensional physical material architectural models. They represent analytical insights, albeit modest ones, which assist in identifying or codifying potential inefficiencies. Our sample size was small, so it is not our intention to generalize. The reasoning we wish to proffer is that if there was an occurrence--a single occurrence--of a way of interpreting communication which was the model, then that was evidence that the way existed. One of the next actions then is to see how pervasive it might be as a way of doing. It is a question for future work.

The communicative act is certainly non-expendable. It is imperative, then, to continue to expand understanding of its dynamics. In one way, such an endeavor might enable us to be more efficient in our communication. In another, it might enable us to recognize and incorporate into our system of communication, possibilities that might be inherent in ways of interpreting. Either way, we could, hopefully, augment the communicative act.

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Composição em página dupla: do caderno de desenho ao livro ilustrado

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Abstract

It is well known that the daily drawing practice can improve representational accuracy. Someone who carries a sketchbook can comprove the opportunity it gives to try new drawing materials, to catch ideas and to register moments that have visual appeal to each observer. This paper proposes that, besides these advantages, the use of a sketchbook can result in another set of benefits related to illustration and, more specifically, to illustrated books³ projects. Both, sketchbooks and illustration books have a elemental material similarity: bounded pages. What matter here, is the visual composition solutions considering double pages situation. The studies about double pages illustrated books can be useful to understand drawing practice in sketchbooks. On the other hand, the spontaneous experience of sketching can increase design graphic skills, expanding the range of creative ways to arrange images and text along a sequence of pages.

1. Introdução

A premissa de que a manutenção de um caderno de esboços fomenta a observação e atenção visual é bem aceita. Encontram-se amiúde relatos de como o desenho freqüente nos pequenos cadernos aguça a percepção, como reuniu Eduardo Salavisa [1] em seu livro, em que reporta as falas de variados autores contemporâneos de diários gráficos³. Coisas ou paisagens, quando desenhadas, são intensamente apreendidas e retidas na memória. O exercício de ver e anotar implica em intenso exercício de tomada de decisões em relação à seleção dos dados, o grau de detalhamento e de síntese que se pretende. Tal apreensão facilmente se comprova, também, na prática.

No que se refere às possibilidades de aplicação na formação de um ilustrador/artista gráfico, o desenho de observação e a prática de armazenamento de dados plásticos (colagens) têm papel nuclear como pesquisa de referências, para caracterizar um dado tema, lugar ou personagem. Outro ponto a se salientar é o hibridismo de linguagem: a ocorrência de pinturas, de colagens e da escrita junto aos desenhos, nos cadernos. O

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3 Neste artigo nos referiremos a caderno de esboços (sketchbook) e diário gráfico como potencialmente similares. Conforme a definição do professor português Lagoa Henriques: "O diário Gráfico é qualquer coisa que nós, na medida do possível, escrevemos todos os dias sobre a realidade que nos cerca. É o risco inadiável em que o desenho é realmente prioritário, mas a palavra também aparece, porque tanto o desenho como a palavra escrita são caligrafias." em SALAVISA, Eduardo. Diários de Viagem: desenhos do cotidiano: 35 autores contemporâneos 2008 p. 142.

caderno é abrigo de inventários pessoais, de coisas e formas, o que o aproxima também dos livros ditos imaginativos⁴.

Para além do desenvolvimento da percepção e registro (no sentido de armazenamento de dados plásticos), outras habilidades promovidas pelo desenho quotidiano são úteis ao ilustrador, como apuro técnico. O diário gráfico costuma ser um laboratório portátil de experimentação, e permite o imediato registro da idéia, favorecendo tanto o aspecto inventivo do desenho, como os registros da imaginação e os registros de projeto.

Nesse processo de desenvolvimento do traço, o diário gráfico proporciona ao seu usuário a revelação e consciência dos seus motivos recorrentes, que também implicam em uma espécie de assinatura. A peça encadernada reúne os dados e tem na sua natureza potencial de armazenamento de uma série de dados que por algum motivo interessou ao seu usuário o que implica em um auxílio na elaboração de sua subjetividade. Com isso, colabora para a procura do estilo⁵ pessoal do ilustrador ou artista gráfico. Em seu estudo da representação pictórica, Ernst Hans Gombrich [2] pontua o estilo, ou “temperamento”, chamando atenção também para as “preferências seletivas” do artista.

Tudo isso poderia ser dito sobre o desenhar em folhas soltas. Contudo, destaca-se que há mais para além da praticidade inquestionável do objeto caderno. A chave está justamente no arranjo das folhas de algum modo unidas, que pressupõe, como já dissemos, uma possibilidade de armazenamento. Mas o aspecto que mais o singulariza é a sucessão das páginas, que propicia pensamento seqüencial. Nesse sentido, o aprendizado decorrente da prática do diário gráfico pode ser aplicável em diversos produtos impressos que são igualmente encadernados, tais como livros, revistas folhetos. Pois considerando o caderno como um todo, o diário gráfico não difere muito da forma do livro, e é de certo modo quase narrativo (no sentido de propor alguma temporalidade e ritmo), ainda que na sucessão dos desenhos nem sempre transpareça claros vínculos de sentido para um possível leitor.

Do ponto de vista da formação para a expressão visual/gráfica, além do armazenamento de dados sensíveis, depuração de estilo, e convivência com a organização seqüencial dos dados, destacamos ainda outros aspectos:

Há quem faça em seus diários gráficos projetos pontuais, como a catalogação de desenhos de motivos de um mesmo tipo, o registro de uma determinada experiência de passeio ou viagem, ou apontamentos para um projeto. Separar um caderno para um propósito específico confere a ele uma dimensão projetual.

Nos diários gráficos o exercício das relações entre imagem e texto é constante. Uma palavra, uma pequena anotação, ou até páginas preenchidas com textos podem intercalar os desenhos, ou sumir em longos silên-

4 Livros “imaginativos” tradução de *Imagiers* (fr), conforme Linden “Essas obras visam à aquisição da linguagem por meio do reconhecimento de imagens referenciais. Incluem uma seqüência de representações - acompanhadas ou não de referentes linguísticos - em geral organizadas em agrupamentos lógicos.” p. (25) LINDEN, Sophie Van der. Para ler o livro ilustrado. Cosac Naify, São Paulo 2011.

5 Como lembrou Gombrich: “A palavra “estilo” deriva, naturalmente de *stilus*, o instrumento de escrever dos romanos, que falavam de um estilo apurado como as gerações posteriores e de uma “pena fluente”. (p. 10). Aqui, tomamos estilo como “personalidade” do artista, assim como suas preferências “seletivas”, também em GOMBRICH, E.H. Arte e Ilusão: um estudo da psicologia da representação pictórica. São Paulo: Martins Fontes, 1995.

cios de páginas em branco. Sobre a convivência entre texto e imagem no livro ilustrado⁶, estudos descrevem um gama de relações entre redundância, colaboração e disjunção⁷. Amplas são as possibilidades de relações entre textos e imagens que podem ser experimentadas.

Neste momento, não trataremos das questões referentes à construção do sentido na relação que se dá entre ilustração e texto. Consideraremos, principalmente, o texto como figura ou como mancha, um elemento gráfico que participa, junto às demais formas na composição com diferentes modalidades de imagem das estruturas compositiva da página.

Entre tantas pontes possíveis de ligação entre o diário gráfico e o livro ilustrado, é sobre a prática cotidiana de composição em página dupla na prática diário gráfico no contexto de formação de um ilustrador/artista gráfico, que trataremos nesse artigo. Ainda que muito se tenha escrito sobre o assunto, sempre se reinventam novas possibilidades e a proposta é que o diário gráfico possa ser também tratado como campo de experimentação quanto ao modo como as formas são distribuídas nas páginas.

2. A página dupla como campo de operações e no livro ilustrado

Livros e cadernos proporcionam a contemplação de duas páginas em simultâneo, diferente de postais, cartazes ou telas. Em publicações onde a dominância é a do texto verbal é comum que cada página abrigue uma informação diferente, um texto e um desenho, dois ou mais desenhos independentes. Mas na medida que o texto imagético passa a ter maior autonomia logo se percebe que as páginas podem ser tratadas como um todo, como uma única composição. A apreensão do conjunto antes das partes isoladas, tão bem fundamentada pelas teorias da Gestalt, é um ponto de partida elementar para a elaboração imagética. Se no texto verbal a leitura se dá de maneira linear, vocábulo a vocábulo, quando lidamos com uma quantidade grande de texto as páginas isoladas (e as vezes divididas em colunas e boxes) facilitam a leitura. No entanto o texto imagético se dá nas suas relações espaciais e na medida que ele ganha dominância na estruturação da mensagem visual/gráfica a ocupação do espaço da página dupla ganha maior complexidade. A concepção editorial de um trabalho gráfico pressupõe uma percepção do espaço onde as informações verbais e visuais se inserem e das relações internas ali criadas.

Nesse sentido, a consciência da ação dos limites estabelecidos pelas margens do papel é um ponto de partida para qualquer atividade compositiva, pois é a partir das relações dos elementos entre si e com os limites desse campo que uma parte importante da construção de sentido opera. Qualquer posição relacionada com “em cima”, em baixo”, dentro, fora, grande, pequeno, direita, esquerda... terá como parâmetro as margens estabelecidas pelo papel.

6 Consideramos livro ilustrado como em Linden: “O livro ilustrado seria assim uma forma de expressão que traz uma interação de textos (que podem ser subjacentes) e imagens (especialmente preponderantes) no âmbito de um suporte, caracterizada por uma livre organização da página dupla, pela diversidade de produções materiais e por um encadeamento fluido e coerente, de página para página”. p. (87) LINDEN, Sophie Van der. Para ler o livro ilustrado. Cosac Naify, São Paulo 2011.

7 Sobre a Relação imagem/texto pp. 120-121 LINDEN, Sophie Van der. Para ler o livro ilustrado. Cosac Naify, São Paulo 2011.

Assim como os artistas visuais, fotógrafos e cinegrafistas quando avaliam o enquadramento da cena que pretendem clicar ou filmar têm completa consciência daquilo que está inserido dentro do quadro e daquilo que está fora dele, o ilustrador ou criador gráfico domina as relações de força estabelecidas no interior do campo plástico⁸ onde opera.

No caso de um caderno de esboços ou diário gráfico, um fato comum é o desenhador inexperiente ocupar apenas a página da direita e não a dupla de páginas. Não seria problema se essa ocupação de apenas metade do campo visual fosse uma escolha. Mas quase sempre acontece de maneira inconsciente. Com a tomada de consciência do caderno a dupla página passa a ser considerada como um todo. Essa percepção é mais corriqueira, quando se trata de cadernos pequenos, e mais propícia nos cadernos costurados.

A consciência que precisa ser internalizada na prática “cadernística” é que as margens agem em conjunto e contêm a movimentação visual dentro do campo plástico criado por elas. Porque o campo delimita um sistema. E os limites estabelecidos são referências para a aferição da atmosfera espacial interna ao campo delimitado. Esse campo de força pode ser tenso, harmônico, simétrico, assimétrico, fragmentado... inúmeros são os estados de ânimo das possíveis configurações do campo e o exercício contínuo de ocupação das páginas de diários gráficos são também exercícios de formulação dessas estruturas espaciais e seus respectivos conteúdos expressivos. E se novos contornos forem feitos dentro de uma forma (como quadrinhos ou boxes) haverá dentro deles novos campos de força que interagem com o campo maior.

A importância da percepção da página dupla como um todo, no livro ilustrado, bem como livros-imagem e livros com ilustração, dentre outros similares é um tema com destaque nas abordagens teóricas de Sophie Van der Linden [4] sobre Livro Ilustrado, assim como na sistematização proposta por Nikolajeva e Scott [5] acerca do mesmo assunto.

A respeito da página dupla o diretor de arte Jan White (2006, 4) [7] comenta: “a página dupla não é plana, como uma pintura para depender da parede, ou como a imagem na tela do monitor. Cuidado com essa falsa planura. É uma armadilha”. White reforça a atenção ao fato de que a página dupla é um campo só, mas dividido em duas partes e a importância de evitar tratar as páginas como unidades isoladas.

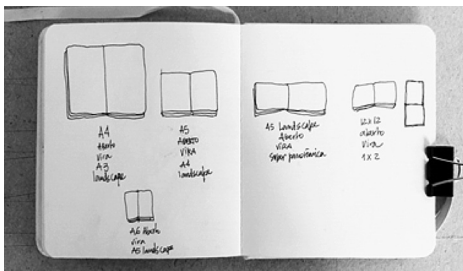
“e por mais que a gente gostasse que não fosse dividida, e por mais que a gente finja que a dobra não existe, ela está lá. A coisa é dividida pela metade. E é feita de um material dobrável e curvo”

(White, 2006, p.4).

A dupla de página amplia no sentido (geralmente) horizontal o campo plástico. Esse objeto maleável é manipulado, folheado, aberto, espreitado... as relações corporais estabelecidas com ele são muito distintas da relação estabelecida

8 Chamaremos aqui de “campo plástico” esse espaço delimitado e operativo da produção visual, tomando como definição de campo a formulação de Attilio Marcolli (1978). Para esse autor, o campo é um espaço em cujo interior se realizam algumas operações. E que apresenta algumas características constantes, com algum grau de unidade entre elas (cores, materiais, forma, função, por exemplo).

Fig. 1: formatos e orientações em desenhos de página dupla no diário gráfico 12 x 12 cm, desenho de Aléxia Brasil



com o quadro na parede. A configuração dos elementos gráficos deverá levar em consideração esse contexto, portanto. A região da dobra da página tende a ficar mais escondida e as regiões próximas das extremidades aparecem mais no folhear das páginas. Nessa manipulação desse objeto o que aparece aos olhos é um conjunto sequencial de páginas duplas, com um vale no meio.

Seja qual for a escolha de orientação, haverá sempre um vale, uma linha a romper a continuidade do campo. Essa marcação poderá ser mais evidente, conforme o tipo de encadernação. Poderá ser mais tênue, quando a dupla página corresponder ao meio do caderno, onde ocorre a costura. Esta linha coincide com o centro geométrico da composição, fato que já implica de antemão uma vantagem para se pensar uma solução de equilíbrio com mais de um centro ou dinâmico.

A escolha do formato e da orientação acarreta em diferentes campos de trabalho em página dupla. Estes podem confirmar a proporção, mas mudar a orientação, por exemplo, quando duas páginas em A5 na posição retrato, são trabalhadas como um A4, na posição paisagem. De outro modo, a proporção pode ser modificada, quando duas páginas em A4 paisagem, se tornam, por obra da composição, um grande panorama, o que muda drasticamente a proporção.

2.1. Estruturas compositivas e a aprendizagem de noções editoriais através da prática sensível

Um aspecto importante relacionado com a consciência da dupla de páginas é a constatação de que as possibilidades de organização espacial das formas se expandem quando o campo plástico é trabalhado como um todo e não como duas páginas verticais alinhadas lado a lado. Ampliam-se as possibilidades compositivas e a atenção para as consequências expressivas de cada escolha estrutural.

A nalavra comosição (com + posição) indica a posição e relação entre diferentes elementos. A configuração espacial dos termos, que cria o seu campo de forças, será sempre geradora de sentido.

Ao longo da história diferentes estruturas compositivas⁹ foram experimentadas,

copiadas, canonizados e transgredidas. As possibilidades de configuração espacial são tão amplas quanto são variadas as expressões da história da humanidade. Há sempre o risco dessas estruturas serem apreendidas como modelos, formas pré-estabelecidas que garantam a expressão, quando podem engessá-las. Escolhas estruturais resultam em escolhas expressivas e os estudos históricos dos sistemas de composição deixam

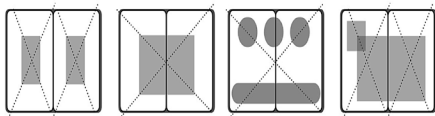


Fig. 2: Legenda: variações compositivas em páginas duplas.

⁹ Lino Cabezas (in: Molina, 1995, p. 242) observa que o termo “composição” está vinculado com a arte através de muitos séculos. No entanto a sua utilização “vem sofrendo vaivéns que o levaram desde o crédito mais elevado até o absoluto desprezo e sua substituição por outras categorias mais consonantes com os novos tempos”.

claro que as convenções que eram válidas em uma época podem resultar abomináveis em outra¹⁰.

Lino Cabezas¹¹ explica que houve indisposição em relação ao termo composição no período modernista (na escola Bauhaus incentivavam o termo “construção”). A rejeição se dava pelo fato desse conceito ter sido ensinado na tradição acadêmica como um conjunto de normas *a priori*, que garantiam a qualidade das obras pela aplicação de leis consideradas universais. No entanto, aceitando esse termo ou não, o desafio de dispor dados em uma certa configuração espacial e a constatação de que a ordem dos fatores altera o sentido sempre existiu e sempre existirá.

Um cânone clássico compositivo que persiste até nossos dias é a **proporcionalidade**. É razoável que se tratando de questões relacionadas com organização espacial em um dado momento a questão tenha sido tratada como desafio geométrico. O problema foi quando a geometria se distanciou do campo da expressão.

Desde a Antiguidade há, nas artes, vertentes expressivas que buscam a harmonia e a simplicidade de relações matemáticas entre as medidas de um objeto. Tais relações são percebidas também em elementos naturais, colaborando para seu reconhecimento. No mundo artificial, relações de proporcionalidade foram repetidas em soluções compositivas por séculos. Em *Geometria do Design*, Kimberly Elam [8] recupera cânones de proporção para analisar projetos gráficos relevantes e produtos igualmente reconhecidos do design moderno (que adotou a grade como sistema estrutural). Ainda hoje projetamos e convivemos com objetos cujas relações de proporção podem se aliar normas e padrões de medidas industriais, guiando muitos dos formatos dos artefatos editoriais e de papelaria¹².

Na folha de papel há como estabelecer linhas guias ainda levando em consideração sistemas de proporcionalidade internos ao campo em subdivisões. Traçando diagonais, se encontra o centro da página, local de menor movimento visual e estabilidade do campo, onde a forma repousa e domina a composição. O centro identificado permite o traçado de uma vertical e uma horizontal, que evidencia a estrutura interna do campo plástico.

Compreendendo que o espaço compositivo é carregado de forças internas, as escolhas de disposição dos elementos no espaço são mais facilmente reconhecíveis como escolhas de ordem não apenas sintática, mas também semântica.

Questões relacionadas com o equilíbrio de forças na composição foram extensamente abordadas por Rudolf Arnheim [9], primeiro abordando questões relacionadas com a configuração e posteriormente aprofundando sobre a centralidade na composição visual [8] e sua relação com a sua percepção por um corpo, que projeta na imagem a sua consciência da gravidade agindo sobre o corpo e altera com isso a percepção do que

10 Conforme Lino Cabezas “É o caso do repúdio modernista pela simetria” (Cabezas in: Molina, 1995, p.243).

11 In: MOLINA, Juan José Gómez (coord). Las Lecciones del Dibujo. Madrid, Cátedra, 1995, p.242

12 Em favor da regularidade estão: a racionalização dos cortes, com minimização de perdas, e a compatibilização dos formatos aos demais artefatos industriais relacionados com a papelaria. Sobre proporção nos formatos de papel ver Kimberly Elam em *Geometria e Design* p. 36. Vale observar que o padrão industrial do corte de papel no Sistema A-1, A-2, A-3 e A-4 têm uma aproximação com a proporção áurea.

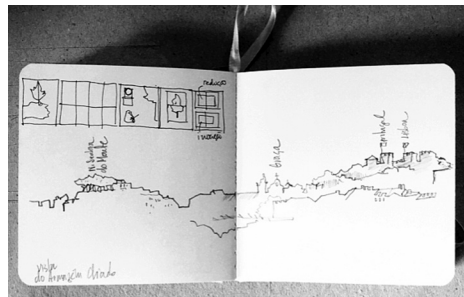
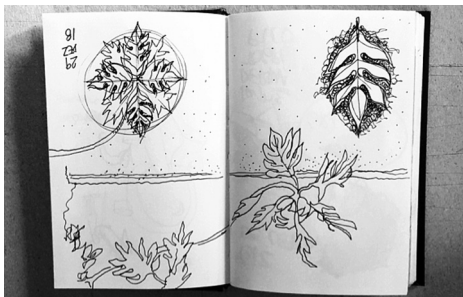
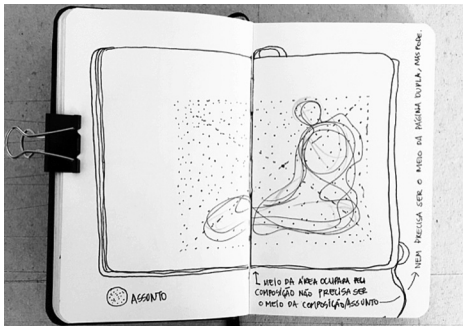
seria o centro perceptivo (diferente do centro geométrico).

Mas a noção do centro geométrico e perceptivo é apenas o ponto de partida para uma série de outras explorações espaciais. No exercício expressivo contínuo a compreensão de que nenhum campo é neutro e está sempre carregado de conteúdos que lhe são inerentes vai se sedimentando lentamente.

A simetria como escolha estrutural, por exemplo, conduz a um equilíbrio estático e tem exemplos abundantes nas artes visuais e gráficas e na composição de textos para impressão. No entanto a simetria trás consigo a estabilidade e nem sempre o conteúdo expressivo desejado é esse. Equilíbrios mais dinâmicos são produto de exercícios de organização assimétrica dos dados visuais/gráficos, e também de maior intensificação de contrastes (de escala, cor, textura, ou mesmo direção das formas). São inúmeras as possibilidades de estabelecer relações espaciais significativas e a prática do desenho com a consciência das suas páginas duplas como campo plástico será sempre uma oportunidade de experimentação e ampliação não apenas do repertório de formas, mas de configurações (sejam elas abstratas ou figurativas).

Fig. 3, 4, 5 e 6, Soluções compositivas:

Exemplos colhidos em cadernos podem muito bem ilustrar os conceitos teóricos aprendidos, promover reflexão sobre estruturas compositivas.



Decisões rápidas, por vezes quase acidentais, as vezes propositalmente reflexivas, acrescidas de anotações verbais, renovam o repertório cultivado ao longo de anos de desenho e leitura, projeto gráfico e ensino. O aprendizado com a prática, traz como vantagem uma vivência mais sensível do problema. Aguça a percepção e a internalização dos conceitos de modo não apenas visual, mas também táctil.

Essa intimidade cotidiana com o suporte encadernado propicia a internalização de outros aspectos fundamentais do universo gráfico e editorial. Fica em evidência a sua fisicalidade e o fato de que a página dupla é percebida não apenas pelos olhos, mas também pelas mãos como uma experiência tridimensional, que envolve a distância em relação ao corpo e as maneiras de manipulação do objeto caderno e objeto livro. A sequencialidade da sucessão das páginas acontece no tempo e está condicionada ao gesto da mão que folheia. Há um peso nas mãos, uma flexibilidade (ou ausência dela), movimento, variação do ângulo de abertura do caderno ou livro. Tudo isso pode escapar ao tratamento de uma ilustração que não leva esse aspecto em consideração.

Tanto Maria Nicolajeva e Carole Scott como Sophie Van der Linden referem-se às questões do formato e tamanho no livro ilustrado. Para Nicolajeva e Scott, esses aspectos também constituem o design do livro¹³. Ao contrário do romance, onde predomina a orientação vertical, o livro ilustrado poderá ter diversos formatos e orientações, conforme escolhas editoriais e de design gráfico. São levadas em consideração o tipo de livro, a ergonomia, o papel e também a adequação ao estilo da ilustração. A orientação horizontal favorece a representação da paisagem e permite o desenrolar do movimento coincidente ao da leitura (ocidental) fazendo coincidir o passar das páginas ao fluxo narrativo.

Páginas duplas permitem ampla variedade de soluções. Consideradas uma a uma, página par e ímpar têm para Nicolajeva e Scott características próprias, sendo a página par (da esquerda), mais estática e a ímpar (da direita) mais propícia ao movimento¹⁴.

Há a possibilidade de uma sequência de imagens retratar uma situação de movimento, o que Nicolajeva e Scott recuperam como “sucessão simultânea”¹⁵, como quando a visualização de várias imagens em uma página pode ser percebida como uma relação temporal de ações de um mesmo personagem.

Ainda a forma de tratamento do texto poderá reforçar as escolhas de composição ou ampliar as variáveis. De todo modo, as contribuições trazidas por essas autoras podem fomentar a prática do desenho nos cadernos, com vista a experimentação e estudo para projetos de livros ilustrados.

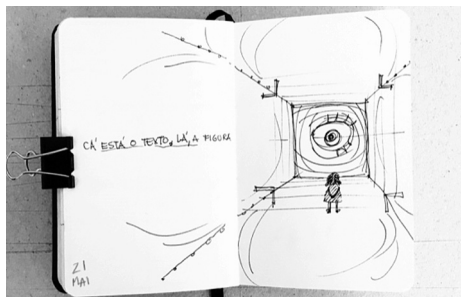


Fig. 7: Principios observados nos livros



Fig. 8: Principios

13 As autoras afirmam: “O formato assim não é acidental mas participa da natureza estética do livro” p. 307. NIKOLAJEVA, Maria e SCOTT, Carole. Livro Ilustrado: Palavras e Imagens. Cosac Naify. São Paulo, 2011

14 Sobre as diferenças das páginas pares e ímpares: “Alguns estudiosos sugeriram as noções de “página nativa” [home page] (ou página segura) para a par e “página remota” [away page], página aventureira para a ímpar. Não é uma regra absoluta, mas quase sempre a par estabelece uma situação enquanto a ímpar a interrompe; a par cria uma situação de segurança, enquanto a ímpar traz o perigo e agitação” idem p. 210.

15 Sobre a sucessão simultânea: “Ela implica uma sequência de imagens, quase sempre de um personagem, retratando momentos que são desconexos no tempo mas percebidos como conjugados em ordem inequívoca.” (196) (NIKOLAJEVA, Maria e SCOTT, Carolep.210)

3. Considerações Finais

Estudos sobre recursos expressivos das práticas gráficas são certamente bem mais amplos do que é possível relatar no presente artigo. A obra gráfica de Bruno Munari[12], por exemplo, lida com uma amplitude de recursos com variedade de formatos e recortes, que abrem campos de investigação para além da composição de textos e imagens¹⁶. Contudo, mesmo que reconhecendo outras potencialidades expressivas, para o momento interessa apenas defender a relevância da prática de diferentes configurações espaciais de páginas duplas na formação de ilustradores e artistas gráficos. E a oportunidade oferecida pelos diários gráficos para essa prática cotidiana.

Essa prática proporciona o contato com os atributos físicos do objeto encadernado: a gramatura dos papéis, a sua textura e cor, formatos, dimensões e orientação de página, o que colabora para a formação de um repertório relacionado com o universo editorial.

Em um segundo momento, já no âmbito das operações internas ao campo das páginas duplas, são experimentadas estratégias de ocupação espacial variada, além de invenções próprias para lidar com a sucessão de páginas. Cada um poderá experimentar em seu caderno modelos já conhecidos na literatura, incrementando seu próprio estilo em diálogo com a tradição do livro ilustrado.

A experimentação aumenta o repertório e incentiva o risco. Essa experiência visa ampliar as possibilidades criativas antes de pré determiná-las. Porque sempre haverá mais de uma solução possível e adequada de composição conforme o assunto tratado.

Este conhecimento poderá ser assimilado em qualquer modo de uso do diário gráfico, por exemplo, em desenhos de observação, ou desenhos de imaginação ainda que não relacionados diretamente a um projeto de ilustração. Ademais, elaborar protótipos de um projeto de ilustração em cadernos é uma ocasião para pensar as soluções de ilustração de forma integrada ao objeto livro. Portanto, produzir a ilustração em coerência com as escolhas do projeto gráfico.

Como suporte para ensaiar estas soluções e testar outras, o diário gráfico pode fazer parte da estratégia de desenvolvimento de projeto de livro ilustrado. A proposta é utilizar o caderno como laboratório para experimentar aspectos que são relacionados a distribuição dos conteúdos ao longo das páginas como a relação texto imagem, fator surpresa da revelação do conteúdo, do ritmo da narrativa.

Tais considerações contribuem para o argumento do incentivo do desenho cotidiano em cadernos para o aprendizado em design gráfico editorial. Ainda outros ganhos o desenho traz para o desenvolvimento da ilustração. Entre os ganhos, está a possibilidade de aprender e tirar partido do erro, ou imprevisto. Sem negar as contribuições dos disposi-

16 Poderia se pensar em cadernos que fossem feitos de modo artesanal, à exemplo do que Munari instiga sobre o livro: "Para pôr a prova as possibilidades de comunicação visual dos materiais de que é feito um livro, devemos experimentar todos os tipos de formato, encadernações diferentes, recortes, sequência de formas (de folhas) papéis de diferentes matérias, com suas cores naturais e suas texturas." p. 211) "Um livro ilegível" em MÜNARI, Bruno. *das Coisas Nascem Coisas* pp. 210-220. São Paulo, Martins fontes 1998.

tivos digitais, que são inúmeras e podem, inclusive se valer do material bruto dos cadernos e utilizar em uma edição, mas reconhecendo a flexibilidade do desenho a mão livre como oportunidade de desenvolvimento de um pensamento espacial.

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In-Between: the dialogic Portuguese illustration

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[Illustration / Ilustração]

Keywords

Illustration, Intertextuality,
Intermedia, Transmedia,
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Abstract

This article intends to emphasize the singular and plural character of illustration. The all-in-one feature of illustration takes us to think in a suitable concept of multistylistic artistic expression. It is recognized the growing presence and impact that illustration has gained in the last decades. The focus is not only in the conventional format, associated with literature – where it has achieved more and more space on the book’s pages –, but also in its exploitation in other media – be in animation, in performing activities, in the production of everyday objects, decorative products, in installations, among many others. In this sense, given the identification of hypertextual, intermedia and transmedia elements, some questions are raised in this article. Primarily, about the influence of these concepts in the current production of illustration, of how illustration has evidenced itself as a discipline, while maintaining the dialogue with other arts, and how this may be a reflection of contemporaneity and particularly of contemporary art, framed in the Portuguese context. The pair image-word cannot be removed from the equation, as well as the re-signification of the term “text” itself, nor the status of illustration itself, given the (re)configurations that it has been suffered. It is important to emphasize not only the material, but also the conceptual, artistic and cultural identity and, as such, preserve its connection with memory, the problematization of the present and the projection of the future. Illustration presents itself as something more than the representation of physical states, strictly objective, it shows itself as a matter of subjectivity and abstraction that materials, techniques and physical supports can create together. Defining illustration is not a linear or watertight process, illustrators and theorists all over the world who dedicate themselves to doing and thinking about it have been showing us so.

1. Introduction

The rapid evolution and visibility of illustration in a short time in Portugal, exuded by the production of children’s literature, makes the book the lever for a greater scientific research. It turns out that the experimentation of illustration in other formats highlights image as a non-precarious in-

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strument in view of the domain of words, where one discovers a recurrent hypertextuality. This does not diminish creativity but, on the contrary, expands it – observing an interpretative freedom that extends itself from the author to the audience – and turns relevant the appreciation of the (new) stylistic contours of which the illustration is endowed. “Text” takes on another meaning in the practice of illustration. Besides that, intermediality and transmediality appear as more than possible frameworks, revealing themselves notions that find, in the scope of illustration, study material for the diversity of (new) media and ways of creating it.

Illustration, briefly framed in the context of the relation between image and word, is valued by the emancipation, if it can be said, that image has been building in the field of artistic expression. In order to assert this, one resorts to Portuguese authors such as Nuno Crespo and Bernardo Pinto de Almeida, and international authors as W.J.T. Mitchell and Rosalind Krauss, in the field of art history, among others. The next three chapters are triggers for discussions related to appropriation and creation referring to the topics of intertextuality, intermediation and transmedia, and how it is possible to create and recreate and hence find *one*, but not *the one*, original. In addition, the growing importance of illustration in the most diverse ways must be considered, since its roles are not strictly limited to the definitions that dictionary is able to give, although illustration’s dependence on something else is always present.

How can illustration be valued and enhance itself in a scenario of so many artistic manifestations and so many conceptual conflicts, especially when everything tends to acquire increasingly technological forms and to be dispersed by different media?

2. Through walls, crossing borders

The Portuguese illustration has maintained a consistent relationship with the media – newspapers and magazines, therefore –, advertising and literature, especially for children and young people. Regarding this last one, not only since the turn of the nineteenth century to the twentieth century, but also and with greater intensity and density since the beginning of the twenty-first century to the present, as several Portuguese researchers on illustration support, such as Gabriela Sotto Mayor [1], Júlio Dolbeth [2], and Rui Vitorino Santos [3]. Thus, from now on, the communicating and clarifying role of illustration, bearer of messages to be transmitted, is valued by this same capacity. However, it is especially since the beginning of the twenty-first century that it comes to the highlights due to not only the advance and remarkable “weight” of image, in the scope of illustration as a discipline per se, but as well as the substance of the contribution of the generation of contemporary creatives to reinvent their dimension, visibility and importance.

In the twentieth century, W.J.T. Mitchell observed, according to Rosa Maria Martelo (2016), the new context of globalization aware of a new conjuncture, clarified by the expression “*pictorial turn*’ (...) – that is, the current protagonism of the image and the image-text relationship” [4]. This led to the realization that literature needs to rethink its coexistence with the other arts under a new configuration that implies to get in

“a world in which the audiovisual and digital media generate numerous alternatives to explore” [5]. In Ana Hatherly’s work (a Portuguese writer, director and artist), it was already witnessed the experience of “reciprocal contamination between word and image”, in the 1960s, and the subsequent artistic scene “recovers” this blurring of “borders between drawing and writing” [6]. It looks for the symbiosis between the poetic and the artistic in the use of words and images, which Rosalind Krauss (1973) had come to terms with the notion of “post-medium” in *A Voyage in the North Sea, Post-Medium Condition* [7], and words themselves as images.

In the broad combinational and fundamental landscape of art, communication and design, illustration reveals itself as a vast field that includes editorial, fashion, experimental, hybrid physical supports, digital, comic strip, sketching, travel books, fanzine, visual poetry, character design, cartoon, humor, animation, among other areas. As in literature, in fine arts, music and cinema, also in illustration there is a dialogue, often infused with three tenses: past, present and future. This happens in both Portuguese and foreign contexts, but the focus in this article is the Portuguese one.

Intertextuality allows us to identify, in many works of illustration, a stylistic and thematic dialogue with previous works [8], including from other arts, as well as to observe the illustration itself as an object that is found *between media - intermediality* - and that succeeds, as the name means, from different media, techniques and physical supports. This multiplicity of *being between*, which takes the form of a web of influences and inspiration, allows us to value the interpretative subjectivity of the viewers, not being restricted to the interpretative proposal of the author [9]. When the author of an illustration appropriates a previous work - which had its context, function and intentionality, also appropriated by a certain audience, and now taken as its source -, he constructs his interpretation, his vision, he assigns new meanings and exposes them to another and new appropriation that will be undertaken by another and new audience.

In this way, when thinking about the process of extraction of meaning (interpretation), the image becomes something between images. That is, it becomes an image between the previous images - that are references and inspire the author to conceive new images - and the new ones [10], which lends to a plurality of meanings, defying borders and barriers, which asks audience to use previous codes to assist the exegesis of the current work. This is reflected in the importance of approaching intertextuality - from Ferdinand de Saussure to Mikhail Bakhtin [11] [12] [13], Julia Kristeva [14] and Roland Barthes -, and also the concept of intericonicity, which exposes the work in a web obtained through textual and imagery relationships, not imposing, therefore, a single or correct reading of one or the other. In Nilton Milanez’s words:

“The principle of interconnectedness follows the same line of anagrams, historically seeks another text that is already there and not elsewhere, which appears in an obliterated form, but which needs a material mechanism to be deciphered, either by the similarities of the images, by the repetition of its historicity or by the recovery of the collective memorial archive” [15].

Given the “diversity of media, materials, technical processes and modes of expression” with which contemporary art has been forming, according to António Guerreiro (2016), it is precisely this “diversity” that makes it “indefinite” and “mobile” and, therefore, becoming “almost an aesthetic category” that “does not correspond merely to a periodization of the art history” [16]. In the case of illustration, the heterogeneity is fermented by the influences of movements, expressions and various artistic and design languages, which result in the attempt to dilute opacities that are found in the possible convergent areas. In view of this state of interrelation, engagement and the communication between media that is established, defining illustration in the Portuguese contemporaneity becomes a more complex process.

3. Illustration as an in-betweener

Given what has been written so far in this article, the problem that moves this research lies in the challenge of rising up some questions that may help to understand illustration in the period from the 1990’s until now, in Portugal, considering its gradual and increasingly established place among artistic activities, more than making an hermetic characterization of illustration. There are two previous assumptions: not having canons that allow conceiving illustration in a specific movement or artistic expression, and taking into account the intra and inter-arts dialogues that characterize illustration. This web of relations and communication makes illustration belong to a web of aesthetic and thematic influences and contagions (from hypertext to parody and pastiche, from intermediality to mixed media, extending to transmedia), which necessarily invokes the memory of the past. The discussion of what is illustration (concretely the Portuguese one) develops and deepens in the ambivalence of its “texture”: emphasized as a discipline by itself and at the same time interacting with other arts.

Claus Clüver (2007) points out the interdisciplinary increase that has been characterizing inter-arts studies in the Humanities area, by the relations between literature and other arts, but also between “visual arts, music, dance, performative arts, theater, cinema and architecture, where the word plays a subsidiary role, or none at all” [17]. This interdisciplinarity is also considered the basis of intermediality [18].

The communicative and symbolic power that image has always had is undeniable. As is well known, illustration has a secular history of being used as an adjoining and as an auxiliary of communication of the text, for example, in illuminated manuscripts, encyclopedias, scientific books, or as ornament of decorative objects, among others [19]. A close connection between illustration and books, between illustration and words, is being emphasized for centuries, by the most varied roles they have been playing together, whether in the religious field, evangelizing; socially, by the civic and moral formation; being didactic, playful and artistic; or related to politics, or advertising. The issue here is the turning point, perceived mainly since the twentieth century and especially since the twenty-first century. At this time, a significant change occurred in the relationship between illustration and word and the way illustration is applied.

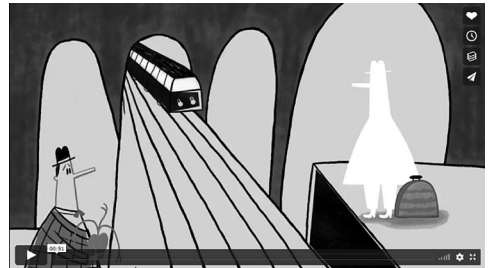
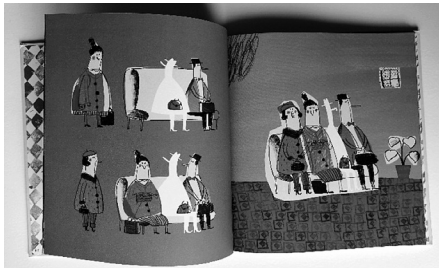
Illustration is increasingly a wide, desired and interesting spatial and significant presence. Wide by the obvious realization of the physical space that has conquered in the books, for example, getting to occupy more than one page sequentially without words. Desired because there is a vigorous search for illustration's work contrasting with other times in which photography, for example, dominated. Interesting because the practice of intertextuality, intermediality and transmedia, using digital, moving image and even social media, has allowed results that can be analyzed in light of the identity evolution of illustration. That is, what it is today and in what way it happens, and its own evolution as an artistic discipline per se. This transformation has taken place internationally and in the Portuguese context.

The relationship between image and word also happens in another level where words are used to integrate or to be the image itself. Recall the example from *Time's* cover on the Christine Ford versus Brett Kavanaugh case, on October 15, 2018. Take into account examples of picture books that live exclusively from the image, as the cases of the Portuguese illustrator Catarina Sobral's *Vazio* (2014) and the Russian illustrator and director Natalia Chernysheva's *O Regresso* (2014). In the case of these books, illustration reveals hidden meanings that escape from the literalness of words, assuming the narrative itself rather than an illuminating function.

From *Vazio*, Catarina Sobral picked up the main character of that book, Mr. Vazio, and directed the animated short film called *Razão entre dois volumes*, in which Mr. Vazio is one of the characters. *O Regresso* was created in an unusual sequence: it resulted from a previous animated short film called as well *O Regresso* (*Le Retour* in the original), by the same author, Natalia Chernysheva. Both films are examples of the thread between media, where it is worked the same story or the continuity of the narrative in different media, choosing some elements of one medium that will be worked in the new medium, and with which they will create a new plot or adapt the plot from the previous one. Thus, we come across a chain between illustration, literature and cinema.

Already before the examples mentioned above, *História Trágica com Final Feliz* (2007), by Regina Pessoa (a Portuguese director of animated films), incorporates some of the points that are spoken. This film distances itself by containing a voice off that tells the story, so the image is aided not only by the music, but also by the sound of a narrator – an aspect that is absent from the two previous examples. However, Pessoa not only directed the film, but also later published an illustrated book in which the same narrative is told only by images without words, based on the original drawings of her film. A box with optical toys was also designed. Those toys operate according to the basic principles of moving image. *História Trágica com Final Feliz* reconciles the illustration and the application of serigraphy and engraving techniques, using them in paper (book) and digital media (animated film) and other interaction devices (toys), being exemplary in the application of the concept of transmedia narrative, exposing itself to several technical and aesthetic challenges. The Portuguese illustration is involved in an increasingly diverse and therefore expanded multimedia field, and the three examples described above reflect that.

Hence, the discussion may go beyond what Marina Tsvetáyeva had said, according to Pedro Vieira Moura (2007): Tsvetáyeva “denies that the illustration can be reduced to a drawing that merely follows literal meanings, but rather as a ‘second revelation’, a ‘saying again’” [20]. It may sound cliché, but illustrations are windows, open to escape, overtaking the sash, fighting against boundaries, and stirring up thought and imagination. Like the *Girl at a window* (1925), by Salvador Dalí.



Portuguese illustration can be found not only on paper but also on the screen (moving image), glass, ceramics, installations, theater and performances, just to mention some examples. It can be exhibited, in what the Portuguese territory is concerned, in museums, galleries, shows and fairs exclusively dedicated to it, such as ILUSTRARTE – International Bienal on Illustration for Children; UIVO – Exhibition of Illustration of Maia Forum; PIM! – Exhibition of Illustration – To Imagine the World, integrated in the International Literary Festival of Óbidos FOLIO; and Amadora BD – International Comics Festival; or debated by artists, the industry, the market and the academic community at conferences such as CONFIA – International Conference on Illustration and Animation, and Ilustrada – Conference on Illustration. These, among others, allow us to acquire a Portuguese macro perspective on the illustrators and the type of works on display. In a micro dimension, galleries such as Ó!Gallery, the bookstore/gallery It’s a Book and the galleries Underdogs and Circus Network are spaces where the illustration has a preponderant presence, namely the first, dedicated exclusively to illustration, and which maintains a very close relation with the majority of the national illustrators, and even international ones.

Illustration can also “circulate” in bottle labels, in tapestries, in photographs, among others. This *new-old-text* – or, in other words, the visual text that sometimes the word was concealing and giving it low priority – that illustration represents grows now with a more autonomous character, although simultaneously present in several other areas, which are also present in it. This diversification of the media and physical supports in which Portuguese illustration communicates today justifies the relevance of the concept of hybrid. Illustration, as a work, technique and medium of artistic communication, thus assumes itself in a symbiotic process of experimentation, mixed media and hybridization [21], but also in the field of intermediation as an activity *in-between*.

Fig. 1. Catarina Sobral’s picture book *Vazio* (2014) (on the left) © Photographic credits: Ana Albuquerque; frame of the trailer of Catarina Sobral’s animated short film *Razão entre dois volumes* (on the right) © vimeo of anima-nostra – source: vimeo.com/237726475.

Moreover, this aspect can be incorporated into the discussion about the definition of contemporary art, confronting the ephemeral, the provisional, the mutable. As an artistic expression, we can also see in illustration a reflection of what the individual is or is becoming. He deconstructs, reuses, adapts, appropriates objects and styles, and produces a re-signification by altering the meaning and relationship of the individual with them, on a scale of approximations and distances from reality.

4. A glimpse of the dialogues of Portuguese illustration

The way the individual draws, redesigns and interferes with the environment and its own evolution leads to the already mentioned concept of hybrid. He deals with dichotomies as openness and boundary between self and other, susceptible to tensions and contagions because it is a territory in which each one may feel threatened, that is, the identity of each one may be threatened. Illustration is frontier, confrontation, contagion, fusion, influence, and an exploratory field, which opens to experiments, to the manipulation of bodies and objects, hence the combination of different techniques, the exploration of different and new physical supports, challenging other artistic fields.

Illustration has an historical, cultural and social heritage as long as human existence, so Michel Melot (1984) [22], John Harthan (1981) [23] and Philip B. Meggs (2012) [24] tell us. In one way or another, the references are inherited and assimilated, but also transformed and metamorphosed, and the aesthetic dialogues present in the illustration of the twenty-first century bring together particular characteristics that concern the present, past and future, as a way of analyzing its inter-artistic character and discourse. Illustration reveals an art quite susceptible to the use of intertextuality for the accomplishment of works. Like words, illustration can produce analogies, metaphors, allegories, hyperboles, anagrams; it can parody and allude; it can resort to pastiche or to homage; it can satirize and quote [25].

Contemporary art is characterized by a multiple and diversified character, and therefore “indefinite” and “mobile” [26], as António Guerreiro (2016) maintains. Already Richard Meyer (2013) had drawn attention to the approach of the contemporary as the “immanence of the present” and the “empiricism of the now” [27], as such not only carrying the sense of novelty, but also that of coexistence. Contemporary Portuguese illustration reacts to this plurality of meanings of the contemporary term itself and to the practices and concepts that art involves today.

Illustration asserts itself as centripetal pole and results of the influence and confluence of several languages: from fine arts to design, architecture, visual arts, communication, cinema, comics, performance and installation. It is able not only to approach reality and to create a fiction as it has the instruments to produce metafiction and metadiscourse by its character of self-referentiality and self-reflexivity. As such, in what way does the Portuguese illustration of the twenty-first century respond to a position of contiguity and frontier in the controversial designation of contemporaneity? It is pertinent to reflect on whether the original of an illustration, when exposed, remains an illustration, or whether it will also be called an artwork, for example, thus recognizing a virtuosity that allows it to stand

out; or if, on the other hand, it is not what happens. Simultaneously, there is a programme created in the likeness of fine arts, in which the exhibitions of illustration have room sheet and catalogue; there are galleries that show exclusively illustration; and, at the same time, illustrators are also called artists. It can be preliminarily concluded that there is an agglutination of concepts while they are still trying to define themselves.

Joana Quental (2009) admitted an “absence of an ontology of illustration” [28], by the inevitable multiple basis, allowing to question with how many *skins* the *body* of the illustration is built, thus providing a “space of undefinition, somewhere between art and design” [29], in the author’s opinion. As for the production of meaning is concerned, the semantic (meaning of the sign), syntactic (the formal combination between signs) and pragmatic (sign relation with its origins and effects) explain the semi-otic process, according to Charles Morris (1938; 1971) [30]. This is relevant in the analysis of the meanings inherent to the work regarding the subject, the context, the technique, the physical support, in its intermedia and trans-disciplinary concretion and as producer of experiences. Thus, illustration as artwork should be *read* (in other verb, analyzed) within the framework of formal, aesthetic, ideological, physical, sociological, symbolic, iconological aspects, ascribed to specific conjunctures, times and historical periods. As a result of a context, but also of a trans-context, works are communicative, aesthetic and impregnated with trans-memory [31].

There are several examples of the use of expanded illustration in the Portuguese context. One of them is the project of illustration of sardines made in ceramics, full of quotations, pastiche, parody and satire, with references to literature, cinema, traditions and customs, to the popular, in the peculiar physical support of the pottery for the Portuguese brand Bordallo Pinheiro, which involves countless illustrators.



The installation *Via Utopia*, built with six layers with large dimensions of heavy glass, from the *Future Frames* exhibition, created by the architect, illustrator and painter Ana Aragão for the brand Jofebar, inspired by Giovanni Piranesi’s *Via Appia*, which reports the use of hypertext, hyperbole, quotation, pastiche and parody, is another one.

The picture books illustrated by Catarina Sobral and the animated short-film and theatrical performance she has been made, in which the presence of mixed media, intermediality and transmedia are emphasized, giving continuity to narrative, is another.

The illustrator, photographer and graphic designer Jorge Colombo creates his illustrations digitally on the iPad, later to be printed in newspapers and magazines such as *The New Yorker*, *The New York Times* or the Portuguese magazine *Granta*, among others, is another example.

Fig. 2. Bordallo Pinheiro’ sardines. © Photographic credits: Ana Albuquerque.

Fig. 3. Wasted Rita installation. © Poster website – source: www.postermostra.com/portfolio_page/wasted-rita/



The parody through the caricature illustration made by Nuno Saraiva, whose work focuses mainly on editorial illustration, collaborating with a large part of the Portuguese written press, but also in the illustration of books from renowned publishers such as Bertrand, Abysmo, Pato Lógico, among others. He has drew for “Festas de Lisboa”, and participates in the collection “Sardinha by Bordallo”. He published the book “Tudo isto é Fado!” (Museum of Fado), awarded with the “Best book of BD 2016” prize by FIB-DA, and recently won the contest for Bursaries of Literary Creation 2017, in the category Comic Strip. And the illustrations made by Wasted Rita, whose works get out from the paper and acquires new forms like installations with neon, full of satire and parody, defying the fear of error, writing shaved sentences, can also be counted. Wasted Rita also collaborated with the British artist Banksy, integrating his exhibition at the amusement park he had created, “Dismaland”, in 2015.

Other cases are the book trailers created by the Orfeu Negro publisher. Some with the participation of the respective books’ illustrators, regarding and using the illustrated albums’ material itself in a sort of media crossing “game”, intermediation and experiences that involve (and expand to) different media and devices united by a narrative thread, encompassing old and new media and diverse genres, such as fiction, journalism, advertising, social media, among others [32].

Already the book *Amores (Im)Possíveis* was born from aphorisms written on the Facebook page of the broadcaster Inês Maria Meneses, with illustrations by Tiago Galo, visually intensifying the humor of words that also result from games and constructions using anagrams and a certain allusion and parody tone of the sayings.

In the books *A Nova História da Arte da Triciclo* and *ABC do Cinema*, by the collective and mini-publisher Triciclo, the hypertext of iconic artworks is present, and the authors represent them in their own style. It is very interesting that Ana Braga, Inês Machado and Tiago Guerreiro, the core of Triciclo, can conciliate the style of creation of each one and produce coherent and harmonious collective works.

Furthermore, the animated videos by the cartoonist André Carriho, considered one of the best illustrators of the world by Taschen, for SpamCartoon, where he gives continuity to some characters and themes (political, social, cultural, economic, and so on) created in other physical supports, continuing the narrative (transmedia).

The cases described above are some of the many examples that can be pointed out in the current panorama of Portuguese illustration.

5. Final considerations

The Portuguese illustration is making efforts itself to be considered as a discipline per se and to conquer a place and time of its own in this over-

loaded contemporaneity, but simultaneously maintains an inter-artistic profile and communicates and works in contiguous areas as we can see by the short list of examples shown before.

If audience was used to understand illustration as a complement – in a subordinated level –, to better explain, to elucidate visually what was written, the process of creating illustration has continued to elicit discussion. This does not mean that illustration is no longer associated with something. About illustration definitions, the researcher Pedro Vieira Moura said, interviewed by the researcher and illustrator Júlio Dolbeth, that:

“In its broadest sense, illustration is associated with a text, by its interpretative sense, but that text does not necessarily come from printed material, ‘as it may be an oral vague existence, a more or less historical memory, a social practice, etc. We would have to study on a case-by-case basis to understand why the word ‘illustration’ encompasses books, newspaper pages, an ancient Egyptian mural, the Australian Aboriginal churinga, the ancient Chinese scroll books, and stickers used to make bombing in the contemporary landscapes urban areas” [33].

Already the philosopher of art Noël Carroll had argued that “the method of definition, even when it fails, can assist us in making discoveries. The method alerts us systematically to the richness and complexity or the phenomenon that confront us” [34]. Given the words of Moura and Carroll, *to define* can help to have some guidance, establish parameters, but can also be limiting in the sense that illustration is contiguous to several areas, requiring a certain flexibility to meet the particular characteristics of each case. What happens is that usually illustration results as consequence or in function of something, usually words, but there are cases in which it arises from a motto, or in an inverted situation like words written in function of a certain previous image. Therefore, we think that the usual role of functionality evolves to a more autonomous and subjective stage of artistic creation. In it, as we have seen from the examples presented before, the styles are manifold and diversified.

Like art, illustration also reflects the concernings of its time in several thematics, capable of transmitting it through a narrative thread in the multi-media context, recovering past works and establishing intertextual and intermedia relationships. It is not a new or original procedure, but allows it to create *new originals*. It would be difficult to create anything “sanitized” of any influence.

One of the aspects that makes illustration so fascinating in the programmes in which it is inserted is precisely to be able to stand out and to be involved with so many other areas. It is able to have more transformative actions than just auxiliaries, and the grammar about illustration itself must be adapted to this evolutionary reality. More space, elasticity in blending with other arts, diversification of media and physical supports: illustration prepares itself for defying barriers, for contagion, and to be contaminated, getting spreadable. Moreover, in this sense intertextuality, intermediality and transmedia have contributed to that scenario, even more vigorous in the twenty-first century.

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Os primórdios da ilustração do livro em Portugal

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[Ilustration / Ilustração]

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Abstract

The present article stemmed from the need to know and analyze the onset of book illustration in Portugal. These engravings are part of the national cultural legacy in historical terms, and are also tangible testimony and integral part of the collection of graphic design and illustration in Portugal. The illustrations from the first printed works are objects of study that through methodical observation and analysis allow drawing conclusions concerning the beginnings of this art form. This study aims to contribute towards the dissemination of scientific knowledge, the understanding of the past and building solid knowledge for future exploration and development by upcoming generations.

1. Introdução

Pouco depois de ter aprendido a técnica de impressão com caracteres móveis de metal, o Homem começou a imprimir livros decorados. Tradicionalmente, os defensores da imagem justificavam-na com a necessária instrução; os pregadores utilizavam-na como forma de suscitar a emoção; os humanistas admitiam-na enquanto forma arqueológica de reconstruir o passado; os artistas do Renascimento consideravam-na como forma de conhecer e de interpretar a realidade; para os homens da ciência nascente a imagem era um instrumento eficaz para registo dos conhecimentos e para os tipógrafos consistia num elemento gráfico que introduzia dignidade e valor ao livro pois permitia um jogo de composição visual entre o texto e os restantes ornatos gráficos.

Havia duas maneiras de tornar os livros mais interessantes e atraentes aos leitores: uma, pela ilustração e a outra, pela ornamentação. Esta última foi a primeira a ser adotada, desde as mais toscas experiências da tipografia até ao ponto mais alto da fabricação. O surgimento dos primeiros ornatos individuais ficou registado nas grandes letras iniciais, gravadas em madeira ou metal, que começaram por exibir elementos modestamente decorados para paulatinamente adotarem contornos mais minuciosos, até atingir formas acintosamente adornadas.

Entre o final da época quatrocentista e o início de quinhentos a gravura passou a ter uma finalidade coerente com a obra que integrava e, das gravuras usadas unicamente com fim ilustrativo do livro, passou-se ao livro ilustrado.

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No livro antigo, a iconografia não se explica na razão pura e simples do aparato imagético, mas passa a depender especialmente do texto.

A impressão quinhentista era flexível a uma miscigenação ideológica, religiosa e política, devido ao seu débil estatuto económico e ao arcaísmo das estruturas. A ilustração tornou-se uma parte incontornável na arte de imprimir, não só pela sua componente valorizadora do objeto livro, mas também pela sua missão didática e artística, não restou aos impressores nacionais outra alternativa a implementar as gravuras nas suas obras.

O presente artigo tem como objeto de estudo identificar e analisar as primeiras ilustrações impressas nos livros em Portugal. Para o efeito, este estudo teve como base metodológica as obras «A ilustração do livro» de Ernesto Soares, que apresenta uma lista de obras ilustradas, desde o século XV ao XIX, circunscritas ao movimento cultural português. Também Pina Martins, no seu ensaio o «Livro português: iconografia» delinea, em forma de síntese, os momentos mais pujantes da história da gravura em Portugal, onde se acham representadas obras e impressores/gravadores de maior relevo. Conjuntamente as obras como Tipologias da decoração do livro impresso em Portugal - séculos XV e XVI de José Pacheco e «Subsídios para a história da gravura em Portugal» de Luís Chaves, merecem aqui o seu reconhecimento.

2. As primeiras ilustrações: as obras e os seus impressores

A imprensa foi introduzida em Portugal no século XV pelos Judeus durante o reinado de D. João II (1455-1495). Todavia, só mais tarde, no início do século XVI, seria dinamizada por tipógrafos alemães, franceses e italianos, os quais contribuíram fortemente para o seu desenvolvimento. Durante a regência de D. Manuel I (1495-1521) as artes tipográficas conheceram uma significativa expansão. Mas logo houve sinais de declínio sob o domínio do monarca, seu sucessor, D. João III (1521-1557), em resultado da emigração massiva da população, da burocracia estatal e da necessidade de manter o luxo na corte.

Até ao final do século XV e inícios do século XVI, duas oficinas cristãs utilizaram a imagem como apoio das suas edições: a do alemão Valentim Fernandes, em Lisboa e a português Rodrigo Álvares, no Porto. Trabalhando com material importado ou, mais raramente, com matrizes de fabrico próprio, estas duas oficinas imprimiram documentos iconográficos alusivos aos textos das obras; mas nas edições de Valentim Fernandes² aparecem também outros elementos decorativos, sem correspondência direta com os textos: tarjas, armas, divisas, marcas, letras caligráficas, capitais fitomórficas.

Esta produção artesanal, sem grandes rasgos de originalidade, denota, apesar das suas limitações técnicas, uma preocupação de embelezamento das edições, uma conceção do livro como instrumento de recrea-

2 Valentim Fernandes (? -1519) - Tipógrafo de origem germânica (Morávia) que se estabeleceu em Portugal a partir de 1495. Por ordem da Rainha D. Leonor, Valentim Fernandes imprimiu, logo em 1495, em parceria com Nicolau da Saxónia, *Vita Christi*, traduzido do latim por Frei Bernardo de Alcobaça e Nicolau Vieira. - In Instituto Multimédia, [Em linha, acedido em Dez. 2018]. Disponível em <http://www.imultimedia.pt/museuvirtpress/port/persona/e-fhtm>

ção ou de aprendizagem e, não raro, o desejo de emprestar aos textos impressos um carácter nacional, por meio do seu complemento iconográfico. É uma produção isolada no contexto artístico do país, a qual vive dos seus próprios recursos e patenteia uma falta de tradição [1].

Nos primeiros exemplares ilustrados dos livros portugueses, os espaços em branco, que tradicionalmente se deparavam embelezados por iluminuras, eram agora preenchidos mediante a aplicação de letras capitulares/iniciais xilográficas, letras essas que poderiam ostentar-se envolvidas por elementos fitomórficos, zoomórficos, antropomórficos e heráldicos. Na sua génese, o desenho de gravuras procurou estabelecer uma relação entre o elemento figurativo e a obra em que figurava as primeiras capitulares gravadas em Portugal. Eram ideadas com recurso a elementos da heráldica, porém, como tal prática excluiu a sua utilização em diferentes obras, foi imperioso dar cedência a outras temáticas, aplicáveis em detalhes ornamentais [2].

A fig.1 indica uma capitular, em madeira, que revela uma capital armoriada que representa a letra inicial Q³, estampada na primeira folha do livro *Constituições que fez (...) Dom Diogo de Sousa* (1497), impresso por Rodrigues Álvares⁴. Trabalharam predominantemente com material importado, com número exíguo de matrizes de fabrico próprio, apesar de, residualmente, haverem optado por material nacional, como é o caso da fig. 1. A técnica xilográfica⁵ teve rápida difusão e no século XV encontrava-se em pleno vício. Era predominantemente aplicada à reprodução de imagens religiosas estampadas, quer sobre tecido de linho, quer sobre seda ou papel. Sendo a religião, nesta época, o centro de toda a vida intelectual e espiritual, as imagens religiosas reproduzidas pelo processo xilográfico vinham dar forma e expandir uma cultura essencialmente oral, cujas imagens eram apenas observáveis em torno dos capitéis, nos portais arquitetónicos e nos vitrais das igrejas. Ainda, sobre Rodrigues Alvares destacamos uma vasta iconografia presente na obra *Evangelhos e Epistolas com suas exposições em romãce* (1497), traduzida e impressa por Rodrigo Álvares a partir de uma versão castelhana. Este é um dos primeiros livros impressos em língua portuguesa, o segundo impresso na cidade do Porto, que se destinava a ser lida em casa e servia de complemento à leitura e audição dos textos sagrados da missa, nomeadamente o evangelho e a epístola.

Na fig.2. podemos observar uma página da referida obra. Esta obra, cuja as características mais proeminentes residem nas mais de 45 ilustrações que acusam a simplicidade de formas que lhes deu origem e que, nas palavras de Jaime Cortesão, são de “uma rudeza primitiva encantadora” [3], virtude que lhe confere maior distinção. Todas estas gravuras foram abertas em madeira, expeto uma delas (fig.3), que ilustra o Pentecostes, que



Fig. 1. Inicial Capital Armoriada - Letra Maiúscula inicial ornamentada com brasão de armas. Encontra-se impressa na 1ª folha da obra *Constituições que fez (...) Dom Diogo de Sousa*, de 1497, impressa, no Porto, por Rodrigues Álvares,

3 Nesta capitular encontram-se representadas as armas do prelado portuense e o brasão dos Sousa de Arronches. - In Dias, A. J., *Iniciação à Bibliofilia*, Lisboa: Pró-Associação Portuguesa de Alfarrabistas, 1994, p. 25.

4 Rodrigo Álvares, natural de Vila Real e residente no Porto. Poucos dados bibliográficos existem sobre este tipógrafo, contudo o seu nome é citado em inúmeros documentos, entre os quais destacamos a monografia: Oliveira Jr., Joaquim Pinto de *O primeiro impressor português e a sua obra: estudo biobibliografia*. Porto: Marânus, 1942.

5 As primeiras xilogravuras eram simples estampas, mas cedo passaram a exibir curtas legendas, inicialmente escritas à mão e, mais tarde, gravadas na madeira junto com a imagem, a fim de acompanharem a figura.



é reveladora de um trabalho mais talentoso, semelhante à incisão do buril na chapa de metal [4]. Este facto vem atestar que, na época de quatrocentos, a existência, em Portugal, de imagens impressas com recurso a técnicas distintas da gravação em madeira.

Segundo Pina Martins, de facto, as gravuras são de natureza rude, mas não é este argumento bastante para podermos reivindicar um carácter nacional. Para o autor as matrizes vieram de Espanha ou foram copiadas em Portugal de modelos espanhóis, sendo que o impressor aprendeu a sua arte em Salamanca [5]. A origem castelhana das estampas presentes em *Evangelhos e Epistolas*, é também a opinião partilhada por Artur Anselmo. O estudioso avança que o impressor foi influenciado pelas xilogravuras da edição salmantina da mesma obra, editada em 1493, que acompanham o texto com repetição de 14 gravuras, desvelando um estilo semelhante ao exibido em certos livros ilustrados na oficina do impressor Pablo Hurus, de Saragoça [6]. Apesar da origem destas gravuras não serem conside-

Fig. 2. Folha da obra *Evangelos e Epistolas com suas exposições em romance (...)*. Autoria de Guilherme Parisiense. Impresso no Porto por Rodrigo Álvares em 1497.



Fig. 3. Artur Anselmo chama atenção para a técnica de incisão a topo que foi usada na ilustração acima, alusiva à festa de Pentecostes.



Fig. 4. Folha de rosto da *Glosa famosissima sobre las coplas de dom Jorge Manrique*. Autoria de Alonso de Cervantes. Impressa em Lisboa por Valentim Fernandes em 1501.

radas de carácter nacional, somos levados a apreciar que, as mesmas fazem parte da história da ilustração portuguesa devido a serem umas das primeiras experiências realizadas no território português integradas no nosso legado cultural.

Quanto ao tipógrafo alemão Valentim Fernandes produziu obras que delimitam princípios decorativos sem correspondência direta ao conteúdo dos textos, das quais se destacam tarjas, armas, divisas, marcas, letras caligráficas e capitais fitomórficas. As obras levadas ao prelo pelo tipógrafo singularizam-se pelos imponentes títulos, quase sempre precedidos por uma capitular caligráfica, como observamos na letra G, na fig. 4, que pertence ao título de *Glosa famosissima*, impressa em 1506. Estas capitulares são utilizadas na composição de grandes títulos e chegam a atingir a proporção de 5 cm por 6 cm.

Mas as iniciais de Valentim Fernandes demarcam também um alfabeto fitomórfico,

Fig. 5 Letra M do alfabeto fitomórfico, pertencente ao rosto da obra *Marco Paulo*. Da autoria de Marco Polo (1254-1323). Publicação impressa em Lisboa, por Valentim Fernandes, em 1502.



Fig. 6. Folha do segundo livro ilustrado e impresso por Valentim Fernandes em língua portuguesa denominado *Historia de mui nobre vespasiano imperador de Roma*. Impresso em Lisboa por Valentim Fernandes em 1496.

rom se ao emperado: e fez lhe adorar a figura da cara de ihesu xpo. e como o emperado: adousou o sto pan: no an virtude de scio pfer. sam demete opoe no ro stro do emperado: e logo nesta hoia foy faão e lim po de sua doença. ally como se em alguã rpo nõ reue ra doença alguã e foy ligeiro: e forte como qualquer manço q fosse.

¶ Da grãde alegria que foy na corte do emperado: polla faude de seu senho:.



¶ Esta foy a alegria e folgãça do emperado: de toda sua corte de como ovrom faão que por sua falte muitos foã eralçados no ar mox de ihesu xpo. e qũõ grãdes louvozes e graças ajhesu xpo uoõõ senho: por a faude do emperado: e qũõ que sam demente enimaua e demonstrava e o

como podemos constatar na letra M, apresentada na fig. 5. Estas capitulares são criadas por um esqueleto filiforme e mimetizam, nem sempre de forma clarividente, a maiúscula ornamentada por desenhos cujo motivo encerra componentes vegetais, como folhas, ramos, flores e frutos [7].

Entre o final da época quatrocentista e o início de quinhentos a gravura passou a ter uma finalidade coerente com a obra que integrava e, das gravuras usadas unicamente com fim ilustrativo do livro, passou-se ao livro ilustrado. No livro antigo, a iconografia não se explica na razão pura e simples do aparato

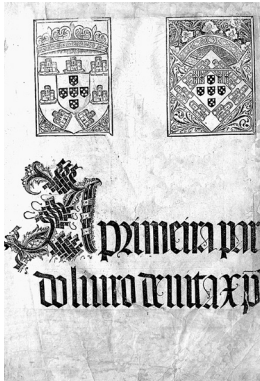
imagético, mas passa a depender especialmente do texto, ilustrando-o, comentando-o, interpretando-o e, às vezes até, contestando-o [8].

A fig. 6 apresenta uma folha do segundo livro ilustrado e impresso por Valentim Fernandes em língua portuguesa, *Historia de mui nobre Vespasiano Imperador de Roma* (1496), uma novela de cavalaria exibindo 29 gravuras. O material usado por Valentim Fernandes na impressão de livros, em toda a sua variedade, testemunha uma narrativa visual que, pelo seu recorte gráfico e plástico, testemunham uma origem alemã [9]. O cenário das estampas que ilustram os primeiros livros impressos em Portugal, transportam-nos para a esfera pictural alemã, rígida e sobressaindo um cenário gótico [10].

3. A primeira obra ilustrada impressa em Portugal

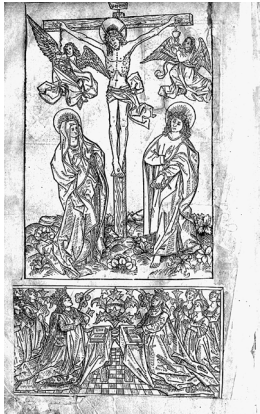
A primeira obra impressa em língua portuguesa foi *Tratado de Confissom* (1489), um manual instrutório do clero na tarefa de ministrar o sacramento da penitência aos fiéis cristãos. Contudo esta obra não apresenta imagens e, por esse motivo, o manual não estabelece um marco histórico prioritário para a contextualização deste estudo.

Foi no ano de 1495 que *Vita Christi*, o primeiro livro cristão ornamentado com gravuras. Estamos perante uma obra paradigmática, não somente da dependência que subjugava os tipógrafos ao mecenato, mas também do cuidado dispensado pela Casa Real à tipografia, partilhado pela igreja e principiado logo que tipógrafos se estabeleceram na capital do país [11]. A obra é composta por quatro grandes volumes de papel de grande qualidade, facto esse que podemos asseverar com a admiração de que fomos acometidos ao folhear tão magnífica obra, na sala dos reservados da Biblioteca Pública Municipal do Porto. Mais ainda, asseguramos excedidas as nossas expectativas, enquanto havíamos o privilégio de aferir fisicamente a qualidade do papel e da tinta, a magnificência de caracteres, capitulares e gravuras, aliadas ao extremo cuidado técnico evidenciado pela impressão.



Na impressão desta obra as capitulares utilizadas pertenciam ao alfabeto caligráfico, parte integrante do material tipográfico com que os impressores se fizeram acompanhar na sua vinda para Lisboa [12]. Na fig. 7 apresenta-se a folha de rosto do primeiro volume da edição. O caractere inicial do título, correspondente à letra A, faz parte do alfabeto caligráfico utilizado por de Valentim Fernandes. No que concerne às imagens situadas na parte superior da folha, a gravura localizada do lado esquerdo do observador representa escudos de armas reais portuguesas e, a do lado direito, representa as armas da rainha D. Leonor (1450-1525

Fig. 7 Folha de rosto da obra *Vita Christi*, da autoria de Ludolfo da Saxónia (ca.1295-1377; Impresso em Lisboa por Valentim Fernandes e Nicolau de Saxónia, 1495. [dim. real: = 23 x 36 cm]; gravuras [dim. real: = 6,5 x 10 cm].



O bloco xilográfico das armas portuguesas é ilustrado com um brasão que, encimado pela coroa, inclui o escudo com as cinco quinas em pala e a bordadura com sete castelos, sendo os dois de baixo representados em posição inclinada.

Fig. 8 A folha [fl. 1] do primeiro volume de *Vita Christi*. Representação do *calvário* na parte superior da folha [dim. real do : = 15 x 22,5 cm] e na parte inferior o *retábulo da adoração* [dim. real da folha: = 18 x 8 cm]; gravuras [dim. real: = 6,5 x 10 cm].

Segundo Artur Anselmo, a composição do desenho está de acordo com a reforma de 1445, segundo a qual “D. João II mandou suprimir a Cruz de Avis incluída na bordadura e endireitar os escudetes laterais das quinas; o número de castelos é o mesmo que se adotou, por vezes, em fins do século XV e até ao fim do reinado de D. Manuel [13]. As

armas de D. Leonor, estampadas na *Vita Christi*, são ornadas pelas quinas e pelos oito castelos, que aparecem dentro de dois losangos concêntricos, sobrepostas aos quatro castelos de cima, ficando um escudo à esquerda da quina superior e outro à direita. O conjunto, encimado pela coroa, é ataviado com motivos florais e vinhetas curvilíneas [14].

A fig. 8, exhibe o *calvário*, que é representado na parte superior da página e, na parte inferior, o *retábulo da adoração*. O desenho de gravura em madeira que serviu para ilustrar o *calvário*, tem como figura central a imagem de Cristo crucificado, acompanhado pela virgem e pelo apóstolo S. João. Por baixo dos braços de Cristo, presos à cruz, encontram-se dois anjos que planam e aparam o sangue, que escorre das mãos flageladas de Cristo. Ernesto Soares destaca, na representação do *calvário*, a perfeição da composição e o seu equilíbrio. Refere ainda a expressão das suas figuras, impregnadas da máxima dor e consternação. Pela sua perfeição técnica o autor afirma que não teria sido produzida pela indústria nacional que, à época, era ainda incipiente [15].

A xilogravura do *retábulo da adoração* ou *dignitários em adoração* (fig. 8), representa D. João II (1455-1495) e D. Leonor, acompanhados por figuras da corte. Numa primeira leitura, observam-se as persona-

gens de joelhos, ostentando insígnias reais, como a coroa e o manto. Ambos têm, diante de si, um livro aberto e, à sua volta, personagens que, a avaliar pela diferença de escala, aparentam ter menor importância. Como objetos centrais há dois livros abertos e um globo, situado em segundo plano. Os restantes elementos remetem-no para uma cena de recolhimento espiritual [16].

Considerações finais

A sociedade portuguesa, na primeira década do século XVI, foi berço de novas perspetivas na evolução social, cultural e artística. São marcas distintivas do Renascimento que, conjugadas com os descobrimentos, facilitaram alterações no pensamento científico. A tipografia da época foi também um elemento reprodutor dessa mudança política, cultural e artística. Certo é que, da Alemanha, chegou-nos a imprensa e de lá vieram os primeiros tipógrafos, e prelos, bem como as primeiras gravuras que, em expansão pela Europa, chegaram a Portugal para que se pudessem compor os primeiros livros. Foi depois Portugal o lugar que possibilitou a alguns impressores estrangeiros desenvolver a sua arte, como o caso de Valentim Fernandes. Todavia, foram poucos os portugueses que se atreveram a aprender a arte tipográfica fora do país.

Conhecemos apenas Rodrigo Álvares, de origem transmontana e que efetivamente cruzou as fronteiras em busca de maior saber e que, em respeito pelos limites técnicos da época, nos deixou uma obra memorável que faz parte do legado das artes gráficas em Portugal.

De igual forma, nas artes tipográficas, o gravador ou o tipógrafo quinhentistas fizeram chegar, até à atualidade, os sinais culturais da época em que viveram: porque gravaram um momento específico da idade do Homem, um acontecimento digno de ser registado ou trabalharam um símbolo da “paisagem” envolvente.

As imagens estampadas nas páginas das primeiras obras impressas em Portugal estabelecem uma ponte entre dois momentos porque testemunham o passado, dando-o a conhecer ao presente. Narram visualmente a nossa história nas cenas representadas, na forma como estas se encontram traçadas e na simbologia que ostentam. Estabelecem um ponto de vista, uma perspetiva, pela posição em que colocam o observador em relação à narrativa, convidando-o a entender, não apenas os primórdios das artes gráficas em Portugal, mas a existência quinhentista em geral, através das suas ilustrações. A ilustração de livros não é escassamente um agente estético e artístico da obra, mas também é um princípio colaborador da explanação dos textos que garante.

Mencionamos, de igual modo, que a relação das imagens com o conteúdo do texto se foi reformando com o avanço da imprensa.

Aos tipógrafos quatrocentistas e quinhentistas em geral, faltavam meios técnicos e estéticos que lhes consentissem notáveis obras ilustradas. Mas, tendo-se tornado a ilustração parte incontornável na arte de imprimir, não só pela sua componente valorizadora do objeto livro, mas também pela sua missão didática e artística, não restou aos impressores nacionais outra alternativa a não ser o recurso a material não português,

já deteriorado pelo uso, ou então, a tentativa de mimetizar, com maior ou menor fidelidade, o que era manufaturado no estrangeiro. Outra opção, à época, banalizada entre os impressores, era emprestar, trocar, alugar, copiar ou vender gravuras, quer de cidade em cidade, quer de reino em reino. Razão, aliás, pela qual se pode explicar que a mesma ilustração apareça em obras completamente opostas.

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Personagens para Consumir: Uma Revisão Interdisciplinar

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[Ilustration / Ilustração]

Keywords

Characters,
Anthropomorphism,
Graphic Design, Theory.

Abstract

In this paper we look into the market appropriation of a popular element - business characters - by visual artists, designers and people into advertising. Our goal is to understand the human aspect of brand mascot-characters underlying their graphic expression. We propose a theoretical approach to this topic aiming to bridge an existing gap in the academic, professional realm.

1. Introdução

A “humanização” na identidade visual corporativa, realçada pelo antropomorfismo, não é nenhuma novidade, já que é possível encontrar registros sobre o tema desde longa data na história do design de marca. Entretanto, o que no presente trabalho tentaremos compreender é como a imagem do personagem humanizador tem sido articulada na construção da marca gráfica das empresas, considerando que figuras humanas, seres antropomórficos, zoomórficos, imaginários ou fantásticos fazem parte desse repertório de inspiração humanizadora há pelo menos um século no cenário comercial.

As condições de uma nova era (industrial) impregnada pelo ideal de um progresso econômico e social, associado à produção de bens e à tecnologia, juntamente com a ascensão e a consolidação de novas classes sociais, reivindicava a criação – ou a reelaboração – de novos referentes culturais e o desapareço ao que imperava no passado. Levando-se em conta o papel cultural da comunicação visual e da publicidade como reflexo de padrões e gerador de modelos, as mascotes corporativas e comerciais poderiam, então, ser consideradas como a resposta à construção desse novo imaginário coletivo referencial, substituindo figuras alegóricas da cultura clássica e das crenças populares.

Podemos considerar os personagens um elemento poderoso, pois eles dão vida à marca e reforçam a mensagem, quebrando as barreiras que separam o produto ou a empresa de seu público-alvo. Eles rompem com uma estrutura gráfica tradicional e animam o complexo gráfico como também permitem a apropriação de uma notoriedade adquirida fora do universo comercial, em benefício da marca que os acolhe. Os personagens tornam-se porta-vozes quando sua identidade gráfica e sua história têm uma relação coerente e próxima com a da própria empresa ou produto.

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A mascote pode ser o elemento dominante na imagem de uma identidade visual, acima dos convencionais. Pode-se dizer que o personagem de marca alimenta sua retórica e pode gerar um caudal de reconhecimento e significação, enquanto que as imagens convencionais de uma identidade, ainda que necessárias, não possuem esta mesma capacidade devido ao seu alto grau de repetição e não singularidade. Nesse contexto, apresentamos os personagens gráficos como filhos legítimos das artes gráficas e visuais, personagens estes anteriormente adotados pela arte do entretenimento e que serviram para “alimentar” as artes comerciais e a cultura de massa em distintas frentes.

Entretanto, existe pouca literatura relacionada ao personagem gráfico como elemento de identificação visual, e no Brasil ela é inexistente, o que por si só justificaria nossa iniciativa sobre o tema. Além do mais, os trabalhos existentes quase sempre estão circunscritos ao campo do marketing e da gestão empresarial, deixando uma lacuna importante para profissionais e pesquisadores que se relacionam com as artes visuais e o design gráfico, especialmente aqueles que se dedicam ao design corporativo e de embalagem. Existe uma escassez de publicação com implicações práticas, que poderia auxiliar os designers na construção de mascotes comerciais, altamente influentes e muito queridas. Há mais de duas décadas Callcott e Phillips [1] fornecem indícios sobre como criar mascotes simpáticas para a promoção de marca e produto, mas nenhuma atualização que leve em consideração a mudança de comportamento dos consumidores e os avanços da tecnologia foi encontrada desde aquele artigo.

Nosso trabalho busca compreender de que modo a identidade visual, organizada por meio do personagem-mascote, poderia alcançar melhor recordação (ser melhor reconhecida) do ponto de vista figurativo e significativo. Como resultado disso, os personagens podem ser considerados uma categoria particular de marca que possui as características do imaginário popular capazes de produzir uma mensagem gráfica com uma melhor qualidade de significado, uma vez que a realidade “ilustrada” leva à uma mensagem potencialmente mais credível.

Muitos personagens de marca têm sido parte do imaginário coletivo por mais de um século, precisamente porque essas entidades imaginárias começaram a ganhar *status* de ícone exclusivo para certos produtos. Esse trabalho gráfico popular cria uma fábula comercial que, para Callcott e Lee [2], é alimentada pela necessidade do homem de personificar coisas e animais, e dar a eles uma personalidade com a qual possam se identificar, estendendo-se para além dos personagens até conceitos abstratos e objetos inanimados. Stern [3] assegura que a personificação é o elemento principal da concretude e que todo mineral, vegetal ou animal, pode ser apresentado atuando de maneira humana.

Sobre o processo de adoção de mascote para produtos e marcas, Stephen Brown [4] considera importante realçar a diferença entre animismo e personificação. Enquanto o primeiro significa a crença de que os objetos naturais possuem alma ou algum tipo de essência espiritual, a personificação é a capacidade de dotar ideias, conceitos, objetos e coisas materiais inanimadas de características humanas. Em seu artigo, o autor enumera

três tipos básicos de processos no uso de personagem gráfico com fins de promoção: antropomorfismo, zoomorfismo e teramorfose. Em seu artigo, Brown [4] especifica o antropomorfismo como sendo a adoção de características próprias do ser humano pelo produto ou marca enquanto o zoomorfismo ocorre quando o produto ou marca recebe o nome ou adota características de um animal selvagem ou domesticado, e o teramorfose, por fim, refere-se à marca ou produto aos quais lhes são atribuídas propriedades de uma criatura imaginária, sobrenatural ou prodigiosa.

Existem inúmeras maneiras pelas quais uma empresa pode optar por antropozoomorfose sua marca. Entretanto, até o momento, nenhum estudo tem tratado desse tema diretamente. Em vez disso, muitos pesquisadores se concentraram em uma tática altamente distinguível: o uso de mascotes. Como forma de adotar marcas com características humanas, o uso de mascotes tem sido abordado sob vários ângulos. Por exemplo, o trabalho de Garretson e Niedrich [5] aborda como a criação de personagens confiáveis pode levar a atitudes de marca positivas; Garretson e Burton [6] examinam o papel dos personagens porta-vozes como ícones de propaganda e de embalagem em comunicações integradas de marketing; Mize e Kinney [7] atentam-se à influência dos *spokes-characters* nos fatores de qualidade da relação de marca; enquanto Garretson, Netemeyer e Burton [8] se concentram em como os traços de personalidade dos personagens porta-vozes podem levar à construção do valor da marca.

Na década de 1990, um importante movimento se deu em direção às pesquisas relacionadas aos personagens de marca, iniciado por Margaret Callcott e Alvey [9] com um estudo sobre nostalgia. Naquela ocasião, pesquisas foram publicadas por Bárbara Phillips [10] e Margaret Callcott em coautoria com Bárbara Phillips [1], que examinaram aspectos históricos e da cultura popular, a gestão e as implicações do uso de personagens como identidade corporativa e na publicidade corporativa. Outros autores também contribuíram para essa linha de pesquisa, como Cegarra e Brée [11] que falam da influência dos personagens gráficos nas crianças; McVeigh [12] que investigou sobre “*cuteness*”, personagens cativantes e o fenômeno japonês de Hello Kitty e Nicolas Montigneaux [13] que se dedica ao estudo da influência dos personagens de marca na indústria de alimentos.

Por meio dessas pesquisas, é possível inferir que os personagens de marca são filhos legítimos das artes gráficas e adotados pelas artes do entretenimento e pela cultura de massa. O personagem não se traduz apenas em um modelo gráfico conceitual, mas em uma totalidade que, além de sua forma física, é uma personalidade dotada de um manancial humano, ou humanizada, cujos dotes principais são as qualidades do ser racional, ainda que travestido de ser não humano.

De acordo com o nosso modo de ver, a imagem do “monstro camarada” penetrou nas mensagens gráficas, ocupando desde os tempos antigos um lugar muito colorido e amigável. Como veremos adiante, o monstruoso é expresso no design corporativo através das mascotes ou marcas gráficas. Os sentimentos de conflito entre simpatia e medo, paixão e repulsa convergem para a fantástica criação dos mitos e dos personagens não humanos que dão vida e sobrevida às histórias e às marcas de comunicação visual.

2. Uma Revisão Interdisciplinar

O ato de apropriar-se da imagem de um animal, vegetal, objeto, ou fenômeno natural como símbolo emblemático de um grupo é uma antiga prática social humana, observada em estudos de heráldica e identidade visual corporativa [14],[15], no totemismo [16],[17],[18], e nas origens do esporte [20]. Sobre antropomorfismo, pedomorfismo e o processo de neotenia, os trabalhos de Lorentz [21], Gould [22] e Brown [23] são de extrema importância para a compreensão da construção de um personagem, seja ele comercial ou não.

Como produto da cultura de massa, os personagens comerciais – antropomorfizados ou não – surgiram e se desenvolveram em um ambiente inquieto e controverso de debate sobre a cultura popular – Pierre Bourdieu [24], Theodor Adorno e Max Horkheimer [25], Lévi-Strauss [16],[17], Umberto Eco [29], entre outros.

Temos consciência que o conceito de totemismo como prática mística, selvagem ou primitiva, é algo equivocado [16]. Em nosso caso, falamos do tema totem em um sentido muito mais restrito e específico. Vale a pena sublinhar que para Lévi-Strauss [16], animais específicos são escolhidos como totens por clãs particulares não porque eles formam uma parte importante da dieta do grupo, não para serem “comidos”, mas porque seu potencial metafórico lhes traz “bons pensamentos”.

Trabalhos sobre personagens e mascotes de marca têm sido publicados por Brown [23], que considera como base do mito o antropomorfismo, a projeção do subjetivo sobre a natureza, e que o sobrenatural e os espíritos são reflexos dos homens que se deixam aterrorizar pela natureza, o que reduz todos os personagens de marca ao venerável. Para Brown [23], ao longo da história, a humanidade passa por uma relação de amor e ódio com os animais selvagens. Por um lado, tememos e detestamos os fortes predadores, especialmente aqueles que destroem nossas plantações e matam nosso gado. Por outro, invejamos e admiramos sua velocidade e sua graça, adornamo-nos com suas peles e os idolatramos como divindades totêmicas que simbolizam nossa tribo, nossos times e nossos territórios. Essa predileção humana por animais ferozes não é menos evidente na comunicação visual, onde as mascotes e ícones das marcas são quase onipresentes.

Por outro lado, a candura de uma imagem infantil e angelical é sempre bem vinda. Os “esquemas de bebê”, fortemente empregados na construção gráfica de personagens, são descritos pelo paleontólogo Stephen Jay Gould [22], em um curioso ensaio intitulado “Homenagem Biológica a Mickey Mouse”. No ensaio, Gould [22] volta sua atenção para as mudanças gráficas que o personagem sofreu em sua longa história terrena. Isso nos remete às reflexões de um dos primeiros estudiosos que procuraram compreender os mecanismos que desencadeiam respostas afáveis aos bebês. O etólogo Konrad Lorenz [21] propôs que certos atributos presentes em bebês, os chamados “esquemas de aspectos infantis” ou “esquemas de bebê”, seriam capazes de desencadear respostas emocionais de afeto e cuidado por parte dos adultos.

2 Nos chamados “esquemas de aspectos infantis” [21], os bebês humanos apresentam um conjunto de características particulares, e esses atributos fazem com que a anatomia dos bebês seja vista de modo atrativo pelos humanos.

A predileção humana por animais humanizados não é menos evidente na comunicação comercial. Muitos personagens não humanos já são doces mascotes ou audazes marcas corporativas. Para Hinde e Barden [26], eles se assemelham cada vez mais ao padrão do bebê, trocando o focinho e os membros alongados típicos de um urso adulto para um focinho curto e membros gordinhos³. Pode ser que hoje quem olha para eles, já domesticados, não entenda sua função cultural insubstituível e, talvez, não entenda o surgimento dos novos medos e monstrosismos. Como apontam Lafuente e Valverde [27], os *monstros* “não são apenas produzidos como elementos descartáveis, mas também colecionados, exibidos, guardados, comprados e vendidos”.

É verdade também que o monstruoso caminha entre nossa expressão visual chamando a atenção o tempo todo, não só para dar uma mensagem de medo, mas para dar também uma piscada de sedução com o complicado e maravilhoso de seu poder visual e de suas formas tão incomuns. De acordo com o nosso modo de ver, a imagem do monstro penetrou nas mensagens gráficas, ocupando desde os tempos antigos um lugar muito colorido e amigável.

À luz dos autores citados, redirecionamos nossa reflexão sobre importantes trabalhos relacionados ao nosso objeto de revisão, como é o caso de Phillips [10] que destacou os personagens serem utilizados para chamar a atenção, melhorar a identificação e a lembrança de um produto e dar continuidade promocional. A autora descobriu que sua efetividade reside na transferência de significados desejáveis aos produtos anunciados, podendo criar uma imagem “apetecível” para eles, conectando a personalidade e o significado cultural do personagem à mente dos consumidores.

Callcott e Alvey [9] sugerem, em sua pesquisa, que os personagens gráficos são populares e efetivos na propaganda porque eles podem servir como objetos de nostalgia, ao criar uma identidade para a marca ou anunciante e, além disso, dão sinais de afeto, já que as pessoas se divertem com estas mascotes e associam sentimentos positivos a elas. Os autores descobriram que uma porcentagem elevada de pessoas lembra-se do produto ou da marca quando o personagem é criado especificamente, ou exclusivamente, para determinado fim. Peirce e McBride [28] corroboram com aquele resultado já que, no estudo que realizaram, verificaram que muitos entrevistados admitiram que já compraram produtos motivados por um personagem em um comercial que focalizou sua atenção sobre o mesmo.

Por sua vez, Callcott e Phillips [1] consideram que os comerciais onde aparecem personagens animados são vistos com mais frequência que outros tipos de comerciais, e que o gosto pela marca está estreitamente relacionado com a simpatia do personagem porta-voz. Segundo as autoras, a simpatia é importante, já que permite uma comunicação mais efetiva com o público.

Cegarra e Brée [11] sinalizam que o papel do personagem está em função do tipo de marca (produto, gama, guarda-chuva, garantia) que representa. Não obstante, distinguem duas formas importantes de utilizar o personagem:

3 Referimo-nos aos mecanismos da *neotenia* e *pedomorfismo* desenvolvidos por Lorenz [21].

o personagem-produto, que é um componente da marca produzido e associado a um produto específico, e o personagem-símbolo, que representa um conjunto de produtos propostos sob uma marca e reforça sua imagem.

Nenhuma revisão sobre o tema estaria completa sem a obra de Montigneaux [13], que apresenta uma metodologia importante para criar e dar vida a personagens gráficos. O autor estuda e analisa o personagem como veículo de identidade da marca e as características concretas de suas representações. Além das características intrínsecas, também analisa o modo como o personagem se expressa em contextos como embalagem, publicidade e promoção.

3. Considerações Finais

Se retornarmos ao final do século XIX, já encontraremos o cultivo desses amuletos que se tornaram talismãs porta-vozes até alcançarem o status de mascote ou totem no contexto da indústria cultural, desenvolvida a partir do pós-guerra. As imagens icônicas dos cartazes eram protagonizadas por personagens anônimos ou públicos que pouco a pouco – ajudados pelo desenvolvimento dos processos de impressão que permitiam uma melhor reprodução desses ícones – fizeram parte do imaginário coletivo na medida em que se incorporavam a uma imagem comercial.

Esses ícones comerciais não se traduzem apenas em um modelo gráfico e são melhores compreendidos conhecendo sua origem na literatura, no teatro, sobre o modo como eles foram incorporados ao cinema e, sobretudo, em filmes de animação. Seu universo é o meio visual impresso, como os quadrinhos e suas variações, e do mesmo modo as mídias eletrônicas e digitais.

O monstruoso é expresso no design corporativo através das mascotes ou marcas gráficas. Deste modo, a marca recebe uma identidade através de sua mascote antropomorfizada – ou símbolo gráfico –, separando-a e diferenciando-a de outras marcas que prometem mais ou menos o mesmo.

Por fim, entendemos que o processo de antropomorfização e neotenia são os dois principais instrumentos para o sucesso na construção do personagem gráfico. Os sentimentos de conflito entre simpatia e medo, paixão e repulsa convergem para a fantástica criação dos mitos e dos personagens não humanos que dão vida e sobrevida às histórias e às marcas de comunicação visual. Do mesmo modo, esses sentimentos atingem o público infantil e o público adulto, que em outra época também era infantil.

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«Rio Acima» – Travessias da Ilustração no Livro-Álbum e Ecoliteracia

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[Ilustration / Ilustração]



Abstract

Curriculum changes in primary education give greater emphasis to global citizenship and sustainable development, calling for wider literate worldviews, thus encompassing new ways of dialoguing with Nature. Drawing on the framework of such challenges, this paper aims to shed some light on the major role played by illustrations in *Along the River*, by Vanina Starkoff, to foster ecoliteracy, transforming reading into a deep aesthetic experience. While listening to the visual narrative, we will focus our attention on the picturebook peritextual features, in dialogue with the goals established for literary education and environmental education, one of the threads of citizenship education in the core curriculum for primary education, in Portugal. We conclude that ecological sustainability can harbour care, through shared reading practices entailing a delicate and harmonious understanding of the multifaceted challenges our relationship with Nature encompasses.

Keywords

Illustration, Picturebook, Ecoliteracy, Citizenship.

1. Introdução

No atual contexto escolar, marcado por ritmos céleres que, muitas vezes, são inibidores de uma reflexão aprofundada sobre as diferentes formas de nele morar, a literatura de potencial receção infantojuvenil desempenha, em nosso entender, um papel de crescente relevância, reconhecido na literatura de especialidade [1] [2]. Nas incertezas de que hodiernamente se reconstruem os nossos quotidianos, o livro-álbum contemporâneo tem vindo a instituir-se enquanto porto de abrigo de deleite e de fruição para os leitores, muito contribuindo, nesse sentido, o carácter fulcral da ilustração [3] [4] [5]. Objeto de atenção crescente, a nível nacional e em contexto internacional, pelas múltiplas dimensões em que se desdobra, o livro-álbum tem recebido, também, alguma atenção, pelo seu contributo para a promoção da ecoliteracia [6] [7].

Na recente revisão da literatura sobre o aparato conceptual respeitante aos termos literacia ambiental, literacia ecológica e ecoliteracia, McBride, Brewer, Berkuwitz e Bornie (2013) [8] destacam o relevo atual adquirido por esta última, à escala internacional, conglomerando competências cognitivas e emocionais, numa rede de interconexões assentes na

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pedagogia para a sustentabilidade. Capra, nos seus estudos considerados basilares para a definição de ecoliteracia [9] [10], explicita que «During more than three billion years of evolution, the planet's ecosystems have organized themselves in subtle and complex ways so as to maximize sustainability. This wisdom of nature is the essence of ecoliteracy» [11]. Recentemente, Orr (2018) reforçou a importância de cultivar « (...) an affinity and unwavering attachment to life, along with an articulate ecologically literate worldview that together informs attitudes, opinions, and behaviour» [12]. Como sintetizam Ramos e Ramos (2013), na reflexão que realizam sobre ecoliteracia e literatura para a infância, «A ecoliteracia é a capacidade de os cidadãos desenvolverem um tipo de pensamento favorável à desconstrução do paradigma antropocêntrico que caracteriza as sociedades ocidentais e as suas consequências mais diretas» [13], tendo em mente que a sustentabilidade envolve a comunidade como um todo, exigindo e apelando à cooperação.

No que ao entrelaçamento da literatura para a infância e a ecoliteracia dizem respeito, importa destacar, em Portugal, o projeto de investigação «Ambiente e ecoliteracia na novíssima literatura para a infância», (acolhido pelo Centro de Investigação em Estudos da Criança da Universidade do Minho), da responsabilidade dos investigadores Rui Ramos e Ana Margarida Ramos, visando «(...) identificar as linhas de interseção entre os planos estético e lúdico da *Literatura para Crianças e Jovens* e a as suas virtualidades pedagógicas, especificamente no que toca à *ecoliteracia*» [14].

Investigação tendo como foco principal de atenção a literatura para a infância em geral e o livro-álbum, em particular, permitiu, igualmente, lançar luz sobre os seus entrelaçamentos com a ecoliteracia [15] [16] [17] e as consequências que daí decorrem no que se refere à fruição da leitura, por parte dos leitores, bem como as suas possíveis repercussões para uma maior e melhor compreensão do seu papel para a participação em exercícios de cidadania global mais ativos.

Os aspetos supramencionados encontram, também, ecos, nos documentos curriculares em vigor em Portugal, entendidos na sua articulação, aos quais acrescem documentos orientadores, de natureza flexível, como o *Referencial de Educação para o Desenvolvimento* (2016) [18] e o *Referencial de Educação Ambiental para a Sustentabilidade* (2018) [19], ambos no âmbito da dimensão transversal da Educação para a Cidadania. No primeiro, no que respeita a um dos temas globais identificados - «Cidadania Global» - é explicitado, por exemplo, que os alunos/as alunas devem ser capazes de «(...) refletir criticamente sobre si próprios e sobre os outros, e de fazer escolhas quanto aos compromissos que querem partilhar no quadro de uma Cidadania Global» [20], valorizando a diversidade das pessoas e dos outros seres da Natureza, cuidando-a e respeitando-a. No segundo referencial supracitado é sublinhada a relevância da «(...) sensibilização, de promoção de valores e de mudança de atitudes e de comportamentos face ao ambiente, numa perspetiva do desenvolvimento sustentável» [21].

Recentemente, as *Aprendizagens Essenciais* (AE) referentes ao Ensino Básico (2018) [22] destacaram a componente «Cidadania e Desenvolvimento» (CeD), entendida enquanto área de trabalho transversal no 1.º

Ciclo do Ensino Básico. O «Desenvolvimento Sustentável» e a «Educação Ambiental» são dois dos domínios obrigatórios para todos os níveis e ciclos de escolaridade. A componente CeD «(...) visa contribuir para o incremento de atitudes e comportamentos, de diálogo e respeito pelos outros, alicerçados em modos de estar em sociedade que tenham como referência os direitos humanos, nomeadamente os valores da igualdade, da democracia e da justiça social» [23].

Face ao referido, apresentamos, na seção seguinte, propostas de travessias do livro-álbum *Rio Acima* (2017) [24], de Vanina Starkoff, no entendimento de que a ilustração aí reencontra lugares e espaços que ampliam dimensões da ecoliteracia, encarando a leitura e a literatura enquanto pilares fundamentais da educação para a cidadania. Em tal percurso, no que respeita à metodologia adotada, privilegiaremos: i) a análise dos elementos peritextuais da obra, na esteira de Genette [25] [26], em diálogo com os objetivos traçados no âmbito da educação literária e da educação ambiental, enquanto área temática enquadrada na educação para a cidadania; ii) a indagação do modo como as ilustrações instigam deambulações que perpetuam movimentos de renovação e de retorno à narrativa visual, convidando os leitores ao estabelecimento de inferências e ao aprofundamento do prazer de ler; iii) a exploração da reescrita da representação do tempo enquanto fio condutor das travessias que encontram na passagem das estações do ano o motivo para a consolidação da experiência de leitura enquanto experiência estética particularmente apelativa, pelo contributo dos itinerários traçados pela ilustração.

2. Propostas de Travessias, Rio Acima

Rio Acima (Starkoff, 2017) [27], da autoria da designer gráfica argentina Vanina Starkoff e publicado pela Orfeu Negro, é recomendado pelo Plano Nacional de Leitura (PNL) nas listas relativas ao 1.º semestre de 2018 [28], surgindo, aí, enquadrado na área temática da Literatura, no âmbito da faixa etária dos 3 aos 5 anos. Trata-se de um livro-álbum quase sem palavras que cativa pela sua ampla luminosidade, envolvendo os leitores de forma intensa e particular, independentemente, cremos nós, da sua idade. A simplicidade complexa de que se reveste é, em nosso entender, a principal razão da beleza e da poesia que irradiam da sua leitura, convidando à plena comunhão com a Natureza e à serenidade – lembrando-nos, à medida que prosseguimos rio acima, que «(...) nature sustains life by creating and nurturing communities» [29].

2.1. Embarcações do Olhar – Navegando nos Peritextos

O acolhimento da capa é avassalador na miríade de cores que pululam no «barco-casa» batizado de «Rio Acima» (coincidindo com o título da obra). O olhar dos leitores é, desde logo, chamado a convocar forças para poder abarcar: i) a diversidade de plantas que encontram casa em vasos de tamanhos e de cores diferentes (verde, azul e cor-de-rosa convivem em harmonia); ii) as galinhas que ora sossegam no galinheiro, ora deambulam pelo barco, a admirar a paisagem; iii) uma guitarra à espera de ser tocada; iv) pequenas fatias

de bolo bem acomodadas ao lado de garrafas de água, morangos e vegetais; v) as «cortinas» vermelhas, estampadas de belas flores azuis, que contribuem para criar uma atmosfera acolhedora; vi) a ampla «janela» aberta que possibilita apreciar a cozinha onde um homem e um gato, partilhando a confeção de uma refeição (bem como a *t-shirt*, de padrão idêntico, que trazem vestida) acenam alegremente a alguém. Como sublinha Mia Couto [30] «O importante não é a casa onde moramos. Mas onde, em nós, a casa mora».

Céu e rio partilham a mesma cor – o amarelo-solar – unindo-se; o branco selecionado para as aves e para os peixes cria um contraste invulgar que possibilita chamar a atenção para a relevância da convivência harmoniosa de todos, no mesmo espaço.

O nome da autora e o título da obra estão impressos no barco que navega na capa, de forma original: no primeiro caso, através de um letreiro pendurado no topo do barco (com as letras brancas a sobressair no fundo verde, unido aos restantes elementos desenhados); no segundo caso, por ser, ao mesmo tempo, o nome que identifica o barco. Assim, os leitores são convidados a prosseguir, rio acima, na companhia da autora/ilustradora, aceitando, implicitamente, os desafios de tal travessia.

Na contracapa, os leitores deparam-se com o barco «Sou Feliz», imbuído da paleta cromática vibrante que caracteriza este livro-álbum. De novo o primor do detalhe se revela como característica fulcral da harmonia desenhada na proporção do equilíbrio conseguido pela coleção de gatos que moram naquele barco – mas também no coração da mulher que acena do convés, com um top cor-de-rosa, no centro do qual está estampado um coração branco com um pequenino gato azul. João Pedro Méseder recorda-nos que «Como tudo o que cresce na terra / o gato é bom e tranquilo. / Não é ele que te pica, / mas tu que nele te picas» [31] e Simona Ciruolo ensina-nos que os gatos podem partilhar abraços, enfatizando a importância da singularidade de cada um e da empatia com os demais [32].

Tal empatia ressoa, igualmente, em outros elementos comuns ao barco que navega na capa – tal como as galinhas, um gato a acenar (desta feita, ao colo da dona) e as «cortinas» a condizer com o vestuário da mulher – que reforçam, implicitamente, a conceção ecocêntrica «(...) segundo a qual o homem se encontra integrado num sistema biológico complexo, cujo equilíbrio deve constituir uma aspiração individual e coletiva» [33].

As guardas iniciais do livro abrem-se num imenso mar-sol no qual uma pequena canoa cor-de-rosa, denominada «Coração», ostenta o letreiro «Aqui tá-se bem». Ao ritmo dos sons da guitarra que um menino toca, enquanto o pai se responsabiliza pelo remo azul, seguem, ainda, três galinhas. O pequeno pato branco que parece acompanhar a melodia assegura a relevância do detalhe inusitado para a fruição na leitura.

A dedicatória do livro-álbum, «Para todas as belas almas que encontrarei rio acima...», incute o apelo da travessia, alicerçada, desta feita, pela brancura dos peixes, de vários tamanhos e por uma pequena tartaruga – ambos ondulando na página, serenamente.

2.2. Idas e Vindas – Deambulando no(s) Movimento(s) da(s) Página(s)

O caráter imensamente belo desta narrativa é conseguido através do cuidado que a autora/ilustradora inculcou no seu labor criativo, na medida em que vai deixando os leitores participar ativamente na redescoberta da Natureza, levando-os a acompanhar os ritmos do rio e dos que nele se atravessam. O uso reiterado das reticências que vão unindo as curtas seqüências verbais que repousam, concomitantemente, no céu e no mar que as páginas unem e conciliam, incute, também, um ritmo doce ao desenrolar da narrativa. Tais curtíssimas seqüências verbais dão, pois, palco às ilustrações no espaço imenso da página dupla que muito contribui para criar complicitades (in)esperadas com os leitores

Importa sublinhar, no (re)início da viagem, os modos como a ilustração mostra como «Rio acima, todos vão...», reverberando o título da obra. Os dois «barcos-casa» da capa e da contracapa reencontram-se e vão ao encontro dos leitores, à semelhança da pequena canoa cor-de-rosa. Deste modo, «todos vão», entretecendo-se numa rede de movimentos que ressoa na diversidade de formatos e de cores dos barcos apresentados (barcos de recreio, barcos de pesca, barcos do que a nossa imaginação quiser...).

A seqüência verbal «...de barco, de batel ou de canoa», completando o sentido da primeira (que destacámos no parágrafo anterior), corresponde à apresentação, em grande plano, do barco «Sorriso Bonito» que é, ao mesmo tempo, «cantinho di mha flor», ostentando, em pequeno letreiro, a mensagem «QUER o BEM/PLANTA o BEM/o RESTO VEM». A importância do bem-estar é, assim, abertamente corroborada, ganhando maior fôlego no barco de proporções generosas no qual várias pessoas partilham, alegremente, refeições em conjunto. Adicionalmente, o batel «Escolinha da felicidade» que percorre a mesma página dupla com vários meninos/as a acenar, incute um ritmo invulgarmente sereno ao espaço, habitualmente fechado, em contexto escolar, alicerçando o sentir como necessidade e como direito.

O apelo a que cada um navegue ao seu ritmo – muitas vezes negado na sociedade atual – na partilha harmoniosa dos ritmos que o rodeiam, respeitando-os, fica particularmente vincado quando os leitores se cruzam com outro barco («Amor de mãe») no rio que também atravessam. A pletora de sensações visuais e auditivas proporcionadas pela visão e pela escuta de diferentes instrumentos musicais (por exemplo, guitarras, tambores, pandeiretas) partilhados por homens, mulheres, crianças e vários gatos é uma espécie de sinfonia do acolhimento que encontra eco na valorização do «(...) exercício da cidadania plena, pela solidariedade para com os outros, pela diversidade cultural e pelo debate democrático» [34].

2.3. Ritmos da Travessia – Reescrevendo Tempos

A passagem das estações do ano – primaveras, verões, outonos e invernos, registadas no plural para bem vincar a sua pluralidade e a sua diversidade – é alvo de particular atenção neste livro-álbum, de forma inusitada.

No caso das primaveras, o tempo é marcado pelos ritmos tranquilos que irradiam do barco «Luz da manhã», pequeno oásis onde se multiplicam felicidades de convivência mútua, sustentadas pela árvore plantada

no barco, pelos pequenos vasos brancos, com plantas, empoleirados no toldo, e pelos ananases cor-de-rosa que, à semelhança do rapaz a acenar, dão as boas-vindas aos leitores. Pequenos instantes que cativam o olhar são delineados enquanto um exercício cuidado de atenção possibilita a descoberta de duas aranhas, num frasco, seguindo, também, rio acima, nesta «Barraca do Gimba».

Os verões são representados através de um barco que é, ao mesmo tempo, um café/bar ao ar livre. A reescrita do detalhe implica sobremaneira os leitores, de formas multifacetadas. Dois letreiros pendurados num arco-íris onde passeiam flamingos rosados dão a conhecer que se trata de «o Paraíso», conciliado com «Ama a NATUREZA». As duas árvores que crescem, livremente, no barco, integram o retrato apresentado da partilha, esboçada nos gestos e no olhar do casal de mãos dadas que conversa numa das mesas deste «barco-café» mas também no silêncio gerado através da leitura de um livro partilhado, por um rapaz, noutra mesa, com um flamingo rosado, bem como no diálogo entre outro rapaz e uma galinha (sentada à mesa, num banco, com redobrada atenção às palavras «t(r)ocadas». A tela que daqui resulta, apreciada no seu conjunto, possibilita aos leitores colher alimento da importância da empatia com todas as formas de vida, tendo implícita o desenvolvimento de práticas que promovam, como frisam Goleman, Bennett e Barlow (2012), [35] o alargamento do seu cuidado e da sua preocupação («... to include a more inclusive network of relationships».

Os outonos e os invernos ganham, por seu turno, alento, na promessa do encontro entre o homem e a mulher que moram, respetivamente, nos barcos «Rio Acima» e «Sou Feliz», promessa selada no gesto de aproximação, cinzelado de afetos, representado pelo braço estendido do homem para acolher uma bebida que a mulher lhe oferece. Tal gesto encontra continuidade, na dupla página imediatamente a seguir, através da partilha de um momento de escuta particular, sendo o homem, desta feita, a abraçá-la com o seu canto (que ela, atentamente, recebe). Esta comunhão de afetos é sublinhada, de forma muito bonita, pelos peixes que circundam o barco, enlaçando-os. A ilustração revela-se fundamental para a reconstrução dos sentidos implícitos na mensagem de harmonia veiculada, possibilitando aos leitores (re)ver-se na sua luminosidade generosa. Como refere Boaventura (2013), a ilustração possibilita «(...) criar uma viagem para o olhar e além dele: abrir janelas aos sentimentos guardados entre as palavras e frases, nas entrelinhas, e vírgulas, sem pressa de chegar a um destino» [36].

Nas seqüências verbais quase finais ressoa a mensagem indelével que se entretetece, porventura, ao longo das páginas do livro: «Rio acima ou mar adentro, vais acabar por encontrar/a tua maneira e o teu ritmo.../...se não deixares de sonhar» [37]. Em interação com a primeira seqüência verbal apontada, a opção pela replicação dos elementos apresentados no início da narrativa (os múltiplos barcos que aí navegavam tranquilamente encontram, de novo, aqui, abrigo) permite sublinhar a progressão temporal e os ritmos da travessia, quer através dos movimentos que ecoam nas diferentes posições que os barcos ocupam na dupla página, quer através do retrato da união do homem e da mulher, de mão dada, no barco «Rio Acima». Os lei-

tores são, pois, convidados, de novo, a reviver uma experiência estética, não se tratando «(...) apenas de observar uma obra artisticamente executada (...) mas de recebê-la, percebê-la, senti-la, deixar-se levar pela emoção que aquele conjunto, artisticamente construído, provoca» [38].

A marcação dos ritmos da vida, embrenhados na travessia, é também reiterada pela conjugação de retratos de outros viajantes, como uma mãe com o seu filho às costas e uma cesta cheia de flores nos seus braços, a bordo da canoa «Estrela Morena», (gentilmente empurrada por onze patos) e cujos limites ultrapassam o limite da página, invadindo outros espaços onde se pode resguardar a imaginação.

Nas guardas finais do livro, a pequena canoa que iniciara o seu percurso nas guardas-iniciais regressa, mais adiantada, ecoando o itinerário percorrido, mas, desta vez, a melodia entoada pelo menino é escutada por muitos patos e pequenas tartarugas que terão subido, rio acima – e o convite para que os leitores continuem a travessia perdura no espaço da página, a transbordar luz, repetindo-se, serenamente.

3. Considerações finais

O livro-álbum que se instituiu enquanto matéria da nossa reflexão possui características inusitadas, configurando-o enquanto excelente proposta de leitura, pelos modos como dá abrigo à rede de afetos, tecida de empatia e de sorrisos, partilhada com os leitores, que nela se envolvem, paulatinamente. Nas travessias que este livro-álbum lhes dá a reconhecer, os leitores redefinem, pois, os seus passos, no que respeita a dar agasalho à Natureza no seu coração – coração que dá nome a algumas canoas que percorrem o rio e cujo bater pode ser escutado nas entrelinhas dos ritmos que o rio vai marcando.

A condição de livro-álbum quase sem palavras possibilita que os leitores se sintam mais incluídos nos movimentos da página, baloiçando-se, porventura, brevemente, nas curtas sequências verbais que oscilam ao ritmo da passagem do tempo, potenciando a apreciação do meio envolvente. O sentido da responsabilidade individual de cada um para ir ao reencontro de Outros, ecoando, em pleno, nas ilustrações do livro-álbum, é uma das dimensões da ecoliteracia potenciada pela abertura, ampla, da dupla página – opção que permite, também, gerar cumplicidades com os leitores, promovendo a empatia e o cuidado relativamente a todos os seres vivos. Tal cuidado, que reverbera e ganha fôlego, de modo intenso, no vigor sereno das ilustrações de Vanina Starkoff, metamorfoseando-se, concomitantemente, nos tons de voz da autora (que os leitores vão reconhecendo na delicadeza do traço e na harmonia das proporções que se plasmam na paleta cromática solar e transbordante de vida), contribui para consolidar uma conceção de beleza assumindo rostos diversos [39] – e corrobora o estatuto que pode assumir o livro-álbum enquanto obra de arte em inacabamento [40] [41].

As travessias do rio – que são, ainda, travessias das páginas e dos espaços que se (entre)abrem – possibilitam que os leitores se revejam em práticas de inclusão harmoniosa, entretecidas da diversidade cultural e da(s) singularidade(s) de cada um, favorecendo, de modo intenso, o seu repensar.

Para além das dimensões da ecoliteracia supracitadas que se inscre-

vem, de modo muito belo, neste livro-álbum, importa frisar a relevância do sonho, enquanto forma de liberdade individual, de vivência coletiva em comunidade, mas, também, reinscrição nas constelações do sentir – no qual cintila, indelevelmente, «O recomeçar das coisas» [42].

Em síntese inacabada, entendemos, pois, que no seu todo, e de forma prolongada (sempre delicadamente), este livro-álbum nos implica por inteiro nos seus apelos, verificando-se, talvez, «(...) uma daquelas felizes coincidências em que o mundo quer olhar e ser olhado no mesmíssimo instante» [43].

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Dark Dualities, Emergence and Eruption: Representations Of The Shadow within Contemporary Illustrated Narratives

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[Ilustration / Ilustração]

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Shadow.

Abstract

Shadow characters appear in narratives throughout history and illustrated formats provide opportunities for rich interpretations of themes which shock, titillate and make us question our very nature as humans. Through analysis of two classic novels - *Dr Jekyll and Mr Hyde* and *A Picture of Dorian Gray* and through studies of visual interpretations of these, themes of evil and the duality of human nature are explored. The roles of both illustrator and writer, in terms of representations of dark characters, is key to an understanding of and identification with the darker and less acceptable parts of ourselves - the parts that Carl Jung suggested that, through psychological repression, we relegate to the unconscious. The illustrators of these stories brought these characters out from the shadows and into the light through rich and expressive visual representations.

Introduction

The focus of this research paper will be an exploration of representations of Carl Jung's Shadow Theory within illustrated adult narratives. Classic Literature including *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *A Picture of Dorian Gray* by Oscar Wilde explore dark themes including the duality of human nature and our struggles with good and evil forces. In both narratives, the protagonist denies responsibility for their immoral choices and consigns these to an alter ego who embodies the darker traits that have been rejected from the conscious awareness of the main character. In Dr Jekyll's case, his transformation from a respectable Victorian Doctor is manifested through the ingestion of an elixir which reveals a second, more primitive and morally repugnant character named Mr Hyde, who acts out his baser and more callous instincts, firstly with the brutal murder of a young girl with whom he collides in the street and later, through his visits to prostitutes in the seedier parts of the city and finally, through the murder of Dr Danvers Carew. The story culminates with Dr Jekyll finally becoming overtaken by his darker self and, ultimately, in his own death at the hands of Mr Hyde.

Likewise, the character of Dorian Gray, a physically beautiful young man who undertakes a Faustian pact to exchange his soul for the gift of eternal youth after an encounter with hedonist and libertarian Sir Henry

Wootton, suffers a similar fate at his own hands. When Wootton comments on the transient beauty and power of youth after encountering the portrait of Dorian painted by Artist Basil Hallward, this becomes the catalyst for Gray to live out his life according to his darker desires and without any regard for the impact these may have on others. Wootton encourages him to pursue a life of pure hedonism and whilst Dorian lives out his forbidden fantasies, he remains physiologically unburdened by his choices and remains himself untouched by the process of aging. Like Dr Jekyll, Dorian Gray acts out his darkest, more unacceptable desires without taking responsibility for the impact they have. He remains youthful beyond his years and is seemingly physiologically untouched by his dark acts, whilst through the years, his portrait (hidden from view in the attic – perhaps a metaphor for the unconscious) is visually transformed and reflects both the aging process which Gray denies and the moral ugliness that he refuses to take responsibility for – a representation of the split in his consciousness and the projection of his baser instincts into a receptacle (the portrait) that subsequently becomes the container of their darker truths. Much of Gray's troubling behaviour is merely alluded to in the text and during his trial, Hallward draws attention to Dorian's evil without being specific about particular acts, 'Why is it Dorian, that a man like the Duke of Berwick leaves the room of a club when you enter it?' [1] Without providing specific facts, Hallward takes a questioning position and further mentions an array of young men who have been negatively impacted by Gray's behaviour, stating, '...that wretched boy in the guards who committed suicide and Sir Henry Ashton, who had to leave England,' [2] Lawrence Danson points out that the controversy caused by the publication of *Dorian Gray* in magazine format and the hints of a subtext left much to the imagination, but through these obtuse suggestions it could be inferred that Gray has been participating in homosexual acts. Artist Basil Hallward says, 'Each man sees his own sin in Dorian Gray. What Dorian Gray's sins are no one knows'. [3]

There is a suggestion here that Gray is also cast as a Scapegoat figure onto which the sins of others are projected. The story could be seen as semi-autobiographical and it might also be suggested that the character of Gray was created perhaps as a vessel into which Oscar Wilde could transfer his own transgressions, in an allegorical representation of his own vilification within the context of the repressive and hypocritical Victorian era.

Both stories offer compelling themes for illustrators to tackle and have been visually reinterpreted in recent years by several highly regarded illustrators, including Andrez Klimowski and Danusia Schejbal, working in graphic novel format in an interpretation of *Dr Jekyll and Mr Hyde* published by Self Made Hero in 2009 and another by illustrator Lorenzo Mattotti and writer Jerry Kramsky, published by NBM in 2002. A Graphic Novel interpretation of *A Picture of Dorian Gray* by I.N.J Culbard and Ian Edginton was published by Self Made Hero in 2008 and another illustrated version by Emma Chichester Clarke commissioned by The Folio Society in 2009. Within both *Dr Jekyll and Mr Hyde* and *A Portrait of Dorian Gray* the 'evil', shadow part of the character, represented as the demonic portrait in the attic in Wilde's classic and as the odious Mr Hyde

in the former classic by Robert Louis Stevenson , function as separate entities . In psychological terms, it might be said that the darker personality traits had been repressed from the consciousness of each protagonist and relegated into the unconscious and that these darker, less acceptable traits have been both repressed and disowned and begin to take on a numinous life of their own as the story progresses. Although both Dr Jekyll and Dorian Gray surrender responsibility for their acting out of these dark traits, once they do so, the darker, demonic alter egos gather momentum and gradually overtake the main personality.

Italian illustrator Lorenzo Mattotti's beautifully rendered pastel illustrations for Jekyll and Hyde continue a tradition of Expressionist visual representations of characters influenced by artists including George Grosz, Max Beckmann and Francis Bacon all of whom depicted facets of the darker sides of human nature in their work. Unlike Klimowski and Schejbal's brooding illustrations, rendered in charcoal and ink and using expressive line and mark making to reinforce the aggressive nature of the Hyde character and the nature of his evil deeds, Mattotti's understanding and handling of colour enables him to create unsettling, garish and theatrically lit tableaux, almost mirroring the cabaret scene from the film of the same title. His use of complimentary red and green hues create unsettling atmospheres and through visual distortions of faces and bodies, these qualities are further reinforced.

Shadow Theory

'By Shadow, Jung means the reverse side of personal and collective ideals. In this sense, the shadow is always somewhat destructive '[4]

Shadow theory was first described by Carl Jung and has been since explained by various theorists as the unacceptable and primitive parts of humans that have been repressed since childhood into their unconscious minds, but according to Jung's opinions can also include more positive attributes that are also residing within the unconscious and need to be acknowledged and developed. In *Meeting The Shadow* edited by Connie Zweig, a collection of essays on the subject, poet and author Robert Bly has used the metaphor of a bag which we drag behind us and which grows larger throughout life in response to our disowning so called 'negative' emotions such as anger, jealousy and fear. He describes the task of maturing into adulthood as a path to developing an awareness of these traits and of accepting and integrating our own darkness or 'shadow traits' within our conscious minds.

According to one of Jung's pupils who later became an analyst herself, Marie Louise Von in the book *Shadow and Evil in Fairy Tales* explored the potential of the fairy tale as a conduit to teach about the existence and understanding of shadow material. For example, in such stories a common trope that appears is the representation of the negative and positive 'mother' archetypes that are not depicted within one single character, but instead are split off into separate parts, reconfigured and embodied as two polar opposites represented by, for example, the evil stepmother and the self-sacrificing angelic mother, which are archetypal characters appear-

ing cross – culturally and throughout storytelling history. The simplification of the characters denies the truth that both light and dark personality traits can be embodied within the same person.

In her book *Psychotherapy, Training And Practise* author and Analyst Kate Wilkinson reinforces Von Franz's claims that fairy tales often deal with themes of polarities and that the characters within these stories might represent two sides of the same character but appear in the story as two separate characters due to a phenomenon known as 'splitting' – we can see evidence of this phenomena within both the Dorian Gray and Jekyll and Hyde narratives, whereby the characters' negative traits remain mostly unintegrated and unconscious apart perhaps, from a depiction of Hyde by Klimowski and Schejbal whereby he catches a glimpse of himself in the mirror and declares that he likes this darker self, 'I saw for the first time Edward Hyde. I felt no repugnance- I knew I was wicked, ten times more wicked, and that thought both braced and delighted me.' [5] The symbolism of the mirror in this part of the story is a representation of Hyde's conscious awareness and acceptance of his dark side and an episode in which he clearly shows a lack of responsibility for his deviance and indeed, a brazen delight in his own moral ugliness.

The Shadow in Literature

In an article on the website actforlibraries, the author describes the Victorian novella Dr Jekyll and Mr Hyde not in terms of being affiliated with the genre of horror but as being closer to a psychological case study of a personality disordered person and she goes on to say that from a contemporary perspective, the duality of the Jekyll/Hyde character suggests that he is either a Psychopath or suffering from Bipolar Disorder according to current DSM IV terminology.

Illustrators Andrez Klimowski and Danusia Schejbal in their expressive black and white interpretation of the story capture the atmospheric dark and seedy Victorian London of the late 19th Century, the era in which the classic was written. Stevenson claimed that the idea for the story came to him in a dream and indeed, certain themes addressed within the narrative are mirror aspects of his own personality – he suffered from ill health throughout his life and also frequented seedier parts of the city and there was speculation that he used prostitutes. The story focuses on two main characters, Dr Jekyll, a respected doctor and the other a Mr Hyde, described as being an ugly man and small in stature, who commits murders at night and in this illustrated version of the classic, frequents prostitutes. The two characters are never seen together at the same time and Mr Hyde makes his elusive appearances at night, but as the novel unfolds we learn that they are in fact, both aspects of the same person.

When Jekyll drinks a cocktail of drugs that he has formulated, he transforms into Hyde and is able to undertake acts which he would find unbearable within his persona of Dr Jekyll. The concoction allows him to act without the burden of conscience. The Hyde character could be said to be a shadow persona that has been repressed within Jekyll, it is ugly and primitive and acts out its darker urges without conscious responsibility.

As the story progresses , Dr Jekyll begins to lose control of his alter ego until in the final chilling scenes he has been completely transformed as Mr Hyde and is an embodiment of pure evil.

Throughout Klimowski and Schejbal's interpretation, the illustrations are made very atmospheric and striking through their use of the technique 'Chiaroscuro' to create dramatic, theatrical tableaux. The powerful use of tonal contrast and dramatically lit theatrical images may well have been influenced by Shejbal's earlier background in theatre and by Klimowski's earlier striking black and white photomontage designs that were commissioned for

book jackets and film poster designs. Faces are often lit from below, exaggerating the underlying skeletal structures and this amplifies a sense of menace in the characters. This technique of dramatically lit sets and characters was often used in Expressionist films including *The Cabinet of Dr Caligari*, an example of the genre created in the early twentieth century. Such lighting instilled a heightened sense of tension and drama within the film sets and was used later by film directors including Alfred Hitchcock.

In an article by Ever Dundas, the author praises the illustrators for their visual interpretation of the story, but



Fig 1: D, Shejbal; A, Klimowski Dr. Dr Jekyll and Mr Hyde

points out that the focus on Hyde's use of female prostitutes was a deviation from the original text and perhaps overlooks the suggestion that Hyde may well have had homosexual traits. Praise is given to the rendering of the characters of Jekyll and Hyde in the latter part of the Graphic Novel, notably as an attempt to visually convey the psychological disintegration of both, whereby they are rendered using irregular linear outlines to reflect the internal anxiety of both characters. There are also comparisons made between the depiction of the hallway and cult film maker David Lynch's visual style, which often includes uncanny representations of interior spaces. However , the author draws upon inconsistencies in the quality of drawing of the supporting characters , saying that in places the depictions are ' cartoonish ' and ' silly '. The criticism is softened, however, by a comparison with the artist Edward Munch and Ever points out that some of the panels are so impressive that they could be displayed within the context of a gallery. Unlike a single illustrated image, the quality of drawings by Klimowski and Schejbal would, no doubt, have been compromised by the sheer number of images required to successfully illustrate such a lengthy Graphic Novel. The rendering of the images would have been more time consuming than simply drawing figures and environments using plain linear outlines. The decision to render the images using tone and expressive mark making, whilst creating rich atmospheres meant that occasionally and in terms of characterization, the quality of drawing may have been less consistent than desired.

Mattotti, Kramsky and the Weimar Republic

In an online interview lead by Paul Gravett, Mattotti describes the influences for his visual interpretation of Dr Jekyll and Mr Hyde: “I wanted to make my own version, more free, not so constricted, so with my childhood friend, the writer Jerry Kramsky, we decided to take the story out from Victorian London and put it into a German setting during the Weimar Republic with the rise of the Nazis, and the Expressionist painters like Otto Dix, Max Beckman, George Grosz. Beckman’s self-portraits look like Mr. Hyde. The book became a voyage into Expressionist culture through to Francis Bacon, so it was natural to use some very wild unusual colours, acid greens and yellows, to give an hysterical idea of reality.” [6]

Italian illustrator Lorenzo Mattotti’s beautifully rendered full colour pastel illustrations created for the graphic novel interpreted with author and friend Jerry Kramsky are reflective of a tradition of Expressionist visual representations of characters and have been influenced by artists including George Grosz, Max Beckmann and Francis Bacon, whose paintings and drawings have all depicted aspects of the darker sides of human nature. Unlike Klimowski and Schejbal’s dark illustrations, rendered in charcoal and ink and using expressive line, tone and mark making to reinforce the aggressive nature of the Hyde character and to suggest foreboding atmospheres, Mattotti’s sophisticated use of colour enables him to create unsettling, garish and theatrically lit tableaux, almost mirroring the Cabaret scene from the film of the same title. Through the visual distortion of faces and bodies, this nightmarish quality is reinforced further.

The panels are populated with characters who are clearly influenced by the work of those artists mentioned above and as the story progresses and Hyde becomes more demonic, Mattotti distorts his features until his face is a grotesque mask, theatrically lit from beneath with intense colour to enhance the drama. Although this illustrated version of the story is set in Weimar Germany, the text has been directly taken from Stevenson’s original. Mattotti’s sophisticated images are predominately coloured with a variety of saturated hues of greens and reds, complementary colour combinations which have been used by artists including Paula Rego, to create unsettling, uncanny and dramatic atmospheres. It is worthy of mention that Klimowski, Schejbal and Mattotti have all been influenced by film and theatre and that their appreciation and understanding of those forms has impacted on the framing, aesthetic, atmosphere and composition of the illustrated panels in their interpretations of the classic story of Jekyll and Hyde.

Perhaps in researching The Weimar Republic, Mattotti and Kramer were also exposed to material which influenced their decision to depict violent acts of Sado-masochism against women, undertaken by Hyde as his behaviour darkens. In their visual interpretation of ‘Jekyll and Hyde’,



Fig 2: L, Mattotti Dr Jekyll and Mr Hyde

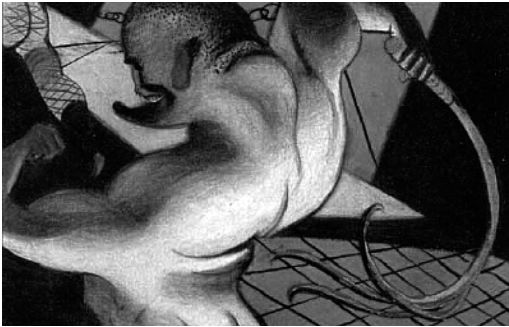


Fig 3: L. Mattotti Dr Jekyll and Mr Hyde

the deviance of Sado-masochist practises is amplified through the inclusion of grotesque, circus – like imagery.

The images here are dramatically more visually explicit than in Klimowski and Shejbal's interpretation, which is much more subtle and underplayed in terms of Hyde's visits to brothels and his encounters with prostitutes. Their depictions are far less salacious, perhaps in accordance with the more repressed moral hypocrisy of the Victorian era and the fact that their images reflect the period more closely. The choice for Kramsky and Mattotti to stage their interpretation of the narrative in the Weimar period enabled them to push the boundaries of both the aesthetic and content of the original narrative. During this period of German history, prostitution was decriminalised and there was an upsurge in Feminism and greater freedoms for liberation in terms of sexuality. Such developments perhaps, also provided both illustrator and writer with greater opportunities to depict Hyde's more deviant side and to reimagine him acting out Sado-masochistic desires upon the prostitutes whom he frequents. This would appear to follow a misogynistic trend played out in certain films produced within the realms of the Weimar Republic:

'Again and again, Weimar film stages the female body first empowered, then overpowered, violated, or eradicated. On one hand, these women are part of a long line of women brutalized in German culture, whose lives end in suicide, murder, or other violent death: from Kriemhild in the Nibelungenlied to Lessing's Emilia Galotti, from Goethe's Gretchen to Schiller's Maria Stuart, to the long line of tragic heroines that populated the literature of the nineteenth century. Yet the way in which the brutalized, abject, and dying female body is functionalized in Weimar film takes on new significance. The violence done to these women represents a cultural preoccupation with woman's function in film; not only with the desires and anxieties that she represents so succinctly as the embodiment of the dangerous other, but also with her role as image on the screen ..' [7]

Perhaps the decision to use the character of Hyde in this version of the story, to act out violent sexual fantasies, is also indicative of a misogynistic desire for control and power over the female body. As in the time of the Weimar Republic, during the early 21st century, European women have been enjoying more empowerment and freedom and perhaps, as a reaction against this, more violent and pornographic images have been created, circulated and are widely accessible through a range of technologies including the internet.

‘This representation is both spectre and fantasy, less an embodiment of the real status of women in the Weimar Republic than a symbol of the ways in which women’s advances were imagined. It is a representation that addresses a double set of anxieties and hopes: that of the men who perceived themselves as “under attack” within the new hierarchies of Weimar society, and that of the women, whose changing positions signalled increased independence and greater possibilities for self-determination, but also new challenges’ [8]

Perhaps Mattotti and Kramsky are reflecting a disturbing wider held collective fantasy, in which Hyde is used as a blank canvas to project darker desires onto which enable the character (and perhaps, by proxy - the reader) to constrain, torture and control women during a time of transformation and greater personal freedom for the gender. In post war Germany, women were affected by new technologies which in some ways made their lives easier - domestic chores were certainly eased for those who were able to afford washing machines or hoovers and technologies for birth control were also more freely available at this time. Photo Collage artist Hannah Hoch was creating work at this time and at first supported the new technologies, but over time she came to believe that these had a negative impact and this is certainly evident in some of her works including ‘Das Schone Madchen’ (*The Pretty Girl*) a Photo Collage in which women’s dismembered body parts and car parts are integrated together, a suggestion by Maria Makela that the technologies are beginning to constrain and dominate women in the same way that they have been dominated by men. The initial excitement of a supposedly newly liberated world for women began to be questioned as the technologies used by women at work were also now being introduced in the home in terms of household objects and women were expected to operate these.

Returning to themes of misogyny in the films of The Weimar Republic, gender politics during the hopeful new Post War era also reflected emerging tensions between the sexes. Author Hans Anjeana, writing on the subject of such films suggests that;

‘Freeland’s analysis opens up possibilities for approaching uncanny films of the Weimar era. If we seek out this “excess,” that which is “in the margins,” we can perhaps identify how these films attempted to speak to the complexity of the fears and desires they articulated, to respond to changing gender norms in terms of the masculine subject that might have feared loss of power and the feminine subject that might have hoped for positive emancipation.’ [9]

Picture of Dorian Gray

The theme of duality within the human condition is explored once again, in Oscar Wilde’s *Picture of Dorian Gray*, a novel which explores themes including vanity and narcissism, the fear of death and the acting out of one’s darker desires without the fear of consequences. In the story, the main character Dorian has his portrait painted by the artist Basil Hallward who is drawn to the

beauty of the young man who subsequently becomes his Muse. In a 'Faustian' type pact whereby Dorian exchanges his soul for the gift of eternal youth, his wish is fulfilled through the transference of the aging process to his portrait and influenced by the wealthy Dandy Lord Henry Wootton, whose social circle he is part of and whose philosophy in life includes embracing hedonism, he embarks on a life of immorality. Whilst Dorian retains his youth and beauty, regardless of the despicable acts he undertakes, his portrait - hidden away in the attic, reflects his darker side through the manifestation of an evil sneer and is further visually impacted by the passing of time.

Alluding to Jung's interpretation of the Shadow, it might be said that Dorian in denying responsibility for his actions, has projected these onto the portrait as the container for both the aging process and the carrier of his rejected, negative traits (if we interpret aging, decaying and death as being synonymous with evil) and has sacrificed responsibility for living a moral life. Another character in the story, commenting upon Dorian's narcissistic character traits claims that he feels entitled to take whatever he wants. It is worth noting that in both *Dorian Gray* and *Jekyll and Hyde*, the demonic alter ego has been consigned to the shadows.

In *Dialogue With The Demonic Self* Hal Stone and Sidra Winkelman state that 'many other parts of the personality have been conditioned by society to negate demonic energies, including the rational voice, the pleaser, and the spiritual voice....It is no wonder that demonic energies constitute one of the most profoundly negated psychic systems we will encounter in the evolution of consciousness.' [10]

Dorian Gray struggles with the notion of being a purely moral man who in order to be acceptable to society, has to repress his darker, perhaps more animalistic drives:

'The Picture Of Dorian Gray draws much of its power from his conflicting desire for a motile self which is its own invention and his knowledge of a more conventionally Victorian essential self which you can murder but not escape. Dorian is contemptuous of the "shallow psychology of those who 'conceive the Ego in man as a thing simple, permanent, reliable, and of one essence. To him, man was a being of myriad lives and myriad sensation, a complex multiform' [11]

It is notable that both novels were written during the Victorian era, a time of considerable psychological repression and that both authors were writing at the time of the genesis of Psychoanalysis and of Freud's discoveries within human psychology. Both authors were aware of Freud's Theory of Personality and embedded this thematically in the creation of their fictional characters. In *Jekyll and Hyde*, there is a clear split between the two polarities of good and evil which become more pronounced as the story unfolds and with *Dorian Gray*, the split is conveyed between the actual man and his portrait.

'Unlike most of his predecessors, Freud regularly adopted the conventions of the *roman à clef* for his case studies, using this device as a way to mask (and sometimes mutilate) the identities of his often

affluent patients while exploring the fraught boundary between fact and fiction in their psychic lives. Wilde, too, exploits these same ambiguities throughout his work. Like Freud, he attempts to cultivate and to exploit a central, organizing secret in his work that articulates the provisional identities and social practices hovering imprecisely between history and the novel.' [12]

The magazine version of the story was published in 1890 in Lipincott's Monthly Magazine however, the editor J.M. Stoddart without Wilde's permission, removed parts of the story he deemed to be potentially scandalous and when published in its entirety the complete unabridged story was deemed obscene and Wilde summoned to court, due to suggestions of homosexual themes embedded within the novel. Similar allegations were also attributed to the artist Basil Hallward and Dorian Gray. During their first encounter, Basil describes himself as feeling overwhelmed by the presence of Dorian, who he describes as being a young and beautiful man and states that he feels the urge to run from the room, so overcome is he by such overwhelming feelings. There are also suggestions elsewhere in the narrative, that some of the 'evil' Gray practises is connected with his sexuality, although this is alluded to in a very understated and obtuse manner.

Commissioned by the highly regarded publisher of classic illustrated books *The Folio Society*, Illustrator Emma Chichester-Clarke- who is perhaps better known for her association with children's books, has created illustrated scenarios from the novel which are depicted in her recognisable style with representations of the characters that have a benign quality to them. The images focus more on the characters within environments which sets the tone for the particular period in which the story is set, rather than on the dramatic aspects of the tale. Painted in watercolour, the images exude a sophisticated beauty and subtlety in the handling of colour and light, two areas in which Chichester-Clarke excels. The illustrations reflect the costume and interiors of the era and the depictions of Dorian are both elegant and beautiful. The content of the imagery is understated and steers away from representations of the dramatic, darker elements of the narrative, instead these are alluded to rather than being explicit, even towards the ending of the story, wherein Dorian takes a knife to his portrait and with the final slashes to his painted image – succeeds in killing himself.

In a forward to the Folio Society publication, Simon Callow remarks upon the parallels between Oscar Wilde's character and that of Sir Henry Wootton.

In contrast to Chichester Clark's interpretation of the classic, the Graphic Novel interpretation of the classic illustrated by I. N. J. Culbard, adapted from the original by author Ian Edginton and published by Self Made Hero, is rendered using a graphic linear style, economic in terms of mark making and with tone added digitally. The fluid linear rendering does not include cross hatching, a technique used by illustrators in the 19th and early 20th centuries to create tonal variations in images. Character design is stylised and has a contemporary feel, using economy of line

.The use of directional lighting creates a sense of drama and appears influenced by techniques used in film and television – for example, strategic cropping and zooming in and out of an image to create dynamic tension. The variations of sequence in terms of panelling enable the unfolding of the story to be slowed down or speeded up as required, to create variation and excitement. Paul Gravett in his book *Graphic Novels: Stories to Change Your Life* decodes the ways in which graphic narratives are visually constructed and explores the use of image and text together within the same panel. He challenges perhaps more conservative criticisms of ‘comics’ as being a lower form of visual communication and suggests that they may even be a route for younger readers into tackling more challenging forms of literature. There is currently a trend within the genre for more serious themes to be explored through the format, with publishers including Reprodukt and Self Made Hero collaborating with accomplished and respected illustrators being commissioned to reinterpret Classic titles.

Conclusion

In *Learning Active Imagination* author Barbara Hannah writes about having a dream ‘in which a shadow was especially obnoxious to me’, discussing this later with Carl Jung, the analyst responded ‘now your consciousness is less bright but much wider. You know that as an indisputably honest woman, you can also be dishonest. It may be disagreeable, but it really is a great gain.’ [13]

Perhaps one of the reasons we are so drawn to narratives such as *Jekyll and Hyde* and *The Picture of Dorian Gray*, in which we see diabolical characters acting out reprehensible behaviours is that they provide us with a safe way to explore the dualities of our own nature. Illustrated narratives can enable us to imagine what it might be like to inhabit different personas and to live through these characters without acting upon such dark desires in the physical world. In a sense these stories might be said to enable us to imagine becoming a different character and to illuminate our own darkness through a recognition that we have these traits within us, however underdeveloped and unconscious these might be.

In her book *Psychotherapy Training and Practice: A Journey Into The Shadow Side* Kate Wilkinson includes a paragraph by Antony Storr which summarises this concept: ‘And, while society encourages the repression of “unacceptable” behaviours, we are drawn to, and revel in, reading about aggression in novels, watching horror movies, and police series involving violence. People write this material because society wants it. Storr makes an illuminating observation, whereby he states that writers are often disappointing to meet. “This is often because their true personalities only emerge in their writings and are concealed during the ordinary interchanges of social life”

It is notable that these highly regarded illustrators have chosen to tackle interpretations of the Shadow in literature. The connection between the form of the graphic novel and film is not lost here – sequential narrative is an ideal form in which to illustrate classic tales. The unfolding sequence of interrelated images allows the reader to form a developing

connection with the characters and through that engagement, identify with the main protagonists. Both Klimowski and Mattotti have mentioned that film is a key influence on their work.

In *Gender and The Uncanny in Films Of The Weimar Republic*, this sense of what Freud termed 'The Uncanny' is again referred to, 'Berenstein is quite correct in drawing attention to the flexibility of audience identification; as she notes, echoing Studlar, one of the pleasures of cinema lies in its ability to allow the fantasy of "being other" than one's self. And this notion of flexibility in terms of identification is one way out of the quandary models focused on gender and identification present. Anne Friedberg points to this as precisely that which allows for pleasure-in-viewing' [15]

These explorations of the duality of the psychology of the human mind, explored firstly through the medium of the written narrative and more recently, visually interpreted by contemporary illustrators, may enable the reader to experience unconscious aspects of their own personalities and to identify with these through an acceptable medium, such as the Graphic Novel.

On pages 82 and 83 of the Graphic interpretation of Jekyll and Hyde by Klimowski and Schejbal, the split between the spirit and body is depicted through the erasure of the dark tones of the media to create a ghost like form that is shown sequentially, but within the same panel, departing from the physical body. Perhaps resigned to his fate, Jekyll states: 'I drew steadily nearer to that dreadful conclusion that man is not truly one but truly two', and 'I saw my conscience was made up of two natures.' [16]

This atmospheric visual depiction of an alter ego separating from its main physical embodiment is also a powerful example of the role of the illustrator in the depiction of visual expressions of abstract concepts which may be otherwise difficult to convey, and coherently reinforces recurring themes alluded to in the written narrative.

'Look for your other half-
Who walks always next to you
And tends to be who you aren't' [17]

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Cultural Diversity in a Masters in Illustration: A Case Study in Internationalisation

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[Illustration / Ilustração]



Abstract

Illustration practice over the last three decades has become an even more international discipline with illustrators working across a range of global markets. The Internet and social media, such as Instagram, provide opportunities for illustrators to promote their work to a global audience, allowing opportunities for more international commissions, projects and collaborations. In this global market a greater awareness of other cultures is an essential aspect in the learning of any new graduate.

The current master's programmes in Communication Design at The Glasgow School of Art were established in 2011. They have since grown to a cohort of approximately 50 students, comprised of students from over twenty different nationalities. In this case study I will reflect on what the team has learned through working with such a culturally diverse cohort of students at master's level. I will discuss the strategies the team has developed to deal with the diversity of prior study and cultures. I will provide insights from current illustration students and recent graduates of their experience of how it has informed their practice and development as reflective practitioners. I will explore the benefits of peer learning and a critical reflective journal in student development within a culturally diverse cohort. I will provide insights from students and graduates of their experience of the effectiveness of these strategies in achieving their intended outcomes.

1. Introduction

In a global environment which is increasingly characterized by division, conflict and the building of walls to divide nations, it is appropriate, to celebrate the diversity of cultures currently studying on the masters programmes in Communication Design at the Glasgow School of Art (GSA). These programmes have experienced rapid growth since they were established in 2011. Over the last three years the cohort size has consolidated at approximately 50 students consisting of over 20 different nationalities. As illustration has grown to be an increasingly global practice, there is an opportunity for students to benefit from internationalisation to inform students cultural awareness and ability to collaborate in a global disci-

Keywords

Illustration, Internationalisation, Cultural Diversity, Peer Learning, Reflective Practitioner, Critical Reflective Journal, Pedagogy.

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pline which benefits international, EU and home students. The Higher Education Academy (HEA) acknowledges this potential in ‘Framework for Internationalising in Higher Education’, (2015) [1].

GSA is a small specialist institution and independent art school based in Glasgow, Scotland currently ranked 8th in world for Art & Design Education [2]. It has 540 postgraduate students in a total student population of 2300 students, which includes undergraduate, postgraduate and PhD level students. (2017-2018) [3]. The master’s programmes in communication design include the MDes Communication Design, a two-year full-time model in which students can choose to explore inter-disciplinary practice or focus in a specific discipline, and the MDes Graphics/Illustration/Photography, a one-year full-time model with students specializing within a chosen discipline pathway. Both programmes are taught in English. In this case study I will reflect on lessons learned by the team in supporting a culturally diverse cohort. I will present the strategies the team has developed, based in pedagogic theory, to address the challenges of growth in diversity and student numbers. I will provide insights from students and graduates of their experience of the effectiveness of these strategies in achieving their intended outcomes.

2. Context

For comparison purposes I have included Higher Education Statistics Agency (HESA) statistics for postgraduate taught full-time programmes (PGT) that are comparable with the programme taught at GSA. HESA statistics indicate there were 255,330 PGT full-time students in the UK for session 2017/18 [3].

Below I have outlined the comparison breakdowns for session 2017/18 in which HESA reports an increase of 4% in the UK over the previous session 2016/17. Of the 255,330 PGT full-time students in the UK, 16,345 study in Creative Arts & Design in the UK [3]. The Masters programmes in Communication Design (MCD) for the same session had a cohort of 46 students, which included 24 different nationalities; some of these students have dual citizenships and multi-cultural backgrounds. This group is indicated as MCD in the table below.

HESA STATISTICS 2017/18							
	International	International %	EU	EU %	UK	UK %	Total PGT
UK	115,350	45.17%	23,555	9.22%	116,425	45.59%	255,330
Scotland	12,890	44.71%	3835	13.30%	12,105	41.98%	28,830
GSA	220	40.74%	80	14.81%	240	44.44%	540
MCD	27	58.70%	17	36.90%	2	4.40%	46

Data Collated from
HESA Statistics (excluding MCD figures) [3].

In the whole of the UK HE sectors for both full and part time students in session 2016/17, the predominant sending country was China with 95,090 students [4] attending UK HE institutions, of which 30,220 studied in Creative Arts and Design [5]. The second and third countries for all subjects in UK HE was the USA (17,580) and Hong Kong (16,680)[4]. The largest cohort of PGT full time European students studying in the UK originated from Germany (13,735). Even though these results may not be

surprising, with China forming 18.54% of the total world population in 2018 [6] the statistics do however indicate a significant impact in UK HE system with such a high level of applications from a single country, China. On 7th February 2019 The Guardian reported record numbers of applications from China in 2018 stating “Last year there were also more than 100,000 postgraduate students from China and Hong Kong at British universities, out of nearly 350,000 full-time postgraduates” [7]. On 4th September 2018 the BBC [8] reported that although the number of international students is increasing in the UK (3% over the past decade), the UK lagged behind other countries growth, with growth in USA (40%), Australia (47%) and Canada (57%). Changes made in 2012 relative to the right to stay and work in the UK post-graduation, was cited as a reason the UK is ‘missing out’ on more international students. The report estimates the benefit of international students to the UK economy in 2018 was £25.8bn [8].

The term international students used in the paper refers to all students and graduates out with the UK and EU region and includes students and graduates from North America, Asia, the middle East, Scandinavian countries, Australasia and Africa.

2.1. Rapid Growth

There are many challenges that arise from teaching a diverse postgraduate cohort, especially in context of rapid growth over the last 4 years. The previous atelier model of teaching of a one to one tutorial that was effective for smaller numbers could not simply be up-scaled to deliver the programme to a larger cohort efficiently, due to resourcing. We had to adjust our traditional atelier approach (Swann, 1996) [9] and look at alternative approaches.

2.2. Anecdotal Evidence

Students are invited to feedback into the programme via several mechanisms. Students participate in a programme specific quality enhancement questionnaire (QEQ), and input to an anonymous annual review of the effectiveness of the teaching and delivery of programmes at GSA issued by the learning and teaching department. Students are also invited to feedback formally through their student representatives at the student staff consultative committees (SSCC). As a relatively small Art School, there are also less formal feedback mechanisms. Staff discuss with students directly to elicit their opinions and thoughts on course elements and any new developments. This allows any local matters to be resolved quickly. In addition, staff also offer optional exit tutorials to all graduating students. The exit tutorials provide an opportunity for students to share their experience of the programme and discuss their plans for transitioning to a practice or further study. The above mechanisms provided information and insight that helped staff to identify several challenges to improve the student experience on the PGT programmes at GSA.

3. Methodology

The key staff involved in developing strategies to address these challenges were Brian Cairns, Andy Stark and Colin Faulks. The key texts that informed the teaching team’s approach were the pedagogic theories of

peer learning (Boud) [10], reflective journals (Moon) [11], the reflective practitioner (Schön) [12], and learning in groups (Jacques) [13].

A review of relevant research was carried out to identify common themes and issues for PGT international, EU and home students in relation to the programmes at GSA, and to reflect on the effectiveness of the strategies adopted. The initial challenges were identified through the anecdotal evidence identified in section 4, Challenges.

I decided to survey Year 2 students and recent graduates in order to assess the effectiveness of the strategies in addressing these challenges. I decided not to interview the Year 1 students at this point as the group has not yet had sufficient experience at GSA in the 4 month period since they started their study. The recent fire at GSA (June 2018) and subsequent disruption has also disrupted the initial settling in period for this cohort which may distort the findings due to the exceptional circumstances. The questionnaire with 12 categories with 70 questions in total was distributed to the participating group and 25 replies from 28 invited contributions, were received and analysed, with 3 non replies. The replies consisted of 13 students and 12 graduates. The combined group represented 13 different nationalities. 9 contributors identified their first language as English, with the remaining 16 identifying English as a second language.

The sample group includes 15 current Year-2, MDes Communication Design students and 13 recent graduates of both the MDes Communication Design and MDes Illustration who primarily specialized in illustration were invited to answer a common questionnaire focusing on qualitative feedback. The 15 MDes Communication Design students included 10 different nationalities. The 13 recent graduates included 10 different nationalities. The range of cultures included, UK, European, North American and Asian cultures. The current MDes Communication Design students included 2 male and 13 female students. The graduate selection included 4 male and 9 female graduates. This gender balance reflects the balance in a typical cohort of students on the programmes. The responses from the questionnaires were reviewed to assess the effectiveness of the strategies adopted.

The largest group from any one country was 6 (5 students/1 graduate) from China followed by 4 from South Korea (1 student/3 graduates). The 12 other nationalities were represented by individuals or two people at most. The average age of the sample group was 26 years old with an age range from 23 -34 years old, consisting of 6 males and 19 females. The results of the questionnaires from students and graduates revealed the following insights on how effective the strategies applied had been.

4. Challenges

These are the main challenges identified by students through the feedback mechanisms at GSA.

4.1. Language

The issue of language presented a problem on several levels. There was the issue of language proficiency which arose when a metaphor or phrase was expressed in conversation. Without the cultural context the student

would often be unable to interpret the intended meaning. Comprehension needs to be sufficient for students to keep pace with the conversations in group tutorials, critiques and presentations. Students who were less confident in their language ability seemed reluctant to offer peer feedback or participate as readily in discussions. This hindered the students' own learning and frustrated peers.

Another aspect that became apparent was the use of design terms by the team itself. Staff would often use varying terminology for a similar concept. This was confusing to international students regardless of language proficiency, since often the student had not learned design specific terminology. The written element of the Critical Reflective Journal (CRJ) was a particular challenge to those students who struggled with written English in an art and design context. An additional obstacle for some students was the Scottish accent, which some students took time to adjust to.

4.2. Diverse Prior Learning

Students on the one-year pathways have generally studied an undergraduate within Communication Design practice or continue in a chosen specialism such as illustration. The student has an understanding of the subject even if it has been taught quite differently at their prior institution. The one-year pathways are discipline specific. The two-year MDes Communication Design programme invites students from a range of prior learning including non-practice-based disciplines. These students are invited to either focus on an existing discipline, explore an inter-disciplinary approach, shift their discipline or in some cases develop a practice if their previous study has been a theory based undergraduate course. In these instances the student may be conceptually sophisticated but less technically able and have limited experience in making. Teaching across a range of abilities and prior knowledge presented a challenge to the team, as did maintaining cohesion in the group.

4.3. Diverse Cultural Backgrounds and Life Experience

Typically, the cohort size has been approximately 50 students composed of over 20 different nationalities. With such a culturally diverse group it can be difficult for students to bond and become a cohesive cohort. Staff observed a tendency for any larger group of students from the same nationality to pull together. Whilst this natural gravitation is understandable, and in the short term feels beneficial for the student, it resulted in those students avoiding interaction with the larger group and thus students from other cultures. This was notable among more collective cultures in particular.

There is also a diverse range of ages among the student cohort, typically from age 23-34 with an average age of 26. Students with more life experience engaged more readily with other cultures and tended to take greater responsibility for their learning, appreciating the self-directed nature of master's level study. Sovic (2008), in her survey of international students transitioning to study in the UK suggests institutions should do more to "build bridges between the two groups" of home/EU and international students [14].

4.4. Transitioning into a Different Culture and Climate

For many the environment and culture in the UK, and specifically Scotland, is significantly different from their home country. It can take students some time to adjust. Often younger students were initially homesick, depressed or feeling adrift. One factor staff identified was that the dark and wet Glasgow winters significantly impacted students from sunnier climates regardless of language. These long dark days had a significant impact on these students between the months of November and March during the first semester of study and for some students was detrimental.

4.5. Transitioning into a Different Education System

The initial adjustment to a new institution was frustrating to some students. GSA is significantly different to many student's prior undergraduate colleges. Students often carried unrealized expectations that their master's study would be more like their undergraduate study even though the nature of the programme is explicitly declared at the interview stage prior to study. This was apparent in the adjustment to the more self-directed nature of master's level study. Those who had studied in a modular system expected a highly scheduled structure and did not anticipate the level of self-directed study required at masters level. Students who returned to study with a significant break between their undergraduate study and masters study, tended to adjust and settle quicker. Asian culture students placed a greater emphasis on product than process and could be unsure if they should submit sketchbooks and workbooks for review at assessments despite clear instructions to do so. Several cultures also placed an emphasis on grades over learning which could be detrimental to the students learning and progress.

The Teaching International Students: effective learning for all, 2-year project (Carroll, 2011) by the Higher Education Academy (HEA) [15] recognizes the transitional impact that international students experience in studying in UK HE. In the study, international students cite issues such as language and the need for support to deal with the transition into a new educational system with new academic cultural assumptions and standards, which the study describes as a "new game, new rules".

4.6. Promoting a Studio Culture

"Studio provides this learning environment. It is the environment for inter-disciplinarity, peer learning, critical enquiry, experimentation and prototyping, has particular relevance in the 21st century and is the foundation of our student experience".

- GSA Strategic Plan 2018

Studio based learning is a key component of study at GSA. However, many of the students starting their master's study have had a different former study experience especially if it was characterized by a modular structure and involved attending classes in multiple locations. Some students studied in institutions that had a hot-desking approach or alternative methods and strategies to managing estates resources with

no fixed studio. Students from theory-based prior study had no experience of studio culture and of making at all. Some students struggled with concentration in the studio environment being more accustomed to working at home, but it was noticeable that these students tend to miss out on opportunities for peer learning and essential information as a result and their learning was diminished from those who were present in the studio for the majority of the week.

4.7. Critical Reflective Journal

The CRJ requires students to reflect on their actions as reflective practitioners (Schön, 1991) which requires both reflection-in-action and reflection-on-action [12], with both intrinsically linked with the act of making work. Students also need to reflect on their own learning through writing which “forces learners to organize and to clarify their thoughts in order to sequence in a linear manner. In this way they reflect on and improve their understanding”. (Moon, 2006) [11]. The CRJ also requires analysis of secondary sources and research helping the student to identify their position as a practitioner within the wider practice of Communication Design or a particular practice such as illustration. Multiple challenges were encountered by students relative to the Critical Reflective Journal (CRJ). The practice of maintaining a CRJ was new and unfamiliar to most students aside from the challenge of the significant written component for international student and those with limited language proficiency. International students struggled to express their ideas and summarize their projects. These International students were not alone as we identified that English speaking students also struggled with aspects of the depth of reflection and word count required. Those students who engaged fully with the CRJ tended to be mature students in both age and practice, who realized the benefit of a reflective practice, and fully engaged as reflective-practitioners.

5. Strategies Employed to Address Challenges.

5.1. Language

The challenges of language were addressed in several ways. At the request of the team, the minimum language requirement for applications (IELTS) was increased to ensure greater language proficiency in international students to address the issues raised by home/EU students that presentations, critiques and group tutorials discussions were hindered by lack of English spoken language proficiency. Students who continued to struggle with expressing their ideas in English were directed to GSA Student Support who ran a series of discursive workshops to encourage confidence in speaking English.

The tutorial structure was changed to include more group tutorials and presentations to provide more opportunities where students were able to practice their spoken English to express their ideas and build confidence as well as observe other peer approaches to presentation. Staff adjusted their own language to reduce the number of colloquialisms,

metaphors or phrases that could confuse international students who did not have the cultural context to understand the reference. Terminology specific to the disciplines were also explained to students in a series of seminars, while staff agreed on a common use of terminology to minimize confusion for international students. A publication that addresses terminology in art and design for international students was added to the reading list to assist international students [16].

5.2. Diverse Prior Learning

As we have students from diverse prior learning, we front-loaded the first semester with a series of scaffolding workshops, seminars and inductions with the purpose of reinforcing design principles to ensure all of the group had the required understanding to actively engage. In the HEA Teaching International Student study (Carroll, J., 2011) [15] group activities and collaborations are identified as having a positive impact in integrating international students. This also allowed staff to assess each student's abilities and develop understanding of their practice. These workshops placed an emphasis on making. Presented as one day projects, students were given scope to experiment within the structure of a brief.

These scaffolding workshops were accompanied by a series of seminars. The seminars addressed principles of primary and secondary research and terminologies used in research and design practice through buzz groups and snowball groups, (Jacques, 2000) [13]. The aim was to provide students with the appropriate language and methodology to identify a proposal and develop their project, as well as provide a shared experience to help the cohort bond. Students were also asked to declare their prior learning and share their skills with peers.

5.3 Diverse Cultural Backgrounds and Life Experience

To encourage greater interaction earlier in the course and disrupt behaviors isolating students to one group, staff allocated desks for the first semester in advance of the student's arrival on the programme to ensure students mixed more widely within the cohort. It was hoped that this would encourage international students to practice their spoken English and engage with peers from other cultures. The scaffolding workshops and seminars were also supported with a day of studio tours of Glasgow based design studios and arts organizations with the intention that the studio tour day would promote informal opportunities for staff and students to engage and introduce students to the wider creative community in Glasgow.

5.4 Transitioning into a Different Culture and Climate

Many international students struggle with the cultural shift as well as the academic shift when studying in the UK, regardless of language, which Sovic (Sovic, 2008) describes as 'culture shock' and 'academic shock' [20]. Recognizing the effects of a culture shift on new students from very different cultures who were very far from home and often relatively young, the staff sought to identify any students they believed to be struggling early in the programme. It was hoped that the action taken, as

described in 3.2, to front-load activities within the programme, would also provide frequent points of contact to facilitate the support and encouragement for student who were struggling with the change. Students from some cultures were reluctant to acknowledge this difficulty especially to a tutor. The team actively developed their relationship with GSA Student Support for advice on how best to support these students. Staff participated in 'Scotland's Mental Health First Aid Training' (SMHFA) which develops skills in asking appropriate questions, listening without judgment and giving guidance where help can be found.

Previously if staff identified a student they believed to be struggling and suggested contacting Student Support, they had no means of confirming if the student had acted on the advice since that would compromise student confidentiality. The team adopted a new approach of flagging struggling students to Student Support in the hope that students would be more responsive due to the nature of the confidentiality and anonymity this allowed.

The Scottish climate was the issue the team had no control over. Students from sunnier climates often experienced low moods through the dark winter season and to counter this staff primed new students to be aware of this potential adverse effect. Students were encouraged to actively seek daylight and if required consider a seasonal affective disorder [17] (SAD) lamp to offset the seasonal effects.

5.5. Transitioning into a Different Education System

In the initial week of attendance, for orientation, students are taken on a physical tour of the school and facilities and introduced to all key members of staff that they will engage with during their study. To address unrealized or undeclared expectations that students have brought with them from their prior study, staff encouraged students to declare their expectations of the programme at the outset through a series of introductory seminars with the purpose of allowing staff to clarify how the masters programmes at GSA function and what can be realistically expected of staff, students and GSA.

A handbook was produced as a PDF and distributed on the virtual learning environment (Canvas). The handbook lists key dates such as holidays, semester dates and other information with the aim of reinforcing the student's orientation to a new environment.

Students who were grade focused were encouraged to experiment and explore their discipline, relaxing their focus on grades and identifying what it was they really wanted to learn and achieve through their study. This was facilitated through the series of seminars where students map their learning journey and state a specific intended goal, identifying what will be required to achieve that goal in terms of learning and resources and to promote a perspective that would stretch beyond the immediate assessment grade which could become a distraction to learning. Staff proposed the possibility of simplifying grades to fail, pass, merit, and distinction which the team believed would be more beneficial to students' learning and provide greater clarity to international students than the alphanumeric grade system which most students found confusing. This proposal is currently under discussion.

5.6. Promoting a Studio Culture

It was recognized that some activities such as illustration are more desk-centric whilst other activities required time away from the studio, such as reportage illustration and photography. However the studio remains key as a place to reflect on the work created to make meaning of it and identify emerging patterns.

Studio was promoted through the scaffolding workshops and front loading of projects in the first semester which were targeted at promoting unity in the cohort as well as to develop a habit of studio attendance. Students were encouraged to be active in the studio even on non-contact days to benefit from peer input and take ownership of their learning through self-directed study. Students were encouraged to develop peer led reviews with the studio as the focus and share prior learning and skills. (Budge, Beale & Lynas, 2013) state “a social aspect to developing creativity in design involves seeking and giving peer feedback. Peer feedback and critique is integral to the creative practice of designers” [18]. (Boud, 2001) [10] also states “that being able to give and receive constructive feedback is an important ability in most fields but it is critical in the professional practice of design”.

5.7. Critical Reflective Journal

To assist in the development of the CRJ, workshops were provided that looked at structure and analysis of a reflective text. An elective called ‘Design Process Journal’ shared many common aspects of the CRJ and was recommended to students. This elective encouraged students to maintain regular logs of activities to reflect on. Students were provided with exemplars from previous graduates’ CRJs as examples of structure and writing style variations.

Tutorials were recorded by students and posted on a virtual learning environment (VLE), Canvas. Students were encouraged to initially record the discussion of the tutorial with references and other notes as a means of documenting their activities and encouraged to return later to reflect on the notes taken and add any further reflections. This record provided an active live text to support the writing of the CRJ as an ongoing process rather than writing the document retrospectively. Staff then accessed these journals to review for accuracy, understanding and to provide additional advice or clarify any misunderstandings from the tutorial. As Moon [11] points out the shared nature of the journal may influence the content of the writing itself, but the student is encouraged to write reflectively and explore how they can communicate their ideas as a reflective practitioner.

6. Assessing the Effectiveness of Strategies Introduced

6.1. Language

Language remains a challenge for both international students and home/EU students. Home/EU students felt the cultural differences and lack of English proficiency reduced the pace and depth of discussions in group tutorials, collaborative projects and presentations. Though attempts were made to be inclusive, students from both international and Home/EU felt they had to find work arounds to be understood. International students often struggled

with the written aspects of study and lectures finding it hard to keep up with the critiques or understand the subtle nuances of a discussion in real time.

A Korean graduate stated, “Even when I talk about works or opinion in my mother language it is hard to express what I want to talk about. With English I feel like only 50% of my thinking is expressed”. A Chinese graduate stated, “At the beginning of study I could only understand the literal meaning of conversations... at the same time when conversations or lecture happens”. An Irish graduate states, “one major disadvantage to the program having a wide range of nationalities. At least a quarter of the class struggled with basic conversational English which led to a variety of issues”.

The strategy of the staff to increase English language requirement (IELTS) should reduce the issues with proficiency in English that frustrated home/EU students but cultural understanding remains an area that students will need to work to acquire. The increase in IELTS will be applied in the next session 2019/20 so there has been no opportunity to collect any evidence on the effectiveness of this change. Staff have adjusted their own language in response to feedback from students which seems to have been effective in reducing the instances of confusion with terminology and general communication. Students still struggle with the written element of the CRJ, however most acknowledge that although it is challenging it does help to develop their vocabulary without the additional pressure of public speaking.

6.2. Diverse Prior Learning

The scaffolding projects and seminars strategy were effective at establishing a studio culture and assisted in helping a diverse international group to bond. Only 3 replies stated this was not the case, whilst 19 replies confirmed their effectiveness, with 3 non replies. A Korean student acknowledged the scaffolding projects role in establishing a peer group was “probably the most useful part of the projects” and a Turkish student commented it promoted “social interactions”. Some students on the one-year pathways felt the projects themselves, though effective at establishing social cohesion in the group, could be further developed to assist their personal projects, while students on the 2-year programme appreciated the principles of play promoted in the workshops. Most felt the projects did help to kick-start making work at the start of the first semester which was generally considered to be beneficial. The seminars were seen as being effective in explaining the self-directed nature of master’s study, introducing students to research principles and to construct their own learning path. The experimentation and aspect of play promoted in these workshops often resurfaced later in student projects. The diverse prior learning of students also provided the opportunity for skills swaps

6.3. Diverse Cultural Backgrounds and Life Experience

Questionnaire responses showed that 22 of the 25 respondents stated they socialized with students from other cultures. Only 3 stated no or limited social interaction. Though most Chinese students did socialize with students from other cultures, language proficiency was an identifiable factor limiting social engagement with other cultures.

Most of the students engaged with peer learning in the studio with the exception of 3 Chinese students who either did not engage at all or on a more limited level. Notably students who were older with more life experience, engaged more actively with peers from other cultures. The experience of a diverse cultural cohort was largely regarded as beneficial. An English graduate stated ' "this was one of the best things about the masters - I am still in touch with most people from the course who now live in other countries so it has a lasting benefit" ' while an Irish graduate stated, "it exposed me to people of wildly different cultures, backgrounds, and experience. These peers were massively beneficial to the development of my practice as they questioned my research processes and design methodology in unexpected ways. Personally, it was an incredible fulfilling, perception-altering, and joyful experience to make friends from across the globe and learn about their cultures". Overwhelmingly the students and graduates felt supported by peers and staff, especially valuing the contribution of peers.

Some graduates who remained in Glasgow commented on the loss of a community of their cohort after graduation with only a few Home/EU graduates remaining in Glasgow. This was largely due to the international nature of the cohort and current UK visa laws that prevented non-UK/EU graduates remaining in the UK. Many international students stated a preference to remain in Glasgow if this had been possible. The Scotsman in their article on the 16th February, 2019 supports this anecdotal evidence stating, "Glasgow School of Art is top when it comes to retaining graduates, with just over half deciding to stay on after finishing their studies". Most respondents felt the international nature of the programme was beneficial in developing a global awareness of their discipline that would benefit their future practice. Only 4 replies out of the 25 replies stated they did not really believe this was relevant to their own practice.

6.4. Transitioning into a Different Culture and Climate

Due to the confidential nature of student information, it is not possible to provide factual information on the effectiveness of the initiatives taken to support students who are struggling with the cultural shift as well as the many other challenges present in starting a new period of study. One student in the questionnaire actually describes her experience as a "culture shock". However, anecdotal evidence would suggest the pro-active approach that the teaching team adopted has been beneficial to students who may have otherwise not engaged with Student Support or counselling support due to cultural factors. Commenting on the adjustment in academic environments and expectations, a Canadian student states, "it's definitely a large gap to bridge at times", and staff are making every effort to assist students making the transition.

6.5. Transitioning into a Different Education System

All students and graduates found the adjustment to study at GSA difficult. Whether it was the adjustment from a professional practice to academic study or the adjustment to a different academic environment, students struggled with the freedom to construct their own learning over the course of one or two years in contrast to undergraduate study characterized by clearly defined briefs and learning outcomes with shorter

deadlines. International students from out with the UK/EU region also struggled in transitioning to a different education system and culture. Korean graduates commented on the different expectations with a greater emphasis on process in the UK than Korean education. In Korea “make something looks good is the priority”. A Chinese student reiterated a similar viewpoint of her prior education in China, “it was more focused on how to make things ‘pretty’, a project could look very ‘fancy’ but with very few contents to look at”.

In contrast the same student states of her study at GSA, “At GSA I learned to look further and deeper in a project before I start to make it, and started to get to learn and think about the connections and relationship between myself (as an individual and artist) and the society I live in. Not just in the aspects of art, studying at GSA also rebuilt my mind-set on how to see myself as an independent individual living in modern society”. The feedback from students and graduates indicates that the initial transitional period was difficult but at the end of the process the students and graduates had witnessed significant growth both personally and creatively.

6.6. Promoting a Studio Culture

Most student and graduates indicated that they had engaged with working in the studio as a direct response to the scaffolding projects and seminars designed to promote studio attendance and integration. The strategy has been effective at achieving the initial goal. However, many students in the current year 2 had reverted to working from their own studios or flats. The impact of the June 2018 fire and subsequent upheaval is a significant factor that may have influenced the year 2 students studio usage since the year group previously were active users of the studio in their first year of study. Previous cohorts had engaged in developing a studio culture with one Korean graduate stating “I lived in the studio, it was my house”. The studio culture helped to develop a sense of family in the very international cohort. A Spanish graduate commented, “one felt that they didn’t have to adjust culturally to the geographic location but that one belonged to a large, plural family. That was probably one of the triggers prompting us share and support each other from the very beginning”. The student goes on to state the social events, such as potluck lunches and peer activities created a “family bond” in the group. A lack of English proficiency can also be an isolating factor that diminishes integration with the group.

The current year 1 students are also engaging with a studio culture as a response to the scaffolding projects and seminars to support peer learning. This has resulted in significant peer activities, including regular peer reviews, in addition to staff tutorials, and a salon model peer review, based on 19th Century Salons of France to discuss student projects and debate ideas.

6.7. Critical Reflective Journal

The critical journal was reported as being beneficial to developing student projects for the majority of the students and graduates, with only 3 Chinese students stating it was not. Most students/graduates maintained a habit of journaling on a regular basis from daily to bi-weekly to inform their critical re-

flective journal (CRJ). Five students stated they did not maintain any regular journals. Those who had studied the design process journal elective found it complemented the writing of their CRJ. A Scottish graduate commented “In Stage Two I kept a Design Process Journal which was very helpful and did inform my CRJ. I think the combination of both was really helpful’. An English graduate stated, “I found the process of writing and designing the CRJ very beneficial”. Most students and graduates found it helped to reflect effectively on their learning as reflective practitioners. Many students and graduates did struggle with the writing task, either because of writing in second language, other factors such as dyslexia, or simply struggling with the act of reflection. An English student stated he struggled with “the initial setting up of habitual note taking and making time for consistent, constructive, reflection and reaction into both process and research”, however found the process extremely beneficial in reflecting on his learning and development.

7. Conclusion

The feedback from the sample group confirms that the strategies employed by the team to address the challenges presenting in a rapidly growing, culturally diverse masters have been largely effective in achieving the stated objectives. Proficiency in English language will be vital for students to engage fully with the course. This will be an ongoing challenge, with students who lack proficiency not fully able to benefit and engage with peer learning or contribute to critiques, group discussions or presentations. Neither do they fully benefit from exposure to other cultural perspectives in order to develop a more global perspective. The increased requirements for English language proficiency may address some issues but there has not been sufficient time to test this in the current study.

The front-loaded delivery of the scaffolding workshops, seminars and studio tours was an effective strategy in bonding the cohort and assisted with the transition of a diverse cohort to a new academic environment and culture, as well as developing their English language skills. The team will review further how we can support students who still struggle with significant transitional challenges.

The studio remains a focus for peer learning activities, both formal and informal. Peer learning will continue to be supported through social activities and staff will further encourage and support opportunities for social interaction. The decline in studio presence in the year-2 group is possibly related to disruption from the recent fire at GSA, or may be specific to the Year 2 cohort. Staff will monitor the progress of the year 1 cohort and assess if any further interventions are required to support a studio culture to promote peer learning.

The sample group found writing the CRJ a challenging task but ultimately beneficial to their study and development as reflective practitioners. Further physical exemplars of CRJs were requested to clarify expectations and illustrate a range of different approaches, and these will be provided. The level of engagement with the CRJ varied but was generally consistent with the student’s engagement with their studies overall.

Furness in her study ‘Beyond Discipline’ states the impact of digital technology has “created a more global world, with global connectivity”

(Furness, L, 2015) [21]. Illustration practice over the last three decades has become an even more international discipline with illustrators working across a range of global markets. The Internet and social media, such as Instagram, provides opportunities for illustrators to promote their work to a global audience, allowing opportunities for more international commissions, projects and collaborations. In this global market a greater awareness of other cultures is an essential aspect in the learning journey of our students, who we aim to prepare for a global illustration practice.

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The Three Little Pigs: Circle, Triangle, Square

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[Ilustration / Ilustração]

Keywords

Graphic Illustration,
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Structure, Pedagogy,
Constraints, Fairytales.

Abstract

This article discusses an educational brief that covers graphic illustration, storytelling, and book design. The project was created by the authors for the discipline Theory of Design and Communication in the first year of a degree course in Design and Multimedia at the University of Coimbra, Portugal. It uses fairy tales as the basis for an exercise on the basic elements of visual communication. The brief requires the students to follow strict rules which limit them to using a graphic language consisting only of simple geometric forms, a limited palette of colours, and a specific number of pages. Accordingly, there are three main theoretical topics covered by the article: the relevance of 'design basics' for contemporary design education, which is an idea with roots in Bauhaus pedagogy, and as such is open to some debate; the function and purpose of restrictions in design, which is considered in relation both to 'real world' design problems and to creative work in general; and the choice of fairy tales as subject matter, which, it is argued, lend themselves particularly well to abstract problems due to their inherent simplicity, intelligibility, and familiarity. The student work that resulted from the brief is then described and compared in order to draw attention to points of interest that the project raised, and to show how the limited nature of the brief facilitated the apprehension of specific problems, thus guiding the students in the discovery of general principles of visual communication.

1. Introduction

This paper discusses an educational brief that covers graphic illustration, storytelling, and book design. It is a project for first year students and as such it focusses on fundamental aspects of visual communication that have potential for wide application, and it uses very specific constraints, which are intended to challenge the students to be creative within restrictions – a fundamental skill in itself. The project was planned by the authors or the discipline Theory of Design and Communication, part of the degree course in Design and Multimedia at the University of Coimbra, Portugal. Being that multimedia design is such a broad field, it is necessary to teach principles that can be applied to heterogeneous contexts, and to introduce the students to conceptual subjects such as narrative structure, which they will inevitably continue to grapple with throughout their development. The

brief itself uses fairytales as subject matter and consists of a book project in which the story of a chosen tale must be told using a basic visual language of simple geometric shapes. This project is not quite an illustration brief, since it excludes many possibilities for developing rich and nuanced imagery, but it does have much in common with picture book work on a conceptual level, since it requires the planning and pacing sequences of images, considerations of the contrast between different page layouts and so on. The choice of fairytales as subject matter provides a familiar basis for the work and allows the students to approach what otherwise might be quite difficult problems, by dealing with a very straightforward goal.

This paper reports on the student work that resulted from the brief, which is analysed from various perspectives: common and exceptional responses; the quality and diversity of solutions; and the way the project effected dialogue in the classroom. Before going into detail on the brief itself however, there are three main subject areas that are introduced and explored, which form the background to the planning of the project. These are: the relevance of design basics for contemporary design education; the function and purpose of restrictions in design; and the use of fairy tales as subject matter, in a brief dealing with abstract visual principles.

2. The basics of design

The idea of teaching the basic principles of visual communication is open to some criticism, and it can be questioned whether this type approach is relevant for contemporary visual communication courses. This challenge is related to the association between the basics of design and ‘design basics’, the name given to many foundation courses since the mid 20th Century that are loosely based on Bauhaus pedagogy. Indeed, the idea that an abstract visual language can be applied to all areas of design and visual communication has its roots in the ‘Vorkurs’, the original foundation course at the Bauhaus created by Ittens and Gropius. Yet, that a universal basic visual language actually exists, or that it could be realistically applied in all circumstances are questionable, and some critical distance should be kept from this formalist position. Nevertheless, there is clearly an argument to be made for introducing students to basic visual principles. Wong for example argues that designers need to master a visual language before they are able to communicate a message or design a product and that this visual language is the basis of design creation [1]. Whether understood intuitively or consciously, this visual language should consist of principles, rules and concepts of visual organisation. There are several attempts to set out how these principles might be defined, as by Kidd [2] who breaks visual communication down into principles and oppositions or by Lupton & Phillips through their book, *Graphic Design: The New Basics* [3], although the later acknowledges that any attempt at producing a universal system of visual communication should be treated critically, and ‘recognises a difference between description and interpretation, between a potentially universal language of making and the universality of meaning’. Despite this caveat, it is intended that providing

students with examples of fundamental principles in the construction of images should help them begin to develop their own visual repertoire and to become aware of the way images work at a formal level.

The roots of design basics

As already mentioned, design basics originates in the Bauhaus foundation course that was the cornerstone of its original curriculum and was intended to be relevant across all art and design fields. This course focused the student's attention on abstract visual relations and the manipulation and understanding of materials. Formal exercises were tempered by other much freer activities that aimed to develop students' sense impressions of the world around them through nature studies and new forms of life drawing[4].

The approach at the Bauhaus of attempting to get down to the absolute unquestionable elements of visual communication is related of course to the emerging epistemologies of the early 20th Century, with the developments of modernism and the attempts to rationalize design generally. Parallels can be noted in other fields, Russell and Frege's work on the 'principles' and 'foundations' of mathematics for example, or even — at the risk of making loose connections — Wittgenstein's *Tractatus Logicus*, all of which are works that take an axiomatic approach to their subject matter. From the various books that emerged from the Bauhaus, it is Kandinsky's *Point and Line to Plane* [5] that really attempts to break the visual down to its most indivisible parts. Kandinsky saw his work on the basic graphic elements of painting as an investigation with a scientific character, and as such it was necessary to begin with fundamental elements, accordingly he calls the 'point' the 'proto-element' of painting, and builds from there: a point is set in motion to become a line, a line curves and meets itself to form a plane, and so on.

Kandinsky not only identified the basic visual elements as being, point, line and plane, but also drew comparisons with other fundamental elements: circle, square, and triangle as the primary forms; and yellow, red, and blue as the primary colours. If we consider Kandinsky's drawings of the choreography of Gret Palucca, we can see that a lyrical result is achievable within a visual language reduced to its barest elements.

Kandinsky's investigations have a poetic and at times metaphysical character, for example, a point in a picture must be shown by something visible, but it remains 'an invisible thing', and 'therefore, it must be defined as an incorporeal thing. Considered in terms of substance, it equals zero'. A point may be shown by a dot, which is not of course a point but a circle, but a point may also be implied by making two lines meet. To engage with design basics then is to question the very elements of which elements can be made and the nature of images themselves: fundamentally illusionary.

Gestalt psychology

The field that deals with how the human mind makes sense of images on a perceptual level is Gestalt psychology, a field which was founded by Max Wertheimer, initially to investigate the illusion of motion pictures, after he was intrigued by playing with a zoetrope [6]. The investigations of the

Gestalt psychologists also included the perception of still images, particularly how the mind recognizes patterns in images and easily converts the two-dimensional picture plane to a three-dimensional image in the mind, understanding the relation of objects to each other in an imaginary space.

Kepes applied Gestalt theory to the canon of graphic design and noted that ‘the tendency to approximate in a two-dimensional relationship the totality of spatial experience’ [7]. Arnheim took a similar approach, emphasised how, ‘vision is not a mechanical recording of elements but rather the apprehension of significant structural patterns’ [8]. Dondis elaborates these insights further, noting for example, how our interpretation of even the most abstract of imagery relates what we see to our own bodily experience. Therefore we see objects that are represented on the page as having weight and balance, and if an object appears to be tipping slightly to one side this will capture our attention, since in our perception this makes it seem as if it will fall [9]. Dondis reminds us that the process of looking at images and ‘ordering, of intuitively recognising regularity or the lack of it, is an unconscious one, requiring no explanation or verbalisation’. This explanation is coherent with the idea that visual ideas do not always need to be explained directly to students, since the principles can be understood intuitively.

The teaching of Druckrey, another leading exponent of ‘design basics’, follows this idea. She argues for setting briefs that allow students to make their own discoveries, pointing out that ‘a good student assignment, guides students through a number of important experiences’ [10]. Likewise, Wong claims that principles are personal discoveries rather than universal laws, and therefore each design theorist may have a different set of discoveries and may describe them, accordingly, in a different way. Kelly takes a similar position, explaining that, ‘understanding of visual properties cannot be verbally communicated to students. Students acquire understanding through experience, with the process being guided by teachers who understand process and criteria’ [11]. The challenge for design educators then is not to explain the principles of two dimensional design, but to create situations in which the students can encounter and engage with visual relations themselves. Visual exercises should bridge the gap between the instinctive and the rational by testing principles through direct experience.

Basic design then, as with other competencies in creative fields, requires a substantial immersion in the subject matter so that students ‘discover something new that cannot be found in any text book. Design work practiced in this way does not appear to aim at a result but rather at knowledge gained in the course of investigation and study’ [12]. Visual systems can be understood analytically, but a certain depth of engagement is required. It has been suggested that for students to work in this area can also be relevant beyond visual communication and for the comprehension of more complex problems, ‘a system, and especially a human or social system, is best understood from within, through a qualitative, phenomenological, approach. Basic design, if properly reconsidered, will be the best pedagogical tool for teaching such an approach. Insofar as a system is something like a complex living morphology, I believe that aesthetic education will be the best way to apprehend its dynamics’ [13].

Typologies of design basics

There are as many different ways of breaking down visual language down as there are authors willing to attempt it. Kidd defines 19 parameters, while Lupton & Phillips outline 16, yet Resnick [14] is more concise defining only six elements and five principles totalling 11 parameters, the same number as defined by White [15], although they are not the same definitions since White includes colour, conspicuously absent in Resnick's list. Leborg meanwhile [16] defined many more fundamentals, themselves grouped into six categories: abstract objects, abstract structures, concrete objects, concrete structures, activities, and relations. Considering the above, we may conclude that design 'basics' are really not so basic at all and describing or defining them soon becomes a complicated enterprise. We will leave the reader therefore to refer to the sources above for several typologies that are much more intelligible than what we could achieve here. Instead let us turn to the criticisms of design basics.

Criticisms of design basics for visual disciplines

Some educators see basic design as the foundation of the visual disciplines and argue that such a course, 'should teach the students the key skills required for a designer, to train them in Gestaltung, in giving form, or better yet attributing a specific configuration to artefacts and objects of communication' [15]. While others have argued that basic design courses are misleading because they give the impression that design is purely a formal visual activity, divorced from content, and that the exercises they involve are too removed from actual professional practice. Davis, for example has pointed out that these courses are problematic because of their emphasis on visual elements over design processes and applications, thus neglecting context and audience [16]. Similarly, Lupton [17] has argued that teaching abstract principles, is a flawed approach because it prioritises perception over interpretation, making an artificial separation between the visual and the construction of meaning.

A response to these challenges would be 'that to teach basic design principles and professional practice in the same problem divides the objectives, and confuses students trying to grasp principles', as argued by Kelly [17]. This point of view implies that only once students have mastered an abstract visual language can they apply it in contexts with specific meanings – a conclusion that is somewhat questionable. Kelly did concede however that content could be introduced, 'near the end of the cumulative educational experience', and perhaps this compromise is most reasonable, although in the brief we present in this paper, content is required to give the students a purpose in exploring an abstract visual language, somewhat reversing Kelly's position.

The criticisms of teaching 'design basics' do not end with questions of content however, Davis made another, more subtle criticism: what is taught as the basics of design is not actually quite as neutral as it seems, due to the fact that these courses emphasise 'early twentieth-century European aesthetics' which are only presented as neutral, 'under the guise of "universal" form'. The counter argument is that the design basics are not intended to be an aesthetic, but rather a reduced visual language that is used to focus

on abstract relations instead of aesthetic concerns. The conclusion that we can make from this brief comparison of ideas is that the principles of visual communication may well be useful subject matter for students in visual courses, but they should not be assumed to be neutral nor universally applicable. We would like to maintain that the subject has much of interest to offer practitioners of visual communication across various disciplines.

Without rules, there is no game

Kidd wrote that, ‘the best design solutions are born out of necessity’ and it was argued by Olpe that ‘game rules are necessary so the experiment can lead to new knowledge and not lose itself in chaos’. There are several levels to the function and purpose of restrictions in design, which can be considered in relation both to ‘real world’ design problems and to creative work in general, this section discusses some of these to argue the case for planning a brief with strict constraints. Restricting students to a limited visual language is not intended to devalue richer and more illustrative types of image making, rather it is hoped that by working within the limitations, students will be forced to think more carefully about their compositions. The importance and potential of using restrictions in design projects and educational exercises is deserving of some elaboration, both as a general principle in the way that rules – self-imposed or otherwise – can inform the development of creative work and also, more specifically, how design itself is dependent on, and thrives within, restrictions. As Kelly defends, ‘adhering to limitations is basic to all design solutions in or out of school’.

Restrictions do not necessarily prevent creativity, but rather give structure to an otherwise daunting and inhibitive problem. ‘As every game must have rules to prevent its degenerating into triviality, equally, so must creative picture making be guided by rules’ [18]. There are well-known examples of artists creating their own rules within which their work can then flourish: as Lars von Trier and Thomas Vinterberg did with the Dogme 95 manifesto, which forbid all kind of stylistic artifice in film making, pushing them to focus on the more essential aspects of story, script and performance, resulting in remarkable films such as Trier’s *Idiots* and Vinterberg’s *Festen*. This manifesto was a key influence for the musician Matthew Herbert to write a set of constraints of his own, [19] which defined the way he made some of his most extraordinary work, such as an album made only from the sounds of the life of a pig, including its slaughter.

Other examples could include the work of the sculptor and conceptual artist Sol Le Witt who wrote short instructions for drawings that could result in complex murals; or the various lipograms, palindromes and Russian doll like narratives of the literary movement *OuLiPo*. Recently, a group of artists and designers started a weekly practice of collaborative drawing which resulted in the *Conditional Design Manifesto* and the *Conditional Design Workbook* [20], drawings are based on short sets of rules which often lead to complex results. Their manifesto maintains that ‘Constraints sharpen the perspective on the process and stimulate play within the limitations’. Recent research [21] has shown that restrictions appear to improve creativity, even once they have been removed.

Learning through fairytales

We tell stories to ourselves and others to explain things more easily, and of course the fairytale represents a classic example of this behavior, since these stories often have an instructive aspect, aimed at teaching the child an important moral lesson. Curiously, it seems that fairytales can also help us to digest more complex subject matter. The story of The Tortoise and the Hare provides an example of this: a variation of it was used by the philosopher Zeno [22] to explain his paradox of motion, in which even Achilles could never catch up to a tortoise to whom he had given a head start, due to the infinite divisibility of space. Since the tortoise itself is moving, no matter how fast Achilles would run, once he had reached the position of the tortoise it would too have already moved on, since it was also moving forwards, and thus it would always remain in the lead. As with Pavlov and his dog, and Schrödinger and his cat, Zeno found that a difficult idea can be more easily understood through a fairytale. Other examples of fairytales being put to use to explain abstract principles can be pointed to such as Socrates and the Three Little Pigs [23] which retells the story to teach mathematical principles. At a push we could include Flatland in which an invented world of two dimensional creatures was used to simultaneously show the impossibility of the perception of higher dimensions and make a sharp critique on the sexism and class divisions of Victorian Britain. Fairy tales as subject matter then, we would argue, lend themselves particularly well to abstract problems due to their inherent simplicity, intelligibility, and familiarity.

There are several precedents for our brief, in that they tell stories specifically using geometric shapes and symbols. Bruno Munari contemplated making a story based only on symbols [24], but only went as far as writing a poem. In another instance, *Triangle*, by Mac Barnett and Jon Klassen, an anthropomorphised shape lives in a triangular house in a landscape formed of triangular rocks, he moves through a landscape of 'shapes with no names' to reach the home of a square who he proceeds to play a trick on.

The most direct influence on our ideas however was Warton Lavater's *Le Petit Chaperon Rouge*, which retells the classic fairytale using only painted dots. A key at the beginning of the book explains the system, and then it is up to the reader to interpret the images without the help of captions or explanations. By chance, we discovered another very closely related project, designed and illustrated by a student of Inge Druckrey, based on *The Three Little Pigs*. Druckrey describes it thus: 'A very favourite book on a lighter side, was done by a student who was unsure of his ability to illustrate a text, so I decided to limit him, he was only allowed to use geometric objects for his illustrations and only cut paper, and it turned out just wonderful' [25].

The project

The students were given one month (two hours of studio classes per week), to create a book based on a fairytale chosen from the following list: Little Red Riding Hood; The Three Little Pigs; The Ugly Duckling; and The Tortoise and the Hare. To tell the story they were allowed to choose one basic graphic

element, which could be either: circle, square, equilateral triangle, star, cross, or straight line. The limited choice of shapes was intended to focus the work on structural relations rather than more superficial aspects. The limitation of equilateral triangle for example, meant that students could not use a wide variety of different triangles to make pictures of whatever they wanted. The limitation of single straight lines was also important in this respect, if lines could be curved or connected then suddenly almost any picture would be possible, clearly contradicting the efforts of the project. Text was only allowed for the cover, colophon and key. Any colour could be used, but only one plus black. The book had to be A5 format, consisting of 20 pages, including the cover, to be submitted in print and as a pdf.

The constraints imposed by the brief led to some productive discussions in classes about what was acceptable. Several students realized that it was possible to achieve more variations of colours by using tints, while contrary to the desire of most students to add colours, one student took the opposite approach and used black and white only, creating contrast through changing the grain of grids of triangles in a resourceful piece. Further controversy emerged with discussions of what constituted a ‘line’ as a basic graphic element, leading to some lively discussions in class. The question is how to represent a line close up and from a distance, whether it should become thicker or not and at what point it should be considered a rectangle. An advantage of running a project that requires such a reduced visual language is that it made it very easy to discuss details in the designs. Another challenge to the rules of the brief was related to the format of the book, with several students using foldout versions or making the book landscape rather than the more conventional choice of portrait.

The Three Little Pigs

It is not surprising that most book designs for The Three Little Pigs used circles in red and pink shades to represent the pigs. Some students made the character design more difficult for themselves by attempting unnecessarily to distinguish between the three pigs using gradients or scale changes, which in most cases only complicated the images, although there was one very elegant solution to this problem, three pink circles with one, two, then three white dots reversed out of each one, thus leaving absolutely no room for confusion between the pigs. Others built up expressive characters through combining shapes. Difficulties for this story related to the repetition of events and characters and the rather complex image required to show the wolf entering the house through the chimney only to land in the cooking pot.

To show the difference between the three house, an elegant solution was to represent each with a single triangle, using a progressively denser grey to show the relative stability of the construction. In this book, the entire houses blew away in single pieces, while in another their destruction was shown simply by subtraction: each square disappeared in turn, revealing the pigs behind. Using squares to construct the houses proved to be a straightforward option, one student achieved the three types of house by using an increasingly fine grained grid of squares, although this book suffered from overly complicated drawings. Another student used equal sized squares to construct the three

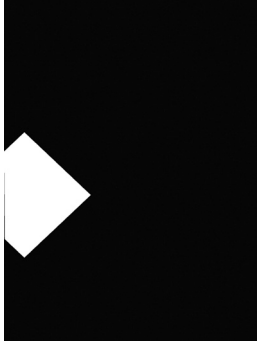


Fig. 1. *The Three Little Pigs using squares.*

houses, the difference between the buildings represented by constructing walls either one, two, or three squares deep (fig. 1.). This book included several other effective ideas, such as using squares rotated to stand on their

corners to make more dynamic looking figures for each of the characters. The wolf in this story is a white square occupying its own black page that it enters from the left and slowly moves closer to the facing page of the pigs throughout the story. An effective work by another student used a large solid black square for the wolf, which overpowered the pink squares of the pigs both in scale and intensity. In one particular spread this square is shown tilted on a white background, in a composition reminiscent of Malevich's most notorious painting.

One of the very few projects that made use of straight lines was for this story. The final object is a refined exercise in applying fundamental graphic principles of pattern and texture, particularly notable in the distinction of robustness made between the three houses. This was achieved via the use of a row of dashed lines – to represent the texture of a weaker wall, through a texture of alternating dashed and solid lines, to a row of completely solid lines, representing the texture of a wall with greater strength. Moreover, the very regularity of the rhythm of the lines gives the constructions an artificial manufactured character, constricting with the more individual and organic constructions that represent the trees. A further advantage of using rows of lines for the houses was that the empty spaces between the lines facilitated the possibility of seeing the pigs inside without the need to revert to transparency.

Little Red Riding Hood

Like *The Three Little Pigs*, this story suggests a very straightforward way to represent the characters – many students realized that a red triangle pointing upwards made a good Little Red Riding Hood (LRRH) and a black triangle pointing downwards or sideways was easily recognizable as the wolf. Significant problems with this story were the way to represent the journey through the forest and the moment when the wolf swallows the grandmother. Attempts were made to show the well-known dialogue, 'but Grandma, what big EYES you have...' which was problematic at this level of reduction. Successful solutions involved highlighting each characteristic of the wolf in turn, making it's ears, then eyes, then teeth bigger.

The forest was represented in a series of different ways, from drawing individual trees with many small triangles, to more organized approaches, such as filling the whole page with a grid of triangles that made a dense pattern in which space could be opened to represent the path or a clearing. This particular book also used this pattern as a way of changing proximity to the action achieved through definite jumps in scale that were easily understood. Another student used two stacks of large black triangles to

frame LRRH's path through the forest in an ominous and claustrophobic composition, made more so on the facing page where this arrangement was repeated but with the addition of the black triangle of the wolf (fig. 2).



A strikingly different approach to the challenge provided by the journey through the forest came from a student who had chosen to use lines (fig. 3). This book was designed in a landscape format and the compositions were based around a central device of a long continuous line going through the middle of all of the pages in the book.

The Tortoise and the Hare

Although the story of the Tortoise and the Hare is a morality tale, the formal problems that it presents are quite unrelated to this theme, the main aspects that the students had to cope with was how to represent the

space and time of the race. There was a general approach of using what seems an inevitable strategy, namely that the beginning of the book is the start line and the end is the finish line, with the characters relative position changing on each spread. It should be noted however that this is far from the only way that a race could be represented, other possibilities include changes of scale and view point, or even showing the events in a non linear order. Nevertheless, this seemingly straightforward approach led to quite diverse results. Several students adapted the book format to better suit the representation of the route of the race. One student turned the book into a fold out poster for example, attempting to use the large area that this solution provided as a representation of the whole landscape. Another student made the book as a long strip with a concertina fold printed on both sides, the key moment when the Hare rests under the tree is placed at the point when the strip is turned over, linking the format and the narrative structure by making a literal as well as metaphorical turning point. This same book included several notable features such as a change of proximity at this crucial central moment, showing the two characters close up, and an innovative approach to using line as the graphic element. On the inside pages the lines are short and thick to allow for drawing trees and the characters with just two or three strokes, while on the front and back cover a different illustration style was used, still only with lines but in much more pictorial detail, allowing sufficient complexity to depict the Hare jumping over the Tortoise on the front cover and them both sleeping on the back (fig. 4).

Fig. 2. Pages from one of the *Little Red Riding Hood* books using triangles only. The wolf is represented simply by an inverted black triangle (left). The well-known dialogue that includes the phrase, 'Oh Grandma but what big TEETH you have', represented by this extreme close up of the wolf's mouth, illustrated with only four triangles (right).

Fig. 3. Page from *Little Red Riding Hood*. The white line through the middle is the path.

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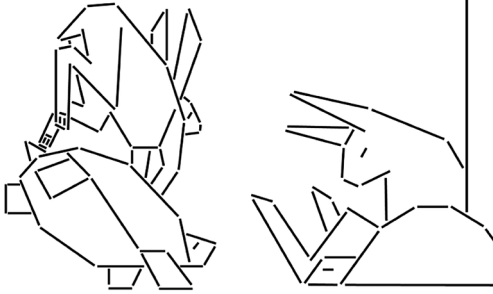


Fig. 4. Front and back covers of *The Tortoise and the Hare*

distance, and by making these shapes larger through consecutive pages it is clear that one is getting nearer much faster, until of course the other catches up and moves in front of it, eventually filling the last page of the book as Tortoise reaches the finish line.

Other books dealt with the idea of motion in different, almost cinematic ways. A deceptively simple solution was to use a single tree that slowly moves across the spreads as we progress through the book, giving the impression of a slow pan across a sparse landscape throughout the duration of the race. Using the device made it possible for the activity of the two characters to be clearly communicated by their positions on each page relative to the tree. A clever solution was to show the race from the front, so that two small squares show the characters in the

The Ugly Duckling

Through working with each of these stories as source material it became apparent that each of them has certain essential moments and features

that define them as material for illustration and for a book. Like *The Tortoise and the Hare*, *The Ugly Duckling* required the articulation of space, so that the protagonist's journey can be understood. A satisfying solution to this was created by one student who used a full bleed isometric grid to fill the picture plane and had the triangular characters move around always closely guided by this structure, giving a distinct sense of a logically coherent triangular world (fig. 5).

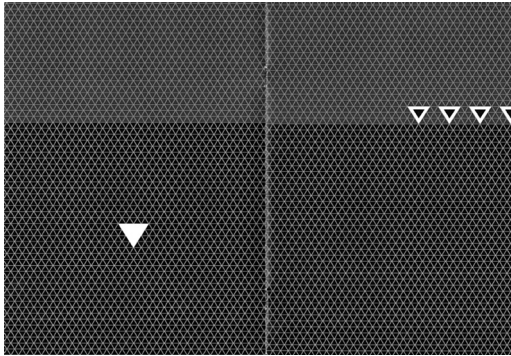
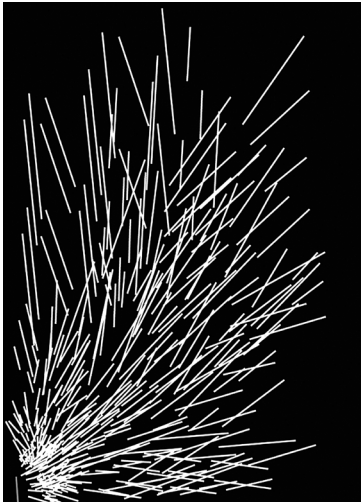


Fig. 5. A design for *The Ugly Duckling* that utilized an isometric grid.

In the case of the *Ugly Duckling*, however, the essential idea is not so much space as that of self-awareness and growth, first through difference, then through the construction of identity, and finally through acceptance in a group or community. Importantly then, students had to find a way to distinguish the *Ugly Duckling* from the others, which was tackled in several ways: using a different colour (which was the case in all of the projects); and strategies such as rotating the shape; or making it larger than the others. In one book the *Ugly Duckling* slowly grows another triangle which becomes its head, giving it a more bird like shape. Perhaps the most satisfying solution to this problem came from a student who used a vertical line to represent the ugly duckling and horizontal lines to represent the swans, the moment of transformation occurs when the bird sees its own reflection at a 90 degree angle, thus making the transformation into a swan. This same book addressed another



essential moment – when the Ugly Duckling is rejected and feels absolutely alone – in an intense page design filled with a confusion of lines arranged at different angles but all directed towards the Ugly Duckling (fig. 6), which is then followed by two consecutive spreads in which the protagonist is isolated on a page with a black background while the duck family and the swans occupy separate white pages. This book design is an excellent example of a student using the bare elements allowed in the project to construct expressive and dramatic sequences.

Fig. 6. An expressive page communicates the emotional state of *The Ugly Duckling*.

Conclusion

The work completed by the students demonstrate inventive and conceptually economic solutions. The project described led to the production of many interesting student projects which appear to reflect a good level of engagement with the subject matter. The students' work demonstrate the ways in which they were able to explore the possibilities of sequencing abstract images to create meaning and to exploit the possibilities of these sequences to create dramatic results, using clearly articulated narrative structure and by identifying crucial moments within the stories. As shown in the analysis of the work produced in the project, the students were able to use the principles of visual communication in various effective ways.

There were common tropes, such as pink dots for *The Three Little Pigs*, but at the same time there were many examples of students challenging the brief and exploiting or bending rules to make their finished books.

It seems that the constraints and rules imposed by the brief encouraged creativity and provided stimulating challenges for the students.

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Contemporary Illustrative Responses to the European Refugee Crisis

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[Illustration / Ilustração]



Abstract

This paper looks at issues of representation and audience in illustrative work that has been commissioned or self-initiated by the artist in response to instances of human migration and refugees in Britain and Europe in the last ten years, and considers the ethics and problematics of representing migration within contemporary popular image culture. Illustration reaches diverse and wide audiences, and can alter public perception, encourage empathy and raise awareness through the visual telling of stories. When taking on commissions, the illustrator is commonly assumed to stand to one side of the visual messages that they create. However, alongside commissioned work, much contemporary illustration on this subject is self-initiated and could be characterized as being more journalistic in its approach. This paper looks at the different kinds of cultural roles that an illustrator may inhabit when engaged in creating images on this subject, for example translator, transcriber, witness, confidante and activist. Projects considered include a picture book for young children, an animation made from the testimony of a young refugee, reportage illustration made while the illustrator is embedded in a refugee camp, migrant stories from the perspective of those settled in the UK, and a curated exhibition, the crowd sourced 'Migrations', (2016-ongoing). The paper asks what perspectives, from the fine grain of lived experience of migration and/or becoming a refugee and the larger picture from above of the economic, conflict or ecological drivers for human migration, can illustration provide? Who are these images for? Does the production of images of refugees unsettle and prompt action, or does it offer a panacea for any anxiety the audience may have for the issue, offering a vicarious sense of virtue, an armchair activism, which prompts little more than an admiration for the 'beautiful' images and directing the focus onto the artist that created them?

This paper is an overview of several contemporary illustrative projects that take the European migrant crisis as their subject matter. The paper is concerned for the most part with work by artists who work and reside in the EU, and so offer a particular perspective on the refugee crisis, characteristically as something that is happening to other, less fortunate, people, and we reflect on the implications of this perspective on the creation of images

Keywords

Illustration, Migration, Refugee, Documentary, Storytelling, Ethics, Empathy, Others.

about refugees. We critique the way that images generated by reportage illustrators and illustrators offering imaginative engagements with the subject have combined to create a visual lexicon of images that have become a shorthand for narratives of human migration, and consider the possible effects this has on popular understanding of the subject of migration. Our aim with this paper is to understand the ways in which illustrators can have both a catalyzing and anaesthetising effect on this issue in the context of various media platforms for the works. We position the illustrator as witness, translator, and activist in their representations of migrant stories—whether they are working for charities engaged with the refugee camps, creating illustrations for newspaper editorials, or creating a children’s book. The intention to raise awareness of the issues surrounding human migration are unarguably laudable. However, we feel it is also important to unpick the latent ideological suppositions underlying the visual rhetoric encoded in these representations of refugee camps and migrant’s stories.

This paper takes the context of the EU for the ‘migrant crisis’ because of the huge number of people making the journey to Europe since 2013 from outside the continent. According to the UNHCR, the number of forcibly displaced people worldwide reached 65,600,000 at the end of 2016; the highest level since World War II, with a 40% increase taking place since 2011. The ‘Migrant Crisis’ is a term that emerged to describe the increased movement of people to the European Union, especially from areas of conflict such as Syria and Northern Africa. According to The Migration Observatory at the University of Oxford, the volume of press coverage featuring the terms ‘immigration’ or ‘migration’ steadily increased in the years between 2011 and 2015³. The EU is perceived by those making the journeys as a bastion of humanity and safety for those fleeing conflict and chaos, a place that will offer a safe harbour and a chance to rebuild lives, in the way that the USA was once seen. Governments across Europe put migration at the heart of their policies and as a result much attention was given to this subject. In October 2015, Hungary closed its border with Croatia in response to large numbers of migrants entering the country⁴. European news media have stoked fear and prejudice towards the migrants, often containing derogatory terms and phrases when referring to them. Politicians warned of a “swarm of people coming across the Mediterranean” and that “this tidal wave of migrants could be the biggest threat to Europe since the war” (Shariatmadari, 2015). More than 70 border walls and fences have been built since the Berlin wall came down in 1989, creating barriers to free movement within the EU. Freedom of movement is one of the key tenets upon which the EU was established, but is a privilege only offered to their own citizens.

Ai Wei Wei is a contemporary Chinese artist actively engaged in bringing the scale of the refugee crisis and the slack or indifferent responses to it

³ Migration Observatory. (2016). *A Decade of Immigration in the British Press - Migration Observatory*. [online] Available at: <https://migrationobservatory.ox.ac.uk/resources/reports/decade-immigration-british-press/> [Accessed 20 Feb. 2019].

⁴ BBC News. (2015). *Hungary closes border with Croatia*. [online] Available at: <https://www.bbc.co.uk/news/world-europe-34556682> [Accessed 26 Feb. 2019].

by those in power into public sight. This can be seen in his installations in Berlin, Copenhagen and Prague which clad the outsides of civic buildings with used orange life jackets, and his use of his extensive social media presence to document the conditions in refugee camps and the stories of those undertaking hazardous journeys to the EU. His intention is to disrupt the comfortable indifference of the establishment and European individuals to the scale and human cost of the crisis. In an article introducing his 2017 film 'Human Flow' Wei Wei talks of human migration using a metaphor of water, echoing a tendency to offer this socio-political and climate driven crisis in terms that reference natural history programmes-

In nature there are two approaches to dealing with flooding. One is to build a dam to stop the flow. The other is to find the right path to allow the flow to continue. Building a dam does not address the source of the flow – it would need to be built higher and higher, eventually holding back a massive volume. If a powerful flood were to occur, it could wipe out everything in its path. The nature of water is to flow. Human nature too seeks freedom and that human desire is stronger than any natural force.⁵

Good and Lowe (2017) position the photojournalist as objective recorder, witness, advocate, storyteller, observer and interpreter of events, and discuss the tensions that exist between the subjective, partial and creative response, with the ethics of representing pain and suffering, and achieving an ethical stance in relation to the subject matter. These categories can also be applied to illustrations, though operating within a wider field of interpretation. Reportage illustration contains a different set of challenges to the symbolic or imaginative response to the subject of migration. Essentially though, all illustrators are visual storytellers, using images to convey meaning.

Stories create the empathic web within which human memory can be stored. Walter Benjamin characterizes two types in his essay 'The Storyteller'. One is embodied in the local resident who understands this terrain intimately, and the other in the trading seaman, bringing news from 'outside'. One is rooted in place and the other is untethered, bringing back tales from his itinerant travelling. In this paper we are concerned primarily with the itinerant storyteller, the artist as ethnographer documenting, with varying degrees of verisimilitude, empathy and imagination, the lives of migrants as an observer, documenting and telling stories of those who have been uprooted from their cultural landscapes and telling these stories to the audience 'at home'. The visual nature of these stories means that they often use metaphor and allegory to stand in for concepts, as well as using metonymic devices such as depicting a boat, a tent, a queue, to represent the concept of journeys, displacement and hardship.

Thus the refugee crisis is represented to European audiences as a set of coded visual images, which have in turn created a doxa or set of encultured responses around how we view and think about this 'human flow'.

5 <https://www.theguardian.com/commentisfree/2018/feb/02/refugee-crisis-human-flow-ai-weiwei-china>

Some types of images provoke pity, and empathy - for instance when individuals are represented, and their individual stories are voiced. Images of migrants being welcomed by crowds of Europeans cheering their arrival, or aid workers passing out food and water to hungry and exhausted refugees are also within this category of emotive images that provoke positive and empathic responses. Whilst these images allow the audience to 'feel good' about the migrant crisis by emphasizing humane responses, they do not necessarily stir this audience to action on their behalf. A related issue is that the documenting of migrant stories from a position of relative safety and privilege can be accused of being voyeuristic. Another category of images, which depict migrants en masse- crowded boats and precariously overfull rubber dinghies, long lines of people walking along busy roads or dusty landscapes, train carriages bursting with people- pull back from offering the viewer a one to one encounter or giving a voice to the person/s being documented. Instead these images, and elevated camera angles such as aerial shots of refugee camps stretching into the distance are for Steve Rose reviewing films of the migrant crisis for the Guardian are 'uncomfortably reminiscent of wildlife programmes such as Blue Planet: a boatload of migrants dwarfed by the open sea; a vast Jordanian refugee "city" where people are reduced to ants; lines of people crossing rivers in rural Greece like a migrating herd' (Rose, 2017) ⁶. These images present the migrant crisis to the European audience as a form of spectacle, happening to others, elsewhere and provoke a more abstract, generalised form of disinterested pity in the viewers. Thus the proximity and/or distance of the image maker from those they are documenting is a key indicator of how involved they will be in the stories of 'others' that they relay.

In the examples we have chosen to focus on, the illustrator in question is often interviewed about their work, and reviews of the work are often presaged by descriptions of the awards or prestigious gallery setting that the work has been recognised by.⁷ This emphasis on the institutional and hierarchical contexts for consuming images is intended to reinforce the sense that these artists have been involved with something authoritative and that has been recognised as important by those with power. How useful is this in abetting the empathy that the images desire to provoke? This emphasis shines a light back onto the artists themselves, their achievement and the quality of the images that they have made, rather than onto the content of the images themselves. We are asked to believe that the artist is a sincere conduit for these images. But in the manner of natural history illustrators, the privileged 'gaze' of the artist is unacknowledged, their entitlement to capture these images and stories unquestioned.

The set of images we have chosen to present here, when seen as originating from relative positions of safety, privilege and power become a lexicon of coded visual language in the representation of migration. Boats

⁶ <https://www.theguardian.com/film/2017/dec/01/theyre-usually-either-enemies-or-victims-the-refugee-crisis-on-screen>

full of people, dome tents, people waiting in empty spaces, people waiting in line, barbed wire, trucks. As these images become generic through repeated use, the rhetoric of genre – that of short-circuiting meaning, compressing emotional content, with repeated use – becomes a doxa or set of received responses for the audience. We understand these images and know what we are supposed to feel. The refugees are presented as drawings, at a comfortable fictive distance from the real world. Susan Sontag says in her essay ‘Against Interpretation’ that art should make us uncomfortable. Do these images make us uncomfortable? The following case studies address these questions.

Olivier Kugler’s work is distinctive in its layering of rapid drawings made from his impressions of a place, including multiple portraits and snippets of overheard reported speech within the same picture plane. He often foregrounds an individual and surrounds this with words and fragments of the scene rather than building a realistic depiction he is presenting a set of impressions, using this visual methodology to build a sensory context for their story. The visual narratives he offers are saturated with the temporal attention to the situation that Kugler brings to the work, establishing a more complex relationship with place and subject than the frozen moment of a photograph. He works with clean if tentative linework, and adds colour digitally – a medium that in its flatness creates a graphic coolness in terms of its emotional register. He is usually at some distance from his subject, a sensitive observer alert to telling detail as he records each encounter. In the example (fig 1) of Ahmed he shows the subject within the context of a refugee camp, a chaotic jumble of tents surround the finely worked drawing of Ahmed’s face. The picture plane is dense with words, indicating the insistence of his narrative. In a second frame Ahmed presents his family residing in the interior of a makeshift tent, their few possessions laid out on a muddy floor. Again the dense text offering their voices creates a cloud of words around the visual representation. Kugler, addressing the issues surrounding being an artist embedded in the camps, says

“People were basically stuck there. They were frustrated and there were lots of journalists, camera crews and photographers running around. There were even refugee tourists in the camp who had come to take photos, so I think people thought that they wouldn’t get anything out of talking to me.”⁸

8 <https://www.thenational.ae/arts-culture/art/exhibit-of-a-crisis-the-uk-s-first-illustrated-take-on-the-plight-of-refugees-1.807639>

Fig 1. Olivier Kugler, ‘Ahmed’ from ‘Escaping Wars and Waves’ (Myriad Editions, 2018)



George Butler is another British illustrator working within a reportage idiom in refugee camps. In 2013 he was commissioned by the organisation Doctors of the World to produce work depicting the daily life of Syrian refugees in Bekaa Valley, Lebanon. He says of this set of drawings that 'each family that we met I asked them to bring out the belongings they had brought from Syria. In some cases it had been nothing. In others it was a collection of bits and pieces. These belongings told their own stories.' The pathos of the meagre and abject possessions shown to and drawn by Butler are rendered in delicate watercolour, colour and line, the modest possessions have a self-effacing presence on the page. Butler shows the meagre possessions of the refugees, avoiding the context of the camps to create an intimate narrative that resonates with the daily lives of the audience viewing these images. We too have toys, keys, mobile phones in our possession, and this work makes us confront the sensations we would feel if this was all we had. The mundane and abject possessions resonate with mute narratives, tangible memories of fragmented lives.⁹



Fig2 George Butler
'Everything I own: Refugees in Bekka' (2013)

The British artist David Foldvari created an animation from set of images as a commission from Save the Children in 2015 to visit Civico Zero in Rome and interview young refugees there about their experiences and hopes for the future.¹⁰ The work was published by both the Guardian and the Telegraph newspaper, with the latter using the headline 'A Christmas Carol' in December 2015. The drawings present a gestalt of two migrant's stories, foregrounding a portrait of each young man in each case, a schematic map that charting their journeys with a set of vignette illustrations that depict key moments in their ordeal alongside handwritten first-person testimony from the young refugees themselves, which is spoken in the animated version of the illustrations. The use of portraits, maps, vignettes and reported speech creates a compositional gestalt of Awet's journey, who is presented as a quasi-fictional character. The Telegraph is a broadside newspaper aimed squarely at conservative middle-class England. The stories are presented as a contemporary 'Christmas carol' evoking Charles Dickens' novel of the same name, which is a cautionary tale promoting social justice. By offering the refugees stories as a Christmas appeal, and in illustrated format, arguably reinforces the sense of their lived experience as a palatable fiction provoking an unreflective charitable emotional responses in the audience. Interestingly the same work has appeared in the Guardian newspaper, a platform for the work which communicates to a much more left leaning audience. The same work appear-

⁹ <http://www.georgebutler.org/portfolio/everything-i-own-refugees-in-bekaa>

¹⁰ The animation can be seen here <https://www.youtube.com/watch?v=WLYqrhZKwNA>

ing in several contexts shows how audience perspective can skew the messages intended to be communicated in the work.

The artist Sophie Herxheimer collects 'stories in ink', listening to people tell her about their lives and rendering a portrait of the teller, their words and a swift illustrative interpretation of the story quickly as they speak, which she then gifts to the teller as a way of thanking them, keeping a copy to display. She has been commissioned to collect stories by various museums and organisations, including the Migration Museum in London¹¹, which displayed 100 of her drawings in shopfronts in Lambeth High Street as a project called 'Neighbourhood of Stories' during 2018. Herxheimer's inky stories are warm and celebratory in tone. They tell stories that tether the teller to happy memories- of food, home and family. The small stuff of life is celebrated in these paper memories and embellish the portraits of those telling her about themselves. Herxheimer talks of the way she listens patiently to the story until she hears the kernel of what the person is trying to tell her- something about security, friendship, being nurtured- which she quickly catches in ink. The surreal mix of objects, animals and food in the stories sit alongside handwritten text around the portrait of the sitter. The immediacy of the brush and ink drawings, which are created at speed and without reworking, have over time grown into a body of work that is epic in scale, testimony to the diversity, cheerfulness and resilience of those who have experienced becoming a refugee. Herxheimer seated patiently in order to listen and amplify the stories, acts as a friendly confidante to those who speak to her. She channels the polyphony of voices into what she calls 'choral works' which when placed together have a powerful and life affirming effect. Alert to the humour inherent in all life, she does not shirk from the absurd or surreal, whilst still respecting the trust that the person offering the story has placed in her. The emotional register of the drawings is cheerful - keep laughing and carry on- which often makes the sadness in the stories more piquant.

Karrie Fransman's animation 'North Star Rising' (2018) was commissioned by Positive Negatives a charitable organisation set up with the aim of creating graphic accounts of migration. Based on the 'the true testimonies of 4 Eritrean refugees who fled their homes to make the dangerous journey across Ethiopia, Sudan and Libya to Europe'¹², this vanishing point 'zoom comic' animation conveys the relentless and restless movement of the long journeys that the protagonist undergoes to reach safety, only to loop back to the beginning as they are deported on reaching Brit-



Fig 3 Sophie Herxheimer from 'Neighbourhood of Stories' at the Migration Museum, London (2018)

11 <https://www.migrationmuseum.org>

12 <https://www.youtube.com/watch?v=rILMnXkICsA>



Fig 4 'North Star Fading'. Art work by Karrie Fransman for *PositiveNegatives*, 2018

intended for a young audience. The story is told from the child's perspective, a trope that allows a simplification of description, which heightens the impact of phrases such as "And one day, the war took my father." The war is personified as a monster, a figure that first appears when the sea in which the children play, transforms into oily, threatening hands that reach out towards the family. This disturbing scene is then contradicted by the normality of their house and the calm in which plans to migrate are first discussed. The tranquillity of home, with its ornaments, pictures and books on the shelf, resonates with the reader. This approach challenges the idea of the migration or migrants and Sanna avoids using 'otherness' (2011,



Fig 5 from 'The Journey' by Francesca Sanna (2016)

Zevallos) when depicting the family. The characters could be us, they are us. The mother calmly discusses and researches their escape as one would plan an excursion, normalizing the situation and creating a sense of safety. Her actions are in keeping with the idea of psychological first aid for children (PFA)-a set of skills and mechanisms employed by organisations such as Save the Children as a way to lessen the effects of trauma within war zones or other highly stressful scenarios, for instance in the way the journey is presented to the child as 'a great adventure'.

The peace in which they prospered no longer exists and that impending threat is only heightened by the fact that everything seems normal apart from their awareness of the war. Their journey begins in a way familiar to the reader, in a car, with the parent driving. But as different forms of transport are used, the sense of unease is apparent as they begin to hide. The family become smaller and smaller as the threat increases. They hide in the forest, trying to sleep as the giant, ogre-like border guards search for them. The story becomes a fairy tale with the usual trappings; the innocent protagonists lost in the hostile woodland, being pursued by monstrous characters through the darkness of night. The most sinister form is the man who appears to them and after being paid, carries them over the border. The 'Trafficker' or 'People Smuggler' is the demon of this story.

ain, and sent back to where they started. The tunnel created by the vanishing point creates a vertiginous compulsive movement to the animation, and the bold imaginative animations convey both the changing scenery and the emotional turmoil of the young refugee.

'The Journey' by Francesca Sanna (2016) is a children's book which uses imagined characters and setting to tell a more universal story of human migration

In a 2017 Save the Children report describing the effects of the Syrian war on Children, the term ‘toxic stress’ is used to describe unresolved trauma in children who have experienced wars and violent events. “If left untreated, toxic stress can have a life-long impact on children’s mental and physical health”¹³. Sanna makes a point of reminding us that although the immediate environment that the family now inhabit is bright, colourful and inviting, the memory of the fear and threat will remain. Perhaps parents reading this book will pick up on this point more than the child, giving them a feeling of emotional acceptance and greater empathy of the plight of the parent making the journey? The book concludes with a hopeful atmosphere, resulting in “...optimistic narratives that may help the child audience, who may have migrant peers, to grasp the experience of migration and to contextualize the sequence of events that a refugee child goes through.” (2017, Veryeri Alaca)

The last example we discuss in this paper is the crowd sourced exhibition ‘Migrations’, a project initiated by the International Centre for the Picture Book in Society (ICPBS) in 2016. It was conceived as a response to the use of toxic metaphors for migrants and refugees and to utilise illustration to combat the compassion fatigue surrounding the visual representation of migrants by offering a positive affirmation of shared value in human life and freedoms. The work takes the form of a collaborative exhibition featuring the work of artists from around the world. A call for submissions was published, asking for postcards featuring a picture of a bird and message relating to migration. The bird is a simple allegorical device to represent those who migrate in order to survive. The idea of it being a ‘mail-art’ project is key as there is a certain jeopardy with sending a precious artwork through the post, a lack of control and no guarantee of its arrival. This was reflected in the call for submissions, ‘Do not be concerned about possible damage to the card that you will mail to us. The stamp, the journey of the mail and all it entails will reflect the fragility and the precarious nature of migration.’¹⁴

‘Migrations’ is motivated by the idea that the word has lost its true meaning and by using the allegory of birds, it might be possible to highlight the individuality of each migrant’s journey and their resulting story. Each migrant is an individual, and this theme is at the centre of the project. Over three hundred postcards were submitted for the initial exhibition. The vast majority came from Europe but many came much further: Iran, Japan, Chile – the postcards travelled thousands of miles to get to the UK.¹⁵ This flock of submissions was initially exhibited at BIBIANA during the Bien-niel of Illustrations 2017, it then travelled to South Africa, where they were exhibited at Woordfees in Stellenbosch, and then onto Nami Island in South Korea (Fig. 2.) where the work was presented in a more confrontational

13 Save the Children. (2017). *New Study Documents Psychological Horrors of Six-Year War on Syrian Children*. [online] Available at: <https://www.savethechildren.org/us/about-us/media-and-news/2017-press-releases/new-study-documents-psychological-horrors-of-six-year-war-on-syr> [Accessed 20 Feb. 2019].

14 International Centre for the Picture Book in Society. (2017). *Migrations Exhibition*. [online] Available at: <https://thepicturebookinsociety.org/migrations-exhibition/> [Accessed 20 Feb. 2019].

15 An interactive map showing the origins of each artwork can be found here: <https://www.zeemaps.com/map?group=2533657>.

manner, using the wire fencing that so many migrants find blocking their way. Here the display of the work provided visual metaphors as rich as those within the postcards themselves¹⁶. On the postcards are personal stories of departure from a homeland and those that show solidarity with the many people forced to move. To take one example, Mohammad Barrangi, an Iranian born artist who now lives in London created an illustration of a bird that draws on the Persian miniature tradition, and talks of his dream that “everyone all around the globe is to have a legendary bird that can fly to wherever that they love to travel, without fear.” These all combine to create a diverse collection of responses to ‘Migration’. Over 20,000 people engaged with this version of the ‘Migrations’ exhibition.



Fig. 6. ‘Migrations’ Exhibition, Nami Island, South Korea. (2018)

But how has the work changed the perceived view of migration that initiated the project? What positive actions has it enabled and how can this be measured? Does the project actually engage with real migrants? There is no simple answer to these questions. The vast majority of postcards were from artists who live in the relative safety of a stable Europe and very few artworks came from those areas of the world that people are fleeing from.

As Shaun Tan states this is a ‘humble exhibition’¹⁷ and those who attend (regardless of where in the world the exhibition is), could be assumed to be already engaged with illustration and sympathetic to the subject of migration by their very attendance of the exhibition. ‘Migrations’ is a form of soft activism, which creates a community of interest around a common theme. Its audience is self-selecting and so already have an interest in illustration and are concerned about the suffering that human migration causes. The extensive workshop programme linked with this project extends the audience to the general public, including those who were not already aware of the project and potentially those who have been affected by forced migration. By combining this polyphony of voices within a single space the exhibition aims to show that all stories have validity. It does not present migrants as ‘others’ whose stories happen far away from the intended audience, but creates a community of images that form a paper caravan, themselves migrating to various venues around the world. The values underpinning the project are aligned to liberal humanist values, and the micro narratives present a positive case for migration, as something that persists through all human experience as well as in the natural world.

Good and Lowe (2017) discuss the power of the photographic image to have a wide ranging resonance in their discussion of the image of Alan Kurdi, the three year old Syrian refugee of Kurdish background who drowned off the coast of Greece in 2015. The photograph of the small

16 YouTube. (2018). 기획전시[마이크로이케이션스 전시장 내부모습 공개! (MIGRATIONS exhibition, Nami Island, South Korea)]. [online] Available at: <https://www.youtube.com/watch?v=u5VL-3mxU1A&feature=youtu.be> [Accessed 20 Feb. 2019].

17 Forward to ‘Open Hearts, Open Minds’ Otter Barry Books, 2019

child face down in the sand taken by photojournalist Nilufer Demir spread around the world reproduced on newspaper front pages and social media, becoming a lightning rod of shared emotion, a moment of communal awareness shame. The reception of the image measurably shifted public opinion, as donations to charities and acts of welcome to refugees by ordinary people increased in the immediate period after it was circulated. Good and Lowe talk about the ‘network of witnesses’ that such viral images produce, and the problematic ethics of representing images of the ‘aftermath of violence’. Approaching the subject of death, displacement and suffering calls for an ethical and empathic approach, which understands the relative safety of those photographing and viewing these images. Illustration, less indexical and more interpretative, does not position the viewer in the same imaginary space as the photographer, but enables a more symbolic form of empathy to be expressed and communicated.

Networks of illustrated images similarly migrate through various media contexts, for example: print and screen, postcard and zine, on gallery walls and available in book form. Context alters meaning. The ‘Migrations’ project’s latest incarnation is as a postcard sized book, with profits going to Amnesty International and Ibby (the International Board on Books for Young People). The ambition is for the book to also be distributed in refugee camps, one of the ‘small gestures’ that the Australian illustrator Shaun Tan claims in the introduction to the book ‘confront despair’ in the form of ‘a picture, a friendly message’, and which has the potential to create a web of humanity enabling us to participate and ‘invest back into an economy far greater than any stock exchange, far nobler than any political system’ (Tan, 2019).

In conclusion, this partial survey of contemporary responses to the European migrant crisis by illustrators working within the EU has looked at some of the ethics and issues surrounding the depiction of the most vulnerable people who look to Europe as a safe haven when fleeing their homes and familiar cultural landscapes, and whose lives and language sit outside the Eurocentric perspectives of the artists themselves. The paper has examined the way illustrators can be witness to and translators into images of the stories and memories of those affected by migration. It has also considered the way that metaphors and the film language of natural history documentaries is commonly used to present the issue as a natural event, similar to the migration of birds and animals which while can be presented in a positive light, also sidesteps addressing the socio-political causes of their flight and can be accused of degrading the humanity of those affected. The ability of illustration to present multiple perspectives and voices in their representations makes it a powerful medium through which to advocate for core human values of tolerance, respect and mutual aid. As Wei Wei says ‘The refugee crisis is not about refugees, rather, it is about us.’ In reflecting on how images of the refugee crisis mediate our response the short circuiting of feeling that generic images prompt must be acknowledged and resisted. As Wei Wei says “There’s no words to describe [this crisis]”. However, images, when responsibly and thoughtfully deployed, can offer another way of understanding, using a universal language that reaches breaks down cultural or linguistic distinctions and bringing an empathic emotional intelligence to public debate.

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A relação entre texto e imagem nas obras “Psiquê” e “O Cântico dos Cânticos”

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[Ilustration / Ilustração]



Abstract

This research aims to analyze two works by Brazilian author and illustrator Angela Lago: “O Cântico dos Cânticos” (Song of Songs), 1992, and “Psiquê” (Psyche), 2009. This analysis is pertinent due to the importance of both the author and her works for Brazilian illustration context. Lago was a prominent author, whose vast work was awarded and recognized nationally and internationally. Her work as an illustrator and author is unique, since she assembles diverse techniques (traditional and digital) to Brazilian culture; however, not restricting itself to it: we will analyze the two works mentioned above, whose texts originate respectively from the Hebrew and Christian bibles, and in Greek mythology. The works pointed out for this analysis stand out from Lago’s production by presenting contemporary illustrations, with plastic and narrative qualities, demonstrating the artist’s exquisite artistic work. And, mainly, by the relations established between text and image, which are innovative in the illustrated book field. In analyzing the two works, we will highlight Lago’s creative process and how it influences such relations in her work. By abdicating the illustration as a mere illustrative support to the text, the author proposes possibilities for interpretations and readings for her work, justifying the importance of both books in the history of Brazilian illustration. The investigation will therefore take place through the comparative analysis of the two works cited, highlighting similar and distinct qualities. Based on excerpts from interviews given by the author and from critical reviews of her work, we will try to relate Lago’s creative process to the elaboration and production of the objects of analysis. Finally, based on authors such as Linden [1], Nikolajeva and Scott [9], we will analyze the characteristics of the works selected and their relevance in the context of picture books.

1. Introdução

A relação entre texto e imagem no âmbito do livro ilustrado é um assunto amplamente discutido por autores, ilustradores e pesquisadores da área. Tal temática é debatida principalmente pelas possibilidades associativas que as duas linguagens oferecem na construção visual do livro. Linden nos aponta três perspectivas em sua análise: relação de redundância, de colaboração e de disjunção. No contexto da ilustração brasileira, uma autora que se destaca no cenário dos ilustradores é Angela Lago, cuja obra

Keywords

Angela Lago, Brazilian illustration, Picture book.

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majoritariamente insere-se na relação de colaboração, salientada por Linden. Nessa categoria, “texto e imagens trabalham em conjunto em vista de um sentido comum. [...] se combinam as forças e fraquezas próprias de cada código. Articulados, textos e imagens constroem um discurso único.” [1]. Essa relação enriquece a narrativa ao possibilitar interpretações e leituras distintas, visto que ambas as linguagens oferecem elementos para a compreensão da história. Lago utiliza-se dessa articulação em sua obra, como sugere a Enciclopédia Itaú Cultural [2]:

Angela Lago produz livros, sobretudo a partir de 1986, em que as ilustrações não se limitam a explicar o texto: a superposição dos elementos gráficos ultrapassa a temporalidade e a espacialização sugeridas pela palavra, ampliando as possibilidades interpretativas. [2]

Neste âmbito, destacam-se em sua bibliografia “O Cântico dos Cânticos” (1992) e “Psiquê” (2010), por suas respectivas qualidades gráficas e artísticas, mas sobretudo pela articulação entre texto e ilustração. Por meio da proposição de recontar duas narrativas tradicionais da cultura ocidental, Lago brinca com as possibilidades da interpretação visual desses dois textos. Ao analisarmos as obras destacadas, através da comparação entre ambas e apontamentos sobre as semelhanças e distinções entre elas, visamos uma leitura crítica de dois célebres livros de Lago. Com o intuito de salientar características dessas duas obras que as tornam tão importantes no contexto do livro ilustrado, recorreremos a autores conceituados da área para respaldar a análise comparativa.

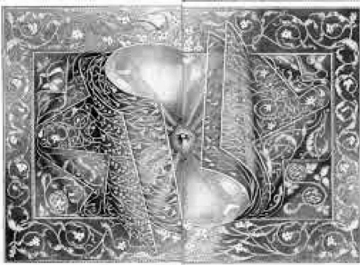
2. Angela Lago

Angela Maria Cardoso Lago foi uma autora e ilustradora brasileira, nascida em Belo Horizonte, Minas Gerais, em 1945. Tendo formação em Serviço Social, atuou lecionando nessa área no Brasil e no estrangeiro. Morou em países como Estados Unidos, Venezuela e Inglaterra até o início da década de 70. Em 1973, muda-se para Edimburgo, na Escócia, onde matricula-se no curso de artes gráficas do Napier College. Ao retornar ao Brasil, após sua graduação, abre um ateliê de programação visual para publicidade. Nessa época, inicia concomitantemente suas experimentações na literatura infantil; Lago escrevia poemas desde a adolescência, mas apenas na década de 80 que seus primeiros livros são publicados. Em entrevista, afirma: “Eu escrevi poesia como todo adolescente. Os meus poemas foram ficando concretos; de alguma maneira, foram se desenhando. E eu vi que queria usar as duas linguagens: a do desenho e a do escritor.” [3]. Em 1980, suas primeiras publicações são “O Fio do Riso” e “Sangue de Barata”. Alguns anos depois, em 1985, fecha o seu ateliê voltado para a publicidade. Dedicar-se, a partir de então, à literatura infantil, escrevendo e ilustrando os próprios textos e de outros autores, como é o caso de “Um gato chamado gatinho” do consagrado autor brasileiro Ferreira Gullar, publicado em 2000.

Faleceu em 2017, em sua cidade natal, deixando uma vasta obra de incontestável importância na literatura infantil brasileira e internacional.

3. O Cântico dos Cânticos, 1992

Em 1992, Lago publicaria “O Cântico dos Cânticos”, baseado no poema bíblico homônimo. O poema, também conhecido como “Cantares”, “Cânticos de Salomão” ou “Cântico Superlativo”, está presente tanto na bíblia hebraica como na cristã. Porém, cada uma dessas tradições faz uma interpretação distinta desse texto. Fazendo-se uma leitura de perspectiva literal, o poema conta sobre o encontro de dois amantes, celebrando o amor romântico e sexual entre eles. A tradição cristã, para além dessa interpretação, compreende o texto como uma alegoria do amor de Cristo pela Igreja. Já a religião judaica interpreta o texto como metáfora da relação entre Javé e Israel.



O livro de Lago, porém, não apresenta o poema ao leitor. Apenas o título faz referência ao texto sagrado. As ilustrações relacionam-se, portanto, com um texto ausente. Os dois amantes buscam-se e distanciam-se durante a narrativa, que ocorre em um cenário labiríntico e onírico. A autora busca referência em Maurits Cornelis Escher, artista holandês conhecido pelas

pinturas e gravuras de labirintos surreais e ilusões de ótica. O espaço narrativo de “O Cântico dos Cânticos” não tem referencial espacial, intensificando o sentimento de angústia e a busca eterna entre os dois personagens.

O intrincado espaço narrativo propõe uma leitura que desobedece a linearidade tradicional dos livros ilustrados. No verbete sobre a autora, Angela Lago, no Enciclopédia Itaú Cultural, o livro em questão nos é apresentado da seguinte forma:

O livro pode ser percorrido da primeira página à última ou da última à primeira: o encontro entre o casal ocorre nas imagens centrais, de modo a fundir o labirinto da amante, retratado sempre nas páginas pares, ao labirinto do amado, nas ímpares. O júbilo da realização amorosa é simbolizado pela irradiação, a partir de um centro onde está o casal, de luminosidade intensa e de uma força que faz sacudir páginas fictícias contidas nas páginas de fato.[2]

Por se tratar de uma história arquetípica, Lago não confere uma caracterização detalhada aos seus personagens. Tratam-se apenas de um homem e uma mulher, que se buscam e se distanciam pelas páginas do livro. Sobre a caracterização, a autora afirma que “Ele não pode ter uma cara muito definida, porque, senão, ele não é o rei da criança” [5]. Tal construção cabe, portanto, ao leitor, que imprime a personalidade aos protagonistas da história.

A ambientação da narrativa reporta-se ao texto bíblico: as roupas dos personagens e a arquitetura dos espaços nos remete imediatamente ao Oriente Médio. Os arabescos que a autora utiliza na moldura das ilustrações também aludem a símbolos e imagens presentes no texto, como as videiras

Fig. 1. Páginas 14-15 de “O Cântico dos Cânticos” [4].

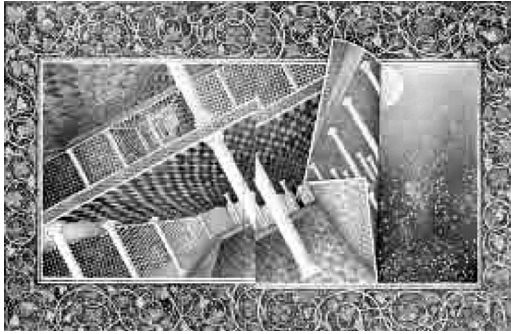


Fig. 2. Páginas 24-25 de “O Cântico dos Cânticos” [4].

e as uvas. A técnica utilizada pela autora, pontilhismo através de pinceladas muito finas de aquarela, possibilita um trabalho minucioso e detalhista das ilustrações, conferindo uma riqueza de pormenores e delicadeza única.

A princípio, o livro traria as ilustrações acompanhadas pelo texto, que seguiriam a lógica labiríntica das pinturas. Para isso, a autora empenhou-se em experimentar a leitura do texto a partir de diversas perspectivas. Porém, em determinado momento do processo, optou por utilizar apenas as imagens desenvolvidas para o livro. A fluidez da narrativa e o cenário intrincado eram comprometidos pelo direcionamento que o texto daria à leitura.

4. Psiquê, 2009

No intervalo entre a publicação de “O Cântico dos Cânticos” e “Psiquê”, Lago escreve e ilustra dezenas de livros infantis, variando técnicas e materiais em seus processos. À semelhança de “O Cântico dos Cânticos”, a autora busca, dezoito anos depois, recontar outro texto arquetípico da cultura ocidental. Baseia sua narrativa no mito grego sobre Eros e Psiquê, um deus e uma mortal, ambos seres de beleza esplêndida, que se apaixonam um pelo outro e passam por provações e desafios antes de poderem ficar juntos e felizes.

O texto narrativo está presente em “Psiquê”, contudo, sustenta-se na relação colaborativa apontada por Linden. Lago nos apresenta ilustrações que dialogam com o texto e produzem um significado distinto dentro dessa associação. A caracterização de Eros e Psiquê é um exemplo da qualidade narrativa da obra: por serem personagens arquetípicos de beleza excepcional, são representados como sombras que percorrem os ambientes. A narrativa se inicia com uma breve descrição da personagem homônima ao título: “Era uma vez Psiquê, uma princesa tão linda, que é impossível pintar ou descrever.” [6]. A relação entre os dois protagonistas, a princípio, se dá no castelo de Eros, um local escuro, porque Psiquê era proibida de vê-lo. “Psiquê não poderia vê-lo, ele avisava. Caso tentasse, ela o perderia” [6]. As sombras



Fig. 3. Páginas 24-25 de “Psiquê” [6]

e o jogo de ocultamento são ferramentas visuais para a ambientação escura e misteriosa, que desperta a curiosidade no leitor, assim como em Psiquê, sobre o castelo e seu enigmático morador.

Angela Lago ilustrou muitos de seus livros utilizando o computador, por meio de desenhos e pinturas digitais, e “Psiquê” é um desses casos. Aqui, a autora cria, para além das pinturas, colagens e inserções de detalhes minuciosos que passam despercebidos por um leitor desatento; Lago também faz uso de repetições de imagens, a fim de formar padrões para compor as ilustrações.

5. Análise Comparativa

Em seu processo criativo, Lago dizia esquecer-se de tudo que já havia produzido anteriormente, sempre buscando novos processos para suas criações. Sobre isso, afirma que “[...] quando eu começo um livro tenho a sensação de que esqueci tudo o que sei. Que eu não sei desenhar, uma aflição. Passo um aperto danado até vir a linguagem. Depois que essa fase é superada, vem o prazer, a alegria de desenhar, o prazer de fazer o livro.” [7]. Contudo, existem características que são caras às suas obras e perpassam suas narrativas. Nos livros destacados temos, da perspectiva visual, ilustrações ricas em detalhes e em camadas de interpretações, que prendem o leitor em um processo de deleite e curiosidade, que busca esmiuçar as referências e leituras possíveis. Sobre a criação de imagens cheias de profundidade, Mendes [8] comenta que

O processo de complexização utilizado por Angela Lago acaba por gerar uma ilustração que não é apenas a representação do conteúdo do texto impresso original por uma outra linguagem, muito menos a explicação, mas o diálogo da artista com esse texto, acrescentando novas referências. Por meio dos seus comentários gráficos e narrativos, ela expressa sua opinião a respeito do texto original e do mundo [...], acrescentando novos significados ao texto primeiro e abrindo espaço para que o leitor insira sua subjetividade. [8]

A relação de colaboração, apontada anteriormente por Linden, é, portanto, corroborada pela análise que Mendes realiza da obra de Lago. A autora, quando questionada se “O Cântico dos Cânticos” seria uma versão sem palavras do poema, rebate:

Não, ele não se propõe a isso. Ele se propõe a uma leitura. Ele é uma das possíveis leituras de um livro muito bonito, eterno para a nossa cultura. Eu usava pedaços do texto. Ele não é a ilustração de um texto. *Cântico dos Cânticos* é um livro muito aberto, sobre encontro e desencontro. E sobre o eterno retorno. [8]

Ainda sobre essa questão, Mendes afirma que

Angela Lago, assim como outros ilustradores que optam por um desenho complexo, frustra as expectativas do leitor que espera uma ilustração esclarecedora do texto impresso (ilustração tradicional); ao invés disso, oferece ao leitor um conjunto de imagens que exigem dele criar sentido para novas representações, ou que o estimulam a estabelecer ordem em uma espécie de caos interpretativo por ela apresentado.[8]

Um elemento narrativo presente nas duas obras em análise que sustentam a observação de Mendes são os personagens: o casal de “O Cântico dos Cânticos”, Eros e Psiquê. Por meio das sombras e do mínimo detalhamento do rosto, Lago personifica relações amorosas simbólicas e míticas, deixando lacunas a serem preenchidas pelo próprio leitor. Em uma comparação sobre os personagens desses livros, Lago afirma que “Há uma relação, sim, entre

os dois livros. De alguma maneira, em *Psiquê* nós temos uma continuação, o que no *O Cântico dos Cânticos* não acontece, sempre retorna à separação. No *Psiquê* tem a transformação que acontece quando há o encontro.” [7].

A questão do livro como objeto artístico também é trabalhada por Lago nas duas obras. De acordo com Scott e Nikolajeva,

Quase nada foi escrito sobre os paratextos – títulos, capas ou guardas – de livros ilustrados. Esses elementos, porém, são ainda mais importantes nesses livros que nos romances. [...] Na verdade, a narrativa pode começar na capa, e passar da última página, chegando até a quarta capa. [9]

Em “Psiquê”, a capa perfurada sobreposta a um papel prateado cria a ilusão de um céu estrelado, brincando também com as interpretações possíveis que o leitor confere ao livro. O formato grande de “O Cântico dos Cânticos” permite que o olhar percorra o labirinto intrincado entre os amantes, suspendendo o tempo entre as pequenas pinceladas e os detalhes singelos das ilustrações. Recorrendo novamente a Nikolajeva e Scott, “O formato do livro [...] é uma característica extremamente importante de um livro ilustrado; [...] Como o formato deles afeta a nossa apreciação? [...] O formato, assim, não é acidental, mas participa da totalidade estética do livro.” [9].

7. Conclusão

Por apresentarem tantas características excepcionais e que dialogam com estudos contemporâneos sobre o livro ilustrado, “O Cântico dos Cânticos” e “Psiquê” consagram-se, portanto, como obras de referência na literatura infantil brasileira. A pluralidade de interpretações e leituras que Angela Lago possibilita por meio de seus processos de criação, associada à riqueza artística e complexa de suas ilustrações, permite que tais obras se destaquem e sejam acolhidas como objetos de estudo e análise. As camadas de significados imprimidas pela autora às suas obras possibilitam que novas abordagens e perspectivas possam ser lançadas sobre seu legado, a fim de esmiuçá-las tanto quanto o leitor ávido o faz em suas histórias ilustradas.

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As ilustrações de Zé Manel para as narrativas de Luísa Ducla Soares: inovação e experimentalismo

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[Ilustration / Ilustração]



Abstract

The present study takes up and analyses three important books by Luísa Ducla Soares (1939-), namely *A História da Papoila* (1972), *O Soldado João* (1973) and *O Ratinho Marinheiro* (1973), which that have in common a visual composition by the artist Zé Manel (1944-2019). The intention is to prove the innovative character, not only of the verbal text, but also, and especially, of illustrations, taking into account the context of creation, that is, still in the Estado Novo period (1926-1974). Besides seeking to clarify the semantic relations between literary discourse and illustrative discourse, we attempt to elucidate some of the aesthetic singularities of Zé Manel's versatile, perspicacious, attentive, sensitive and very personal iconic visual work, an indispensable personality (also) of the History of Portuguese Illustration for Children.

Keywords

Children's Literature, Illustration for Children, Luísa Ducla Soares, Zé Manel.

1. Introdução

A literatura que na criança o seu potencial receptor, representando uma realidade compósita, tem desempenhado uma função relevantíssima «atendendo aos seus destinatários, na modelização do mundo, na construção dos universos simbólicos, na convalidação de sistemas de crenças e valores.» [14]. Não surpreende, portanto, que, em Portugal, no período do Estado Novo (1926-1974), em concreto, em 1950, tenham sido promulgadas pela Direcção dos Serviços de Censura, organismo criado em 29 de Junho de 1933, umas *Instruções para a Literatura Infantil*, destinadas a «corrigir os desvios (...) e a integrar a literatura infantil e juvenil nas normas psicológicas, morais, higiénicas e artísticas convenientes, dentro do cunho nacional (...)» [11]. Com efeito, se os autores de literatura para a infância e os livros que se publicavam, apesar de tudo, não eram alvo de uma atenção constante e consistente, o facto é que, assinando muitos desses autores também obras para adultos, acabavam por ser fortemente vigiados, por exemplo, no que à sua participação em periódicos, com suplementos infantis, dizia respeito. Assim, muitos dos seus textos foram cortados pelo lápis azul, porque, num país em que o acesso ao livro, à leitura e à literatura para a infância não era regra, mas excepção, aquilo que vinha a lume nos jornais, possuindo, portanto, uma maior difusão ou uma

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recepção mais ampla, era entendido como potencialmente ameaçador². Neste estudo, centraremos a nossa atenção num *corpus* textual assinado por dois autores muito relevantes da escrita e da ilustração que tem na criança o seu preferencial destinatário, a saber Luísa Ducla Soares (1939-) e Zé Manel (1944-2019), sendo as suas obras tomadas como exemplos do que acabámos de expor, em concreto por representarem manifestações artísticas condicionadas pelo contexto em pauta e por, ainda assim, encerrarem um notório carácter inovador.

2. Para uma análise das ilustrações de Zé Manel nas narrativas de Luísa Ducla Soares

Luísa Ducla Soares, uma das mais prestigiadas e reconhecidas autoras portuguesas para a infância, contado a sua obra literária com mais de 100 títulos³, repartidos pela poesia, pela narrativa (breve ou mais longa) e pelo texto dramático, bem como pelas reescritas da tradição, constitui, no que concerne ao que vimos de export e como sugerimos, um caso exemplar, se atendermos, por exemplo, à História da edição das suas primeiras obras dedicadas à criança, ou seja e designadamente, *A História da Papoila* (1972) e *O Soldado João* (1973), títulos que, juntamente com *O Ratinho Marinho* (1973), compõem o *corpus* textual deste estudo. Estes três títulos foram seleccionados pelo facto de contarem, na sua primeira edição, com ilustrações de Zé Manel (1944-2019). Publicadas nos derradeiros anos do Estado Novo, genericamente, as três narrativas reflectem o «estilo sereno e decidido» [9] da autora, bem como a sua habitual «modernidade na selecção e tratamento dos temas» [9], alguns manifestamente sensíveis, à data em que foram dados à estampa, e notórios em muitos outros títulos da contemporaneidade publicados por Luísa Ducla Soares. Efectivamente, essas obras inaugurais anunciam já as «linhas programáticas pelas quais se regerão as restantes.» [5].

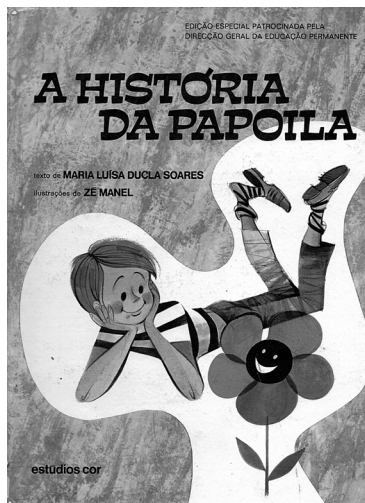
Mas esse «estilo decidido», atribuído a Luísa Ducla Soares, transpõe-se, igualmente, da composição ilustrativa assinada por Zé Manel. O artista Zé Manel (ou, simplesmente, ZM, como, por vezes, assinava os seus trabalhos [1]), pseudónimo de José Manuel Domingues Alves Mendes (1944-2019), era filho do criador de banda desenhada António Serra Alves Mendes, conhecido por Méco (1915-1957). Possuía o curso de desenhador-gravador-litógrafo da Escola de Artes Decorativas António Arroio [12]. A lista das suas realizações no campo gráfico, representadas em inúmeras colecções particulares e também, por exemplo, no Museu Sammlung Karikaturen & Cartoon, de Basel, na Suíça, é verdadeiramente extraordinária, revelando a versatilidade do seu talento⁴. Distinguiu-se,

² Neste mesmo sentido, Luísa Ducla Soares, em e-mail para nós enviado, no dia 30/01/2019, escreve: «Acho que a censura estava muito mais atenta ao que se publicava nos jornais porque eles tinham então grandes tiragens e chegavam a toda agente. Os livros só chegavam a uma minoria, a famílias com hábitos de leitura.»

³ Em Novembro de 2009, veio a lume o centésimo volume da autoria de Luísa Ducla Soares: *O Livro das Datas* (Civilização Editora).

⁴ Reconhecido também no estrangeiro, como lembra Alice Gomes: «Impressiona muito saber que se é distinguido no estrangeiro, habituados como estamos a ouvir dizer que os nossos autores, nomeadamente ilustradores, não valem nada. O facto de José Manuel Mendes, que assina Zé Manel, nas ilustrações dos livros de Luísa Ducla Soares, por exemplo, ter sido encarregado de ilustrar um deslumbrante livro japonês, também causou grande impressão.» [6].

pois, como cartoonista, ilustrador e criador de banda desenhada⁵, entre outros. Entre as suas múltiplas criações ilustrativas, contam-se participações em: jornais, como *O País*; revistas, como *Jornal do Exército*; revistas de humor, como *O Brincalhão*, *A Chucha* ou *Parada da Paródia*; revistas infanto-juvenis, como *O Fungagá da Bicharada*, *Mini-Época* e *Pisca-Pisca*; livros vários⁶, maioritariamente de humor, como *Bomba H*; livros escolares; lotarias; discos; cenografia para teatro e cinema de animação; vitrais; obras para a infância, como *História de um Bago de Milho* (Estúdios Cor,



1968), de Maria Lúcia Namorado, *Afinal, não foi difícil...* (Verbo, 1970), de Maria Isabel Mendonça Soares, *Vamos adivinhar os frutos* (Ed. de autor, 1978), de Soledade Martinho Costa, entre muitas outras, nomeadamente as três, da autoria de Luísa Ducla Soares, que constituem o conjunto textual seleccionado para a presente abordagem.

Fig. 1. Capa de *A História da Papoila*

Atentemos, primeiramente, na obra *A História da Papoila* (1972)⁷.

Trata-se, na verdade, de um livro histórico, o primeiro que Luísa Ducla Soares dedica à infância, depois de, dois anos antes (1970), ter publicado um pequeno

volume de poesia para adultos, *Contrato*, obra que viria a ser apreendida pela PIDE. A edição deste seu primeiro livro para crianças afigura-se surpreendente e encontra-se envolta em História e em histórias, como registou a própria autora:

«Porquê da papoila? Porque a rubra flor silvestre é, mais que o cravo, a flor da liberdade: só vive nos campos e morre se a colherem para a aprisionarem numa jarra. // Porque a papoila constitui, para mim, o símbolo da alegria, são e espontânea, é um riso escaldante debaixo do sol. // Levei o dactiloscrito a um editor que então desconhecia: José Saramago⁸, dos Estúdios Cor. O livrinho foi publicado com belas ilustrações de Zé Manel e, para minha surpresa, pretendeu o SNI galardoá-lo

5 Cf. «Esteve presente em todos os Festivais Internacionais de Banda Desenhada da Amadora, tendo aí sido distinguido [em 2011] com o “Prémio de Honra”. Uma recente exposição dos seus trabalhos, sob o tema “Eros uma vez o Humorista Zé Manel” deu origem a um catálogo que é um repositório do aspecto mais sensual da sua obra.» (Almeida, s./d.).

6 O livro *Manual da Má-Língua*, que foi publicado antes do 25 de Abril, foi apreendido pela Censura.

7 Cf. Almanaque Silva: «1972 Soares, Luísa Ducla, *A História da Papoila*. Lisboa: Editorial Estúdios Cor. Capa/contracapa 1 il. 4 cores, miolo 18 il a 4, 2 e 1 cor + poster 1 il. 4 cores» (<https://almanaguesilva.wordpress.com/ze-manel/>).

8 Cf. Depoimento de José Saramago, patente em Azevedo (1999): «Também recordo o tempo em que trabalhei na Editorial Estúdios Cor, quando uma vez ou outra recebemos a visita de agentes da PIDE que iam apreender livros. Era uma espécie de jogo de gato e do rato (...).» [2].

com o Prémio Maria Amália Vaz de Carvalho⁹. Pareceu-me desfaçatez premiar uma autora que se tornara vítima do lápis azul da cenura, até na página infantil do *Diário Popular*, dirigida pelo saudoso José de Lemos. Era impossível esquecer todos os escritores e jornalistas silenciados. (...) // Não e não! Não podia aceitar a distinção que me ofereciam de mão beijada, embora o valor pecuniário que a acompanhava fosse deveras atraente. // Saramago apoiou-me na decisão e logo me encomendou seis¹⁰ novos livros para publicar na mesma colecção.» [18].

A História da Papoila, narrativa na qual se valoriza a grandeza das coisas simples e boas como a liberdade, a amizade ou a busca da felicidade, mas onde também se critica, com subtilidade ou metaforicamente¹¹, outras, como a solidão, a discriminação ou a vida nas cidades, onde as pessoas «andava[m] sérias, metida[s] consigo, sem saber rir.» [15], conta-se a história, feita de encontros e desencontros, de uma sementinha que é, enfim, uma papoila, e que, como todas, «só pode[m] viver em liberdade» [15].

Este é, pois, um conto envolvente, que abre de forma original, a partir da técnica do encaixe¹², e que conta com uma expressiva composição gráfica e visual. O *design* inovador do volume em análise, apresentado em capa dura (opção pouco comum na época), é sustentado não apenas pela vertente ilustrativa, que (surpreendentemente, atendendo também à época da edição) se estende à guarda do volume, que incluem, nas iniciais, a representação da protagonista humanizada e, nas finais, retomam as figuras humanas infantis/juvenis patentes na página de abertura do relato, mas também pela globalidade da composição gráfica (note-se, manifestamente mais ousada do que a que se pode observar na reedição datada de 2010¹³).

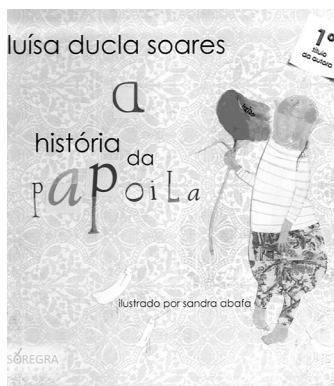
9 Recorde-se que, em 1986, a escrita de Luísa Ducla Soares foi reconhecida com o Prémio de Literatura para Crianças (texto), por *Seis Histórias de Encantar*, e, dez anos depois (1996), receberia, ainda, o Grande Prémio Calouste Gulbenkian de Literatura para Crianças pelo conjunto da sua obra.

10 Estes seis novos livros, que viriam a ser publicados, em 1973, com a chancela da Editorial Estúdios Cor, foram: *Maria Papoila*, *O Dr. Lauro* e *O Dinossauro*, *O Ratinho Marinheiro*, *O Soldado João*, *O Gato e o Rato* e *O Urso e a Formiga*.

11 Como acentua Graça Almeida Rodrigues, «A censura oficial ou oficiosa impunha ao escritor uma permanente e insidiosa auto-censura, apenas ultrapassada pelo engenho próprio de escrever entrelinhas ou de encontrar metáforas apropriadas. Assim, metáforas como *aurora* ou *amanhecer* passaram a significar socialismo, *primavera*/revolução, *camarada*/prisioneiro, *vampiro*/polícia, *papoila/vitória popular*.» [10]. (sublinhado nosso). Recorde-se que, um ano depois da edição de *História da Papoila*, ou seja, em 1973, Luísa Ducla Soares publica *Maria Papoila* e retoma, assim, a mesma metáfora.

12 Cf. o *incipit* - «Uma história? Vamos lá a ver... Senta-te comigo na relva e diz-me em que estás a pensar. Nas papoilas? Pois também eu! E com isto já me lembrei de uma história» [15] - e o *explicit* - «Depois, o que aconteceu? Amanhã te contarei que é uma longa história.» [15] - do relato.

13 O volume ao qual nos referimos, publicado pela Soregra, íntegra, na contracapa, um importante peritexto, simultaneamente, afectivo e esclarecedor, da autoria de António Torrado (Lisboa, 1939): «Diz quem sabe que folhear as páginas de um livro acabado de sair da tipografia, ainda a cheirar a tintas e a papel novo, é uma sensação muito agradável. Se, para mais, for um livro de que somos autores, o prazer é redobrado. E, finalmente, se for o primeiro livro de uma esperançosa carreira, então temos festa com foguetes e música, mas que só o próprio autor ouve, por dentro da cabeça. // É o caso deste livro da minha querida amiga Luísa, publicado pela primeira vez em 1972, iniciando-se assim uma fecunda obra que ainda tem muito para nos deliciar e surpreender. // Por sinal que o livro foi logo premiado, mas o Prémio era amargoso e a autora recusou-o. Atribuído por uma agência do Estado autoritário e injusto, que governou Portugal até ao 25 de Abril de 1974, o Prémio não era flor que se cheirasse. // E como podia sê-lo, se, donde vinha, do SNI (Secretariado Nacional da Informação) vinham também as ordens que proibiam livros e censuravam jornais? // Mas tudo isto faz parte de um passado morto e enterrado, para alívio nosso. O melhor prémio que, agora, o livro pode desejar é o de se lido e relido por sucessivas gerações de jovens que já estão longe de saber o que era a Censura, o SNI e outros feios gigantes de antigamente.» (2010).



A configuração gráfica da obra materializa-se, por exemplo, na inclusão de um recorte circular logo na página inicial – que permite ver a pequena semente – e, ainda, na página dupla desdobrável que possui apenas ilustração e na qual surge representado um cenário/quadro urbano/citadino (muito provavelmente, da cidade de Lisboa¹⁴).

As ilustrações, da autoria de Zé Manel, num estilo figurativo que, por vezes, parecem acentuar intencionalmente (quase em jeito caricatural) certos traços das personagens, por exemplo, primam pela sobriedade e pela discricção cromáticas, sem deixar de determinar contrastes, quando tal é exigido do ponto de vista semântico e por forma adequar-se ao sentido do texto verbal, dão conta dos elementos centrais da narrativa e possibilitam uma leitura visual muito estimulante. A título exemplificativo, veja-se, por exemplo, o segmento visual que acompanha a referência à vida nas cidades [15] e avalie-se o modo como Zé Manel representa os seus habitantes - um conjunto de figuras humanas, com rostos fechados ou carrancudos, recriados em tons sombrios -, construção pictórica diametralmente oposta à que se lhe sucede, na qual se observa a representação de um menino e de uma papoila muito sorridentes.

Em suma, na obra em pauta, o registo visual de Zé Manel, cuidadosamente elaborado e enfatizando alguns dos elementos metafóricos patentes no texto de Luísa Ducla Soares, deixa transparecer uma valorização de detalhes naturalistas, representados em cores vivas, bem como do dinamismo e da alegria (reflectidos, por exemplo, não apenas na diversidade cromática, mas também nas expressões faciais infantis e da própria protagonista personificada), aspectos contrapostos, por exemplo, ao cinzento e ao escuro que dominam certos segmentos visuais.

Já em *O Soldado João* (1973)¹⁵, Luísa Ducla Soares elogia a simplicidade, a bondade e a paz, fazendo sobressair o comportamento de um

Fig. 2. Capa de *A História da Papoila* (2ª ed.)

Fig. 3. Parte do desdobrável patente *A História da Papoila* (1ª ed.)

14 Atente-se no pormenor da inclusão de um ardina. Este anuncia um jornal (percebe-se, intitulado *O Diário*) que possui, na primeira página, algum texto com certos vocábulos legíveis, nomeadamente «livre», «igualdade» e, até, «Eusébio», palavras cuja inclusão não foi, certamente, ao acaso ou “inocente”.

15 Cf. Almanaque Silva: 1973 Soares, Luísa Ducla, *O Soldado João*. Lisboa: Cor Infantil, Editorial Estúdios Cor. Capa 1 il. 4 cores, miolo 19 il a 4 e 1 cor. 2.ª edição (capa mole), sem data (<https://almanaguesilva.wordpress.com/ze-manel/>).



Fig. 4. Capa de *O Soldado João*

soldado bom, que permanece fiel à sua origem rural, aos seus princípios e valores, e revela uma ética em tudo surpreendente.

Nos antípodas da vontade bélica, os gestos singelos e sinceros de João acabam por pôr fim a uma guerra e à destruição. Note-se que a autora trata o tema da guerra num momento em que a Guerra Colonial (1961-1974) ainda vigorava, revelando a sua natural frontalidade e o seu compromisso ético-político, em mais um gesto que podemos considerar como destemido. A origem da narrativa é, aliás, conhecida:

«Luísa Ducla Soares inventou este soldado João olhando a linha do horizonte na praia de Armação de Pêra, no Verão de 1971. Luísa imaginava o horror que se passava para lá daquele mar imenso e o que aconteceria se o gentil vizinho do toldo ao lado do seu fosse convocado para a Guerra do Ultramar. O vizinho era o escritor neo-realista João José Cochofel. Ao nome do escritor adicionou Luísa a origem humilde que marcou, naqueles anos 60 e 70, a cruel separação de milhares de jovens das suas aldeias e famílias, magalas de olhos ingénuos e espantados, carne para canhão na cruenta Guerra Colonial. // Quando, em 1972, Luísa tentou a publicação d' *O Soldado João* na Secção Infantil do *Diário Popular*, a zelosa mão da censura riscou a azul todo o texto.» [13].

Todavia, tal como sucedeu com a *História da Papoila*, Luísa Ducla Soares contou com o interesse da Editorial Estúdios Cor e a sua história pacifista veio, por fim, a lume em 1973, com uma interessante composição visual, uma vez mais, assinada por Zé Manel.

As ilustrações de Zé Manel para *O Soldado João*¹⁶ reiteram com

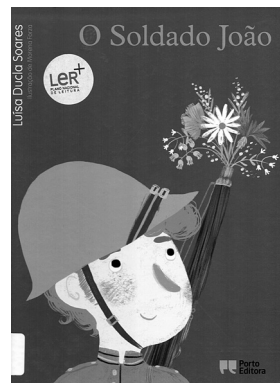
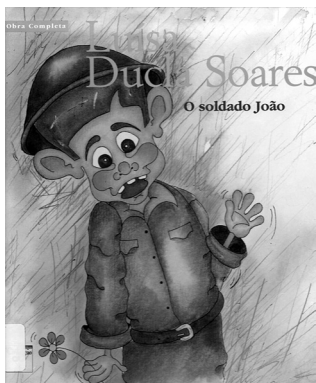
elegância, espírito e humor a narrativa de Luísa Ducla Soares. Como lembra Jorge Silva, «A experiência de Zé Manel na guerra a sério manifesta-se na guerra a brincar do soldado João com as óbvias semelhanças de um dos beligerantes da história com Spínola, o carismático general do monóculo» [13].

Mas a composição visual do ilustrador evidencia, ainda, um conjunto de outros aspectos dignos de nota, especialmente se a cotejarmos, ainda que muito sucintamente, com as ilustrações da autoria de Dina Sachse, Assunção Melo e Morena Forza, patentes, respectivamente, nas três distintas edições – 2001, 2008 (Civilização Editora) e 2015 (Porto Editora) – que se seguiram à primeira, ou seja, àquela por nós distinguida.



Fig. 5. Pormenor do miolo de *O Soldado João*.

16 Cf. «Entre as muitas obras para a infância por si ilustradas, destaca-se a edição original de *O Soldado João*, uma história anti-belicista de Luísa Ducla Soares, que, em 1973, inaugurou a coleção Cor Infantil da Editorial Estúdios Cor, então dirigida por José Saramago. A história, com o seu apelo à paz, concebida originalmente para o suplemento infantil do *Diário Popular*, onde [sic] fora proibida pela censura.» (in <https://bedeteca.wordpress.com/2019/02/06/ze-manel1944-2019/>) (consultado no dia 08/02/2019).



Note-se, por exemplo, que, ainda que recorrendo a uma paleta de cores bastante restrita, *Zé Manel* é, mesmo assim, bem sucedido, num significativo jogo pictórico que assenta na alternância cromática entre os cinzentos e os sombrios – por exemplo, na representação do protagonista, quando este parte para a guerra e deixa a sua aldeia [16] – e alguns segmentos em tons bastante fortes, tal como, por exemplo, o quadro final. Além disso, observem-se as implicações semânticas das formas geométricas e angulares que sustentam a representação visual da figura do herói na abertura do relato (e visível logo na capa da obra) e o facto destas darem lugar a formas arredondadas, mais leves, e a traços finos no desfecho. A já referida oscilação cromática pode ser constatada numa série de outras recriações visuais distintas, antitéticas, até, de momentos disfóricos e de outros eufóricos ao longo do relato. Com efeito, *Zé Manel* possuía uma sensibilidade muito emoldurada não apenas pelo contexto histórico,

Fig. 6., 7. e 8. Capas de *O Soldado João* (2ª, 3ª e 4ª edições).



O soldado João sete dias andou até chegar à sua aldeola, onde de novo sacha milho, rega cravos, semeia couves e manjericos.

mas também por marcas de uma salutar portugalidade que, na realidade, são descuidadas pelas já referidas ilustradoras das edições posteriores da obra.

Finalmente, em *O Ratinho Marinheiro* (1973)¹⁷, volume nº 5 da colecção «Cor infantil» da Editorial Estúdios Cor, Luísa Ducla Soares, sob o signo da viagem, uma incursão protagonizada pela figura animal personificada que o título introduz, retoma os temas da liberdade e da busca da felicidade.

Fig. 9. Pormenor do miolo de *O Soldado João* (1ª ed.).

Texto narrativo em verso, esta é uma obra profusamente ilustrada, colocando sempre em primeiro plano um pequeno animal antropo-

17 Cf. Almanaque Silva: 1973 Soares, Luísa Ducla, *O Ratinho Marinheiro*. Lisboa: Cor Infantil, Editorial Estúdios Cor. Capa 1 il. 4 cores, miolo 14 il a 4 e 1 cor (<https://almanaguesilva.wordpress.com/ze-manel/>).



Fig. 10. Capa de *O Ratinho Marinheiro*

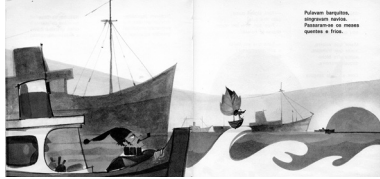


Fig.11. Pormenor do miolo de *O Ratinho Marinheiro*.

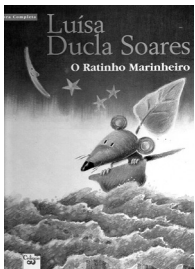


Fig. 12., 13. e 14 Capas de *O Ratinho Marinheiro* (2ª, 3ª e 5ª edições).

morfizado, que, embora sendo terrestre, se sente irremediavelmente atraído pelo mar. Esse apelo, esse desejo e essa esperança parecem substantivar-se na preferência do ilustrador pelos tons azuis (recorde-se que o azul simbolicamente representa tudo o que é espiritual, é a cor do céu [3]) e esverdeados (note-se que o verde é uma cor «calmante, refrescante, humana (...) símbolo da esperança [3]). A representação visual humanizada do protagonista, construída, de certa maneira, em tons caricaturais, dá conta das suas emoções (veja-se a lágrima, logo na primeira imagem [17], ou os sucessivos sorrisos, por exemplo, numa série de outros segmentos) e procura aproximá-lo, pela indumentária, de um verdadeiro marinheiro, elementos que dotam igualmente o texto pictórico de um subtil sentido cômico. Neste volume, Zé Manuel opta, com mais assiduidade, pela ilustração em página dupla, recorre a uma expressão cromaticamente forte, dominada por contrastes e cores vivas, e compõe uma ilustração

naturalista estilizada, quase sempre sem sinal contorno. Observe-se, por exemplo, a seguinte seqüência, imagem interessante também pelo jogo de proporções e de planos, bem como pelo sugestivo enquadramento do protagonista-marinheiro:

Ainda que evidenciando registos bastante dissemelhantes, as três reedições posteriores de *O Ratinho Marinheiro* – datadas de 1987 (Livros Horizonte), 2001 (Civilização Editora) e 2016 (Soregra), com ilustrações de Paula Amaral, no caso da primeira referida, e de Maria João Lopes, nas outras duas – possuem certos aspectos em comum, nomeadamente a recriação “emotiva” dos momentos em que o protagonista é engolido por uma baleia e, depois, quando consegue salvar-se (episódio no qual ressoa a célebre narrativa bíblica de Jonas e a Baleia).

3. Considerações finais

As sucessivas reedições e re-ilustrações dos três volumes co-assinados por Luísa Ducla Soares e Zé Manel, enunciadas e reveladas visualmente, confirmam quer a qualidade, quer a originalidade dos contos em questão, atestando, ainda, a sua indiscutível presença na História da Literatura Portuguesa para a Infância. As composições visuais da autoria de Zé Manel, artista polivalente, com um talento versátil, situado já no período de «los colores de la libertad» [4], ajustam-se perfeitamente às narrativas de Luísa Ducla Soares, cumprindo uma dupla função ou dois tipos de interação, ou seja, a complementar e a reiteradora («enhancing») [7]. São indiscutivelmente merecedoras de atenção, porque, na senda de outros trabalhos artísticos da sua autoria, evidenciam uma leitura perspicaz, sensível e muito singular dos textos de uma autora, também ela, tão singular. As ilustrações de Zé Manel funcionam como orientação na construção do significado textual, reiteram os momentos mais relevantes da acção, ajudam a interiorizar a seqüência cronológica e os diferentes cenários, recriam situações comunicativas ou as personagens em interação, além de ampliarem a capacidade imaginativa do destinatário extratextual e desenvolverem a sua sensibilidade estética. Constituem, de facto, registos

pictóricos simultaneamente solidários (com as principais linhas ideotemáticas dos textos literários) e sofisticados, pela mobilização de estratégias como a metáfora visual ou o recurso subtil a elementos simbólicos. Pelo exposto, se dúvidas houvesse acerca da individualidade artística de Zé Manel, bastaria atentar nas três obras analisadas. O percurso de leitura que, neste breve estudo, deixámos registado pretende constituir mais um contributo não apenas para a revisitação de uma parcela da arte plural deste artista, mas também para legitimar a sua presença na História da Literatura e da Ilustração para a Infância.

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Uma ferramenta de análise da influência do paradigma digital e pós-digital no álbum ilustrado contemporâneo

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[Ilustration / Ilustração]

Keywords

Picturebook, Digital and
Post-digital Grammar,
Analysis Tool.

Abstract

The picturebook is a total and porous artefact. Throughout its history it has absorbed and reflected in its different resources the social, political and technological changes that surround him. It is this mirror feature and archaeological artefact that help us to propose an analysis tool that can map the influence of digital grammar and post-digital paradigms on the contemporary picturebook. The need for an analysis tool that can include concepts such as interactivity, connectivity, access or control seems to us fundamental, as it reveals another approach to reflection on the characteristics of picturebook that are closer to the different actors that were born already in a digital or post-digital world.

1. Introdução

O álbum ilustrado é um artefacto total. É um suporte poroso que ao longo da sua história absorveu e reflectiu nos seus diferentes recursos as mudanças sociais, culturais, políticas e tecnológicas que o rodeiam.

Ao longo do século passado e de forma mais assídua nas últimas três décadas, encontramos diferentes ferramentas ou metodologias que possibilitam a compreensão dos seus diferentes níveis de interpretação, tanto quanto à sua importância artística e literária, interação entre texto e imagem, narratividade, recepção leitora, entre outros.

Uma característica comum às diferentes abordagens e aos autores que se dedicam ao seu estudo, é o facto de reconhecerem e legitimarem a importância da mudança no álbum ilustrado como intrínseca à sua procura constante de novas possibilidades narrativas que correspondam aos diferentes anseios culturais e sociais dos seus diferentes intervenientes directos e indirectos. Por outro lado, alicerçado no pensamento de muito destes autores podemos perceber que as opções narrativas e formais verificadas ao longo da sua história, induzem que esta mudança é contínua, já que esta é a garantia do seu futuro e ao mesmo tempo assumindo a sua pertinência futura numa era pós-digital.

Um espaço em que o álbum ilustrado vem reafirmando e conquistando novos públicos e assim comprovando o seu carácter enquanto suporte editorial contemporâneo. Um artefacto que oferece um espaço de motivação e experimentação difícil de encontrar num suporte editorial ilustrado

impresso, onde se continua a cumprir, por um lado a sua função canónica – a da literacia verbal e visuais, e por outro, revelando-se como um palco para inovação e experimentação o que lhe assegura um futuro e reafirma a sua importância social e cultural.

Sendo um objecto editorial poroso e camaleónico em muitas das suas ocorrências, não será de todo estranho pensar que a gramática digital e as suas diferentes possibilidades narrativas, formais e estéticas influenciaram o álbum ilustrado, quer nas suas diferentes etapas de produção, quer na sua distribuição e assimilação. No presente momento, e após décadas de assimilação da cultura digital, não temos dúvidas de que a sua omnipresença nas nossas vivências é incontável. Os meios digitais e a suas possibilidades gramaticais redefiniram a forma como lemos, vemos, construímos, disseminamos e interagimos. O ecrã, para muitos, tornou-se no novo papel para um público intergeracional que lê, vê, interage, constrói e dissemina informação.

Contudo num momento pós-digital, aparentemente nunca como hoje se verificou a proliferação de tantos álbuns ilustrados, um sinal da sua vitalidade, resistência e mudanças intrínsecas da sua natureza.

Este artigo pretende incidir num facto que achamos essencial desta mudança, a necessidade de pensarmos o álbum ilustrado segundo a perspectiva da gramática digital. Julgamos que um dos vários factores do seu sucesso, corresponde precisamente à inclusão nas suas narrativas textuais, verbais e formais características definidoras da gramática digital que necessitam de uma abordagem metodológica para o seu mapeamento e assim contribuindo para o revelar de novos conhecimentos sobre o álbum ilustrado.

2. Cumplicidades e alguns consensos após um século de reflexão sobre o álbum ilustrado

A análise do álbum ilustrado embora seja relativamente recente quando comparada com os outros suportes editoriais ilustrados, é actualmente bastante substancial. É a partir do século XX, que se verifica um incremento no seu estudo contínuo e atento por parte de diferentes investigadores que nos permitem mapear algumas das suas características e cumplicidades basilares que definem a sua identidade contemporânea e que passamos em seguida a enumerar sucintamente:

2.1.

Corresponde ao reconhecimento da visibilidade e legitimação de uma literatura que durante muito tempo foi considerada menor, no contexto mais alargado da literatura. A sua importância actual foi conquistada ao longo da sua evolução histórica, bem anterior ao nascimento do álbum ilustrado contemporâneo. Tendo tido origem enquanto veículo da doutrina religiosa e moral e como auxiliar pedagógico, ainda sobre a forma de livro ilustrado. No século XVIII começou a ter pela primeira vez um lugar específico na edição geral da literatura para a infância. Com John Newbery (séc. XVIII), nasce uma das primeiras editoras dedicadas à produção do livro ilustrado, o que originou uma disseminação em maior

escala e uma presença mais assídua nas mãos das crianças e não só. A passagem do século XIX para o século XX viu nascer alguns autores que traçam o caminho para o que, nos anos 60 do século XX, viria a ser o nascimento do álbum ilustrado contemporâneo.

2.2.

Os álbuns ilustrados são *artefactos arqueológicos* que, por serem um produto de uma época, sociedade, história, política e tecnologia, absorvem e espelham alguns dos avanços e recuos da sociedade onde são produzidos. Esta ideia de artefacto pressupõe que a sua breve história conte outras histórias que, quando investigadas, se revelam no seu ADN. A evolução do conceito de infância ou de público alvo são algumas dessas histórias, quer como público implícito quer como repositório das acções que construíram e constroem a noção de infância e de público implícito.

O leitor, leitores ou utilizadores do século XXI são uma *massa* globalizada e multicultural, operam numa sociedade em que o instável é uma condição de vida e as aspirações são vividas no momento e mediatizadas por panóplia de medias que se interanimam entre o ecrã e papel, entre o silêncio e o ruído, entre o local e o global ou entre a perda e a procura de identidade. O álbum ilustrado como objecto social responde a esta hibridez e inquietude, não como solução ou estabelecimento de uma ordem, mas espelhando essa realidade, num confronto em que o *real* é uma construção temporária e dependente do leitor/utilizador.

2.3.

A literatura designada *para a infância* e o álbum ilustrado nascem da vontade de um adulto que imagina uma infância ou um público sem idade que são transpostos para a narrativa sob a forma de texto e ilustração num objecto físico e ideológico. O destinatário interage com o livro e acolhe o álbum como sua pertença e representação das suas necessidades e vivências, sem perceber que o que lê e vê são uma representação idealizada de si ou um simulacro de como deveria ser.

2.4.

Uma das características do álbum ilustrado no século XXI é a clara apologia da expansão do leitor. A criança continua a estar implícita como público-alvo, nomeadamente enquanto estratégia de marketing editorial. Contudo, o leitor adulto já não é só um mediador entre o álbum e a criança, mas igualmente um consumidor de pleno direito, que encontra neste suporte um tipo de prazer literário e artístico diferente do da criança. Esta audiência alargada oferece novos desafios aos criadores e editores do álbum ilustrados que se torna um artefacto *Crossover* [1] – um livro para todas as idades.

2.5.

Ao longo da sua história, o álbum ilustrado foi sendo definido de diversas formas: género, subgénero, categoria, obra de arte, obra literária ou tipologia editorial. A complexidade de cada um destes estatutos vem apenas

confirmar que o álbum ilustrado no final é acima de tudo um artefacto semiótico complexo [2], que explora outras significações que vão para além do signo verbal e visual.

2.6.

O álbum ilustrado e a literatura designada para a infância tiveram várias funções ao longo da sua história que passaram pela evangelização, formação cívica e moral, educativa, didáctica, literária, artística, lúdica, política ou gráfica. Cada uma destas funções aconteceu em períodos demarcados na história, em simultâneo ou isoladamente. O seu lado camaleónico permitiu que fosse dirigido por intenções do mercado, por produtores, mediadores, instituições e públicos que lhe atribuíam uma função e ao mesmo tempo contribuíram para sua [in]definição.

2.7.

O álbum ilustrado é um tributo às mudanças tecnológicas, onde se destacam a reprodutibilidade em massa. A sua materialidade esteve sempre dependente dos processos de impressão, que por sua vez originaram os canais de distribuição e assimilação. A cultura medida pelo ecrã e pelos múltiplos dispositivos de visualização e mediação extra-sensorial, que nos rodeiam e que prolongam os nossos sentidos de forma omnipresente, impulsionaram a evolução do álbum ilustrado. Nasceu uma nova versão sobre a forma de livro digital interactivo e hipermédia, as *apps* cresceram exponencialmente, fazendo com que o livro e por consequência o álbum ilustrado já não seja o suporte preferencial para esta nova infância pós-digital. O álbum compete com outros media que possibilitam a extrapolação dos sentidos, uma adrenalina catártica que o álbum não consegue oferecer.

Contudo, mais uma vez o álbum ilustrado e os seus autores respondem a este assédio do digital, reinventando-se através daquilo que lhe é mais característico: a simbiose entre texto, imagem e suporte. Aumentam-se os mecanismos narrativos que induzem a gramática digital, que experienciam diferentes formas de leitura que aproximam os leitores/utilizadores e ilustradores nascidos na era digital numa arena impressa em papel que recria e oferece possibilidade de interacção, conectividade e acesso, que se assemelham em muito à forma como comunicamos e interagimos no espaço digital.

3. A mudança e a hibridez como estado

As ferramentas e dispositivos digitais, não sendo novos, já que a sua utilização exponencial é já uma realidade desde a última década do século XX, tiveram um papel significativo na mudança de paradigma de como consumimos, produzimos e disseminamos informação. De facto, é o povoamento do código binário em contextos do trabalho, da cidadania e da vida privada dos indivíduos que veio reestruturar a forma como construímos conhecimento, sob a forma de convergência entre modos e sistemas semióticos que criam um espaço de hibridez.

A hibridez é um dos conceitos-chave do mundo em que vivemos, onde a criação de significado e a forma como nos relacionamos com o *Eu* e com o que nos rodeia são o resultado de uma complexa mediação, tradução e trans-

dução constante de vários *multis* – multimodalidade, multiliteracia, multitarrefas, multietnicidade, multidiversidade, multilinguístico, entre outros.

De forma consensual temos a noção de que o universo da criança, é desde muito cedo, povoado de suportes e ecrãs digitais com os quais interage e competem pela sua atenção em relação a suportes tradicionais, tais como os álbuns ilustrados e os brinquedos.

Esta imersão em dispositivos digitais *offline* e *online* originam novas formas de pensamento e de interação social, diferentes das preconizadas pelas gerações anteriores aos nativos digitais. Uma característica que consideramos de extrema importância para o que se pretende defender neste artigo, já que consideramos que teve consequências na forma do álbum ilustrado do presente. O que nos leva a questionar – em que medida estas ferramentas digitais influenciaram a criação e a recepção do álbum ilustrado? e de que forma?

No passado do álbum ilustrado, este esteve em determinados momentos à frente da sua época, propondo novos caminhos criativos e abrindo audiências. Julgamos que no presente o álbum ilustrado impresso está a responder aos desafios impostos pelo mundo digital omnipresente, respondendo pela assimilação de algumas das suas especificidades, tal como o universo digital incorporou muitas das suas características do impresso na sua estrutura, forma e conteúdo – como muitos dos *e-books* e *apps* para crianças o fizeram.

O que este artigo vem propor é fazer um exercício contrário, isto é, partir do que caracteriza a gramática do digital para depois posteriormente construir uma ferramenta de análise que nos possibilite encontrar nos álbuns ilustrados contemporâneos os vestígios do ADN do digital. Esta ferramenta pressupõe a aceitação do contexto da situação de hibridiz e de constante mudança do pós-digital, onde a interanimação entre suportes convida a redefinir o que é digital e analógico. Para vários autores, entre os quais Alexandro Ludovico [3] o pós-digital é um período caracterizado por uma procura de formatos que exploram a hibridiz do meio, num processo em que o digital e o analógico se fundem e operam, trazendo o melhor que cada meio possui e o que torna diferenciador.

4. Intersecções entre a gramática do digital e do álbum ilustrado

Antes de enunciarmos algumas das características que julgamos serem definidoras do paradigma digital, será importante sob a forma de preâmbulo elucidar que nos vários autores que investigaram o álbum ilustrado, nomeadamente o pós-moderno, encontraram algumas das características que apontaremos. Porém a abordagem tem ocorrido essencialmente segundo o ponto de vista dos estudos literários, linguísticos e semióticos.

Termos como metaficção ou intertextualidade, por exemplo, oriundos destes campos, têm um paralelismo com algumas características do digital, nomeadamente o hipertexto e hipermedia. Contudo defendemos que o facto de os media digitais possuírem uma gramática que os caracteriza, originou um novo léxico e diferentes formas de assimilar e interagir com a informação, sendo que a expectativa implícita que caracteriza a experiência de navegação digital poderá ser encontrada na forma como os álbuns ilustrados, são criados e lidos. É esta experiência, que julgamos

diferenciadora, mesmo que não apresente os mesmos níveis de interacção ou desdobramento e apareçam de forma mais controlada ou subtil, sem contudo, de deixarem de partilhar algumas das noções formais estéticas que espelham a influência da gramática digital no álbum ilustrado.

A relação entre o digital e o álbum ilustrado começou a ser discutida de forma substancial na viragem do milénio (Dresang [4]; Anstey [5]; Anstey & bull [6]; Kress [7]; Kress & van Leewen [8]; Cope & Kalantzis, 2009, 2012; Turrión [9]; Painter [10], entre outros). Contributos que incidiram na *revolução* que o digital originou nas diferentes perspectivas – sociais, culturais, políticas – e no modo como alteraram a noção de infância e os produtos que lhe são destinados, nomeadamente o aparecimento do *e-book* e *e-picturebook*.

Estes novos produtos vêm acrescentar ao nosso léxico um conjunto de vocábulos que rapidamente se assimilam e se utilizam em diferentes contextos, fruto de uma forma de experimentação quer ao nível da navegação, interacção ou na não linearidade narrativa. A inclusão declarada de vários modos, tais como o som, a imagem dinâmica, a possibilidade de escolha de trajecto, customização ou a hiperligação veio alterar a forma de leitura e a construção de significados, colocando novos desafios aos mais novos que começam a perceber que a informação é manipulável e o que o seu papel enquanto co-produtores é crucial. É a partir desta nova experiência de assimilarmos, produzirmos e disseminarmos conteúdos interactivos, multimodais e globais que surgem os pilares caracterizadores da gramática digital.

Nesta gramática, termos/acções tais como: participação activa, transformativa e construtiva, hipermédia, hipertexto, ecrã, interface, multi-meios, multicanais, interactividade, conectividade, acessibilidade, entre outros, definem no seu todo a característica primordial das tecnologias digitais que corresponde à glorificação da multiplicidade e desmaterialização das ferramentas que ao emularem características de outras ou a compatibilizarem-se entre si, aumentam as possibilidades de escolha o que origina mudanças sociais, culturais e políticas, bem como no âmbito pessoal – da identidade individual e colectiva.

Esta gramática e as mudanças que impulsionou acontecem num suporte multimeios que consegue agregar diferentes modos de comunicação que fomentaram uma nova lógica para a estruturação e recepção da informação. O formato manuseável do livro ou a oralidade deixam de ser os únicos canais de comunicação do saber e da informação. O digital trouxe-nos a imaterialidade e o ecrã como o dispositivo revelador dessa imaterialidade

5. Os desenhos de uma ferramenta de análise do álbum ilustrado.

Antes de apresentarmos o desenho de uma ferramenta de análise que ilumine a presença da gramática do digital no álbum ilustrado, é necessário realizar uma síntese que a contextualize, já que acreditamos que esta proposta não nasce num vácuo, ela é claramente devedora da história e do *corpus* teórico do álbum ilustrado. Um passado que consideramos já extenso e complexo, cujos contributos são oriundos de diversas áreas do saber que nos oferecem por sua vez diferentes olhares ou formas de ver e que adensaram os recursos metodológicos existentes para a sua análise.

Estes reportórios enquadram-se sumariamente em diferentes opções:

- 1) generalistas, tais como as perspectivas sociais cuja incidência social se pode enquadrar num leque de pressupostos delineadores como a perspectiva social, cultural ou política;
- 2) opções focadas em determinados aspectos, tais como, por exemplo, o gráfico, artístico ou literário, que se podem ramificar em questões particulares, tais como comunicacionais, linguísticas, pedagógicas, tecnológicas, semióticas, entre outras.

Estas opções de enquadramentos, por sua vez, julgamos que podem ser traduzidas em 4 grandes direcções ou ferramentas históricas na abordagem metodológica do álbum ilustrados, embora sejam apresentadas em seguida separadamente, é importante ressaltar que podem ser e são-no inúmeras vezes entrecruzadas.

1.

Abordagem à definição e inserção do álbum ilustrado no contexto geral da literatura para a infância e no da literatura em geral.

Esta abordagem compreende a contextualização histórica da literatura para as crianças e de algumas das suas particularidades, tais como a evolução do álbum ilustrado, do seu leitor implícito, da infância no contexto social, cultural ou ideológico. Abordagens que procuram conhecer a literatura para a infância e ao mesmo tempo a própria infância que, segundo Peter Hunt, possui três eixos principais: “a literatura, a criança e o crítico adulto. Este relacionamento é complexo, por um lado, devido à dificuldade em definir infância e ‘criança’; por outro, devido à necessidade que os adultos têm de ‘construir’ a criança que possam falar de livros sobre ela; e, por fim, porque a literatura é assumida como sendo ‘boa’ de alguma forma para as crianças” [11].

Estas tenções fundamentais são transversais às abordagens que se inscrevem na contextualização do álbum ilustrado no seio da literatura, no pensamento crítico literário e na construção dos significados da infância

2.

Abordagem à sinergia e mecanismos narrativos existentes entre o signo visual e verbal, definidores da especificidade do álbum ilustrado no universo da literatura para a infância e universal.

Este tipo de abordagem é um campo de exploração histórico e com um dos *corpus* teóricos mais alargado no contexto das análises do álbum ilustrado. Gradualmente, a partir dos anos 70 do século XX, encontramos um conjunto crescente de investigadores que analisaram as diferentes possibilidades de relação entre texto e imagem no ecossistema do álbum ilustrado, fruto do desenvolvimento e da presença assíduo no mercado editorial. Deste período, destacamos o trabalho pioneiro de autores tais como Denise Escarpit (1972), Patricia J. Ciancolo (1976), Joseph H. Schwarcz (1982), Evelyn Goldsmith (1984), Uri Shulevitz (1985) e

William Moebius (1986), cujos livros sustentam muitos dos princípios orientadores da segunda vaga de investigação surgida no virar do milénio e caracterizada pela influência conceptual do pós-modernismo que desencadeou um conjunto de estudos aprofundados sobre as múltiplas possibilidades de relação entre texto, imagem e suporte que acentuaram a multiplicidade de diálogos entre sistemas semióticos. Destacamos neste período o trabalho fundamental de autores tais como Nikolajeva & Scott [12] Nodelman [13] Lewis [14] e van der Linden [15].

O texto, imagem e suporte estão no cerne das propostas metodológicas de análise do álbum ilustrado. Criam-se diferentes terminologias que descrevem as interacções entre estes diferentes signos, tais como iconotexto (Kristin Hallberg, 1982); dueto e sistema polissémico (Joseph H. Schwarcz, 1982); imagem/texto (W.J.T. Mitchell, 1994); acordo, extensão e contradição (Perry Nodelman, 1998); relacionamento sinérgico (Lawrence R. Sope, 1998); simetria, contraponto e contradição (Maria Nikolajeva e Carole Scott, 2001); interanimação ecológica (David Lewis, 2001); simbiose (J.W. Stewig, 1995); interdependência (Barbara Bader, 1976, José António Gomes, 2003); repetição, colaboração e disjunção (Sophie van der Linden, 2006), entre outras.

Terminologias que atribuem à relação entre o texto e imagem o factor primordial da condução da narrativa e a porta de entrada para a construção de significados, funções que se tornam ainda mais relevantes quando a conjugação do texto com a imagem alcança níveis de interanimação que resultam em texto híbridos. Híbridez resultante tanto da interanimação do texto e ilustração, bem como de outros recursos semióticos que concorrem neste jogo de construção de significados a partir da combinação de elementos díspares – como é o caso da materialidade do livro e da forma como este intervém activamente na construção da híbridez da leitura.

3.

Abordagem à recepção dos álbuns ilustrados pelas crianças.

Para além das ferramentas de análise dos mecanismos narrativos e das funções do texto e ilustração, um dos campos mais investigados na literatura para a infância, e em particular no álbum ilustrado, é a análise da sua receptividade por parte das crianças.

Transversal aos estudos é a aceitação do leitor implícito, que remete para a designação de *leitor ideal* proposto por Wolfgang Iser – um leitor previsto para o texto induzido pelo seu autor, uma forma de endereçar o texto a um leitor particular –, que no caso do álbum ilustrado é a criança.

A importância de Iser vai muito para além do *leitor ideal*, induz um ponto de partida para a criação de um conjunto mais vasto de implicações no acto de leitura e a sua correspondência com o texto que designa como *crítico da resposta leitora*, vulgarmente conhecida como a *Teoria da Resposta Leitora*, desenvolvida em parceria com Hans-Robert Jauss na transição da década de 60 para a de 70 do século XX. A teoria da resposta leitora assenta na relevância do papel activo do leitor na interpretação do texto que é sempre um processo único e individualizado, onde a interpre-

tação *final* é diferente de indivíduo para indivíduo, uma vez que a leitura é uma construção contextualizada. Assim, o contexto social, cultural e tecnológico, bem como a experiência anterior com outros textos, são factores essenciais para a construção de significado de um texto (verbal ou visual).

Vários autores contribuíram para o alargamento da *Teoria da Resposta Leitora* ou da *Recepção Leitora* de Iser e Jauss, entre os quais Stanley Fish (1967), com a perspectiva do conceito de *comunidades interpretativas*, Norman N. Holland (1968) com o modelos das dinâmicas de leitura, Roland Barthes (1968) com o anúncio da morte do autor e o leitor como produtor real do texto e Aidan Chambers (1977) com a noção do leitor como parte integrante da obra literária. Estas propostas desenvolveram-se ao longo das últimas décadas do século XX, à luz das teorias da desconstrução, estudos culturais ou do pós-modernismo que acabaram por influenciar algum do trabalho pioneiro da adaptação da recepção leitora ao álbum ilustrado, nomeadamente com Pantaleo [16] Arizpe & Styles [17], Sipe [18] ou Sipe & Bauer [19].

É a partir destes autores que se construíram as ferramentas de análise de enquadramento da resposta leitora dos mais novos quando lêem ou ouvem uma narrativa. Vieram contribuir para um maior conhecimento do ecossistema do álbum ilustrado, relevando as formas como é extraída e construído o significado de uma narrativa verbal e visual.

4.

Abordagem holística do álbum ilustrado como artefacto, explorando a materialidade e objecto editorial.

O reconhecimento do álbum ilustrado como objecto total é actualmente consensual entre os investigadores, críticos e mediadores. Este paradigma assume o álbum ilustrado como artefacto gráfico e editorial e, assim, qualquer análise das suas implicações deve ter em conta a sua forma e o seu formato, já que a sua recepção nas diferentes comunidades interpretativas depende em muito da tipologia do suporte que contém a narrativa.

6. Uma ferramenta de análise para a influência da gramática digital no álbum ilustrado contemporâneo

Finda a descrição sumária das diferentes abordagens metodológicas do álbum ilustrado, é importante salientar a importância do conceito de ecossistema proposto por David Lewis [20] e da escavação arqueológica de Michèle Anstey [21] para a construção da proposta de ferramenta de análise para a influência da gramática digital no álbum ilustrado, que iremos explicitar.

A noção do álbum ilustrado como ecossistema composto por diferentes habitats [22] possibilita-nos compreender o álbum como um todo interdependente e permeável à mudança que ocorre quando uma nova espécie é inserida no seu habitat e é absorvida pelo ecossistema ou produz alterações na forma como os diferentes espécimes o habitam. Acreditamos que a capacidade regeneradora e a transformadora enquanto ecossistema do álbum ilustrado enquadra o teor da ferramenta que propomos, já que evidencia a influência digital que ao ser utilizada pelos criadores do álbum ilustrado, pela sua audiência e apresentada pelos seus diferentes habitantes deste

ecossistema vieram contribuir para o alargamento das suas especificidades, abrindo, ao mesmo tempo um novo caminho para a sua investigação.

Um nova postura de análise do álbum ilustrado, que vai de encontro à proposta de análise de escavação arqueológica, proposta por Anstey e que de forma genérica propõe uma análise heurística dos álbuns ilustrados, centrando-se nos múltiplos aspectos do álbum ilustrado como um artefacto, mas também nas suas múltiplas utilizações, ou seja, o álbum é observado não como um objecto isolado, mas na correspondência com os seus pares, o seu passado, presente e antecipação de utilizações futuras.

É pela adaptação dos conceitos subjacentes a estes dois autores que propomos uma ferramenta de análise dos álbuns ilustrados que assenta, numa fase inicial, na subjectividade, pelo carácter intuitivo da descoberta das influências da gramática digital e, posteriormente, será sustentada por um conjunto de parâmetros oriundos de metodologias descritivas da arqueologia, que nos irão auxiliar na construção de uma grelha de parâmetros que cruzará as semelhanças entre as tecnologias digitais e a sua influência no álbum ilustrado.

A ferramenta que propomos não é estanque, a grelha é construída de forma aberta, para possíveis adaptações futuras a outros contextos de investigação, podendo ser utilizada individualmente ou ser cruzada com outras com vista ao apuramento de eventuais relações e prolongamentos.

A primeira etapa: Análise descritiva/Recensões (tabela 1) da ferramenta parte numa fase inicial, da adaptação de *escavação arqueológica* de Anstey e da reformulação de alguns parâmetros que consideramos estarem mais próximos na detecção da influência do digital.

Esta fase corresponde à construção de uma tabela descritiva que contém os parâmetros que consideramos essenciais na descrição de cada álbum. Esta recolha é realizada em três grandes núcleos que caracterizam o álbum ilustrado como artefacto arqueológico: A materialidade – que designamos como livro –, a ilustração e o texto. Ainda nesta primeira fase, a cada um destes núcleos são adstritos dados relevantes provenientes de recensões críticas e informação oriunda dos canais de promoção do álbum com origem na editora ou autores. Estes dados são compilados segundo a menção directa ou indirecta aos elementos constituintes dos três núcleos principais da análise descritiva.

Esta recolha assenta em dois níveis:

1. Nos elementos definidores históricos do álbum ilustrado (livro, ilustração e texto);
2. Recolha de informação sobre estes elementos mencionados em recensões ou análises críticas provenientes de artigos de imprensa ou plataformas digitais que se dedicam à análise do álbum ilustrado e de recensões ou abordagens aos álbuns ilustrados oriundos do meio académico. Por fim, recolha de informação sobre os mesmos elementos que seja veiculada pela própria editora ou autores dos álbuns ilustrados seleccionados para o caso de estudo.

Tabela 1 Parâmetros Analisados

1. LIVRO

1.1. Materialidade (Mapeamento das características físicas principais do álbum):

- *Dimensão:*
- *Formato:* horizontal, vertical, quadrado ou outro.
- *Produção:* número de páginas, papel e encadernação
- *Capa e contracapa:* materialidade e acabamento
- *Outros:* cortantes, encartes...

1.2. Design gráfico (Mapeamento das características que provêm do programa de Design):

- *Composição/Layout:*
- *Página:* página singular, página-dupla ou mista
- *Justificação do texto:* esquerda, direita, bloco ou arbitrária
- *Mancha:* fixa ou flexível

· *Tipografia:*

- *Fonte:* formal, caligráfica ou fantasia
- *Composição:* fixa ou flexível
- *Paratextos:*

2. ILUSTRAÇÃO

- *Técnica:* analógica, digital ou mista
- *Representação:* realista ou abstracta; sangrada ou emoldurada; unitária ou fragmentada; sequencial ou não; página simples ou dupla--página
- *Personagens:*
- *Cor:* plana ou matizes
- *Linha:* contorno ou flexível
- *Mancha:* fluida ou rígida
- *Personagens:* principais ou secundárias
- *Cenário:* narrativo ou não narrativo; real ou indeterminado; complexo ou simples
- *Paratextos:* Capa, contracapa e outros

3. TEXTO

- *Género:* narrativo, lírico ou dramático
- *Características do género:* conto de fadas, fantasia, humor, absurdo...
- *Características do texto:* Rimas, onomatopéias, tipo de discurso...
- *Paratextos:* Capa, contracapa e outros

4. Eu, álbum ilustrado em análise

Inclusão de referências aos pontos 1, 2, 3, existentes nos textos de promoção do álbum ilustrado, da editora ou mencionados pelos autores.

5. RECENSÕES

Referências aos pontos 1, 2, 3, oriundas da imprensa, de indivíduos e colectivos importantes no contexto da divulgação da literatura para a infância (ex. blogues) e recensões oriundas do seio da academia.

Tabela 1: Análise Descritiva / Recensões

		ALBUM ILUSTRADO	RECENSÕES
1. LIVRO			
1.1. MATERIALIDADE		Inclusão de referências aos pontos 1, 2, 3, existentes nos textos de promoção do álbum ilustrado, da editora ou mencionados pelos autores.	Referências aos pontos 1, 2, 3, oriundas da imprensa, de indivíduos e colectivos importantes no contexto da divulgação da literatura para a infância (ex. blogues) e recensões oriundas do seio da academia.
dimensão			
formato	Horizontal, vertical, quadrado ou outro		
Produção			
nº de páginas			
papel	Fine paper ou corrente		
encadernação			
Capa e contracapa			
materialidade	Dura ou mole		
acabamento			
Outros			
cortantes, encartes			
1.2. DESIGN GRÁFICO			
Composição/Layout			
página	Singular, dupla-página		
justificação do texto	Esquerda, direita, bloco ou arbitrária		
mancha	Fixa ou flexível		
Tipografia			
fonte	Formal, caligráfica ou fantasia		
composição	Fixa ou flexível		
Paratextos			
2. ILUSTRAÇÃO			
Técnica	Analgógica, Digital ou Mista		
Representação	Realista ou abstracta; sangrada ou emoldurada; unitária ou fragmentada; sequencial ou não sequencial; página singular ou dupla-página		
Personagens			
cor	Plana, matizes ou mista		
linha	Contorno ou flexível		
mancha	Fluida ou rígida		
tipologias das personagens	Principais e secundárias		
Cenário	Narrativo ou não narrativo; real ou indeterminado; complexo ou simples		
Paratextos			
3. TEXTO			
Género	Narrativo, lírico ou dramático		
Característica do género	Conto de fadas, fantasia, humor, absurdo...		
Características do texto	Rimas, onomatopéias, tipo de discurso...		
Paratextos			

Numa **segunda etapa: Análise crítica** (tabela 2), são apresentadas as características relevantes da gramática digital, em três grandes núcleos, que partem inicialmente da proposta da *Radical Change Theory* de Eliza Dresang [23] – a interactividade, a conectividade e o acesso. Cada uma destas secções é subdividida em diferentes características que são utilizadas na análise crítica em que se confrontam a primeira e a segunda etapa. Estes factores, embora se verificassem antes dos media digitais, tornaram-se mais presentes no contexto da *Era Digital* e afectaram a forma como assimilamos, construímos e distribuímos informação. A interactividade, conectividade e acesso, nesta etapa, são os pilares da análise crítica, já que são factores preponderantes com os quais se pretende justificar a abordagem ao álbum ilustrado, segundo a perspectiva da influência da gramática digital na materialidade e sinergias entre ilustração e texto que induzem novos leitores e novos públicos. Nesta derradeira etapa, pretende-se demonstrar as similaridades das características (do digital) apresentadas na segunda etapa e o cruzamento dos dados recolhidos na primeira.

Esta análise crítica, ao incidir nos parâmetros dos media digitais e posterior extrapolação da identificação das semelhanças, estratégias de concordância entre o digital e o impresso, o direcionamento a múltiplos públicos e o álbum como artefacto total, pretende desta forma, comprovar que a utilização de uma ferramenta que tenha como ponto de partida a gramática do digital é uma proposta válida e assertiva para o reconhecimento da sua influência em alguns dos álbuns ilustrados actuais.

Oferecendo uma perspectiva alternativa à sua compreensão e ao seu carácter de artefacto arqueológico que absorve e reconstrói influências sociais, culturais e tecnológicas que fazem parte desta nova geração multimodal e multiletrada pós-digital.

Tabela 2
 Parâmetros da Análise

	1. INTERACTIVIDADE	2. CONECTIVIDADE	3. ACESSO
MATERIALIDADE E ILUSTRAÇÃO/ TEXTO	1.1. Meio: <ul style="list-style-type: none"> - interface, - estruturas dinâmicas - estruturas não lineares - estruturas não sequenciais 1.2. Multi: <ul style="list-style-type: none"> - hipertexto - significados - meios - níveis - sinergia - sinestesia - ludicidade - simulação 1.3. Utilizador: <ul style="list-style-type: none"> - activo e responsável pela activação - navega - selecciona - constrói - participa - distribui - responde a estímulos multimodais 	<ul style="list-style-type: none"> - ligações hipertextuais - conexões entre real e irreal - flexibilidade e fluidez - cruzamento de informação - vários públicos - conexão e partilha - diferentes níveis em redes - inexistência de centro, princípio e fim 	<ul style="list-style-type: none"> - acesso a todo o tipo de informação - quebra de barreiras, fronteiras e estereótipos - múltiplas opiniões - pluralidade narrativa, social, étnica... - controlo - manipulação - customização - desdobraimento da identidade - jogo e descoberta

Tabela 2: Análise Crítica.

(características do meio digital que pretendemos identificar nos álbuns ilustrados e que são relacionados com os pontos 1, 2, 3 da Tabela 1)

1. INTERACTIVIDADE

1.1. Meio: Interface, estruturas dinâmicas, estruturas não lineares, estruturas não sequenciais, ...

1.2. Multi: Hipertexto, significados, meios, níveis, sinergia, sinestesia, ludicidade e simulação

1.3. Utilizador: Activo e responsável pela activação, navega, selecciona, constrói, participa, distribui, responde a estímulos multimodais

2. CONECTIVIDADE:

Ligações hipertextuais. Conexões entre real e irreal. Flexibilidade e fluidez. Cruzamento de informação. Vários públicos. Conexão e partilha. Diferentes níveis em redes. Inexistência de centro, princípio e fim

3. ACESSO: Acesso a todo o tipo de informação. Quebra de barreiras, fronteiras e estereótipos. Múltiplas opiniões. Pluralidade narrativa, social, étnica. *Controlo*. Manipulação. Customização. Desdobraimento da identidade. Jogo, descoberta

Conclusão

Finda a apresentação da ferramenta de análise da influência do digital do álbum ilustrado, tornou-se claro que este é realmente poroso e como tal a gramática digital não está apenas presente na forma como são criadas as ilustrações ou são produzidos os livros, ela faz parte da estrutura conceptual, formal e estética do álbum ilustrado. A exploração da gramática digital contribui para a aproximação e regresso de um público multiletrado da cultura pós-digital, que encontra neste artefacto a estrutura interactiva, a conectividade e o acesso que lhe permite navegar activamente em múltiplas dupla-páginas (ecrãs) que lhes oferecem um espaço para que sejam opinativos e decisores.

Uma evidência clara da existência do reconhecimento de que os media digitais e o impresso podem coabitar, influenciar-se e transformar-se em múltiplas propostas, acompanhando, assim, a própria mudança dos seus públicos.

O que esta ferramenta vem propor ou ajudar a revelar é que os autores do álbum ilustrado utilizam alguns dos recursos do digital como forma de criarem artefactos impressos híbridos. É através de processos de mimetização do digital na sua estrutura narrativa que apontamos como possibilidade de permitir que o seu público implícito e os novos públicos encontram pontos de contacto entre os dois universos. Um tipo de expectativas plurais que assentam no legado do álbum ilustrado e no paradigma do digital na construção de um artefacto capaz de agregar os dois mundos, oferecendo um espaço que espelhe as mudanças na estrutura, construção, recepção e disseminação que o digital transformou em poucas décadas.

Desta forma, achamos que a abordagem à influência da gramática digital e a proposta de ferramenta que apresentamos é um trajecto válido e claro com vista à compreensão do artefacto como um elemento que existe num ecossistema mais alargado e que por ser um residente permanente, é influenciado e influencia pelo que o rodeia. É repositório das mudanças tecnológicas ocorridas no final do século passado e ao mesmo tempo catalisador dessa mudança. Apenas através desta visão alargada do seu espectro e influência podemos na realidade perceber que as mutações que ocorreram na designada geração dos *nativos digitais* e *millennials*, ecoam nas páginas e na forma de interacção com os álbuns ilustrados.

Como forma de responder a estes ecos propomos esta ferramenta com o intuito de sustentar e materializar estes ecos digitais que habitam o álbum ilustrado contemporâneo.

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Reoriented Illustration: Towards the Networked Image

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[Illustration / Ilustração]

Keywords

Authorship, Authorial
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Illustration, Networked
Image.

Abstract

In recent years there has emerged an increasing theoretical and contextual impetus from within the discipline of illustration that would seek to define the practice by authorial approaches to the production and distribution of illustrated content. The priority of this investigation is the attempt to imagine a theoretical landscape or environment in which an ‘authorial turn’ within the discipline might emerge and anchor itself to strategies outside of persisting colloquial or industrial notions of illustration practice. Rather than any dichotomy between commercial practices and the authorial; what would be useful is a discursive landscape that can place authorial practices within contexts of popular and commercial success on par with works which may not so easily be posited within the realm of illustration. Specifically, this paper will attempt to tie this understanding to existing conceptions of the contemporary construction, distribution and exchange of networked images.

1. Introduction

In 2012 *Illustrator* and then artistic director of *Granta* magazine, Michael Salu, wrote an article for *Varoom Illustration* putting forward the idea that illustration ‘as a medium it might need to do more than vocationalise aesthetics’ rather it should ‘cultivate a broader palate of profundity for its own survival’ [1].

Following from this, in consideration of a possible reorientation of illustration practice, perhaps it may be worth reconsidering what could be canonically understood as illustration practice. In a 2016 edition of *Varoom*, illustrator and theorist Catrin Morgan put forward this idea when questioning future practices of illustration.

When I think about the future of Illustration, I think about illustrators who are utilizing illustrative strategies from outside the industry to inform their practice. It is perhaps not helpful, then to create an illustration canon that focuses on the work of particular individuals and their commercial success [2]

In bypassing any sector-based understanding of the discipline (i.e. exemplified but not limited to interactions between illustration and the advertising and publishing industries) it is clear that the intention should not be

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to diminish or vilify commercial success. What is proposed is a canon of practice that can act to draw parallels and value between an interrelationship of works, produced both inside and outside the professional sphere.

In practical terms when considering what might constitute works from outside the professional sphere, we might understand this as exemplified by practices including - but not limited to - fan art, Instagram cultures, specific selfie cultures or the production and distribution of internet memes.

In order to position a future canon within which we might explore such practices, it follows that we should direct our attention to a past canon of thinking. In order to do this, it would serve a purpose to identify and propagate what we might consider to be appropriate past theoretical models for a future reoriented illustration practice.

However, if we would take it as evident that 'Illustration suffers from a lack of published analysis and as a result its critical discourse is limited' [3] then clearly within this short paper there is limited scope for the building and scaffolding of broad critical thinking that this type of project might require.

Nevertheless, in search of, and perhaps also in wilful misunderstanding of Foucault's concept of 'transdiscursive' authorship, this paper will take a semi-literal approach in the discovery of 'theory tradition, or discipline in which other books and authors will in their turn find a place' [4].

We might identify this as practice intrinsically linked to combinations of image and text historically made possible with the invention of the printing press. Moving forward, we could take Foucault's assertion that 'in the sphere of discourse one can be the author of much more than a book' as an idea made abundantly relevant within a technological era of multiple inhabiting and overlapping electronically mediated relationships [5]. From the point of view of the practice of illustration, this is thinking that would benefit from specific consideration of the contemporary exchange of socially mediated networked images. Relevant to this operation is artist and theorist Hito Steyerl's conception of the 'poor image'.

The poor image is a copy in motion. Its quality is bad, its resolution substandard. As it accelerates, it deteriorates. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution. [6]

With these challenges in mind, the intention of this paper is to explore ways in which the discipline of illustration might anchor itself to strategies from outside the industry, taking a subjective journey of contextual and conceptual identification in relationship to past and future practices; in an optimistic search for 'transdiscursive' models of authorship.

2. Authorial Illustration

Rather than identifying illustration canonically through a story of commercial engagement, perhaps what is required is a re-evaluation of the discipline in awareness of the central conceptions and strategies of the

practice. If defining illustration etymologically from its Latin root ‘*lustrare*’ - to illuminate [7]; we could position the illustrator historically as someone who lights up, draws attention to and reinvests subject matter in awareness of audience.

This emphasis on communication and reinvestment of subject matter has further precedent within current academic thinking regarding authorial models of art practice. Illustrator and director of the Falmouth Illustration Forum, Steve Braund, defines Authorial Practice as ‘concerned with those areas where the illustrator creates, originates, influences or considers the content of the communication’ [8]. This is practice that habitually uses the image to reinvest concept in awareness (and perhaps partnership) with audience, without necessarily prioritising commercial constraints. This is a positioning of illustration that has emerged in the context of historical attitudes towards the discipline and its associated practices which act to utilise the term as shorthand for impure or bad art.

3. Improper Illustration

While architect Adolf Loos might have held ornament to be a crime, [9] towards the end of his life, media theorist Joseph Campbell, would invoke James Joyce [10], in the case for defining an ‘improper art’ [11] and declare that ‘All advertising art is pornographic’ [12]. Previous to this, seminal art critic Clement Greenberg, in a 1956 essay critiquing collage, would describe a genre that had declined into ‘montage and stunts of illustration or into decoration pure and simple’ [13]. Fundamental to this way of thinking, would be Greenberg’s famous 1939 appropriation of the German word ‘*kitsch*’ [14]. This was designed to drive partitions between a conceptualised (and seemingly threatened) avant-garde, and artwork produced with mass audience in mind. What lay at the heart of this was a moral, Marxist inspired critique of the link between commerce and culture produced with audience in mind.

Despite this, part of the Twentieth-century’s narrative of avant-garde art is one of wholehearted embrace of the style, fashion and ornamentation of commercial practices. Critical acceptance followed. Robert Hughes in the *Shock of the New*, would tell a story of radical post-war American artists taking on capitalist consumer and media culture by utilising and adapting to it [15]. Nevertheless, commercial practice and illustration as shorthand for impure or improper practice remains. In criticism of a perceived ‘vapid’ quality to the paintings of Alex Katz, Robert Hughes would describe Katz as ‘the Norman Rockwell of the intelligentsia (...) everything that makes the arts-and-leisure section of American life such a nice place to be.’ [16]. Alex Katz himself, in a recent discussion regarding the work of the Impressionist painter Renoir, stated ‘It’s painted rather than illustrated, and that makes it much more convincing. An illustration tells you what a thing is, but a painting does it by magic’ [17].

Far from the transformative, almost magical possibilities of ‘proper art’, historically we are left with a barely conceptualised practice of illustration that is vapid, unconvincing, and inauthentically reproduced. If understood as art at all, then it is an art made in the service of ‘improper’ desires. As Joseph Campbell has it; ‘improper art is art in the service of something else’ [12].

What reasoning then might be presented in the face of judgements so effortlessly directed at the discipline of illustration? At this time, from people who engage within the practice as well as from outside of the discipline, the answer seems to be low-key or more or less absent [3].

Nevertheless, this colloquial dismissal of illustration from the hierarchies of art practice needn't be something that illustration is seen to overcome. In fact, it may be an asset to the practice of illustrators. When thinking of a new model of illustration practice - it may serve to take ownership of this "improper-ness," as a useful constraint on practice, compelling the illustrator to acknowledge a flawed aspect within the context of their communications, in order to aid the success of their illustrations.

Key to this operation might be humour. We can imagine illustration's "improper-ness", its lowly position within the cultural hierarchy as enabling access to the mediums within which humour and jokes might resonate most effectively with an audience. 'I have always thought that to express certain things I had to transform them into jokes, puns, or anyway into strangeness: so-called humour. To clothe reality so that it will be forgiven.' - The Illustrator Saul Steinburg here offering insight into a seemingly esoteric element of his own engagement with the workings of humour [18].

4. Hidden Illustration

Returning to this investigation's original intent, in the pursuit of strategies from outside the industry that might aid a re-orientation within the discipline, in this section I will attempt to anchor Saul Steinberg's thoughts regarding his work as an illustrator to ideas and practices associated with the Oulipo literary group.

Oulipo was conceived in the early 1960's as a grouping of writers, mathematicians and engineers who prioritised the systematic 'seeking of new structures and patterns which may be used by writers in any way they enjoy' [19]. An example of a work constructed under these principles would be George Perec's 'A Void', a novel written in omission of words containing the letter "e" [20]. Autor Walter Abish, in questioning the motivation for this constraint, surmised Perec's use of the lipogram as enabling the writer to 'to express the inexpressible.' Adding that:

(...) it is also, it should be noted, an ideal vehicle for concealment, for hiding the inexpressible. [21]

Perhaps then, there is commonality to be found between Steinberg's 'clothed reality' - a hiding of meaningfulness from 'those who might think you presumptuous if you told them certain things in a direct way' [18] and founding member Raymond Queneau's description of the Oulipo authors, as 'rats who build the labyrinth from which they plan to escape' [22]. Even if Steinberg's rhetorical thinking is seemingly prioritising the audience, as Steinberg explains, 'You yourself have to be forgiven and accepted by yourself' [18]. Both ideas have at their core, individualist authorial approaches to concealment in order to enable further refinement and artistic freedoms. Although, in contrast with Oulipo's systematic practice, Steinberg's utilisa-

tion of concealments and enigma was rather more improvised - built out of a career spanning engagement with visual tropes, jokes and puns together with layers of pictorial references, hidden or otherwise.

I set myself rules in order to be totally free, [23]

States George Perec in summary of the Oulipian practice of imposing systematic constraints and concealment within writing. In contrast, Steinberg's approach was more disorderly:

What we respond to in any work of art is the artist's struggle against his or her limitations. [24]

Nevertheless, Steinberg here elegantly posits the idea that limitations may be key - not just to the authorship of a work - but also to the way in which audiences respond to the work of the author. It is this prioritisation of the audience, casually evident here, that is perhaps the indicative ingredient in defining a commonality to Steinberg's own approach to authorship.

This idea of the audience's importance in the authorship of a work, clearly is relevant not only to Steinberg's own practice but also to practices of authorship as a whole. In parallel with the mid-20th century literary criticism of Roland Barthes, the audience or 'reader' has become the space in which the text, or work of art might find its beginning: 'the unity of a text is not in its origin, it is in its destination' [25]. Perhaps illustration, with its marginalised position as a discipline so improperly linked to mass audience, is well placed to take account and occupy such thinking.

On a practical note, returning to the Oulipo we can see that from the early 1980's, French comic book illustrators concerned with a stagnation within such media, moved to occupy Oulipian thinking in the foundation of the Oubapo group, with the assertion that 'constraints free the artistic mind' [26].

We can see this in light of a wider cultural shift in comics. In an essay regarding the work of Chris Ware, David M. Bal discusses an 'ambivalent, yet determined resistance to the generic conventions and mass media associations of conventional comics artistry within the emergent field of graphic literature' [27]. As well as being seen as a potential path through the stagnation of the comic book as a medium, this artistically necessary resistance to mass media forms, also raises questions as to the potential of such illustrated media in relationship to mass audience.

Moving forward from this, in the next part of this paper we will move to briefly identify examples of past thinking and practice concerned with audience, relevant to illustration, that might help us imagine a future canonical orientation of illustration practice that prioritises the destination of work, and the possibilities of mass audience, in consideration of its production.

5. Reoriented Illustration

In the identification of useful canonical practice, two key examples of practitioners whose work would serve to be seen to exemplify this audience focused approach to authorship, would be William Blake and Mar-

shall McLuhan. We could take William Blake as an originator as well as a canonical point of departure. Moving forward, a key pivot point would be Marshall McLuhan's reflections on the work of Blake as:

A resonating acoustic space. A vast echo chamber for the reader participation. [28]

One primary tenant of such a project might be a re-purposing of Guy Debord's theory of *Détournement*. Moving it away from interpretations that may place the concept in the position of a stunt or hoax, towards the core of the theory as an 'integration of present or past artistic productions into a superior construction of a milieu' (social/cultural environment) [29]. This is a radical practice of shifting borrowed elements and actions from 'present or past artistic productions', that results in the construction of new frameworks that might act to challenge and interrupt held social and cultural operations.

This practice of building frameworks by interrupting and shifting elements, has parallels with Ditra Vertov's concept of the 'visual bond'. Vertov's was both an experimental and populist mission to utilize the structural power of disruptive moving image, in order to build a 'visual bond between the people of the USSR and the world', based on a seemingly enlightened 'Communist decoding of what actually exists' [30]

This is a cultural and theoretical practice appropriated by other disciplines. Artist and theorist Hito Steyerl, sees Vertov's concept of the 'visual bond' as repurposed within the contemporary exchange and degrading of networked image or 'poor image'. She positions the poor image with the power to 'constructs anonymous global networks just as it creates a shared history' building 'alliances as it travels, provokes translation or mistranslation, and creates new publics and debates'.

Returning logically to her professional focus, Steyerl portrays the poor image within this tumultuous model of production, as embodying 'the afterlife of many former masterpieces of cinema and video art' [6]. From a practitioner of illustration's point of view, we may equally see the bearing of such thinking in regards to digitally regurgitated illustrated material; former and current, masterpieces or otherwise.

Especially relevant to the illustrator would be a consideration of the distribution of such images. This being the case, an important issue to address would be the implications of the copy. Walter Benjamin's concept of aura is key here. Benjamin argued that the mechanical reproduction of his time, had broken the link between the work of art and the aura of its tradition and history; this had led to a 'tremendous shattering of tradition' caused by the original disconnect and subsequent reactivation of the reproduction [31].

It follows that the effects of mechanical reproduction on the operations of the aura needn't be perceived as negative. Within Benjamin's wider thinking, technology in common with poetry both have the ability to disrupt 'historical continuity'. In this way, it can be seen that 'by breaking the link between the work of art and the aura of its tradition and history'

both the ‘poetic and the technological have the capacity to include those whom history and politics have kept excluding, such as the marginal minorities, outsiders who have been stigmatised as sick or scandalous’ [32].

In today’s world, the repeat is the mechanism that enables imagery to transcend singular notions of identity, to inform, entertain but also to organize. One way the illustrator might perceive this operation, is on a practical level through an employment of formal strategies associated with poetry and illustration. These strategies, such as allusion and repetition, or the implementation of visual tropes and metaphor, can be just as apparent in the single image as they may be across multiple images - produced throughout the course of career. Indeed, this type of operation may equally be visible within a mass of electronically distributed images, regardless of any attributed authorship. In this way, in common with wider modes of reproduced networked image, a layering of meanings and interconnections with limitless possibilities and ideological implications for audience is produced.

When two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed [33]

This acknowledgement by Debord of an intuitive poetic possibly within *Détournement* is a key idea informing such an operation. Regarding the networked image; this is a poetry created by the formal interplay between individuals and image as well as between the contrasting contextual relationships of disparate narrative elements held or rejected by the very same individuals. What is interesting here is the poetic potential of such combinations; reverberating within the multiple alliterations of images and identities in the service of new narratives.

6. Conclusion

In the previous section of this paper, I attempted to define ideas and practices in relationship to image that might touch upon ‘transdiscursive’ authorship. Guy Debord’s summary of the recuperative nature of culture so especially relevant to practices associated with illustration needn’t be taken literally. However, akin to current troubled political thinking, it might be best served to be taken seriously [34]. Illustration could well benefit from a ‘shift integration of present or past artistic productions into a superior construction of a milieu’ [29]. In part by bypassing an existing art hierarchical colloquy, illustrators might do well to embrace elements of misconstruction in the conjectural as they already do, on an everyday basis, in regards to the practical application of their work.

Nevertheless, the priority of this investigation was to contextually and theoretically build a landscape or environment within which an ‘authorial turn’ within the discipline might anchor itself to strategies from outside the industry. This is practice that must find a positive way to take account of the operations of networked images. Media Theorist McKenzie Wark’s remark that ‘The poor image is a democratic one, but in no sense, is the democratic an ideal speech situation’ [35], presents a key problem for illustrators wishing to engage in this culture.

This being the case, in regards to the authorial illustrator, then possibility more than just the ownership of the development of context for creation of image [8], we could imagine a practice that acknowledges and takes ownership of the actual exchange of image. It is awareness of audience - a constraint so associated with commercial art practice - that should be considered within the generation of new contexts for image (together with possibilities of exchange) in relationship to the 'poor image' potential of networked image in general.

Finally, relevant to this authorial turn as well as an illustrative occupation of networked image, Catrin Morgan proposes the existence of 'nomadic illustrations'.

The use of images to link and therefore comment on the shared properties of narrative opens up possibilities for illustrators; there is the potential to create online works in which narratives are connected by single images, something that the illustrator might choose to reveal or hold back. An illustrator might create an illustration with the intention that it should be nomadic and then observe and record the narratives it gathers to it as it progresses online (or offline, or across both). An illustrator might choose to include the same image in every text that they illustrate over the entire course of their career, creating a node around which the texts would gather. [36]

These illustrations, explained as 'single images that are repeatedly repurposed and re-contextualized', produced from both inside and outside the professional sphere, attributed to and seemingly without authorship, offer us one tangible future model for a practical and theoretical engagement with the powerful possibilities of networked image.

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O Álbum Ilustrado Infantil na Comunicação da Saúde Mental

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[Ilustration / Ilustração]

Keywords

Children Picture Book,
Mental Health, Illustration,
Narrative.

Abstract

Mental Health seems to be still a stigma in today's society, but illustration has been taking a stand when it comes to these themes, especially in picture books. The importance of talking about feelings, sexuality, identity and other "difficult" subjects to children has gained awareness through the hands of illustrators and writers. This paper reflects on how mental health has been portrayed on children picture books and how it can also reach an older audience.

1. Introdução

"A maior parte dos álbuns fala de sentimentos universais, que não têm idade, como a solidão, a perda, a saudade, o amor, a amizade, etc., numa qualidade poética das linguagens verbal e plástica que possibilita múltiplas leituras e uma multiplicidade de acessos, despertando inquietudes e vínculos afectivos em diferentes leitores." [1]

O álbum ilustrado, apesar de ser considerado um objeto recente, remetendo a sua origem para o século XIX com Randolph Caldecott⁴, associou-se desde cedo a temáticas que poderiam ser facilmente associadas a um público alvo adulto⁵, mas que, pelo fato da narrativa ser composta pela imagética e pela escrita [2], são trabalhadas para um público infantil. A reduzida quantidade de texto que abre espaço à imagem e dá maior liberdade ao ilustrador (muitas vezes também escritor da obra), faz com que o álbum apresente temas de uma abordagem mais delicada e complexa, podendo ajudar tanto a criança como o adulto a refletir ou entender temas mais complicados e de carácter comportamental ou psicológico.

A pesquisa apresentada neste trabalho serve de apoio ao projeto prático que está a ser desenvolvido como proposta final de mestrado, um

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4 "Randolph Caldecott tido por Maurice Sendak como o inventor do livro ilustrado moderno, entrelaça textos e imagens cujo sentido se revele complementar." [3]

5 Reflete-se, por exemplo, na obra *A História dos Dois Quadrados* [4] de El Lissitzky, um álbum ilustrado infantil com temática política, bem como em *Macao et Cosmage* [5] de Edy-Legrand com carácter também político

álbum ilustrado que aborda como é vivenciar a ansiedade em idade infantil e os problemas da comunicação com o adulto, apresentados através de uma narrativa e linguagem metafórica.

2. A Saúde Mental como Tema do Álbum Ilustrado

No decorrer da realização do projeto prático de mestrado, foi feito um levantamento e análise da forma como a temática da saúde mental está representada no álbum ilustrado infantil e que problemáticas a ela ligadas são abordadas.

A abordagem do tema da saúde mental no álbum ilustrado reflete-se em algumas obras de dois grandes marcos da história do álbum, Maurice Sendak e Leo Lionni. Estes dois autores continuam a influenciar e a perpetuar o aparecimento de obras contemporâneas que abordam esta questão como o tema principal da narrativa infantil.

Maurice Sendak, no ano de 1963 lança a sua obra mais reconhecida: *Onde vivem os monstros* [6], revolucionando o panorama do livro ilustrado infantil, pois com ela “(...)introduz uma nova conceção da imagem, que passa a permitir representar o inconsciente infantil” [3] e é esta mesma característica que a torna revolucionadora em relação às obras que a precedem. Na narrativa de Sendak observa-se e adentra-se na raiva de Max, que transforma o seu quarto na floresta onde vivem os monstros quando castigado pela mãe. A narrativa mostra a viagem da criança sobretudo através da ocupação da ilustração no papel. Quanto mais a raiva de Max cresce, quanto mais se embrenha no mundo dos monstros, mais a ilustração se espalha e preenche o livro. Quando se acalma, a ilustração vai decrescendo até que volte a casa. Na conclusão, é-nos apresentado um final satisfatório da calma do menino e do perdão da mãe.

“He realizes that the power he has gained over the fantasy monsters isn’t as rewarding as the love and kindness he finds at home. (...) He returns home, to reality and to the supper waiting for him. He’s no longer angry and thoughtless toward those around him. His mother has forgiven his earlier behavior, and so has the reader.” [7]

Onde vivem os monstros [6] permite o acesso à representação da raiva infantil sem o carácter moralista da grande parte dos seus antecessores, numa visão empática e compreensiva onde o adulto também é convidado a aprender e a criança se consegue rever na personagem de Max.

Léo Lionni e o seu trabalho em *Little blue and little yellow* [8] é de igual relevância nesta apresentação de temáticas de índole sensível ao leitor infantil. Lionni, através de formas abstratas, da cor e do recorte demonstra, para além da importância da amizade, a questão da identidade⁶ e fá-lo de forma metafórica e bela.

Estas características são de bastante relevo para o projeto prático, pela forma como a abstração das figuras consegue trazer a ideia e a sensação de determinado conceito, neste caso, como a apresentação da mistura do azul

⁶ “But there is more to it: Little blue and little yellow introduces the theme of self-identity that grows when meeting with diversity, as much as it is about freedom and independence, and hence of growth.” [10]

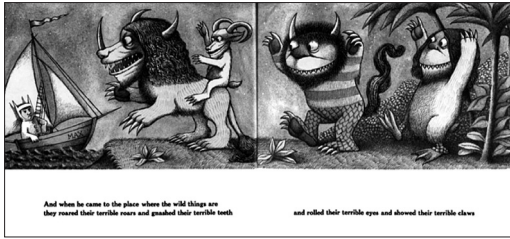


Fig.1–*Onde vivem os monstros* [6]

gem tem um importante peso, como enunciado por Lepri no artigo em que analisa esta obra específica de Lionni

com o amarelo resulta no verde e como apenas pela utilização desta cor, fora da norma na narrativa visual do livro, passa a sensação de alteração de identidade e de diferença em relação aos demais.

Além da linguagem conseguida através de recortes de cor, onde a criança é convidada a uma narrativa vibrante e animada, a ligação entre o texto e ima-

“(...) the iconic language plays a leading role together with and the verbal language which accompanies each and every image with few precise words: the two codes support integrate and complete each other, in fact it would not be possible to fully understanding the entirety of the story in if one of the two was missing.” [9]

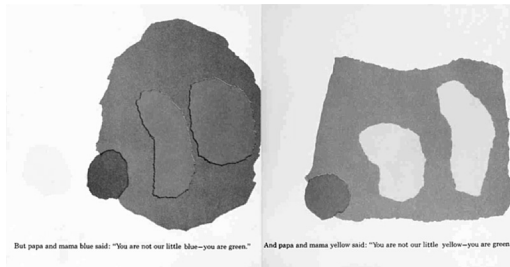


Fig.2–*Little blue and little yellow* [8]

Esta obra não só aborda o choro de uma forma natural, com a mãe que explica ao menino as razões e a importância deste ato, como subentende outras questões de grande importância por exemplo, o estereótipo de género de que os meninos não choram e que chorar é sinal de fraqueza. A primeira mostra do combate do estereótipo é a escolha do género masculino para a personagem da criança que inquiri a mãe, que é confirmada no final do livro aquando a apresentação de um guia de leitura que diz “Contudo, não são de estranhar frases como «os homens não choram», «não chores, tens de ser forte» ou «chorar é próprio das meninas».” [15]

Em *Porque choramos?* [11] a personagem da mãe volta a ser criança quando tenta dar a entender ao filho as razões do choro, e transporta o leitor na viagem que foi a sua vida. Este retorno a ser criança gera mais empatia com o público infantil, que se volta a identificar com a personagem principal, assim como o adulto que pode fazer uma reflexão sobre o seu próprio passado. A forma como cada leitor interpreta a obra é também diferente pois “(...) os elementos intertextuais presentes nas ilustrações dos álbuns geram uma leitura com vários níveis de significação, dependendo da experiência de cada leitor.” [16]

De data mais recente e com influências dos seus antepassados, encontram-se obras como *Porque Choramos?* [11], *O Monstro das Cores* [12] e *A preocupação de Gaspar* [13].

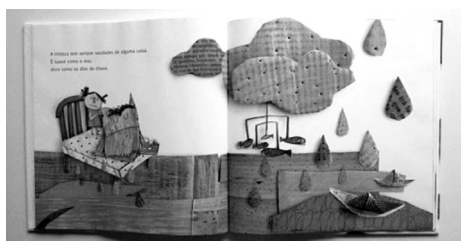
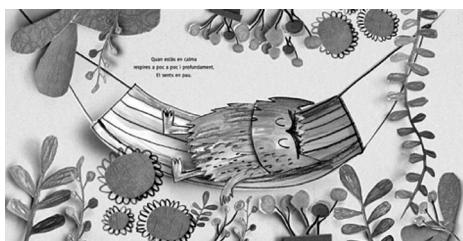
Porque Choramos? [11] parte da reflexão do autor do texto, Fran Pintadera, sobre a importância e o ato de chorar, e da clareza e sinceridade da mãe de Ana Sender à qual agradece no início da obra “À minha mãe, a menina de trança”. [13]



O Monstro das Cores [12] numa simplicidade narrativa que lembra *Little blue and little yellow* [8] apresenta à criança, de forma acessível e direta, as emoções e a importância da sua gestão.

Anna Llenas explora a partir da cor, do recorte e do desenho simples e expressivo as emoções principais e como elas geralmente são sentidas. A cor toma especial importância uma vez que cada uma se liga a uma emoção e o texto acompanha essas correlações (por exemplo, a tristeza é azul como o mar, os dias de chuva, e subentendidamente, a lágrima). A ilustração transparece também os sentimentos e reações

Fig.3 e 4 –*Porque Choram*? [11]



geralmente associados a cada uma das emoções, como a raiva que é violenta e caótica ou o medo que é negro e confuso.

A preocupação de Gaspar [13] é também de relevância na abordagem da saúde mental apresentando a vivência de um menino que tem um recital de música e, à medida que a data se aproxima, mais a sua preocupação cresce e lhe vai ocupando a mente e limitando a atividade (tendo dificuldade em comer ou mesmo ensaiar). Graficamente, o crescimento da sua preocupação é mostrado pela mancha que o acompanha ao longo da narrativa ilustrada e cresce de uma pequena mancha azul para uma mancha negra que ocupa quase a totalidade da página. Ao notar a incapacidade de lidar com tamanho problema, o menino decide deixar de fugir da sua preocupação e confessar à mãe que não quer mais ir à sua audição por ter medo de se enganar e de desiludi-la. Nesse diálogo com o adulto, a criança consegue libertar-se desse peso que a atormenta e acalmar-se. Posteriormente, ao aperceber-se da sua própria preocupação e enfrentá-la, consegue também ajudar os seus colegas que também eles tinham preocupações. A sua preocupação torna-se então novamente pequena e azul, até desaparecer.

É ainda de notar a forma como a ilustração vai representando o caos e o crescimento da preocupação, que se torna insuportável, e como o menino, de forma a ultrapassá-la, deixa de fugir dela e a enfrenta.

Fig.5 e 6 –*O monstro das cores* [12]

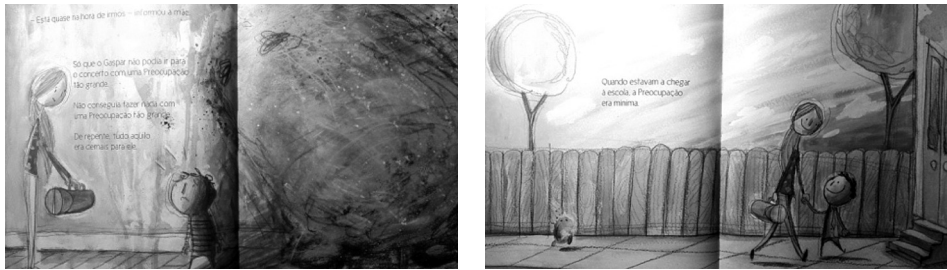


Fig.7 e 8 – *A preocupação de Gaspar* [13], onde podemos observar a mancha que representa a preocupação e a sua alteração conforme a narrativa.

Em paralelo com a pesquisa de álbuns que tratassem a temática da saúde mental num panorama mais abrangente, foi focado o caso português e efetuada uma recolha de obras para um melhor entendimento do que terá sido realizado na cultura em que o projeto prático se insere.

3. O Panorama Português

O panorama português permaneceu, durante vários anos, quase exclusivamente ocupado de álbuns ilustrados que resultavam de traduções estrangeiras. No entanto, com a existência e o crescimento de várias editoras portuguesas o álbum ilustrado é, cada vez mais, um produto original, com um grande cuidado gráfico, seguindo muitas vezes vertentes experimentais e inovadoras.

Dado o seu início em 1999, *O Bichinho do Conto* e a *Planeta Tangerina* foram pioneiras neste tipo de trabalho, seguidas pelas *Edições Eterogémeas* (2000), a *GATAfunho* (2006), a *Orfeu Negro* (2007) com a sua coleção *Orfeu Mini* que estreou em 2008, a *Bruaá* (2008), a *Bags of Books* (2010), a *Paleta de Letras* (2010), a *Pato Lógico* (2010) e a *Tcharan* (2010).

Estas obras apresentadas pelas editoras portuguesas revelam ainda características que as tornam muito relevantes no panorama geral da ilustração, que é, não só a questão do grande trabalho a nível de construção da narrativa, de design e opções editoriais, mas também da “(...) variedade temática, que hoje já inclui assuntos como a morte, a doença, o divórcio, a adoção ou a homossexualidade.” [17]

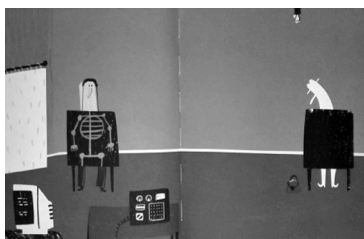
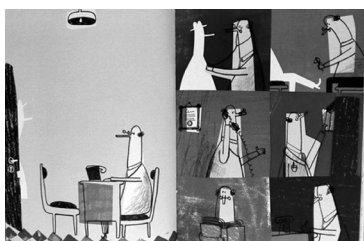
A temática da saúde mental já conta com algumas abordagens no panorama nacional, no entanto, continua a ser numa quantidade muito reduzida. Para um melhor entendimento, foram analisadas algumas obras nacionais que tratam questões relacionadas com esta temática e que foram consideradas relevantes no âmbito deste projeto.

Publicado em 2014, *Vazio* [18] de Catarina Sobral narra a história de uma personagem que existe vazia e se tenta preencher com o que a rodeia e com o que torna também os outros preenchidos, mas apesar destas suas numerosas tentativas, a personagem continua vazia quase até à conclusão da história.

A narrativa de *Vazio* [18] resulta num *silent picturebook*⁷, que por apenas conter imagens abre a possibilidade ao leitor de retirar da história o que

⁷ “Perhaps a silent picturebook is... a capturing of human thought in the form of a narrative, constructed solely by images, possibly supplemented by paratext, the reception of which is assumedly variable and subjective because it’s played simultaneously on many levels of meaning, depending on the recipient’s competences.” [20]

dela entender. A abordagem da personagem como uma tela limpa, numa silhueta, cria uma relação de distância sobre todo o mundo que a envolve (uma vez que as outras personagens são apresentadas com cor e adereços) e pode fazer-se uma relação com a questão da saúde mental e da diferença. A personagem principal não está inconsciente da sua situação, sendo que tenta colmatá-la e procura até ajuda médica de forma a entender o que existe de errado em si. A questão estereotipada da alienação da pessoa em relação à sua condição é também abordada por Foucault em *Doença Mental e Psicologia* [19] “O médico não está do lado da saúde que detém todo o saber sobre a doença; e o doente não está do lado da doença que ignora tudo sobre si mesma, até a sua própria existência. O doente reconhece a sua anomalia...”. E é neste estado que a personagem de *Vazio* [18] parece existir.



A conclusão da história da personagem, embora com alguns indicativos, não deixa de ser uma conclusão aberta, também pela característica mencionada anteriormente, a de ser um *silent picturebook*. No entanto, a personagem principal, no seu retorno cabisbaixo a casa, cruza-se com uma personagem que existe como ela, vazia, e o final é-nos indicativo que ambos começaram a ter algum tipo de “preenchimento” após este reconhecimento e identificação com a realidade do outro. Esta última questão é de grande relevo na abordagem da saúde mental, pois representa de forma muito

Fig.9 e 10 - Vazio
[18]

direta o sentimento de alienação que a personagem tem com um mundo no qual se sente desenquadrado, mas como o reconhecimento de um outro igual a si o consegue ajudar a preencher-se.

A obra *Livro dos medos* [21] com texto de Adélia Carvalho e ilustração de Marta Madureira, apresenta de uma forma ritmada e com uma narrativa simples e explicativa, a ligação que se estabelece entre a criança, o medo e a figura parental.

Os medos apresentados pela personagem principal, Carolina, têm algo de cómico na forma como são narrados, tanto para o leitor infantil como para o adulto, mas apresentam aquela que é a realidade do medo, especialmente do medo infantil: “A infância é a idade, por excelência, do medo, à qual a criança desconhece tudo, e esta sua ignorância coloca-a numa situação de inferioridade. O ser humano é levado a, naturalmente, ter susto, quando se encontra em frente daquilo que nunca viu, e que a sua inteligência não sabe explicar.” [22]. Ao dialogar com a filha, a mãe mostra também à criança os seus medos, que para ela não fazem sentido, como forma de explicar que os medos não são equivalentes à realidade. Este

parâmetro abordado na narrativa é importante, pois poderá dar aso a um diálogo entre o próprio leitor adulto e a criança sobre os seus medos.

Nesta abordagem, com técnicas de recorte e desenho, a ilustração integra e complementa o texto escrito, lembrando o desenho infantil, aproximando a ilustração da realidade do pequeno leitor, criando uma ligação com este.

É de relevo ainda mencionar que a conclusão da narrativa fica completa com a interação do leitor, que é incentivado a desenhar o seu medo, tal como a personagem principal, para se ver livre dele. Este exercício incentiva a criança a dar corpo físico ao seu medo e a desfazer-se dele.

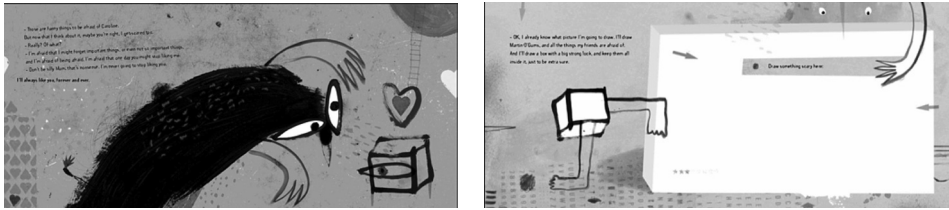


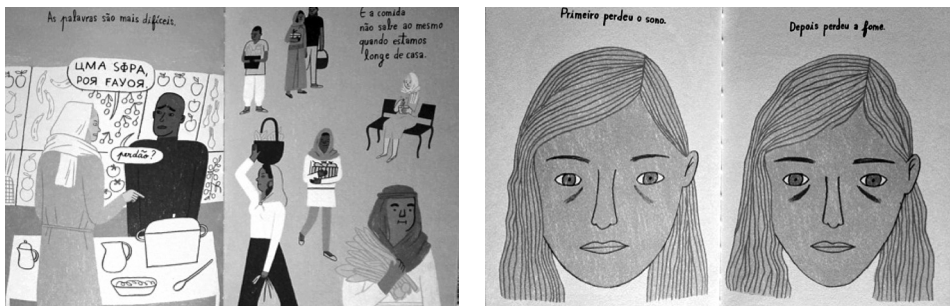
Fig.11 e 12 – O livro dos medos [21]

A Rainha do Norte [23] de Joana Estrela, obra com menção especial no Prémio Nacional de Ilustração de 2018, fala de uma história do folclore português intitulada “A Lenda das Amendoeiras”, mas aborda a narrativa numa perspetiva ligada a questões sensíveis, como a dificuldade de se ser estrangeiro num país cuja cultura é diferente, bem como a depressão.

A premissa mantém-se, o rei mouro casa com a criada nórdica que se torna rainha, mas apesar de rainha, continua a sentir a dificuldade de se relacionar com a cultura, a língua e os costumes. Com o passar do tempo a rainha adoece e o rei acaba por chamar os médicos do reino para o ajudarem, mas nenhum conseguia ajudá-la. Até ao momento em que um médico, que apenas se sentou para conversar com ela, conseguiu entender a doença da rainha, a depressão que a mudança lhe foi causando. Juntamente ao tratamento pelo médico (ou psicólogo, como entendemos através das ações que nos são mostradas) o rei acaba por plantar as amendoeiras para que, ao florescerem, lembrassem a rainha da neve.

Joana Estrela mostra-nos várias dimensões de importância nesta narrativa, mesmo que não estejam explícitas: a dificuldade de adaptação a uma cultura totalmente diferente da nossa, o caso da depressão da rainha

Fig.13 e 14 – A Rainha do Norte [23]



e ainda a questão do sentimento de inutilidade por parte do rei ao não conseguir ajudar a rainha.

A *Rainha do Norte* [23], aborda com delicadeza e através quer da ilustração, quer do texto, estas dificuldades. Serve de exemplo a utilização de caracteres fora do alfabeto português quando a rainha pede sopa num mercado, ou mesmo a pequena diferença entre o retrato da rainha aquando perdeu o sono e depois quando perdeu a fome.

A explicação daquilo que é depressão dada pelo médico que guia a rainha até à sua recuperação, acaba por ensinar a criança sobre aqueles que são os seus sintomas, mas sem atribuir o nome da doença. É explicado à criança que a rainha ficou triste, durante muito tempo e o seu corpo foi ficando cansado e esta já não consegue lembrar-se de como era sentir-se feliz e seria assim que o médico, ao falar com ela, iria conseguir ajudá-la a relembrar de como isso se faz.

A questão do sentimento de inutilidade por parte do rei também é relevante no projeto, a empatia que sente com a personagem principal impede-o de deixar que apenas o médico resolva a questão da doença da rainha. Por isso demonstra o seu apoio através da plantação das amendoeiras que acabam por se tornar num elemento simbólico do desenvolvimento da rainha: “O inverno passou e, à medida que as árvores cresciam a rainha também ficou mais forte” [23]. O acompanhamento, por parte de ente-queridos, dos pacientes com patologias mentais, como a depressão, é muito importante na sua recuperação, como é mencionado no artigo *Stigma of Mental Illness-1: Clinical Reflections* [24] “Active family involvement improves compliance and might reduce re-hospitalisation rates.”

No ano de 2018 é lançado o livro ilustrado *O menino que gritou para dentro* [25] com texto de Ana Ventura e ilustração de Alberto Faria. A obra foi assim classificada, ao invés de álbum, pela sua narrativa escrita ser de total compreensão sem a narrativa imagética. O texto nesta obra pode existir e fazer sentido sem ser complementada com a ilustração, que por sua vez se limita a traduzir a narrativa escrita, sendo esta uma característica importante do álbum ilustrado.

A obra aborda a história de um menino que, na dificuldade de comunicar e gerir o que sentia, ia acumulando gritos que escondia de diversas formas, até ao dia em que decidiu gritar para dentro e lhe trouxe complicações a nível de saúde física, uma vez que adoeceu. A premissa da narrativa parece, num primeiro instante, pertinente e apelativa na abordagem à saúde mental, mas a sua conclusão deixa-a aquém quando mostra uma posição mais moralista que da compreensão do inconsciente infantil, como no caso de *Onde vivem os monstros* [6] anteriormente mencionado.

Fig.15 e 16 – *O menino que gritou para dentro* [26]



Num primeiro momento a conclusão da narrativa diz “O grito, quando aparece, é para ir embora, o grito, quando aparece, diz que alguma coisa não está bem e é por isso que não pode continuar dentro de ninguém. (...) Agora que era mais crescido, compreendeu que, afinal, toda a gente sente as mesmas coisas e que é muito melhor falar dos seus sentimentos e perceber o que o deixa triste, zangado ou ansioso.” [26] mas num segundo e final momento diz “Mas não grita com ninguém nem para ninguém. Porque os gritos são como os medos, são nossos e somos nós que temos de tratar deles e ajudá-los a ir embora.” [27]. Esta incoerência entre a abertura dos sentimentos da criança e ao mesmo tempo a repressão dos mesmos, causa no leitor uma sensação de confusão em relação ao final da história pois, como enunciado por Shulevitz “The foremost requirement of an ending story is that it completes the action of the story in a logical manner.” [2].

4. Considerações finais

Apesar de ser um tipo de obra ilustrada [3] relativamente recente quando equiparado ao livro ilustrado, as características do álbum ilustrado tornam-no num meio privilegiado de comunicação e informação do público infantil.

Pela sua narrativa que vive da relação de completude entre a ilustração e a escrita, ele oferece uma certa liberdade ao ilustrador de se tornar autor ou coautor de uma história que pode ser a sua. Quando bem construído, pode ser apelativo não apenas ao público infantil não literato, mas também aos mediadores que compram e leem o livro em voz alta à criança [3], apresentando-se assim como um veículo importante de transmissão de mensagens de índole delicado, como é o caso da saúde mental.

Este material de estudo recolhido permite uma reflexão mais aprofundada sobre a temática da saúde mental e como pode ser abordada, a partir da ilustração, para um público infantil de forma consciente, mas atrativa. A informação recolhida será tida em conta na realização do projeto prático, de forma a refletir nele uma solução completa e cuidada trazendo à ilustração um papel importante no panorama da saúde mental.

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Just So You Know: When Illustration Challenges Rape Culture

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[Ilustration / Ilustração]

Keywords

Illustration, Rape Crisis,
Sexual Consent, Re-
contextualisation, Second-
use, Information Pack.

Abstract

This paper focuses on a case study on re-contextualising illustration for second-rights use. The illustration works it discusses is from a year-long collaboration between Rape Crisis Tyneside and Northumberland (RCTN), and 2nd year illustration students from Northumbria University. The paper will first outline the students' original illustrated merchandise work for RCTN, before discussing the re-contextualising of that work into an information pack on sexual consent. This second project was funded by a ERDF Creative Fuse grant, and it brought together an inter-disciplinary team of experts from design, illustration, social science, applied science, and law to advise the re-contextualisation of the illustrations. This paper discusses the pedagogy behind how the students' collaborated with RCTN. It then explains the decisions that were made by the steering group that led to the successful re-contextualisation of the students' illustrations in a second-use context. Finally, one of the illustration students will reflect upon her student experience of being involved in the RCTN collaboration from start to finish. The Creative Fuse project was completed in September 2019, and RCTN are now using the illustrated work within its outreach work across the North East of England. This includes a social media campaign via Twitter, to provoke further dialogue on sexual consent using the hashtag #JustSoYouKnow. This paper will conclude by discussing the positive impacts of using illustration to challenge rape culture, by facilitating young people to become more informed on sexual consent.

1. Introduction

This paper will focus on an illustration case study that used illustration as the core element in informing young people on sexual consent, to challenge the growth of rape culture. Working in a collaboration with Rape Crisis Tyneside and Northumberland (RCTN), second year illustration students saw how their merchandise illustrations for RCTN could be later re-contextualised into a new illustrated sexual consent information pack. Through support from a Creative Fuse North East project grant from the European Regional Development Fund (ERDF), the new pack was created over four months through an inter-disciplinary steering group. This steering group brought together experts from

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design, illustration, law, forensic science, social science, and an illustration student rep to help RCTN to help shape the information pack. This paper will disseminate how this project re-contextualised sets of illustrations from a merchandise context, to a new communicational situational that visually challenges rape culture.

2. Rape Crisis Tyneside and Northumberland

Rape Crisis Tyneside and Northumberland (RCTN) has been operating in the North East of England since 1978. It is part of a UK network of Rape Crisis centres and “the longest established Rape Crisis Support Service in the UK” [1]. As a feminist organisation, its objective over this time focused on responding to the extent of physical and sexual violence experienced by women over the age of 13. RCTN does this with individual support, counselling and other outreach activities.

RCTN’s service helps on average 500 North East women and girls. They help all women who contact them including “women who identify as Lesbian, Bi, Trans and/or Questioning; Black, Minority Ethnic and Refugee women; and disabled women” [2]. As well as providing much needed counselling, RCTN also offers a range of specialist support services to enable women “to address the wide-ranging impact of sexual violence on their lives, including impact on physical and mental health and wellbeing” [3].

In 2017-18, RCTN were contacted by 667 people who had experienced sexual violence, with 546 referrals into its specialist services for women and girls (RCTN, 2019). It is a charity with limited financial resources targeted at relieving “the emotional, psychological and/or physical distress of women and girls who have experienced sexual violence” [4]. RCTN also sees its outreach work “to educate the public in the nature of sexual violence and its impact” as very important [5].

Buchwald *et al.* defined rape culture as “a complex set of beliefs that encourage male sexual aggression and supports violence against women. It is a society where violence is seen as sexy and sexuality as violent. In a rape culture, women perceive a continuum of threatened violence that ranges from sexual remarks to sexual touching to rape itself” [6]. The current societal issues of young people understanding the importance of consent was important to RCTN, and as part of its 40th anniversary RCTN was something RCTN wanted to address.

In January 2018 Sue Griffiths, the Chair of RCTN’s Trustees, launched the RCTN initiative “to raise £40k during our 40th year of campaign” [7]. It was as part of that initiative that RCTN’s co-CEO Sue Pearce reached out to the Northumbria University illustration students on BA(Hons) Graphic Design degree to help RCTN to fund-raise.

Traditionally, RCTN had found it challenging to engage with a mass audience, simply because the subject matter at the core of their service. So, in September 2017 RCTN created an illustration competition for our second year Northumbria illustration students, to challenge them to create new illustrated fund-raising merchandise. This competition was a collaboration between Northumbria’s illustration pathway team, RCTN

and Crystalsd (a creative communications company). This illustration brief was integrated directly into a student Contextualisation and Interpretation module, and it created the body of illustration work that would later be re-contextualised into the information pack.

3. The Original Illustration Context

Through interpreting three important keywords HOPE, SOLIDARITY, and LIBERATION, the students created sets of six merchandise illustrations each. While the target audience for RCTN's illustrated merchandise (illustrated cards, tote bags, ceramics, etc.) would be the general public, the target audience for the second project would be more targeted. The original module competition brief advised the illustration students to avoid the obvious and the literal. RCTN wanted to see their unique creative responses to what is potentially a difficult subject matter, emotionally and visually. The merchandise illustrations would be aesthetically striking, decorative, and liberating, and avoided direct references to 'rape.' From this context, each student interpreted and

illustrated their set of six merchandise illustrations (see Fig. 1).

The Hope Solidarity

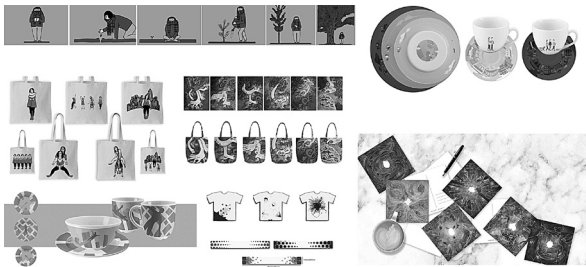
Liberation project embraced a pragmatic pedagogical approach to emergent understanding through employing a Constructivist classroom model [8]. The student-centred dynamism that such a pedagogy provided the illustrators, meant that each stu-

dent's creative response to interpreting the keywords afforded them to shape their individual interpretations from their own experiences and perspectives. In this way, the role of the lecturer was as a facilitator of learning, responding through tutorial and crits to students' assumptions, creative decisions and questions.

In this supportive way, the student illustrators' own cognitive approach that Constructivism encourages individually (tutorial), and collaboratively (group crits) helped them to arrive at empathic interpretations of the keywords. Their understanding of their creative responsibilities emerged from their research and contextualisation of what their client RCTN needed. The illustration considerations that were raised as a result of this attention to context related to their target audience's socio-cultural needs. This process mapped onto the double-diamond design process [9].

On this first project Sue Peirce, the co-CEO of RCTN, acted as the students' client on what was essentially a live illustration brief. We felt that by engaging the illustration students beginning their second year in a live brief, they would benefit from quickly learning through doing the social and financial impact that illustration can positively have. Throughout the 12-week project the students actively engaged with their client through regular presentations (there was a mid-point review and a client presentation at the end).

Fig. 1. The original competition merchandise illustrations.



4. Re-contextualisation

The second #JustSoYouKnow project formed the last part of a larger ERDF Creative Fuse project. With a grant of £5000 the aim of this separate RCTN/Northumbria project was to help RCTN to inform young adults on sexual consent and to help dispel rape myths. To do this the creative challenge was to repurpose eight of the students' merchandise illustrations into this new context. One illustration from each student was selected to form the creative core for this new illustrated project.

Working once more with the design agency Roots and Wings, an inter-disciplinary steering group was set up to advise on how best to create this new illustration-led information campaign. This steering group was chaired by the illustration project lead, and comprised of an illustration student rep, plus academics with research interests that could help RCTN drawn from across Northumbria University's Social Science, Applied Science, and School of Law faculties.

The creative intention of this new sexual consent project was to repurpose the visual language from the original merchandise illustrations into a new context. Roots and Wings selected the eight original illustrations (one from each illustrator) to illustrate a single consent issue. This would not require any further work from the students as creatives, but it would offer them additional published portfolio work from 'second use'.

Our original plan for the Creative Fuse funded #JustSoYouKnow project was for an informative book, plus social media campaign templates. This was soon altered for RCTN to a pack of information cards plus the social media templates. Jacqui Hall replaced Sue Pearce as RCTN's representative, and it was her input that informed the format change to cards. For RCTN cards would be better campaign material to help its outreach work with young adults to understand sexual consent and to dispel rape myths.

The illustrations used in this information pack (see Fig. 2) and social media campaign would be targeted at young adults (15-21) and use age-appropriate language. Through the re-contextualisation of the illustrations (plus additional visuals), the pack's targeted visual communication to a young adult audience would engage in a more authentic way. Using the hashtag #JustSoYouKnow as the pack title, the cards could also be used as regular provocative social media posts, to create a wider online dialogue around sexual consent.

Fig. 2. The information pack re-contextualisation of the illustrations.



5. Inter-disciplinary Decisions

Roots and Wings needed to first really understand the context of sexual consent in order to develop an effective information pack. Drawing on the expertise from the inter-disciplinary steering group, they discussed and researched the different facets of sexual consent, and Jacqui from Rape

Crisis provided further context for the needs of young adults. From this pool of expert knowledge, the design team shaped the visual communication of the information.

It was decided that the information cards would focus on six areas of sexual consent, plus two introductory cards introducing the pack. One card was focused on just on young people who are students, and the second alternative card was for a broader target audience of young people. That way the pack could be tailored to different RCTN outreach work on and off campus.

Each of these eight cards would feature an illustration chosen from the merchandise project as the main visual ‘hook’ to first grab attention. The pack itself would use an illustrated card ‘belly-band’ and sticker to hold the cards together and branded to RCTN. From these prerequisites, the visual templates for the social media campaign would be also made. In regard to what information should be conveyed in the cards, Jacqui from RCTN and the experts in the steering group helped Roots and Wings to focus on these areas of sexual consent:

- Non-consensual Choking
- Non-consensual Anal Sex
- Sexting
- Stealthing (Non-consensual removal of condom during sex)
- Date rape drugs
- Revenge Porn

It was decided that the reverse of the illustrated cards should feature an authentic social media conversation around each sexual consent areas. It was crucial that the information cards informed young women and men in an authentic way without lecturing. To help them to make decisions around sexual consent, and understand the legal consequences of their actions, the steering group members from law and forensics helped the copywriter to compose the legal advice of each scenario in an age-appropriate way. This was written in a conversational tone and featured on the front of each card, with a re-contextualised illustration selected to support the theme and tone of each card.

6. Challenging Rape Culture

The loose-leaved format of the information cards meant that the young people, which were the focus of this outreach work, could read them in the order they desired. They could read them in the order they appeared in the pack, or individually, depending on which sexual consent issue they needed to understand. Sexual consent issues are legally complicated, so it was important that the cards were not seen as providing ‘all the answers’ to young people. Instead the cards would provoke further dialogue amongst young people.

This further dialogue was facilitated by the pack in two ways. Firstly, the information on the cards provided young people with facts around individual consent, ranging from peer responses to statements on the legality of personal actions. Secondly, through the social media hashtag

of #JustSoYouKnow the illustrations from the cards were used as visual posts. At time of writing, this #JustSoYouKnow social media campaign has only begun to roll out.

On the card reverse side the social media post conversations showed both women and men challenging other men's boasting of their sexual acts. It was important that the issues on the cards around sexual consent also addressed male behaviour. RCTN found it important that this should be in a positive manner within the copy of the cards, through examples of males challenging the behaviour of other males.

The original Creative Fused funded print run of the information pack was 2000 packs. It was crucial that the cards would appeal to a younger demographic (both female and male), and that the language used in the featured conversations were authentic. Any individuals in these conversations were anonymised, and any photos that may cause offence blurred out. Such a realistic and honest tone of voice was important to challenge young adults' assumptions around sexual consent.

The compiled pack was originally intended to be distributed in Newcastle during September 2018 Fresher's Week. This deadline to organise a Fresher's Fair stand was too tight for RCTN due to the scheduled printing delivery, so they rearranged the distribution for later student-based events. Jacqui from RCTN was very happy with the packs, and they were how she imagined they should look. By January 2019, RCTN were inquiring about a second print as supporters were asking for more packs [10].

7. Illustration Implications

The collaboration with RCTN began with illustration at its core, and the professional development of the young illustrators through a social context. In this way, the illustration work produced had a direct implication within the real world for the students. In the initial project, illustration was the main driver in facilitating fund-raising for RCTN. In the Creative Fuse project, illustration then became the core component in how to provide young adults with authentic information on sexual consent.

Fig. 3. The launch of the #JustSoYouKnow information pack and exhibition of the RCTN merchandise illustrations.



The young illustrators who were involved in these projects were fresh second year students. Sarah (whose illustrated female character was featured on the pack's information card and sticker – see Fig. 2), described working for a client as “rather daunting at first” and “a big responsibility” [11]. The merchandise illustrations were a challenge to the students to contextualise RCTN's needs, and to interpret the three keywords into desirable commercial outcomes.

Some of this work was exhibited in October 2018 at Newcastle's *The Globe Gallery*, and many of the students (now third years) made sales, in doing so raising extra money for RCTN and gaining commercial validation to their creativity. It was at this exhibition's private view that the #JustSoYouKnow information pack was successfully soft-launched to the assembled invited guests (see Fig. 3).

Although the steering group drove the development of the information pack (with a student rep involved), the students still became involved in seeing their work re-contextualised. The printer could not collate the cards into packs so that collation was completed by volunteers from Northumbria University and RCTN. Some of the original illustrators volunteered their time, and Sarah found in helping compile the packs she developed “an increased appreciation for the work” she had created almost a year before [12].

The students all received copies of the information packs for their portfolios at the beginning of their third year. Overall, the professional development impact on the students of working with RCTN had increased their confidence. Sarah herself, now admits to approaching “current projects with more positivity” and is “more aware of what I am capable of achieving” [13]. But more importantly, her and her peers' illustration work impacted positively on challenging attitudes to sexual assault.

7. Conclusion

As illustrators working with RCTN on its merchandise and outreach work, the students benefited greatly in learning how they could contextualise and interpret challenging subjects. Illustration student Sarah was a good example of how the students successfully engaged in both projects. Her re-contextualised female character now formed the identity for the new informational pack, and was selected to be on the sticker that sealed the pack. Sarah felt really satisfied that her original and re-contextualised illustrations were “contributing to a charity that was providing people with much needed information” [14] to “educate the public in the nature of sexual violence and its impact” [15]. In a small but visual way, the all students' work helped Rape Crisis to challenge rape culture within Tyneside and Northumberland. In doing so, they also learnt that their illustrations could still effectively perform through second-rights use.

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Pictogramas Interativos para uma aplicação móvel. Um estudo de Caso

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[Graphics and Infographics / Grafismos e Infografia]

Keywords

Interactive Pictograms;
Illustration: Mobile
Application; Design.

Abstract

This article aims to understand the aspects of illustration that relate to the development of interactive pictograms intended for a mobile application. With the new virtual devices, the visual communication had to adapt to become of easy interaction and perception of the users. Initially the concepts are studied in this particular area and then analyzes the pictograms developed for the app Viana+Acessível, which aims to promote the movement of people with reduced mobility in the historical center of Viana do Castelo, located in the north of Portugal.

1. Introdução

Vivemos num mundo rodeado de imagens, com significados e objetivos diversos. Estas, nem sempre precisam de texto para o recetor conseguir interpretá-las. O mesmo acontece com o suporte digital, em especial no ecrã do *smartphones*. Neste sentido, com tanta informação visual a disposição é necessária, em alguns casos, uma síntese gráfica para garantir um entendimento mais conciso de todas das pessoas.

Assim, as ilustrações surgem como pictogramas interativos, que acabam por guiar o utilizador pela interface gráfica do dispositivo digital. É o caso do protótipo da aplicação Viana+Acessível, desenvolvida num projeto de mestrado em conjunto com o Município de Viana do Castelo, que proporciona alternativas de rotas que sejam mais acessíveis para pessoas com mobilidade reduzida, dificuldades sensoriais ou temporariamente condicionada, no centro da cidade de Viana. O objetivo consiste na viabilização do serviço desktop para uma aplicação móvel, de forma a ser mais útil para o utilizador.

Este artigo aborda numa primeira fase as questões conceptuais relativas ao pensamento e interpretação visual do desenho ilustrativo em suporte digital e de seguida apresenta um estudo de caso, pondo em prática os conhecimentos teóricos adquiridos.

2. O pensamento, símbolo e signo: breve síntese

Desde a antiguidade o homem utiliza desenhos para se comunicar e expressar o seu pensamento. Entretanto ao longo do tempo, com o surgimento das máquinas fotográficas e, mais tarde dos dispositivos virtuais a

forma de comunicar foi sofrendo as respetivas alterações adaptando-se às necessidades do homem contemporâneo. Contudo, a importância e eficácia no domínio da linguagem, sendo o pensamento é exigente, do que os recursos possuídos pelo indivíduo.

Os pensamentos, enquanto produtos mentais, podem ser expressos sob a forma de imagens visuais. Ao longo da existência humana têm-se conseguido aceitar protocolos visuais, particularmente a habilidade de conversão da tridimensionalidade para imagens bidimensionais.

Só assim é possível o crescimento e a adaptação à nossa realidade ambiental. A ilustração pode ser caracterizada com um desenho ou representação visual idealizado por uma pessoa. Contudo, numa definição mais específica, a palavra ilustração refere-se a uma imagem que tem como principal objetivo, esclarecer ou complementar o texto em que se compõe. Diferente da fotografia, ela é liberta de um sentido totalmente real, permitindo-lhe reinventar verdades sentidas.

“A singularidade dos sentidos construídos pelo autor da ilustração é indefinidamente multiplicada, tantas quantas as vezes que seja interpretada: e é essa significação que se projeta no mundo, se insinua, seduz, convida o outro a visitá-la e ler nela os seus próprios sentidos” [1].

No âmbito da semiótica podemos afirmar que a ilustração é um Signo, ou um conjunto deles, já que é uma “(...) coisa que está no lugar de outra coisa para alguém sob determinados aspetos ou capacidades” [2].

Por outro lado, Saussure, chama “signo à combinação do conceito e da imagem acústica (...)” [3]. Estes autores propõem manter a palavra signo para designar o total e substituir conceito e imagem acústica respetivamente por significado e significante. Assim estabelece-se nesta alusão a entidades não percecionados diretamente, como conceitos, sensações, atribuições sociais, ou escalas abstratas como a velocidade, ou situações ou objetos que, embora tangíveis, não se encontram presentemente dentro dos limites da perceção.

O símbolo é um signo que necessita de uma combinação exterior ao sinal para que se estabeleça o significado. As letras são signos que se transformaram ao longo da história e que já não mantêm uma relação semântica com os modelos que inicialmente lhe deram origem. São necessárias regras ou convenções para que determinada letra seja representativa de um determinado som ou configuração. Neste sentido, esse poder de sintetização e criação de sentidos, a ilustração tornou-se uma ferramenta de grande uso em projetos de design.

“Pela ilustração o designer comunica metafórica e esteticamente: mostrando o não-dito ou fazendo associações, numa ampliação semântica dos sentidos que proporciona na leitura conjunta do verbal e do visual, entre as presenças e as ausências proposadamente deixadas, como uma porta aberta que convida o outro a entrar e a marcar, também, a sua presença ausente – a significação.” [4]

3. O desenho ilustrativo em suporte móvel

São vários os suportes que se utilizam da ilustração, desde os mais tradicionais, como os jornais e livros, e atualmente nos suportes digitais. Com o passar do tempo também houve uma mudança nos traços e estilos destes desenhos, que segundo Wanner o advento da fotografia foi um dos principais marcos para o aparecimento das “(...) novas maneiras de representação signíca, com destaque para estreita relação, então estabelecida, entre o homem e a natureza e uma determinada visão de mundo” [5].

A globalização e a democratização da internet, foram então, eventos chave para a necessidade para o surgimento de novas linguagens visual para desenho digital, mais simples e universal.

“Para se obter um atrativo visual interessante se faz necessário à observação de algumas regras como a harmonia e o equilíbrio visual, e na Gestalt uma das mais fortes regras que é a da simetria. A simplicidade visual dos produtos é o principal resultado da teoria da Gestalt sobre o estilo de produtos” [6].

Dentro da ilustração digital, podemos destacar dois elementos comuns e bastante presentes nas aplicações móveis: o pictograma e o ícone.

O pictograma torna-se um elemento muito usual, ao se tratar de uma ilustração que configura um texto ou uma ação de forma rápida e fiel. O termo “ícone” é hoje aceite e praticamente assumido para designar um “símbolo que, num monitor, representa uma função ou um documento que o utilizador pode selecionar”, embora expressões como “metáforas” e “botões” sejam também utilizadas [7].

Neste sentido, podemos afirmar que o pictograma, em muitas soluções faz parte dos elementos visuais que compõem este ícone digital.

3.1. Os ícones da app Viana + Acessível

No estudo de caso da aplicação móvel Viana+Acessível é possível perceber o uso dos pictogramas interativos, pensados e projetados para facilitar a assimilação do utilizador com o layout presente no ecrã do dispositivo móvel. Pode-se afirmar ainda, que de maneira geral os desenhos seguem os princípios utilizados por Otto Neurath, criador do sistema *Isotype*, um modelo, por reconhecer uma sintaxe própria à comunicação por signos gráficos. Neste sentido:

- “ - A tomada consciente de um ponto de vista na observação dos objetos, que facilitasse o seu reconhecimento. A perspectiva é normalmente eliminada por poder funcionar como elemento perturbador, e quando utilizada quer significar profundidade (assim mesmo é pelo recurso à perspectiva isométrica, que permite uma mais simples planificação do objeto);
- O recurso à representação da silhueta, técnica fundamental de redução formal.
- A geometrização de algumas formas segundo um processo lógico, em detrimento de uma representação mais realista. (Este princípio poderia em alguns casos, dificultar a leitura, subentendendo-se muitas vezes no conjunto, o seu sentido);

- A representação dos elementos comuns aos objetos pertencentes a uma mesma categoria permitiria ao signo alcançar um estatuto mais genérico, não se detendo por isso na significação do particular” [8].

Os suportes digitais assumem-se como um meio com linguagem gráfica e plástica próprias, com novos sentidos. As imagens convertem-se em signos dinâmicos, descontínuos e de formas por vezes indefinidas.

O designer assume um papel determinante, o de criador de sistemas. Os pictogramas interativos comunicam não só o seu conteúdo, mas devem permitir também ao utilizador avaliar o seu desempenho e relevância no contexto, para agir em consciência.

Além disso, seguiu-se a comunicação visual da brochura em formato de papel *Viana para Todos*, idealizada pelo designer Rui Carvalho, que desenvolveu toda uma linguagem de formas e cores para distinguir as condições do público alvo, sendo elas pessoas com mobilidade reduzida, assim como representado na figura 1. Neste sentido, realizaram-se as modificações necessárias para a adequação dos elementos gráficos no ecrã de telemóvel.

Um pictograma digital também é um signo e pode incluir diversos outros signos, como símbolos, ícones ou índices. O pictograma é um desses signos que normalmente estão presentes em ilustrações digitais, para facilitar a interpretação e a ação do utilizador, com desenhos simplificados e fiéis ao que se pretendeu representar.

Para desenvolvimento da app a primeira figura criada foi o ícone da app, conforme aposentado na figura 2. Este deveria representar tudo aquilo que a *Viana+Acessível* significa para o utilizador. Para o efeito, este elemento visual é constituído com maior número de ícones⁴ e índices⁵ agregados, sendo eles: o coração de Viana; a *tag* que demarca um local, utilizada mundialmente como marcadores de mapas no meio digital; uma linha que representa o caminho/direção; e finalmente, um triângulo com as pontas arredondadas, forma que foi largamente utilizada no material impresso.

A semelhança da nova imagem com a forma do coração de Viana⁶, atual imagem da cidade, possibilita ao utilizador um contacto com formas percebidas, as quais encontram-se nas suas memórias. Sobre a base da



Fig. 1 Páginas da brochura *Viana para Todos*.

4 “Um ícone é um signo que tem semelhança com o objeto representado. São exemplos de signos: uma fotografia de uma pessoa, a escultura de uma mulher e, entre outros” [9].

5 “Um índice, pode ser considerado um signo referente ao objeto denotado em virtude de ser diretamente afetado por este objeto. Por exemplo: o fumo é signo que indica fogo. Portanto, todo índice envolve algum ícone” [9].

6 “O coração de Viana está associado ao uso do traje regional, assim como os outros adornos desta panóplia, exibindo-se principalmente em desfiles etnográficos, festivais folclóricos e romarias nas quais as mulheres se apresentavam trajadas, mas dividindo o seu aparato e importância com outras peças como os relicários e as gramalheiras. Na ourivesaria popular portuguesa o pendente em forma de coração possuiu diversas simbologias ao longo das décadas. No século XIX detinha uma subordinação religiosa, conotando-se com o amor divino, com a fé católica, reforçada pela devoção ao Sagrado Coração de Jesus e Imaculado Coração de Maria, e, numa representação dos raios que circundavam o coração das invocações referidas, apresentava-se flamejante” [11]. Hoje, o elemento gráfico também é utilizado como ícone da Camara Municipal de Viana do Castelo.

Fig. 2 Logotipo criado para app Viana+Acessível e sua aplicação no ecrã principal.



sua semelhança, estes vestígios da forma influenciam-se reciprocamente, e a nova imagem não pode escapar a esta influência” [10].

A forma é então uma entidade percebida na sua totalidade, como um elemento único que não é igual à soma das partes, que se relacionam por sua vez entre si dependendo da estrutura do todo.

Adrian Frutiger retoma a ideia de *simplicidade* da forma sob uma nova designação - *ordem* - Cabe inferir uma conclusão paradoxal: que é mais fácil criar ordem que desordem, uma forma do que uma não-forma. A razão que encontra para tal é a existência, “no nosso subconsciente, de um conjunto de imagens e esquemas que influenciam constantemente o nosso horizonte e conceção do mundo” [12].

3.2. Escolha da condição e pontos do mapa

Os ícones de escolha da condição do utilizador e de pontos no mapa são botões digitais que permitem a ação do clique no mapa e, consequente, uma resposta visual da interface. Aqui é utilizado o recurso do pictograma para facilitar o reconhecimento das formas humanas, juntamente com a presença de texto, que reforça o significado dos desenhos.

Fig. 3. Pictogramas Digitais
Fig.4. Ícones de navegação do mapa



Para construção dos pictogramas digitais foi necessário eliminar a informação supérflua, sendo retirados elementos necessários à sua identificação, de modo a facilitar a interpretação do utilizador. As cores diferenciadas, assim como a disposição dos elementos no ecrã, também ajudam a percepção das categorias, juntamente com o texto, que reforça cada uma delas, conforme representado na figura 3. Para os utilizadores de cadeira de rodas foi atribuído o verde; para as pessoas com dificuldades sensoriais o laranja e o roxo; para as pessoas com mobilidade temporariamente condicionada o rosa e o azul; e para as pessoas com autismo o amarelo. A tonalidade intensa tem como intuito uma melhor definição de contraste e também um maior valor perante aos outros elementos na tela, seguindo assim a Lei de força cromática, que segundo Costa determina “(...) os objetos de cor pura e “forte” dominam a atenção relativamente aos objetos ou coisas de cores ténues” [13].

O triângulo invertido, além de uma alusão a letra “V” de Viana feita pelo designer Rui Carvalho, pode ser também uma forma que implica a percepção e atenção imediata do utilizador, já que é largamente utilizada e reconhecida com este significado no código que regula o trânsito viário no mundo. Assim, “o recurso a figuras de retórica deve ter em conta a capacidade de os destinatários perceberem um significado por outro modo de expressão [14].

Os ícones de pontos no mapa também seguem a distinção de cores para cada ação, conforme representado na figura 4.

1. ver os destinos no mapa;
2. pontos de travessia com sinal sonorizado;
3. pontos de táxi e estacionamento.

O formato de círculo foi utilizado para remeter ao processo de escolha e opções, assim como comumente encontramos em questionários. Estes estão localizados no canto direito do ecrã para não prejudicar a navegação do mapa e ao mesmo tempo facilitar a navegação ao utilizador.

Para fazer descobrir a imagem poderá facilitar a manipulação de conceitos. Contudo, nem sempre acontece e nesse sentido optou-se por utilizar como recurso à palavra, isto é a legenda nos pictogramas. Julgamos que é necessária pois permite aos utilizadores potenciadores de alguma apatia e menor envolvimento do no processo de interação, um melhor entendimento da mensagem. É assim também ser uma potencial app inclusiva que utiliza-se dos conceitos do Design Universal⁷.

4. Conclusão

Através do estudo de caso e dos conceitos definidos é possível afirmar que a ilustração se manifesta em diferentes plataformas e de diversas formas. No contexto dos dispositivos digitais podemos afirmar o grande uso dos ícones ou dos pictogramas interactivos, trazem consigo uma imensa variedade de signos para a melhor interpretação do utilizador.

Actualmente percebe-se que o pictograma interactivo, além de complementar ou transmitir um texto, permite a interação do utilizador através do ecrã de um dispositivo móvel, com o objetivo de facilitar a interpretação e a ação do utilizador. Com desenhos simplificados e fiéis ao que pretendesse representar, foi possível perceber a utilização da ilustração como pictogramas interactivos e a sua importância para uma melhor interação com o público alvo da app Viana+Acessível.

Os elementos visuais presentes nos botões da app, como as formas, as cores e os programas, permitem identificar componentes da cultura local e mundial, que possibilitam executar ações de maneira mais rápida e concisa, criando assim uma relação mais amigável entre homem e máquina, além de garantir uma maior acessibilidade aos utilizadores.

⁷ Abordagem de design que torna os produtos e ambientes utilizáveis por todos, no sentido mais lato do termo, independentemente da idade, habilidade ou situação. É uma abordagem útil para pessoas jovens e idosas, com habilidades excelentes ou reduzidas, que se encontram em condições ou ideais ou difíceis.

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Is There Such a Place as Far Away?

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[Graphics and Infographics / Grafismos e Infografia]



Abstract

This paper forms the first of two parts spanning a year, and pertaining to the creation and wonderment of new knowledge and ways of looking and seeing in the field of Cartography, Cartographic understanding and Cartographic output, with particular emphasis on Picture Story Books for pre-school and infant children from the point of view and artistic journey of the cartographer as Picture Book Maker in the creation of this art form. From the perspective of the Picture Book Polymath I look at what the role and understanding of a cartographer and cartography is, whilst discussing practice-based research through the Cartographers eyes and how this relates to the creation of an artefact for such a young age group that encompasses narrative, image and cartography in the picture book as a tool for learning spatial awareness and more developed Geographic understanding. To this end I explore how children read such texts in tandem with illustrations and cartography. I also ask ‘What is a Picture Book’ and question its conventional and unconventional possibilities in terms of format, size, scale and layout.

Paper two will follow in 2020 and discuss and outline the methodology and creative processes employed by the Picture Book Maker on their journey to production of a fictional Story Picture Book based around Cartography, and of the highest quality for young audiences. Children’s reactions to the artefact and digital developments will be documented and results discussed with reference to further elaboration of the ideas outlined in this paper, paper one.

“My dear young fellow,” the Old-Green-Grasshopper said gently, ‘there are a whole lot of things in this world of ours you haven’t started wondering about yet.”

James and the Giant Peach – Roald Dahl

Far Away – An Introduction

What is the concept of ‘Far Away’ to an under five-year-old and if given a map, how do they relate to it? Young children are known to have little concept of distance and time. Scale is always big and in books for this age range not technically accurate. Indeed, what is Geography to a small child who has a

Keywords

Illustration; Cartography; Young Audiences; Picture Books; Picture Book Maker; Maps; Narrative, Pedagogy, Geography, Spatiality.

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limited concept of time and space let alone trying to get to grips with a map where three centimetres could mean one step or the distance to the moon?

As a child, as far back as I can remember, I was always interested, maybe infatuated some might say in maps! It wasn't just one map, it was any, many, all sorts of maps and maps that at that time I wasn't even sure were maps, maps of the world, cities, stars, houses, genetics, electrons, the human body and trees and plants etc. These maps, sometimes called diagrams, charts or plans, fed my lifelong love of story. Airports, railway stations, the London Underground and Paris Metro, motorways, canals and the wide open seas all carried people to and fro, from place to place, all with different stories and adventures and I wanted to know about each and every one of them. Where were the aeroplanes flying above my head and the trains at the bottom of the garden going? Who was on them? Why? Where had they come from, who had they left behind and who were they going to see? They were dreams in those formative years but those thoughts persisted into young adulthood and an imminent career in childhood stories and in particular Picture Books and illustration for young audiences. Those people and their stories, that I would most probably never know from my childhood, became my imaginary characters moving from A to B on the many maps I still treasured and linking me closer still to the practices I came to know and adore, that of text, image and maps, or more notably Picture Book Maker, Illustrator, Cartographer and perhaps most importantly Polymath approached through a map making perspective. Whilst I will continue to use the term Picture Book, in creating the maps alongside and within the narrative, I hope to bring both to life in challenging the whole notion of what a book and map are and how they physically unfold, and in the hands of the youngest of children become a new challenge for me as a mapmaker.

In trying to develop these ideas I found myself looking at Picture Books from a cartographic stance. If there was more than one map in the books I was reading it was very unusual. The Picture Books in particular didn't really feature the map as a central and notable trait throughout the narrative, although of course there were the exceptions to this, such as *Henry's Map* by David Elliot along with others. Either the books featured only one map which was central to the narrative as in *Henry's Map* or there were several maps, as in *The Night Pirates* by Peter Harris that didn't reflect the cartographic nature of the story, as all pirates know how to read a map don't they?

The work of Meunier and Place

Christophe Meunier emphasised the importance of space, spatiality and spatial representations from his viewpoint of a 'cultural geographer'. However, from the point of view of the Children's Picture Book Maker one gives meaning to the notion of place and spatiality that helps the child to understand the organisation of their own space both in terms of characters in the story and in their own immediate location, as well as in the wider world around them. This place and space occupied by maps in children's picture books is of central focus to this paper and research project for several reasons. Unlike Meunier, this research is not about how the text is evoked by the geographic shape of a map, but how the narrative is entwined within the map so that the

text and map become one. Secondly, it is not just about the shape, use and functions of the map in terms of its placement in the book or incorporated into a particular image (its use), but more about the space, format, size of the map and text and therefore inciting the question, what is a book? I ask whether there is a different way in which one can inspire a child's sense of space and to read through and empathise with a character whilst discovering new spaces, whilst overcoming obstacles and constructing their own space within a narrative and therefore spatial awareness. Can the material that is fiction therefore be read in a format that is neither book nor map?

Meunier's work is defined by the geographic shape of the map and its placement in a book, therefore its use and function. This study aims to place the map to become the central focus, without which the story will not work whether in a book or alternative format. Barbara Bader's description of a picture book forms the basis of the project, where...

'A Picture Book is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost, an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages and on the drama of turning the page.'

However, the concept of its display being of two facing pages and the drama of turning the page in a conventional sense is challenged and the difference between my work and Meunier's highlighted again through his approach to his project as a 'Cultural Geographer' which he says is at the heart of his research. I approach my project as a polymath Picture Book Maker with an interest in Cartography, where the integration of text and image and the creative process of 'making' is the catalyst to the research, and to this end, whilst I will continue to call my final output a Picture Book, we are in fact looking at an artifact that may have very different properties to that which we have come to define as the 'Picture Book' as we know it. There are several examples of relevant Picture Books that show how the object of the book emphasises the link between text, spatiality and synergy. French writer/illustrator of Children's Picture Books Francois Place plays with the concept of Children's Picture Books and travel within the French publishing system. Place devoted many years in the 1990's to a project entitled *Atlas des Geographes Orbae* and then in 2010 *La Douane Volante*, followed by more of the *Atlas des Geographes d'Orbae* in 2012.

The notions of temporality and spatiality in these books underpin the development of this original idea for publication through the study of icontextual processes, that will enable the creation of a fictional land and narrative through to the exploration of spatiality, where the intent is to allow the reader/audience to act on that space and play within that space, the space where they might live, would like to live or imagine they might live. This includes an understanding of geographical forms such as mountains, roads, towns, hills, valleys and cities but also the child's individual space through the space of the Picture Book. In analysing these concepts

within the Picture Book, I do not do so through a geographer's eye, but through an illustrator's polymathic understanding of how text, image, cartography and the creative process of engineering a picture book works.

Cartography, an Art or a Science, and its Relevance to the Picture Book Maker

The International Cartographic Society defined Cartography as a science in 1949; an art, science and technology in 1973 and neither an art or a science in 1995, (J. B. Krygier, 1995), whilst Dr. Keith Harries in Mapping Crime: Principle and Practice states:

In cartography, as in medicine, art and science are inseparable. The perfect map blends art and science into an effective tool of visual communication.

We are very much aware that spatial awareness benefits from visual methodology such as illustration and therefore, one would think, cartography in supporting various processes of understanding and knowledge construction, in shaping and clarifying ideas, and in the different ways in which children come to know and re-know the world in which we live. This process is culturally, historically, socially and politically contingent and ever involving, producing new questions, ideas, and issues which continually confront us. Perhaps the whole argument around the reliance of art or science in its relationship to and with Cartography should be discarded, as after all, is it really of benefit to the production of books for children that this paper wishes to concentrate upon. Is a reliance on the art/science dualism such a problematic issue when as an alternative I would suggest that the process of Cartography is part of the illustrator's role as a polymath and therefore doesn't need to be defined as an art or/and science anyway? There seems no benefit in this. Art, Science, Geography, Design are all part of the illustrators polymathic role, the role of design, aesthetics and visual expression that I intend to apply to the project in hand. The term polymathic illustrator in which cartography or in its simplest terms 'map drawing', is central to the extensive knowledge of the polymath, is surely a much more encompassing title and eliminates much of the confusion discussed above. This is enhanced further by a quote from Rory MacLean:

The earliest maps were 'story' maps. Cartographers were artists who mingled knowledge with supposition, memory and fears. Their maps described both landscapes and the events that had taken place in it, enabling travellers to plot a route as well as to experience a story.

Project Aims

The books to be developed would be story orientated where many maps or map based illustrations are central to that story, and form the 'hook' for the reader, and without which the story couldn't exist or proceed without an understanding, however simple, of how the map directs the plot. I want to develop a work(s) where the maps I create are the story and the story the

map. I want the communication, the need to know where those people were going all those years ago, to work both ways, where the reader feels like they are influencing the story through their reading of the maps and at the same time know the maps I have created is taking them on a journey and story over which they may actually have little control at all, yet ultimately understanding the relationship of the cities, to landscapes to rivers, to mountains and finally streets to the places we live. The children will come to appreciate the complex yet mysterious world in which they live ultimately creating a tangible order yet inviting them to explore further.

The project has three aims, to create a 'work(s)' for young audiences where narrative and cartography are central; to connect character, space and setting through the symbiotic relationship between narrative and cartography where the narrative, image and space of the creation are integrated with each other to the extent that they are intertwined and of equal importance; to create maps where 'spatialness' must be of cartographic value and therefore able to be read as such.

Within these aims are four objectives, to develop imaginative spaces, text, stories, images and therefore maps that are believable to both the targeted child audience, cartographers, geographers, librarians and adults, etc. in their reading of the artifacts produced; to break down and challenge what a 'Picture Book' is and debate how it is read and how it might or could be read in order to deliver the artifact(s), thereby encompassing size, scale, format and layout, whilst debating the physical notion of page turns and facing pages; to question what a book and map are, and finally to develop a sense of story, space and narrative that will engage the child reader, in which they can lose themselves in the story whilst finding their identity through empathy with the hero, protagonist, antagonist of other characters.

Maps in Books throughout History

Maps, as an illustrative device have been used in Children's Books since the late 1800's when a map was incorporated in Robert Louis Stevenson's *Treasure Island*. Within Children's Picture Books however, has the notion of the map ever really been seen as important let alone dominant? I would be bold enough to say that because the Picture Book is largely for children in their formative and infant years the map is generally forgotten and only introduced as a means of illustrating text in initial chapter books for the junior, post seven years age group, where they provide a visual aide memoire, supporting and moving the text forward in much the same way pictures in picture books do, whilst increasing the older child's sense of enjoyment and comprehension in adventure, fantasy and 'other world' based books in particular. Books by their very nature are objects of design. Within that design we are considering the highest levels of practice, for why should a book aimed at a young audience be any less beautiful and interesting than one aimed at a much older adult target market. My work has been devoted to this as I am passionate about the quality of this literature and about the kind of knowing and understanding that can only come from achieving the highest levels of creative practice. It is within

this need to develop what seems a forgotten skill in cartography within the Picture Book market that I propose to investigate what books are out there that use maps and for what reason, which books develop a story based on maps that are integral or otherwise to the narrative and whether there is a need to develop books that use cartography as its central focus and not just to complement the text or as a visual reference or frontispiece to a beautiful story, therefore building the narrative around or as a consequence of the map rather than vice versa.

The map in books for slightly older readers is less likely to be drawn by the author/illustrator but more likely by a cartographer, especially in books of the mid 20th Century, therefore this sets another hurdle for the picture book maker to overcome in their polymathic role. Children might also be less literate in terms of cartographic recognition, therefore there has to be a simplified way of introducing cartographic referencing and devices, however, I wonder whether the modern child on the other hand brings to their reading a much more sophisticated understanding of aesthetics which makes up for their possible lack of Cartographic signs, symbols and devices. What we think children know and what they might need to know in order to start an early cartographic education may be more than simply spatial awareness. In this instance the map might not be of the form or in the format we have traditionally recognised it.

I need to ask whether any maps I create need to span large areas, geographical parts of the world only, to be objects or images for reference and reinforcement or whether through the use of colour, form, format, detail, shade, style, fore, middle and background and other illustrative devices combined with the more cartographic terms, signs, symbols, scale and line can be a cartographic/artistic device on which to build a narrative. I also need to consider how maps are reflected in children's books of today. These would include fantasy books, books based in reality and then a combination of both of these alongside new ideas I wish to explore.

Maps, Cognition and Pedagogy

Exploring the role of maps in picturebooks, Bettina Kummerling-Meibauer and Jorg Meibauer in Maps in picturebooks: cognitive status and narrative fiction state:

On one hand, maps in picturebooks are an input for children to develop map knowledge. On the other hand, children need map knowledge in order to be able to interpret maps in picturebooks.

and go on to ask therefore...

How can map learning from picturebooks happen when maps are part of a story? Does the narrative character foster the acquisition of map knowledge and support the child's capacity to create mental maps? Or does it, quite on the contrary, hinder this development?

They continue to distinguish between several picture book ‘types’ that focus on the narrative functions and genres of maps. The category that fits most closely with my aspirations is their classification (h), picturebooks that show maps as essential part of the illustrations. This is further clarified as:

Picture books that show more than one map often insert maps into the pictures. The maps are then either part of the picture or they are separated by black outlines and set apart, usually in the upper corner of the image.

Maps encourage us as readers to be part of the story; we want to join the characters in their adventures and travel to places that we would love to visit, places that we have never heard of and places that just don’t exist, well only on a page and between the covers of a book. I imagine the wonderment children felt when, towards the end of the 19th Century one of the first storybook maps to be published was Robert Louis Stevenson’s Treasure Island. Maps are the gateway to different lands, stories and people therefore different landscapes, seascapes and cultures and because the maps invite us into the story we as Picture Book makers want to utilise them more and more in our work so that the illustrations that follow don’t just move the text forward but somehow allow the reader to move far beyond the actual text and story itself in a profound and meaningful way, so transporting the reader to a place beyond their own experience whilst encouraging imaginative encounters that form the basis of a life-long passion for reading, maps and the book.

If we are to convey the joy of story and therefore place, location and period, then maps must allow us to interact with that ‘someplace, sometime and somewhere’ based on how the narrative sits within the book and in the real and imaginary world. Peter Greenaway succinctly states:

A map tells you where you’ve been, where you are, and where you’re going — in a sense it’s three tenses in one.

Maps are used not only to show the reader where the story takes place but can also be used as a device to move the plot forward through one or more characters. However, what about books where there is no map. Is the map consciously left out simply to make the reader imagine these lands in their heads, conjuring up their own mountain ranges, woods and forests, rivers and buildings? How does the function of a map manipulate or influence the narrative and illustrations dependent on where and how it is placed within the text and more generally the book itself? Is its use purely decorative or does it have a purpose, and does the reader understand that purpose? As I am particularly interested in maps and Picture Books I also compare the placement and use of the map with spatialisation and determine its significance in supporting young readers in discerning, mastering and forming, shaping and understanding the notion of space within and outside the map whilst embracing, understanding and championing both text and illustrations. In depicting space I also show place and provide

the clues that a cartographer would automatically show in a map, in the same way that I would provide clues within the illustrations to move the narrative forward. The narrative I create must exploit the potential of the maps and vice versa whilst associating the maps with the actual mapping process within the narrative from which they emerge.

Maps, Books and Cartographic Skills

There are books for younger children where the required aim is to teach map skills. The *Once Upon a Time Map Book* authored by B.G Hennessy and illustrated by Peter Joyce is a good example of this. Authored for an audience of Upper Infant/Junior school age, therefore spanning National Curriculum Key stages one and two it explores well known fairy tales through maps. It navigates its way through Aladdin's kingdom before rising to the top of Jack's beanstalk and then exploring the quiriness of Alice's Wonderland. Peter Pan's Neverland is surveyed through its physical geography much like the Land of Oz seen through Dorothy's eyes and finally the bewitching landscape that captivated Snow White. All of the maps feature a compass, letters and numbers and given routes to help you navigate your way through six fold out maps with guides and clear, simple directions. It is a fun way in which to introduce maps to children and keeps the story at the heart of the skill set being learned whilst remembering always that the story might ultimately become one of memory and nostalgia and of course, childhood.

'Maps' by Aleksandra and Daniel Mizieliński allows us as readers to imagine. The book opens up possibilities of travel and adventure to places we may only dream of or as young children places we have never seen or heard about, filled with wonder and bringing them closer. We are asked to submerge ourselves into more than fifty sumptuous maps that not only include our cartographic expectations but show us animal and plant life of the region, culture and indigenous peoples, political facts and places of interest all bound in colourful double page spreads celebrating everything that could possibly be construed as cartographic.

Huw Lewis-Jones edited the *Writer's Map* (2018) and looks at maps in terms of the journeys writers make. Each chapter discusses the maps that are actually present in their books but also the way maps have inspired and influenced them in their writing. It exposes the artistry in shaping their ideas to ultimately tell their tale. It discusses the places these writers describe from a geographic stance and also the worlds they inhabit, that come to life on the page yet within where their mind dwells as they write. From Pullman to MacFarlane; Reeve to Mina and Mitchell they all have one thing in common, Cartophily and its importance for each and every one of them in their need to embrace Cartography as a necessity to their writing, drawing and illustration and journey in creating their books and films. The examples of maps and map related images is vast, adventure maps; fantasy maps; the Atlas; Harry Potter's Marauders map, as well as maps from literary and children's classics and fairy-tales, however, we close the cover of this book knowing that the map itself might be the starting point, as in Pullman's story, or equally the means by which to tell

a tale using Cartography as its central theme. The fact this is mentioned more or less within each writer's experience only serves to make tangible the need in my mind for more narratives for younger children that embody the whole cartographic issue as both illustrator, scientist, artist, graphic designer but ultimately the Picture Book Maker Polymath.

Moving back to the idea of spatialisation, there are Picture Books for very young readers that really help them understand their way in the world through direction, distance, time and place and understand the way we describe that 'route' from A to B and the numerous deviations that might challenge us in between. It is these books and those that I wish to explore as Picture Book Maker myself that allow children to picture and understand location and locations of objects, places and their relationship to each other through the pathways they select as they move, literally helping them figure out where places, objects, countries and cities are in relation to one another and how that relates to the child's place in the world. These include...*Henry's Map* by David Elliot; *Rosie's Walk* by Pat Hutchins, *Katy and the Big Snow* by Virginia Lee Burton, *Miranda the Explorer* by James Mayhew. Some books are more relevant in examining scenes, landscapes and seascapes from a variety of angles and perspectives, where close attention is needed to the detail on these maps in order to decipher their meaning whether reading aloud or to themselves or being read to by another. These books might include those such as *We're Going on a Bear Hunt* which encourages the child to empathise with the family in retracing their steps home whilst being totally aware of their surroundings such as the 'swishy swashy grass', the 'splash splosh' of the water, 'squelch, squerch' of the mud, 'stumbling' through the forest, the 'swirling and whirling' snowstorm and then 'tiptoeing' into the cave before... well, we all know what happens then! But we can clearly see how retracing ones steps allows children to engage and learn about spatial awareness. Mapping these stories introduces children to map making and consequently map reading. In interpreting maps they are introduced to direction in the form of a compass, scale and distance underpinning a new literacy in Cartography.

Nick Butterworth's 'After the Storm' (1992) and 'The Secret Path' (1994), part of the Percy's Park series, both contain maps that introduce scale at the end of each story in the form of a poster. In 'After the Storm' this takes the form of a tree house where all manner of animals live whilst 'The Secret Path' introduces children to the notion of direction in the form of a large maze. These elements are intrinsic to the story but at the same time are separated from the story as they are pasted to the cover. The story can be read without the 'maps' but equally help the readers understanding of the story when used with it. Would the story and the use of maps, along with the devices inherent in them, be better utilised as a continuous element of the stories rather than a 'final activity'?

Beatrice Alemagna's 'A Lion in Paris' tells the story of, 'as foreigners', being wanted in a new city through the character of the lion. He arrives at the Gare de Lyon, Paris from the 'grasslands' and after wondering around

Paris and at times feeling a little homesick he comes to know and love the city through places such as the Tour Eiffel, the Sacre Coeur, the Musee de Louvre, the Ponts des Arts, St Germain des-Pres, Chatelet, Beaubourg, Place Denfert and the Gare de Lyon and decides to stay and call it home. This book represents his journey through a map, the 'Plan de Paris' on the front endpaper. The 'plan' is based around the River Seine although this is not noted and shows the reader the lion's route from his 'arrivee' at the Gare de Lyon to the Place Denfert Rochereau. Would the existence of the map on a more regular basis throughout the book have made a difference to the story for the reader, an interesting dichotomy?

Cartography, Distance, Scale and Direction

I decide to read *We're going on a Bear Hunt* as a basis for map work with a class of twenty- four, five year olds. In four groups of six we were able to draw very different 'Ao' maps that told the story of the family of five's adventure through the changing environments towards the bear's cave. To my surprise the children had little trouble differentiating distance. It wasn't until we discussed this that they began to think exactly how long the field and forest were, how wide the river was etc. They were able to communicate distance physically, using their arms, linking arms or in comparison to their classroom and playground. Whilst the scale of 30cms (a ruler) to a km was obviously beyond their reach the actual knowledge that the map was smaller than the places they were depicting was generally understood. We also discussed direction before they started. This was more of an issue than distance. However, whilst the maps the children created generally followed a straight or circular line (with good reason) right and left are still difficult concepts to grasp for this age group, therefore north, south, east and west were obviously a difficult notion with which to create the journey on the map. Using a clock and numbers did however, overcome some of these difficulties. Some of the children were more than able to say that the forest was at 'three' from the starting point, the cave at 'eight' and so on and all staff agreed that the stepping stone from this concept to a compass would not be a difficult hurdle to overcome with a few more sessions.

The children also looked at the beautiful book mentioned earlier 'A Lion in Paris', and considered distance and direction in a similar way to the work we had completed with 'We're going on a Bear Hunt'. The map on its endpapers gave us a basis on which to discuss the lion's journey. The children enjoyed this activity but bringing the map into the story on every page and not have to look back helped their understanding of the lions journey and therefore his feelings as he discovered new places and people. A more detailed map may well have induced more cartographic experiences and allowed the children to fully understand the city as opposed to just focusing on the emotions of the lion. Further sessions with five year olds, reception and pre-schoolers will be a welcome experience in creating the books I feel I want to create for these children.

Conclusion

However, I want what I do to be somewhat different. I want Cartography to be a way children of very young ages make sense of their worlds...and also believe that with the right picture story book they can do this in infancy to a certain level but certainly as a solid foundation to more intricate and complicated work, ideas and devices in the junior and senior sectors of their education. Most of all this type of Picture Story Book needs to be fun, and it is the combination of everything we have discussed that sets the scene for the Cartographic Picture Book Maker Polymath with skills as a wordsmith, illustrator, map maker, artist, scientist, geographer and graphic designer to create a Picture Story Book with a strong narrative that incorporates maps and mapping as a core element throughout the narrative. This narrative and the maps that support it and vice versa contains a story that, as some of the earliest maps have done, shows how societies are ordered, how people and objects relate to each other and how the reader can empathise with the complex and, at an early age, mysterious world they are trying to find their way in. The map helps in ordering this information in a way that this audience can understand whilst still stretching them towards attaining further and higher goals. Ultimately, I 'hold all the cards'. As a polymathic Picture Book maker I am able to make all the decisions without being labeled cartographer or illustrator. However, once the story is written and in the child's domain I want the child to feel they are in control of their destiny within the imaginary or everyday land the storybook depicts. Whilst the story and the maps will ask and then lead the reader in different directions, creating various scenarios, the child's curiosity means that they require an ending or conclusion, open or closed, that all those questions asked at the beginning of this paper, when the books were just the essence of an idea in my head, those problems posed so long ago are answered through my imagination and of course the element of story, wonderful story!

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O uso da infografia na compreensão da divulgação científica

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[Graphics and Infographics / Grafismos e Infografia]



Abstract

This work intends to demonstrate the positive influence that infographics, as a disciplinary tool in the understanding and interpretation of data resulting from a scientific investigation, can exert in the transmission of these contents to a diversified and less clarified public on these concrete topics. By transforming complex information into simple visual solutions, readers can construct mental models that more easily promote the understanding and recall of relevant information contained in scientifically disseminated texts. Firstly, a bibliographical research was carried out on the conceptual aspects that relate the scientific dissemination with the use of visual resources, as well as the informative, argumentative and pedagogical character of the infographics on emerging scientific topics. Afterwards through the construction of an infographic, it is analyzed its relevance in the understanding of the text in which it is inserted, by a non-specialized public in a clear and simple way.

Keywords

Scientific Communication,
Scientific Illustration,
Visual Language,
Infographics.

1. Introdução

Muitas das questões de maior importância em discussão na sociedade contemporânea estão direta ou indiretamente relacionadas ao conhecimento científico. A maior ou menor compreensão pelo público em geral é correlacionável com a maior ou menor eficiência demonstrada na difusão (termo que engloba, quer a disseminação, quer a divulgação) desses avanços científicos (1). A divulgação científica procura democratizar o acesso ao conhecimento científico, promovendo a integração consciente do cidadão comum no debate sobre temas científicos emergentes do quotidiano, ao mesmo tempo que procura debelar a iliteracia científica.

Considerando o papel importante que o progresso científico tem no pensamento humano, ter uma maior consciência do seu impacto direto sobre a vida individual e coletiva, bem como da influência, a curto e a longo prazo, sobre o futuro da humanidade, pode ajudar a construir tendências e mudanças de comportamento que maximizem a procura de soluções, adaptações e/ou mudanças face aos problemas que surgem no dia-a-dia de uma sociedade. Por isso é importante a divulgação de temas

científicos emergentes, uma vez que este conhecimento funciona como motor dos progressos científico-tecnológico e societal (2) (1).

Segundo Slough, McTigue e Correia (3) (1), a ciência e a comunicação estão intrinsecamente ligadas pois a ciência apenas progride quando as suas descobertas são disseminadas, compreendidas e validadas por outros membros da mesma área de investigação (pares) ou áreas afins (extra-pares) — o que constitui a comunicação de ciência *stricto sensu*. Dada a complexidade linguística científica que nem sempre resulta numa comunicação inteligível para quem não está enquadrado com o tema, torna-se necessária a simplificação do discurso científico para permitir que um número maior de pessoas possa compreendê-lo — e este é o propósito da divulgação científica (comunicação de ciência *lato sensu*). Assim sendo, a universalização e a democratização do conhecimento científico possibilitam que os públicos melhorem a perceção das problemáticas em causa, percebam melhor as potenciais soluções/implicações, fundamentem melhor as suas próprias ideias e, em consequência, tomem decisões mais racionalmente apropriadas.

Na maior parte dos meios de divulgação observa-se uma tendência generalizada para a tradução de parte da informação numa forma visual (gráfica), uma vez que assim se consegue resumir e simplificar uma quantidade maior de conceitos, tornando-os atrativos, mais legíveis e correlacionáveis, em suma, de mais fácil entendimento. Dennison (4) refere que a comunicação de ciência deve ser feita com recursos visuais pois o cérebro humano dedica grande parte do seu funcionamento ao processamento visual. A vantagem da utilização destes recursos é que reúne em si o compromisso equilibrado entre valores estéticos e informativos, comunicando além do conjunto de informações, ou seja, também emocionalmente (5). Assim, se o objetivo é procurar afetar o comportamento do leitor e contribuir para influenciar positivamente a formulação de uma melhor decisão, então os fatos codificados visualmente devem estar devidamente representados (honestos, rigorosos e cientificamente corretos e credíveis), por forma a permitir a edificação de ideias objetivamente conclusivas, bem como permitir que se possa criar uma empatia (5).

De acordo com Moses (6), os gráficos são vistos por 90% dos leitores, as fotos por 75%, os títulos por 56%, e somente 13% leem totalmente as notícias no jornal impresso. Ou seja, quando a informação noticiada é acompanhada por elementos visuais, a probabilidade de o leitor focar a sua atenção, mesmo que parcialmente, é três vezes maior. Visto que grande parte da atividade do nosso cérebro consiste em processar e analisar as imagens visuais, o recurso a diagramas, ilustrações, gráficos, fotografias e vídeos mostram-se operativa e funcionalmente mais atrativos em comparação com as manchas de texto. A interpretação visual dos resultados e conclusões científicas através da integração de ilustrações, textos e formas, facilita o entendimento e a exploração de novos conceitos e, consequentemente, intensifica e torna todo o processo de difusão de informação mais eficiente (7). No que diz respeito ao impacto das práticas humanas, uma melhor compreensão da informação além de promover o consumo de conteúdos científicos, possibilita que estes alcancem um

público mais vasto e menos esclarecido sobre estas temáticas, integrando a ciência na sociedade de um modo mais atrativo, simples e divertido.

A infografia enquanto recurso essencialmente gráfico para apresentar informação foi equacionada para que o leitor conseguisse fazer a melhor assimilação da informação, sem recorrer a explicações auxiliares. É produzida no intuito de comunicar uma mensagem que resulta de uma interpretação de dados (espaciais, cronológicos, quantitativos, narrativos), contextualizados visualmente através da integração e correlação de texto, imagens (fotografia, ilustrações, pinturas), figuras geométricas e signos. Podem ser utilizadas para simplificar temas de elevada complexidade nos processos de divulgação científica, contribuindo não só para maximizar a eficácia na assimilação/apreensão do conhecimento por um público não especializado, como ainda para salientar a importância do trabalho científico e tecnológico e da formação e integração de profissionais em comunicação de ciência nos projetos de difusão científica. Os elementos da infografia permitem destacar detalhes que de outra forma poderiam passar despercebidos ao leitor, o que a torna esteticamente mais eficaz, acessível e perceptível, fazendo dela um grande contributo para o ensino, aprendizagem e difusão de informação científica.

2. Metodologia e Métodos

Para a elaboração do infográfico foi definida a questão de pesquisa com base no fenómeno conhecido como o “declínio dos polinizadores”, que tem causado o desaparecimento a nível global de inúmeras colónias e espécies de abelhas. Os insetos polinizadores são responsáveis pelo sucesso reprodutivo de vários tipos de culturas agrícolas, contribuindo ainda para a manutenção da biodiversidade florística. A utilização incorreta e excessiva de produtos fitofarmacêuticos é apontada, pelos especialistas, como um dos principais fatores responsáveis pelo impacto negativo na produção agrícola. Por este motivo, optou-se por restringir os estudos que contextualizam o infográfico àqueles que vinculam o declínio da população das abelhas-europeias da espécie *Apis mellifera* ao herbicida glifosato, que é amplamente utilizado nos vários continentes.

Primeiramente, a componente científica foi abordada através de uma pesquisa bibliográfica de artigos científicos revistos por pares e publicados em revistas indexadas. Definido o conteúdo, deve-se ponderar quais as informações mais pertinentes e de entre estas, quais poderão ser traduzidas em imagem para agilizar melhor o processo de veiculação informativa ao recetor. Seleccionadas estas informações, foi elaborado uma série de esboços rápidos que apresentassem os recursos necessários para estabelecer uma narrativa sobre este tema e explorar formas de enquadramento destes elementos - a abelha, o seu ciclo de vida, e a colmeia. Em uma fase de esboços maiores e mais complexos, já ressaltavam alguns tópicos que seriam representados na ilustração: os efeitos diretos incidindo sobre a alimentação e a locomoção das abelhas, sobre a longevidade da colmeia e, indiretos, sobre a floricultura e apicultura. Entretanto, a perspectiva dos objetos muito distante, com poucos detalhes e muita informação visual desnecessária, dificulta a assimilação do que é pertinente, acabando por constituir ruído.

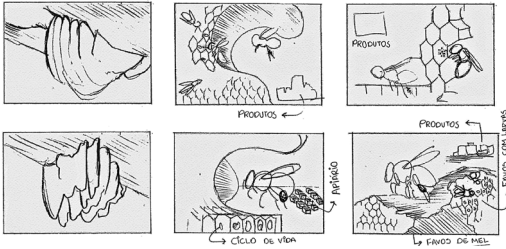


Imagem 1. Esboços de exploração dos principais elementos e de enquadramento.

conceitos refinou-se a imagem em formato digital, em um desenho constituído apenas por linhas que já determinava a forma exata dos elementos e a sua localização dentro do infográfico, bem como as noções básicas de profundidade e volume de cada um. Nesta imagem também já foi defini-

Foi formulado em seguida um segundo enquadramento, com a definição exata da quantidade e proporção dos elementos selecionados para integrar a infografia, bem como a função de cada um deles, local de inserção dos blocos de texto e reforço da retórica visual com recurso à orientação e direção de leitura auxiliada por diretores. A partir destes

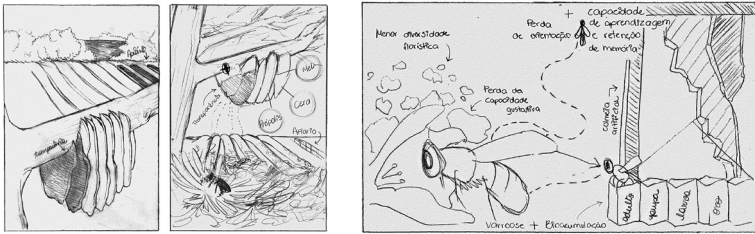


Imagem 2. Exploração de uma idéia visual mais complexa, na tentativa de construir uma narrativa.

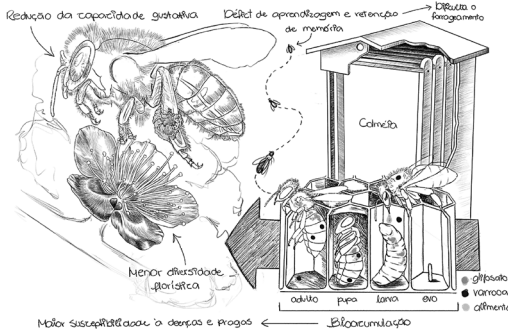
do o título dos blocos de texto que seriam inseridos e as principais codificações (atribuição de significado a determinada cor, signo/icone etc).

Imagem 3. Enquadramento final com elementos, texto e narrativa já definidos.

A finalização de cada elemento foi executada individualmente em formato digital e buscou alcançar um efeito visual tridimensional e realista. Para realçar detalhes mais relevantes (mais intensos e saturados) em detrimento dos menos pertinentes (mais ténues e indistintos) a variação na intensidade das cores foi a característica escolhida

Imagem 4. Transfêrência do esboço a lápis para a abordagem final em formato digital.

Por fim, o passo seguinte a ser apresentado nos resultados foi unir estes elementos dentro de uma só composição, adicionando planos de fundo, formas que sugerem ampliação e direcionamento de leitura, título e caixas de texto. Uma representação visual onde o desenvolvimento da narrativa segue uma sequência de acontecimentos sucessiva, com textos explicativos mais bem elaborados provou ser mais proficiente na transmissão do conteúdo informativo, pois assim seu entendimento não depende inteiramente de um contexto externo.



3. Resultados

É finalizado o infográfico após a composição das ilustrações executadas individualmente, em uma única imagem, com adição de caixas de texto e aplicação de formas diretoras que indicam ampliação e orientam a leitura. Foi publicado em um



artigo de divulgação científica, dos mesmo autores, na revista brasileira Mercado Rural, cujo perfil de público são todos os atores que atuam no sector agropecuário, onde se mostrou relevante no auxílio do entendimento e da interpretação dos dados.

Imagem 5. Artes-finais individualizadas de cada elemento.



Analisa-se no infográfico, a contextualização visual da interpretação de dados espaciais (localização física dos elementos), cronológicos (etapas do ciclo de vida de uma abelha), quantitativos (acumulação crescente de substâncias e ácaros) e narrativos (sequência dos acontecimentos, indicada por direcionadores de leitura).

Imagem 6. Aspeto final da infografia.

Atende às funções da infografia segundo Horn (8), as quais uma notícia deverá responder a perguntas como: O quê?; Quem?; Quando?; Onde?; Como?; Porquê?; relatando o que aconteceu, com quem aconteceu, onde aconteceu, como aconteceu e quais as causas para ter acontecido.

Cumpra os princípios da divulgação da informação infográfica segundo Valero Sancho (9) e Smiciklas (10): tem significado independente; proporciona uma quantidade razoável de informação para a compreensão dos fatos; realiza funções de síntese ou complemento da informação escrita; proporciona uma sensação estética, que capta a atenção do leitor, aumentando a taxa de memorização.

O infográfico fornece informação adicional ao texto que acompanha, substituindo uma difícil descrição textual de todo o

processo de integração/ação do glifosato. Esta possibilidade de alfabetização visual atua como memória externa e promove a construção de modelos mentais espaço-analógicos, contribuindo para desenvolver as habilidades cognitivas de interpretação, análise e síntese, necessários para permitir a visualização e percepção de processos temporalmente muito lentos (ou muito rápidos), bem como favorecem uma melhor e mais completa compreensão do texto (11) (12).

Imagem 7. Revista Mercado Rural nº 29, dezembro de 2018, Belo Horizonte, Brasil



Um fenómeno conhecido mundialmente como "declínio das colmeias" tem causado o desaparecimento de milhões de colmeias e espécies de abelhas, produzindo a diminuição da espécie e comprometendo a sustentabilidade dos ecossistemas. A abelha melífera é a espécie de apicultores e é apontada pelas autoridades como a espécie mais importante para esse impacto, cobrando em cerca de 30 milhões de colmeias de colmeias, pois são melíferas ficam nos campos e colmeias e melíferas. Como consequência ocorre uma diminuição das colmeias, já que flores não polinizadas não produzem frutos. Os melíferos colmeias são de grande importância na produção de biodiversidade e na produção agrícola mundial produzido nel. Uma grande mel e apicultor, que são utilizados na indústria alimentícia e na produção de energia renovável. Portanto, necessita avaliar os riscos do manuseio inade-

quato de agrotóxicos, especialmente em regiões de produção agrícola, uma vez que além da toxicidade das abelhas em si, pode ocorrer contaminação dos produtos produzidos pelas abelhas, quando elas visitam colmeias (sem qualquer quantidade e qualidade de mel). Assim, a melífera produzida por abelhas melíferas, especialmente a espécie *Apis mellifera*, apresenta uma grande importância econômica e social para os produtores de mel e para a população em geral. A contaminação de cada abelha é dada em função do momento de contato do melífero com os produtos fitofarmacêuticos, ou seja, quando o melífero estiver no campo, ou quando estiver no colmeio, ou quando estiver no processo de alimentação. A contaminação de cada abelha é dada em função do momento de contato do melífero com os produtos fitofarmacêuticos, ou seja, quando o melífero estiver no campo, ou quando estiver no colmeio, ou quando estiver no processo de alimentação. A contaminação de cada abelha é dada em função do momento de contato do melífero com os produtos fitofarmacêuticos, ou seja, quando o melífero estiver no campo, ou quando estiver no colmeio, ou quando estiver no processo de alimentação.

biocumulação e de biomagnificação ao longo de toda a cadeia alimentar. O glifosato de melíferas com vestígios de glifosato na melé pode desenvolver problemas na reprodução da colmeia e no seu ciclo de vida. O glifosato também pode afetar a saúde das abelhas, afetando a sua saúde e número e tipo de flores que visitam as abelhas. Consequentemente, acabam por afetar a produção de mel e a saúde da colmeia. Apesar de se estudos científicos sobre o papel do glifosato na declinação da população das abelhas melíferas serem poucos, numerosos, os resultados são alarmantes e apontam para a necessidade de regulamentação da aplicação de agrotóxicos e avaliação dos seus impactos ambientais e de saúde pública. (Fonte: Gomes, Loureiro e Correia, 2018)

4. Discussão

A vantagem da utilização da infografia passa não só pelo seu lado estético, mas também pela sua ajuda na promoção do consumo de conteúdos informativos através de prova e evidências, legitimando publicamente as descobertas e resultados científicos mais preponderantes para a sociedade e facilitando a aquisição dos mesmos pelos seus consumidores. Além da função explicativa e pedagógica, a infografia assume um papel argumentativo, sustentando a ideia de uma mudança de pensamento, comportamentos/tendências e ações, sugerindo ou demonstrando os fatos necessários para que tais mudanças, por meio de ações individuais e coletivas, se efetivem no seio da sociedade (13) — ou seja, integrada na comunicação de ciência, mostra-se com valor convincente, interventivo e societal, relevante para a participação do cidadão na sociedade contemporânea.

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Classificação dos Infográficos

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[Graphics and Infographics / Grafismos e Infografia]



Abstract

Infographics are present everywhere, being found in various situations of our daily life, from the simplest to the most complex. However, to create an infographic, it is necessary to have a good study behind its creation, and this also goes through the study of the various types of infographics. In this way, several authors, such as Peltzer, Sancho, Colle, Tufte or Rajamanickam present, in their point of view, classifications and typologies regarding infographics.

Keywords

Infographics, Information, Journalism, Typologies, Visualization.

1. Introdução

A Infografia está presente em todo o lado, sendo encontrada em várias situações do nosso dia a dia, desde as mais simples até às mais complexas. Existe Infografia nas páginas dos jornais, em livros escolares, em gráficos apresentados durante uma notícia na televisão, num manual de instruções de um brinquedo ou mesmo num simples esquema do percurso da linha de um autocarro ou do metro. Ela é usada de forma tão comum que o ser humano nem se apercebe da sua existência e do enorme potencial que tem para o ajudar no que toca à fácil e rápida compreensão das suas informações [4]. No entanto, para uma infografia ser criada, é necessário haver um bom estudo por trás da sua criação, e isso passa também pelo estudo dos vários tipos de infográficos existentes. Nesse sentido, diversos autores apresentam, sob o seu ponto de vista, classificações e tipologias relativamente aos infográficos. Vamos, por isso, apresentar as classificações dos infográficos segundo vários autores.

2. Classificação dos Infográficos segundo Gonzalo Peltzer

Gonzalo Peltzer, apresenta no seu livro “Jornalismo Iconográfico” a sua perspectiva para a classificação de infografias. O autor defende que a Infografia é “uma linguagem (ou várias) muito ampla, rica e polissémica” [5]. De acordo com o autor [5], os infográficos podem dividir-se em três grandes grupos, que por sua vez, possuem as suas respetivas subdivisões.

– **Infografias representativas** – consistem em desenhos explícitos, hiper-realistas. As infografias podem (ou não) ser acompanhadas por legendas e números explicativos. Este tipo de infografias subdividem-se em:

- Plano – tratamento gráfico numa superfície (p.e terreno, praça, etc.);
- Corte – vista do interior de uma estrutura (p.e. um corpo, edifício, etc.);
- Longitudinal – representação ao longo da estrutura;
- Transversal – representação através da estrutura, de lado a lado;
- Tridimensional – vista do interior de uma estrutura, com três dimensões;
- Perspetiva – representação em perspectiva de objetos em três dimensões;
- Panorama – vista de um horizonte muito amplo.

– **Infografias explicativas** – consiste na explicação de factos ou acontecimentos, quer sejam passados ou futuros, fenómenos, processos, ou ainda a sequência de um determinado processo. Estas infografias podem subdividir-se em:

- De causa e efeito – explicam a causa e o efeito de um determinado facto;
- Retrospectivo – explica ocorrência dos factos e as suas consequências;
- Antecipativo – antecipam o acontecimento de um determinado evento, onde é possível conhecer os pormenores que irão ocorrer inevitavelmente (p.e., um infográfico que informe sobre um eclipse que irá acontecer), e onde se projetam também informações detalhadas sobre pessoas, posições, processos e sequência;
- Passo-a-passo – descrevem etapas de um processo, com uso de uma sequência de imagens;
- De fluxo – expõem as conexões e os passos de um processo ou de uma série de procedimentos.

– **Reportagens infográficas** – são relatos informativos de um facto. O objetivo deste tipo de infográficos é relatar visualmente e de forma completa os factos, com um carácter narrativo. Existem duas subdivisões de reportagens infográficas:

- Infografia realista – procuram representar os factos, pessoas ou coisas tal como o autor as viu;
- Infografia simulada – procuram representar os factos, pessoas ou coisas como o autor imagina que ocorreram, baseando-se nos dados que se conhecem.

3. Classificação dos Infográficos segundo Raymond Colle

Raymond Colle, definiu em 2004 que as infografias podem ser agrupadas em três grandes grupos, de acordo com os seus objetivos – infográficos científicos ou técnicos; infográficos de divulgação; e infográficos de notícias ou periódicos.

Foi no seu artigo “Infografia: Tipologias” [2] que o autor fez uma revisão da sua teoria e ampliou a sua tipologia proposta para as infografias, definindo assim oito tipos de infografias, que se podem enquadrar dentro dos três grandes grupos citados acima:

- **Diagramas infográficos** - esta tipologia é considerada a mais básica de todos os tipos de infográficos. Resulta da substituição de barras de histogramas por pictogramas. Com o mesmo conteúdo de informação de uma tabela estatística, este é mais sugestivo, mais fácil e rápido de assimilar as informações e memorizá-las;
- **Diagramas iluministas** - nesta tipologia, o texto assume um papel de forte importância, sendo acompanhado por diversos elementos visuais, como pictogramas ou ícones, entre outros. Apesar de o texto não seguir os princípios de sequência discursiva única, como o texto aparece “ilustrado” com elementos iconográficos, pode-se considerar como sendo uma infografia, em virtude do seu aspeto geral. Colle refere-se “iluministas” em homenagem aos manuscritos da Idade Média, que incluíam ilustrações dentro do texto;
- **Info-mapas** - Estas infografias utilizam mapas, combinando ícones com texto. São utilizados para mapear situações, problemas, doenças, questões monetárias, percursos, questões geográficas, entre outras. Os mapas podem ser económicos (produções locais e industriais) e temáticos (turismo, p.e.);
- **Infografias de 1º nível** - estas infografias são aproximadas a uma estrutura jornalística, devido ao facto de serem constituídas por um título, texto, ilustração, podendo ser sobrepostas a mapas e quadros. A sua característica principal é o facto de o texto permanecer à margem da infografia;
- **Infografias de 2º nível** - neste tipo de infografias não é necessário existir um texto a acompanhar o infográfico pois tem como objetivo informar rapidamente o leitor sobre um determinado assunto. Consiste numa construção gráfica que se transforma numa parte dinâmica da própria infografia, tal como acontece na banda desenhada;
- **Infografias de sequências espaço-temporais** - estas infografias demonstram a evolução de um acontecimento ao longo do tempo, mostrando as diversas etapas do mesmo num só gráfico, fazendo da sequência espacial uma forma de representação da sequência temporal;
- **Infografias mistas** - conjugam vários tipos de gráficos, dando origem a múltiplas combinações possíveis;
- **Mega-infografias** - são mais complexas, com muita informação, e não respeitam as regras de simplificação e economia de espaço, podendo ocupar uma ou duas páginas de um jornal. Estas infografias têm por objetivo resumir um conjunto de informações acerca de uma sequência histórica, de um processo ou de uma determinada situação. Dentro da área do Jornalismo, são utilizadas frequentemente em reportagens ou revistas de divulgação científica.

Resumindo, Colle define um infográfico como uma unidade espacial em que se utiliza uma combinação de códigos icónicos e verbais, para transmitir informações precisas. As infografias evoluem de forma gradual, conforme vão adquirindo mais informação, tornando-se assim mais complexas e elaboradas e ganhando novas designações.

4. Classificação dos Infográficos segundo Valero Sancho

Valero Sancho, apresenta também a sua perspetiva para a classificação de infográficos. Sancho [7] realizou um estudo tipológico a partir do ponto de vista semântico-significativo e concluiu que as infografias podem dividir-se em dois tipos – individuais e coletivas, que por sua vez se subdividem em quatro classes básicas de infografias:

– **Infografias individuais** – apresentam características essenciais de uma infografia única. Tratam de um único assunto e distinguem-se rapidamente, uma vez que não apresentam títulos duplos nem quadros internos, a não ser as imagens complementares. Elas subdividem-se em:

- Comparativas – são utilizadas para comparar dados ou características, através de recursos gráficos, para assim se obter uma informação rápida dos elementos representados;
- Documentais – quando têm por objetivo explicar características, ilustrar ou documentar acontecimentos, coisas ou ações;
- Teatrais – têm como finalidade narrar acontecimentos, mostrar como ocorreram os factos, como p.e. acidentes, atentados, etc.;
- Localizadoras – são utilizadas para situar a informação ou marcar um espaço onde um acontecimento ocorreu ou irá ocorrer, recorrendo-se para isso a mapas e planos, normalmente em três dimensões.

– **Infografias coletivas** – combinam mais de uma infografia, agrupando várias informações que são consideradas individuais, para assim se construírem várias facetas de uma informação. Elas podem ser:

- Comparativas – têm como objetivo comparar vários elementos ou alguma das suas partes, utilizando para isso recursos gráficos, agilizando a visualização da informação;
- Documentais – são utilizadas para destacar mais de uma informação gráfica, quando existe mais de uma infografia no seu interior;
- Teatrais – quando existe uma sequência de factos por meio de várias infografias, dentro da mesma infografia (que é a principal);
- Localizadoras – são utilizadas para apresentar diversos elementos de mais do que uma infografia, com o objetivo de localizar algo.

5. Classificação dos Infográficos segundo Edward Tufte e Rajamanickam

Edward Tufte e Rajamanickam defendem que a classificação das infografias deve ter em consideração o teor e conteúdo das mesmas [1].

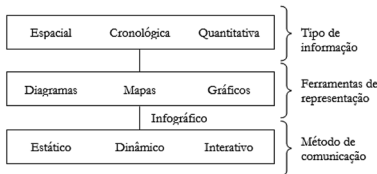
Tufte [8] defende que as infografias são essencialmente configuradas através de desenhos gráficos fundamentais. Partindo desse princípio, apresenta uma lista onde as infografias se distribuem em quatro tipos:

- **Mapas** – as informações estão interligadas a fronteiras, formas e áreas geográficas;
- **Séries de tempo** – lidam com a ordenação natural de escalas de

tempo. Permitem comparações entre momentos da escala escolhida – tais como segundos, horas, dias, etc.;

– **Narrativos de espaço-tempo** – explicam acontecimentos que se movem no espaço (bi ou tridimensional) e no tempo;

– **Gráficos relacionais** – consistem em relacionar duas variáveis num único gráfico, com plano cartesiano ou medidas abstratas.



Tal como Tufte, Rajamanickam [6] criou uma tipologia para as infografias, baseando-se no conteúdo informativo das mesmas. Para além do tipo de informação contida na infografia, o autor considerava também os métodos de

representação das infografias, e para isso sintetiza as infografias em três variáveis: tipo da informação, ferramenta de representação e método de comunicação, tal como podemos observar na Fig. 1.

De acordo com [1], podemos analisar que Tufte faz uma classificação das infografias de uma forma mais genérica, enquanto Rajamanickam propõe uma tipologia um pouco mais completa, fazendo indicações sobre os tipos de informações, as ferramentas de representação e os métodos de comunicação possíveis. É também possível estabelecer algumas comparações entre a proposta apresentada por Tufte e por Rajamanickam. A mais notória é sem dúvida encontrada quando comparamos o “tipo de informação”

proposto por Rajamanickam com os quatro tipos apresentados por Tufte. É facilmente perceptível que existem três tipos comuns entre si, e um sobressalente, proposto por Tufte, ver Fig. 2.



Como é possível observar, os mapas propostos por Tufte são equiparáveis aos infográficos espaciais de Rajamanickam, do mesmo modo que as

séries de tempo são equivalentes aos infográficos cronológicos, e também os gráficos relacionais são comparáveis aos infográficos quantitativos. Como uma exceção, as narrativas de espaço-tempo de Tufte não encontram qualquer relação com a tipologia de Rajamanickam.

6. Classificação dos Infográficos segundo Mario Kanno e Renato Brandão

Mario Kanno e Renato Brandão, desenvolveram em 1998 a obra “Manual de Infografia – Folha de São Paulo” [3], onde apresentam a sua tipologia para as infografias, embora com uma conotação jornalística. De acordo com os autores, elas podem dividir-se em quatro grandes grupos, cada um com os seus elementos⁴:

Fig. 1. Proposta apresentada por Rajamanickam, em 2005. Adaptado de [1].

Fig. 2. Comparação entre a proposta de Tufte (2001) e de Rajamanickam (2005). Adaptado de [1].

4 É possível consultar vários exemplos de cada tipo de infografia, na obra de Kanno e Brandão, no seguinte link: <http://pt.scribd.com/doc/8448371/Tipo-Infografia-Kanno>. Consultado a 07-09-2017.

– **Arte-texto** – são utilizadas quando na maioria das vezes o texto ocupa a maior parte do espaço, sendo muito úteis para destacar informações importantes no artigo em questão. Este conjunto pode dividir-se em doze elementos:

- Ficha – concentram as principais características do assunto em questão, destacando assim informações que poderiam ficar perdidas no texto. No entanto, as fichas devem acrescentar algo de novo à notícia e não simplesmente repetir o que está no texto.
- Fac-símile – reproduzem documentos relevantes para a notícia, servindo como “prova” de que a reportagem teve realmente acesso à informação;
- Resumo – têm como objetivo atualizar o leitor com a reportagem em questão – Aparecem em pequenos espaços, reunindo de forma sucinta a resposta às questões-chave do Jornalismo: “quem, o quê, quando, onde, porquê?”;
- Perguntas e respostas – adotando o estilo de uma entrevista, esclarecem dúvidas, resumem acontecimentos. Quando aplicadas a temas difíceis ou delicados, conseguem tornar o assunto mais agradável e menos “pesado”;
- Glossário/cronologia – mostram a evolução de um tema ao longo do tempo, ou esclarecem o significado de vários termos menos conhecidos da cultura geral, mas que são imprescindíveis para conseguir compreender a reportagem na totalidade;
- Testes – uma forma de criar interatividade entre o leitor e o assunto do artigo, transmitindo informações de forma lúdica (testes de verdadeiro e falso, p.e.);
- Sobe-desce – associam um determinado valor (positivo/negativo, sim/não, etc.) a cada um dos seus itens, podendo ser pessoas, programas televisivos, entre outros;
- Score – são utilizados quando um número é a principal informação da notícia, merecendo por isso ser destacado de forma notória;
- Frases – transmitem opiniões sobre um determinado tema, sendo importante que as frases sejam curtas, citando igualmente onde e quando foram pronunciadas;
- Lista – servem para facilitar a compreensão da informação por parte do leitor;
- Tabela – montam o texto em colunas paralelas, associando uma coluna à outra, promovendo a comparação entre os itens apresentados.
- Organograma/fluxograma – estabelecem posições de hierarquia ou relacionamentos entre personagens, úteis para apresentar várias personagens que estejam envolvidas num mesmo caso.

– **Gráficos** – são utilizados para dar valor comparativo entre números, recorrendo a imagens visuais para facilitar a sua compreensão. Podem dividir-se em três elementos:

- Gráficos de linhas – melhor forma de visualizar evoluções ao longo de um período de tempo;
- Gráficos de barras – melhor método para analisar comparações entre dados, utilizados também para representar evoluções;
- Gráfico circular – são os melhores gráficos para visualizar divisões dentro de um universo, num determinado momento.

– **Mapas** – são elementos de forte impacto visual, cuja função principal é de responder à questão “onde?”, podendo, no entanto, ser acompanhado de outros tipos de infografias para responder às restantes questões-chave do Jornalismo. Esta categoria de infográficos divide-se em três elementos:

- Mapas de localização – úteis quando se pretende valorizar geograficamente um local, especialmente quando é um local desconhecido;
- Mapas de movimentação – explicam mudanças ou movimentações que podem ou não estar a acontecer numa determinada região (p.e. conflitos, trânsito, etc.);
- Mapas de dados – cruzam informações em forma de texto ou gráficos com localizações geográficas.

– **Visuais** – a imagem é o elemento mais importante neste tipo de infográficos, por isso a escolha da imagem principal deve representar o foco da reportagem, mesmo que sejam utilizados outros infográficos como suporte. Podem dividir-se em seis elementos:

- Selo – servem para destacar uma série de reportagens ou uma sequência de páginas de um mesmo assunto. Este tipo de recurso é bastante aconselhável quando se faz cobertura de eventos com alguma extensão de tempo (p.e. eleições, eventos de futebol, Jogos Olímpicos, etc.);
- Passo-a-passo – explicam de forma detalhada um determinado assunto ou procedimento, preferencialmente acompanhados de imagens;
- Storyboard – são utilizados quando se pretende mostrar a ação de um facto em imagens sequenciais;
- Arte-foto – a informação principal está na imagem fotográfica, sendo que a infografia destaca e traduz essa imagem em texto;
- Posters visuais – combinam vários tipos de infografia para traduzir de forma visual o assunto da notícia. Por norma, possuem uma imagem principal (podendo ser fotográfica ou ilustração), com informações de apoio em seu redor.

7. Estudo Comparativo da Tipologias dos Infográficos

Ao longo do artigo foram apresentadas e descritas diferentes tipologias de infográficos, algumas das quais com fortes semelhanças. Com o objetivo de compreender quais os elementos e características comuns entre elas, propusemo-nos organizar e agrupar vinte e seis tipologias dos infográficos, apresentadas por sete diferentes autores.

Ao todo foram obtidos oito grupos distintos, como se pode observar na Tabela 1. Esta tabela mostra as divisões feitas, bem como as características comuns entre cada grupo de infografias.

Tabela 1. Divisão das infografias por grupos, de acordo com as suas características comuns.

Tipologia	Características comuns	Autor/Ano
Infografias explicativas	Representações de acontecimentos ou factos ao longo do tempo = importância da sequência no tempo	Peltzer, 1992
Narrativos de espaço-tempo		Tufte, 2001
Séries de tempo		Tufte, 2001
Infografias de sequências espaço-temporais		Colle, 2004
Infografia cronológica		Rajamanickam, 2005
Infografias representativas	Representações realistas = importância das imagens	Peltzer, 1992
Visuais		Kanno e Brandão, 1998
Reportagens infográficas	Representação de narrativa de acontecimentos ou factos = importância da sequência histórica (narrativa)	Peltzer, 1992
Infografias documentais individuais		Sancho, 2001
Infografias teatrais individuais		
Infografias teatrais coletivas		
Mega-infografias		Colle, 2004
Diagramas infográficos	Representação da informação de forma gráfica = importância na representação por pictogramas ou ícones	Colle, 2004
Diagramas iluministas		
Infografias comparativas individuais	Representação de informação de forma gráfica promovendo a correlação = importância na comparação	Sancho, 2001
Infografias comparativas coletivas		
Gráficos relacionais		Tufte, 2001
Infografia quantitativa	Representação de forma gráfica, promovendo a relação de quantidades = importância na relação da quantidade	Rajamanickam, 2005
Arte-texto	Representação de informação de forma gráfica, promovendo o destaque = importância na hierarquia da informação (criar destaque)	Kanno e Brandão, 1998
Infografias documentais coletivas		Sancho, 2001
Mapas	Representações de acontecimentos ou factos com recurso a mapas = importância geográfica	Kanno e Brandão, 1998
Infografias localizadoras individuais		Sancho, 2001
Infografias localizadoras coletivas		
Mapas		Tufte, 2001
Info-mapas		Colle, 2004
Infografia espacial		Rajamanickam, 2005

8. Conclusão

Diversos autores apresentam, sob o ponto de vista, classificações e tipologias relativamente aos infográficos. Conseguimos depreender, de uma forma sucinta, que Peltzer divide as infografias em três grupos (representativas, explicativas e reportagens infográficas) sob um ponto de vista jornalístico. Também Kanno e Brandão dividem os infográficos numa perspetiva jornalística, embora seja em quatro grupos (arte-texto, gráficos, mapas e visuais). Já Colle divide os infográficos de acordo com os seus objetivos em oito tipos que se podem distribuir por três grandes grupos: infográficos científicos ou técnicos; infográficos de divulgação e infográficos de notícias ou periódicos. Sancho considera que a Infografia se pode dividir em dois grandes grupos (individual e coletiva) sendo que cada grupo se divide em quatro classes básicas. Tufte e Rajamanickam classificam os infográficos de acordo com o teor e conteúdo das mesmas, e as suas tipologias são bastante semelhantes, na medida em que as séries de tempo são equivalentes aos infográficos cronológicos, e também os gráficos relacionais são comparáveis aos infográficos quantitativos. No entanto, as narrativas de espaço-tempo de Tufte não encontram qualquer relação com a tipologia de Rajamanickam.

Com o estudo comparativo da tipologia dos infográficos podemos observar, com exceção de Peltzer, todos os autores apontam que existem infográficos onde a importância geográfica da informação tem maior relevo, embora sob designações diferentes (tais como mapas, infografias espaciais, infografias localizadoras, etc.). Também as infografias que representam acontecimentos ou factos ao longo do tempo, dando importância às sequências no tempo são amplamente reconhecidas pelos autores, com um total de cinco tipologias indicadas, entre elas as infografias explicativas, infografias cronológicas ou as séries de tempo, entre outros.

Por outro lado, as infografias que geram relações entre quantidades são apenas citadas por Rajamanickam com as infografias quantitativas. Também as infografias que criam hierarquias na informação, criando destaques na informação são apontadas unicamente por Kanno e Brandão, com os infográficos de arte-texto e os seus doze subtipos.

Compreendidas as relações que melhor promovem cada tipo de infográfico resta decidir qual tipologia aplicar, dependendo do contexto da informação e da situação que se pretende transmitir. Se pretendermos, p.e., fazer um estudo sobre o impacto da seca em Portugal por distrito, será muito mais viável aplicar um infográfico do tipo “mapa” do que um infográfico “narrativo de espaço-tempo”. Essa tipologia será mais útil se, p.e., fosse pretendido analisar a cronologia de acontecimentos do séc. XX ou dos últimos dez anos.

Acreditamos, por isso, que todas as tipologias encontram o seu próprio espaço e aplicação na representação de informação gráfica na atualidade, e que são transversais na sua utilização, não se limitando por isso, a apenas uma área de aplicação ou estudo.

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Às voltas com Álvaro Lapa: do Museu Ficcional ao Auto(museu)-Retrato

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[Visual Arts / Artes Plásticas]



Abstract

The present paper aims to problematize the painting series *Museu*, by Álvaro Lapa, Portuguese visual artist, establishing possible relations between forms and matters in his drawings and their binder discursive referent, the title. Thus, firstly, it will be sketched a brief mapping of the usual technical procedures in Lapa's works, fostering a dialogue between this and other series by the same artist, namely *Cadernos*; thereafter, and with a particular focus in the works *Museu ad hoc*, that bring together several of Lapa's paintings alluding to its own pantheon of artists and writers (implicit and explicit references to Michaux, Villon, Kafka, etc.), we will seek to reflect upon Lapa's museums in the light of notions as imaginary museum, by André Malraux, and heterotopia, by Michel Foucault, establishing a parallel with Borgean stylistic devices in its search for the infinity and the universal; at last, considering the expression self(museum)-portrait, defined by the curator von Hafe Pérez concerning this painting series, we will point out the possibility of a painted museum as a self-writing [écriture de soi], in Foucault's terms.

Keywords

Painting, Drawing, Criticism, Museum, Self-portrait, Álvaro Lapa.

Introdução

Todo o passado, todo o ininterrupto, todo o transformado, toda a coisa é outra coisa.

Nada nunca definitivamente circunscrito, nem susceptível de o ser, tudo: relação, matemática, símbolos, ou música. Nada fixo. Nada que seja propriedade.

Henri Michaux

Pode uma pintura ser um museu? Eis a principal questão levantada pela série de pinturas intitulada *Museu* (1984-2004), de Álvaro Lapa. Poder-se-ão, desde logo, estabelecer materialmente duas fases diferenciadas desta série: uma primeira, concebida entre 1983 e 1984, cujas pinturas se intitulam apenas *Museu* e *Museu I*, e que apresentam recortes picturais no plano da superfície de platex, abrindo espaços heterogêneos; e a segunda, produzida vinte anos mais tarde, entre 2000 e 2004, cujas pinturas se intitulam *Museu ad hoc (1)* e *Museu ad hoc (2)*, respectivamente, que apresentam, desde logo,

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uma representação de um espaço tridimensional, com recurso à utilização da perspectiva, e cujo plano de fundo é composto por reproduções em miniatura de reproduções em formato pequeno de várias obras do autor, coladas sobre o platex, numa espécie de exercício de montagem e colagem.

Ora, se, no segundo caso, é possível reconhecer algumas características daquilo que seria um espaço museológico convencional – representação tridimensional, superfícies brancas, disposição ordenada, ainda que casual, de elementos externos, etc. –, nas duas primeiras pinturas, tudo se rebate sobre uma mesma superfície pictórica: não há linhas de fuga e os elementos são inscritos, como que recortados, dentro *do* e *no* próprio plano. Pintor-escritor, Lapa faz uso da titulação, já não como legenda – como a assinatura, que surge em todas as suas obras, já não será também meramente dessa ordem – mas como frase-imagem, como aliás fará sempre da pintura-escritura e da escrita-imagética. Um só sentido para os vários elementos heterogéneos. Aliás, como afirma José Gil: «os títulos não explicam, descrevendo ou designando o sentido das imagens», «estão [...] para o quadro como uma imagem para outra, com a diferença que a sua não-relação com o conjunto das imagens impõe mais uma descontinuidade ao *plano de consistência*»² (Gil, 2005a). Assim, o título surge aqui como signo de possibilidade de um museu.

Se para Álvaro Lapa apenas existem dois tipos de pintura – «paisagem» e «retrato» – em qual delas se inscreveriam estas pinturas do museu? Certamente nos retratos, sobretudo se as pensarmos em espelho com uma outra série, *Cadernos* – de que algumas obras encontram abrigo nestes museus – que o artista dedica a vários escritores do seu panteão pessoal (Homero, Céline, Kafka, Rimbaud, Mallarmé, Miller, Pessoa, Joyce, entre outros, num total de vinte eleitos), um museu-biblioteca, um tributo subversivo (a que voltaremos através a noção foucaultiana de heteropia). Também aqui não se trata, pois, de representar tais cadernos, escritos ou sequer das figuras ou personagens destes autores, mas antes de «construir, fabricar imagens, ícones aceitáveis, aceitáveis historicamente, aceitáveis por alguma crítica eventual» (Lapa in Pérez, 2018, p. 198). São antes apontamentos de Lapa sobre acidentes, sobre ninharias – «o caderno de Mallarmé é A Flauta Mágica, podia ser o Caderno de Mozart», sugere Jorge Silva Melo, ao que Álvaro Lapa responde «a arte é uma mentira» e «a mentira pega-se» (in Pinharanda, 2006, p. 158).

Em *Museu ad hoc*, Lapa constrói o seu museu a partir da sua própria obra. Obra essa que, por sua vez, compreende todos os seus mestres, que atravessam tempos e espaços: Milarepa, mestre do budismo tibetano e escritor do século XI, François Villon, poeta francês do século XV, Gauguin, de quem pretende ressuscitar fantasmas, Han-Shan, poeta da dinastia Tang chinesa, entre outros. Todos estes autores se inscrevem em Lapa para que ele os convoque depois, neste museu, através de um duplo gesto: o da própria pintura e o da colagem-montagem. Assim, o artista cria uma espécie de *mise en abyme*, pintura dentro de pintura, antologia

2 Cf. «O plano de consistência ou de composição (planómeno) opõe-se ao plano de organização e de desenvolvimento. A organização e o desenvolvimento dizem respeito à forma e à substância [...]. O plano consiste abstracta mas realmente nas relações de velocidade e de lentidão entre elementos não formados e nas composições de afectos intensivos correspondentes [...]. Num segundo sentido a consistência reúne concretamente os heterogéneos, os díspares, enquanto tais [...]» (Deleuze e Guattari, 2006, p. 643).

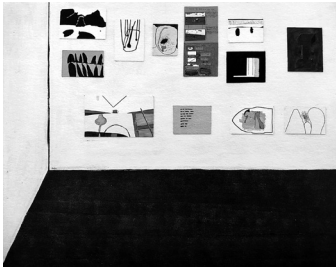


Fig. 1 - Museu ad hoc
(1), 2000-2003

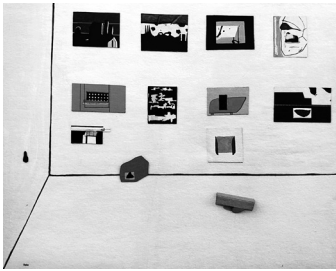


Fig. 2 - Museu ad hoc
(2), 2004

da sua própria obra e do mundo. Tal museu, imaginário, torna-se ficcional, ganhando forma. Nesta série, Lapa problematiza ainda a recepção da obra de arte na era moderna. Ao criar um museu pintado na forma de quadro, que será exposto dentro de um museu, e reproduções de pinturas dentro de outras pinturas, Lapa fortalece as barreiras e o efeito de distanciamento diante do espectador, tornando tais pinturas ainda mais enigmáticas.

Mas que museu é este? Que relações estabelece entre as suas próprias obras este artista-comissário-artista? Conhecedor profundo do pensamento estético moderno, Lapa sabe que a arte perdeu o seu *valor de culto* (e, por sua vez, a

dimensão *aurática*) – a que se contrapora o *valor de exposição*³ – por isso vai jogar com esta ideia da reprodução das suas próprias pinturas dentro de outras, ao inscrever, por montagem, novamente as reproduções dentro de um outro quadro, confere-lhes, novamente, um *lugar originário*, evitando a circulação das mesmas.

Procedimentos: série, colagem-montagem, auto-citação

Como sempre, enigmático, Lapa afirmar-se: «pinto mais “exposições” do que obras» (Lapa, 1994). Leitor confesso de Gilles Deleuze, tal afirmação corrobora a ideia de uma produção serial que herdava assumidamente de Motherwell e António Areal, no campo pictórico, e de Joyce e Beckett, acrescentamos nós, no campo literário. Para Deleuze, as obras modernas criaram «séries permutantes e as suas estruturas circulares», que não implicam um centro fixo (Deleuze, 2000, p. 139)⁴, propondo ao invés, desvios e errâncias: «no eterno retorno, o caos-errância opõe-se à coerência da representação; ela exclui a coerência de um sujeito que se representa como de um objecto representado» (Deleuze, 2000, pp. 123-124). Como na pintura de Francis Bacon se encontram séries da boca, do papa, etc., ou na de Rembrandt, séries de auto-retratos, quase toda a produção pictórica de Álvaro Lapa se funda num princípio serial: as já mencionadas séries

3 Cf. «A recepção de obras de arte processa-se com tónicas diferentes, de que ressaltam duas, opostas. Uma é o valor de culto, outra o valor da exposição da obra. [...] Nomeadamente nas idades pré-históricas, a obra de arte, através do peso do seu valor de culto, se tornou em primeira instância um instrumento de magia, que só mais tarde, e até um certo ponto, foi reconhecido como obra de arte, através do valor absoluto da sua possibilidade de exposição, se torna um produto com funções totalmente novas, entre as quais aquela de que temos consciência, a artística, se distingue como a que mais tarde poderá ser reconhecida como acessória» (Benjamin, 2017, p. 217).

4 Cf. «O conjunto dos círculos e das séries é, pois, um caos informal, *a-fundado*, que não tem outra “lei” além da sua própria repetição, da sua reprodução no desenvolvimento do que diverge e descentra» (Deleuze, 2000, p. 139).

Cadernos e Museu, e ainda outras como *Campéstico*, *Auto-auto-retrato*, *Milarepa*, *Os Criminosos e as Suas Propriedades*, *Conversa*, etc..

Ora, estes dois museus de Álvaro Lapa trazem para si – sem aparente lógica de ordem cronológica, material, formal ou até mesmo serial⁵ – reproduções de pinturas dessas várias séries, como, mais precisamente, *Milarepa*, *Gauguin*, *Morada*, entre outras. Por sua vez, essas séries incluem formas visuais que se vão repetindo ao longo da obra de Lapa, em série, e a que José Gil designou «idiolecto» (Gil, 2005a). A produção serial não aparece em Lapa nem enquanto produção em série, ou seja, massiva, no sentido, por exemplo, da pop-art, nem de uma sucessão necessariamente progressiva, mas antes de uma repetição de elementos em série e por série. O que define necessariamente cada *série* de quadros em Álvaro Lapa é, ora a nomeação titular, ora as séries de elementos que compõem as pinturas. Veja-se, por exemplo, a série *Milarepa* em que a repetição se dá a cada obra na repetida figura pedra-monge, ou ainda, *Conversas*, em que se repete a tipografia da palavra, ou *Ucello*, em que se repete a forma de uma cabeça: numa aparente homogeneidade dentro de cada uma, abre-se um espaço diferencial a cada pintura. São as formas que ao mesmo tempo permitem reconhecer determinada série e diferenciar as obras entre si. Procedimento *mise en série*, nos termos deleuzianos, já que estas são produzidas em simultâneo, como afirma Álvaro Lapa: «em mim é simultâneo, tem sido» (in Pinharanda, 2006, p. 150).

Tal produção serial é ainda acompanhada pela noção de fragmento, muitas das vezes através do recurso à *colagem-montagem*, prática que herda dos surrealistas, da pintura e da literatura, de Dubuffet e Ernst e de Mallarmé. Para Lapa, a fragmentação é a possibilidade da sobrevivência dos elementos heterogêneos dentro de um único e mesmo enquadramento, abolindo assim qualquer *sentido* totalitário da pintura. Espécie de democratização não-harmoniosa do espaço pictural – palavras-pintura-colagens, forma-fundo – numa conjunção disjuntiva que, simultaneamente, agrega e separa. Mas não se trata, em Lapa, de recorrer ao corta-e-cola como meio para uma re-significação das imagens ou para lhes conferir algum sentido mas antes para, justamente, fragmentá-las, criar blocos de estranhamento ao Todo. Não se trataria, portanto, sequer de uma lógica do absurdo como nos clássicos dadaístas, mas antes de uma *non sens* no sentido deleuziano: «o não-sentido é à vez aquilo que não tem sentido, mas que, como tal, se opõe à ausência de sentido operando uma doação de sentido» (Deleuze, 1969, p. 89). O mesmo acontece nos textos de Lapa: corte, bricolage, recolção. Não só o artista procede por via de uma estética do fragmento, como o faz através de movimentos de recuperação do seu próprio trabalho: formas e textos, que inclui nas pinturas, e no caso dos museus, reproduções de várias pinturas (multiplicando-se as formas). Agora num quadro, ladeadas por tantas outras,

⁵ Veja-se, por exemplo, em *Museu ad hoc (1)*, a partir da esquerda, um *Milarepa* de 1978, um *Campéstico* de 83-84, e uma *Morada*, não datada. Inclui ainda um *Auto-auto-retrato* (série de 1972), *A Branca de Neve e os Setes Anões*, de 1973, uma *Conversa*, de 1994, *Espaldar modernista de apedrejar o público*, de 1984. Em *Museu ad hoc (2)*, veja-se, um *Milarepa* (1968) intitulado *Homem sem esforço, sem propósito, sem utilidade*, abaixo uma pintura da série *Os Criminosos e as Suas propriedades*, de 74-75, ainda uma *Canção*, de 79-82, um outro *Campéstico*, de 86-87, o *Caderno de François Villon*, de 1992, a *Secretária de Kafka*, de 1995, e *Voici nos Acteurs*, de 1972. O único princípio é o da heterogeneidade.

tais pinturas sofrem variações através da recontextualização⁶. Trabalho de auto-citação que encontra nestes *museus* o abismo da fragmentação, já que, em Álvaro Lapa, tudo remete para uma questão auto-referencial: «de resto, não são os quadros, produtos da minha actividade, que me interessa, mas o estado que me revelam acerca de mim próprio, o seu valor de limiar de um espaço íntimo onde me reconheço “livre”» (in Pérez, 2018, p. 127).

Do museu ficcional ao auto(museu)-retrato

«Do que eu vivo e dou a ver é da recusa» (in Pérez, 2018, p. 160), afirmará Álvaro Lapa em 1971. Se nos anos 60 Marcel Broodthaers irá questionar os modelos modernos da instituição museológica com o *Musée D'Art Moderne. Département des Aigles*, também estes dois museus de Álvaro Lapa poderão ser pensados sob o designio de uma crítica aos *tempos modernos*. Como sublinha Saguenail: «assumindo simbolicamente toda a pintura, os quadros expostos [nestes museus] são substituíveis por quaisquer outros» e «o elemento humano está ausente, a exposição não tem visitantes» (in Pérez, 2018, p. 304). O espaço expositivo é aquilo que surge propriamente pintado sobre o platem, as obras, essas, reproduzidas, reforçam essa substituíbilidade.

Se recuarmos até 1972, até uma outra obra de Álvaro Lapa, *As Profecias de Abdul Varetti*, reencontramos algumas traduções das ideias lançadas por Saguenail, nomeadamente as da vaidade e da efemeridade no domínio artístico: «A pintura como *vanitas*» (idem). Varetti (pseudónimo que Lapa aponta como sendo um poeta falhado, siciliano, do século XIII) afirma, então, nos seus bordados, que: «o “artista” será louvado, os outros [“sábio” e “político”] serão excluídos»; «as obras de arte do passado serão tidas por curiosidade arcaica»; e, ainda, que «as obras de arte terão uma existência exclusivamente lúdica, a experiência directa, dos vários mundos, suprimirá com enigmas e presenças»⁷. Ora, Varetti-Lapa refere-se aqui a um declínio da experiência autêntica no mundo moderno, «como se uma capacidade que nos parecia inalienável, a mais segura de todas, nos tivesse sido retirada: a capacidade de trocar experiências» (Benjamin, 1992, p. 28), que corresponderia, no plano estético, a uma perda da aura. Na esteira do pensamento benjaminiano, Agamben faz uso da figura do museu para afirmar, já não o declínio mas o aniquilamento da experiência:

«Museu não designa aqui um lugar ou um espaço físico determinado, mas a dimensão separada para a qual se transfere aquilo que em tempos foi sentido como verdadeiro e decisivo, e agora já não. Em geral, hoje tudo se pode tornar Museu, porque este termo nomeia simplesmente a exposição de uma impossibilidade de usar, de habitar, de experienciar» (Agamben, 2005, p. 96).

6 Cf. Sistema de auto-citação proposto por Compagnon (1979): Autor 1 = Autor 2, Texto 1 ≠ Texto 2; no âmbito da economia citacional, Compagnon propõe ainda a noção de estagflação que, na escrita contemporânea, seria «a coexistência de um desemprego do autor e de uma inflação do texto ou do inter-texto, seria a prática que consiste em retomar, em ressuscitar, sem ser roubo nem plágio, obras passadas, personagens literárias ou romanescas» (Compagnon, 1979, p. 363).

7 Profecias inscritas na série *As Profecias de Abdul Varetti, escritor falhado* (1972), composta por bordados emoldurados a ferro concebidos pelo artista. Poderá ser consultada na totalidade em Pérez, Miguel von Hafe (ed.). (2018). Álvaro Lapa: No Tempo Todo. Catálogo de exposição. Porto: Serralves. pp. 136-141.

Então, se é certo, para Saguenail, que «a prática da pintura em Lapa incorpora sempre o seu comentário e as suas críticas visíveis [...]»: os quadros são uma materialização da teoria, a sua tradução gráfica, o seu *manifesto estético*» (in Pérez, 2018, p. 304), então, os *Museu ad hoc* poderão manifestar ainda outra teoria, decorrente, justamente, da viabilidade da reprodução da obra de arte: o *museu imaginário*, de André Malraux (2017). Ora, o aparecimento de tal possibilidade altera, conceptualmente, o paradigma museológico, na medida em que, se até então, os museus se construíam a partir de um enredo central criando, assim, uma narrativa dominante, Malraux, durante a década de 40, lançou uma proposta que visa uma maior heterogeneidade museológica. Esta abordagem cria as condições para a possibilidade de uma linguagem universal da arte que, concomitantemente, permite uma escolha individualizada das obras num espaço ficcional ou imaginário desejado. Assim, de acordo com o modelo maurlausiano da democratização do *imaginário*, cada um teria a possibilidade de escrever a sua própria ficção, estilizando narrativas.

Porém, para Malraux (idem), a museificação trata sempre de salvar (*dé-livrance*) ou ressuscitar um objecto, isto é, de lhe conferir uma segunda vida, tornando-o numa obra de arte através da sua recontextualização, quando é colocado no museu, retirado do seu meio natural. Entender a arte como um plano, superfície, eis o que levou Malraux a elaborar tal projecto. Traçar uma história da arte por aproximações, abrindo os modos de pensar a arte. Para Malraux, o «museu é um confronto de metamorfoses» (Malraux, 2017, p. 10). Museu de fotografias – álbum fotográfico da cultura universal –, mas também museu de *imagens*, no seu sentido mais lato, e, portanto, lugar de rememoração. No entanto, como nota Didi-Huberman (2013), se, por um lado, Malraux leva a cabo uma prática experimental da montagem entre imagens – (mas também de recorte, fragmento, ampliação, etc.) de diferentes épocas, lugares e estilos, que abre um vasto campo do imaginário e de numerosas ligações – por outro, problematiza a arte como um absoluto, reclamando a sua «presença eterna» e a sua universalidade. «Em suma, a abertura experimental dará lugar a um fechamento – por muito “grande” ou majestoso que seja – metafísico», dirá Didi-Huberman (idem).

Além da potência do fragmento, encontramos outras reverberações de Malraux em Lapa⁸, quanto à força universalizante de uma linguagem: «sendo a vida uma arte, a linguagem será universal (cf. Rimbaud), incluindo *tudo*», diz Lapa numa das restantes profecias de Varetti. Afirma então Rimbaud, numa das suas cartas a Paul Demeny que é necessário: «encontrar uma língua; — De resto, sendo toda a palavra ideia, o tempo de uma linguagem universal virá! [...] Esta língua será alma para a alma tudo resumindo, perfumes, sons, cores do pensamento agarrando o pensamento e puxando. O poeta [...] seria verdadeiramente *um multiplicador de progresso*», adiantando ainda que «[...] esses poemas serão feitos para permanecer. [...] No fundo, seria ainda um pouco Poesia grega. A arte eterna teria as suas funções » (Rimbaud, 1990, p. 317-318), aproximando-se de Malraux.

8 Apesar de compreendermos posições bastante distintas naquilo que é o entendimento geral de *arte e cultura* no pensamento dos dois autores.

Porém, se, enquanto modo crítico da história da arte, a proposta maularusiana se baseava na possibilidade técnica da reprodução como meio para aceder a obras de outra maneira, à época, inacessíveis (espécie de álbum de arte), a sua índole era muito mais extensiva, já que o museu imaginário seria, de facto, um *lugar mental*⁹, como viria a afirmar Malraux, em 1974, à conversa com Picasso, mais de vinte anos depois de ter escrito *O Museu Imaginário*. Não sendo tão explícito, todavia, já se poderia ler, em 1947, o que seria o pensamento seminal de Malraux sobre esta questão: «onde a obra de arte não tem outra função senão a de ser obra de arte, numa época em que a exploração artística do mundo prossegue, a reunião de tantas obras-primas, e a ausência de tantas outras obras-primas, convo-ca, em imaginação, *todas* as obras-primas» (Malraux, 2017, p. 11).

Como museus materializados de facto, poderemos encontrar nos *museus ad hoc* de Lapa um dispositivo ficcional – no sentido em que «a ficção não é a invenção de seres imaginários», mas antes «a construção de um quadro no seio do qual os temas, as coisas, as situações são percebidas como pertencentes a um mundo comum [...]» (Rancière, 2018, p. 14) – mas que, apesar da sua fisicalidade, tende sempre para um imaginário. De que modo? Retomando o texto de Saguenail, Lapa reconstitui nestes quadros o seu percurso pictórico, porém, sem se tratar de uma atitude de qualquer narcisismo ou egocentrismo.

«Exactamente como Álvaro Lapa compreendeu os autores do seu panteão pessoal de cabeceira e os assimilou ao ponto de poder sintetizar iconicamente o seu pensamento em *Cadernos*, também interiorizou a história da pintura enquanto fenómeno individual de criação e social de exposição – sem necessidade, como Van Gogh ou Picasso, de voltar a pintar as telas de mestres anteriores: *compreendidos* todos eles em cada um dos seus quadros, ele é o seu *embaixador*» (in Pérez, 2018, p. 304).

Notemos algumas das *representações* mais evidentes presentes nestes dois *museus ad hoc*: a *secretária de Kafka*; a forma *Milarepa*; o *caderno de François Villon*; *Os Criminosos e as Suas Propriedades*, alusão a Henri Michaux; *A Branca de Neve e os Setes Anões*, alusão a *Le Grand Verre* de Marcel Duchamp; e, plasticamente, pelo menos, Robert Motherwell. E se tal contágio lhe vem, maioritariamente, da literatura, não será inoportuno convocá-la para esta reflexão através da escrita de Jorge Luis Borges, que atravessa pelo menos três movimentos semelhantes aos da pintura de Lapa, nestes dois museus: 1) a universalidade (o todo em cada parte); 2) o infinito (através da sugestão de um *mise en abyme*) e, 3), a citação ou alusão. Tomemos em consideração, por diferentes razões, dois contos do autor argentino: *O Aleph* e *A Biblioteca de Babel*.

No primeiro, poderemos encontrar referências a personagens de tempos cronológicos heterogéneos trazidos por Borges para um mesmo plano: da antiga Grécia, com Homero, à Argentina do século XX, com

9 Em conversa com Picasso, dirá, «o verdadeiro lugar do museu imaginário é um lugar mental» (Malraux, 1974, p. 154).

Carlos Argentino¹⁰, e o próprio, «sou eu, sou Borges» (Borges, 2011, p. 88). Aleph, símbolo radical – no sentido da raiz – da escrita consonantária e que viria a dar origem ao *alfa* grego, ao *a* romano, ao *a* cirílico, ao *alif* árabe, etc.. Em Borges, o *aleph* surge como lugar ou «ponto do espaço» – um «ângulo» no sótão de uma casa – que «contém todos os pontos» e que se revela indispensável à conclusão do poema de Carlos Argentino (agora, Carlos Argentino Daneri). E prossegue na descrição desse mundo, o *aleph*, «onde estão, sem se confundirem, todos os lugares do globo, vistos de todos os ângulos» (Borges, 2011, p. 95) e, conseqüentemente, todas as luzes, logo, todas as *imagens*, e que talvez exista no «íntimo de uma pedra» (Borges, 2011, p. 143). Uma pedra é infinitamente (estilisticamente *abismal*) múltipla? «Toda a linguagem é um alfabeto de símbolos cujo exercício pressupõe um passado que os interlocutores partilham: como transmitir aos outros o infinito Aleph, que a minha temerosa memória apenas abarca?» (idem, p. 139), pergunta Borges. Como transmitir aos outros o infinito *museu imaginário* (no sentido mais lato do termo imagem) que a minha memória apenas abarca?¹¹, perguntamos a partir de Lapa.

No segundo, e logo na abertura de *A Biblioteca de Babel*, Borges retoma esta possibilidade de um espaço simultaneamente universalizante, infinito e eterno: «o universo (a que outros chamam Biblioteca)» (Borges, 2000, p. 86) é composto por um número «talvez infinito» de galerias hexagonais e «existe *ab aeterno*» (idem, p. 88) – «a espécie humana [...] está para se extinguir [efemeridade]» e «a Biblioteca perdurará [eternidade]» (idem, p. 98).

Ora, quer a *biblioteca de Babel*, quer o *Aleph*, surgem como espaços heterotópicos¹², ou seja, espaços que proporcionam uma «experiência mista», simultaneamente reais e irrealis, dado que existem de facto – o baú e a biblioteca – ao mesmo tempo que não têm um lugar (Foucault, 2005, p. 246). Tal como o espelho, exemplo primordial apresentado por Foucault (idem), estes espaços são reflexivos na medida em que fazem abrir virtualmente espaços irrealis atrás da superfície, numa «espécie de efeito de retorno» com o real (idem). Para Foucault, os museus e as bibliotecas modernos são «heterotopias nas quais o tempo não cessa de se amontoar», que reflectem «a vontade de encerrar num mesmo lugar todos os tempos, todas as épocas, todas as formas, todos os gostos» (idem, p. 249). Em suma, «um lugar de todos os tempos que esteja ele próprio fora do tempo» (ibidem).

Apesar de Foucault eleger os espaços co-relativos como heterotopias de acumulação por excelência, as obras aqui tratadas – os *museus ad hoc* de Lapa e a *biblioteca* de Borges – parecem aproximar-se da noção de heterotopia sobretudo por outras vias: primeiramente, de uma ideia de heterocronia, ou seja, de um recorte no tempo que implica uma «ruptura absoluta com o seu tempo tradicional» (idem); depois, «o poder de justapor num só lugar real vários espaços» (idem, p. 248); e ainda, «supõem sempre um

10 Nome artístico de Israel Vitenszteim Vurm (1929-1991), cantor argentino de música tropical, que integrou a banda cubana Sonora Matancera.

11 Cf. Já José Gil perguntava, também a partir de Lapa: «Álvaro Lapa pergunta: como é possível criar uma pintura que encerra todos os signos do universo?» (Gil, 2005a).

12 Cf. Prefácio de *Les mots et les choses*, de Michel Foucault, no qual introduz originalmente o conceito a partir de um conto Jorge Luis Borges. Foucault, Michel. (1966). *Les mots et les choses*. Paris: Gallimard.

sistema de abertura e de fechamento que as isola e, ao mesmo tempo, as tornas penetráveis» (idem, p. 259). Ora, em que medida poderemos reconhecer tais particularidades no *museu ad hoc*? Nestes museus, Álvaro Lapa convoca simbolicamente tempos (porque a sua temporalidade é outra: «Em que pensas? No tempo todo» – poderá ler-se em *Conversa*, reproduzida no *ad hoc* (1)) e lugares heterogêneos, da paisagem algarvia ao Tibete, da mesa-secretária ao caderno, do campo ao doméstico. Um só espaço para todos os tempos e todos os espaços, tal como o jardim de Foucault, «tapete onde todo o mundo vem cumprir a sua função simbólica» (idem, p. 249). O que aqui se revela particularmente interessante em Álvaro Lapa é que *tudo* é convocado pelo artista para se dobrar sobre si novamente, isto é, não vemos uma representação mimética da secretária de Kafka, nem tampouco das grades da prisão, mas antes aquilo que Álvaro Lapa imagina e explicita¹³ tecnicamente que seria a secretária do escritor checo, e que aparece justamente nos museus através do gesto da auto-citação. Tal reflexividade atinge o caso-limite em *Auto-auto-retrato* – longe da «figuração» convencional, aqui Lapa desfaz o corpo e o sujeito¹⁴ – que surge reproduzido em *Museu ad hoc* (1). Como nota José Gil, há na pintura de Álvaro Lapa um movimento paradoxal: por um lado, apresenta um «código esotérico, hermético porque absolutamente pessoal» (Gil, 2005b, p. 165-166) e, acrescentaríamos, entrópico; por outro lado, há uma «abertura total do campo pictural» (Gil, 2005a) numa tentativa de consagrar «a pintura, como arte total, quer dizer, capaz de inscrever todos os signos do mundo (e, por conseguinte, todo o sentido do mundo)»¹⁵ (idem).

Entrópico e involutivo, o museu de Lapa só poderá ser compreendido a partir de dentro. Retratos, auto-retratos, auto-biografias¹⁶: assim é frequentemente descrito o trabalho do artista. O próprio afirma inclusive que os «*Cadernos* são retratos» e que «pretendem ser ícones». Ora, poderíamos então constatar que, para Lapa, os cadernos *re-tratam* os seus autores – referidos em título e, por vezes, também nas próprias obras – consagrando-os num signo-reduto (o seu ícone). Retrato, não no sentido que lhe foi atribuído pela história da arte, operando por semelhança ou *mimesis* de uma figura huma-

13 « Todos estes planos são autónomos, por isso podem surgir separados. Mas não são exclusivos, por isso nunca surgem separados. Uma obra é um procedimento imaginário, imaginado, que explicita tecnicamente uma função ética. É, por posição, incómoda, contraditória e flagrante» (Lapa, 1994). Lapa, Álvaro. (1994). *Confidências para o Exílio*. Porto. pp. 19-28. Disponível em <http://renatoornato.blogspot.com/2009/04/alvaro-lapa-in-confidencias-para-o.html>

14 Cf. Embora Sousa Dias (2018) relacione o conceito deleuziano CsO com a série *Cadernos* de Álvaro Lapa, cremos que se aproxima mais da série *Auto-auto-retrato*, em que o artista desenha rudemente detalhes do corpo, sobrepostos, sem ordem aparente, desarrumando qualquer organismo. «[...] O CsO é, para lá do organismo, o corpo vivido assubjectivo, “intensivo”, constituído apenas por intensidades, por níveis e limiares de intensidade [...]. O CsO é os órgãos *menos* o organismo, o “corpo fragmentado” e os “órgãos-afectos” como diz Lapa» (Dias in Pérez, 2018, p. 45).

15 A uma obra enigmática, Gil responde com perguntas. Tomamos a liberdade de tornar esta questão numa afirmação declarativa.

16 Cf. «Cada quadro de Lapa é um *auto-retrato*, um enigma a resolver». Faria, Óscar (1994). Self-Obsessed and seeee in *Confidências para o Exílio*. Porto. p. 18.; Lapa sobre a pintura: «O “pintá-las [imagens e palavras] (inclui-las no quadro) confere-lhes uma “verdade” tão absoluta como a de um quadro expressionista. A sua referência ao vivido do modelo originário (o modelo *autobiográfico*), na medida em que implica a especialização mútua espectador-autor, torna o objecto tão naturalista como o pode ser» (in Pinharanda, 2006, p. 25).

na, mas antes na sua qualidade originária, etimológica: o termo deriva do latim *re-trahere*, que seria algo como retirar, voltar a tirar, do qual também derivam predicativos como retrair. Retrato, então, como um tratar de novo. Nem sequer como os expressionistas modernos, cujos retratos operavam por dissemelhança em relação ao corpo da figura. Para Sousa Dias, cada caderno surge então como «uma imagem-afecto, imagem-sensação, a bizarra imagem gráfica ou pictural do sujeito retratado, mas não a da identidade social, exterior, desse sujeito, mas antes a da sua (a de uma sua possível) identidade “afectiva”, “despersonalizada”, imagem-fragmento esquemática da sua vida não biológica, da sua vitalidade singular» (in Pérez, 2018, p. 46). O que resta aqui da figura-corpo é tão somente a sua ausência. Não interessa, portanto, a Lapa retratar aqueles sujeitos mas antes retratar o signo-reduto de cada um deles, que os singulariza, num procedimento quase ideogramático. Como nota Miguel von Hafe Pérez, os *cadernos* «impõem[-se] sobretudo pela distanciação perturbadora e abstracta que instauram por via da densificação da natureza elusiva da representação esperada do nos “retratos” convencionais» (Pérez, 2018, p. 16-17).

Num dos poucos textos dedicados aos *museus ad hoc*, Miguel von Hafe Pérez apresenta-os como *Auto(museu)-retratos* e aponta «dois campos de tensão visual» que ali poderemos reencontrar: retratos e paisagens, ou seja, «auto-representações (Auto-auto-retrato, mapas-crâneo, máscaras) e *duplos* (exercícios de ventriloquismo existencial: Milarepa, Guaguin, Ucello, Auto e Oral)» (Pérez, 2018, p. 17-18). Todavia, não se tratando aqui de um retrato pictórico tradicional, sem alusão ao corpo-figura, e considerando o gesto da auto-citação permanente, não se poderia antes considerar uma pintura auto-biográfica, que seria justamente a escrita de vida, como menciona acima Sousa Dias? Ora, como afirma Raymond Bellour, por ser de natureza auto-biográfica, o auto-retrato é também o seu contrário, dado que «lá onde a auto-biografia se define como um fechamento temporal, o auto-retrato aparece como uma totalidade sem fim, onde nada pode ser dado de avanço, já que o seu autor anuncia: «Não vos *contarei* aquilo que *fiz*, mas vou dizer-vos quem eu sou”» e «passa assim sem transição de uma vida a um excesso» (Bellour, 1988, p. 341-342).

Nem auto-biografia, nem auto-retrato, o que encontramos nos *Museus ad hoc* de Álvaro Lapa é o cúmulo, no seu ponto mais entrópico, de uma *escrita de si*¹⁷, diríamos, então, de uma auto-grafia. Afinal, até o próprio reclama «a pintura como Existência»¹⁸, pintura que informa a existência «como auto-construção orgânica de experiências, da Experiência, como puro dado, como eclosão» (in Pérez, 2018, pp. 18-19). A auto-grafia, tal como a propomos, constituir-se-ia, pois, através de dois procedimentos: os *hypomnemata* e os biografemas.

Como Foucault (1983) aponta, os *hypomnemata* tornaram-se numa espécie de «livros de vida» nos quais se consignavam «citações, fragmentos de obras, exemplos e acções de que se tinha sido testemunha ou cujo relato se tinha lido, reflexões ou debates que se tinha ouvido ou que tivessem

¹⁷ Referência ao texto homónimo de Michel Foucault.

¹⁸ O que aponta, desde logo, para a *estética da existência*, proposta também por Foucault.

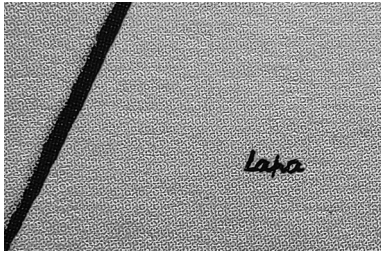


Fig. 3 – *Museu ad hoc* (2), 2004. Pormenor assinatura.

vindo à memória». Não seriam auxiliares de memória, nem diários íntimos, nem «narrativas de si mesmo» (que corresponderia à auto-biografia). Constituiriam antes um «equipamento de discursos» e deviam ser «profundamente implantados na alma» de modo a que fizessem parte do indivíduo: «enfim, que a alma os

faça não só seus, mas si». Constituição do indivíduo uno heteróclito por via dos elementos heterogêneos, «como a adição faz de números isolados, um único número». Tratar-se-ia, pois, para Foucault, de traçar uma filiação do pensamento. Assim, tal como os Guermante, de Proust, trazem no recorte do nariz, ou num riso, a cada geração, as semelhanças singulares com os seus antepassados, deveriam trazer também uma descendência ética. «Pelo jogo das leituras escolhidas e da escrita assimiladora, deve tornar-se possível formar para si próprio uma identidade através da qual se lê uma genealogia espiritual inteira», afirma Foucault.

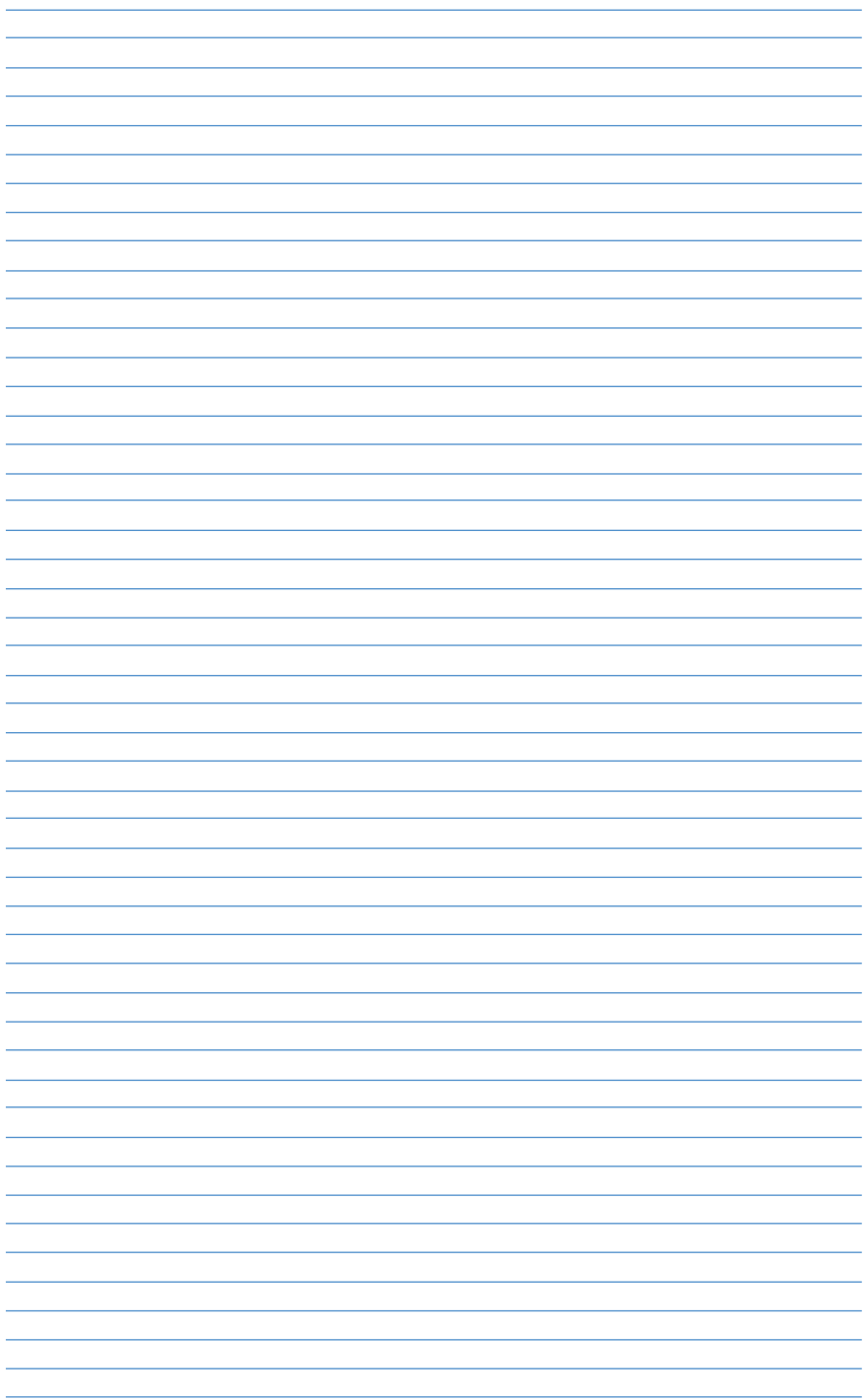
Tais *hypomnemata* dariam origem à inscrição de biografemas no plano expressivo. Quando Roland Barthes escreve o prefácio de *Sade, Fourier, Loyola*, seus «antepassados» próximos, afirma o seguinte desejo: «se for escritor, e morto, como gostaria que a minha vida fosse resumida, em vez de uma biografia amigável e desenvolva, a alguns pormenores, a alguns gostos, a algumas inflexões, digamos: “biografemas”», ou seja, «uma vida perfurada» (Barthes, 1971, p. 13), espécie de mosaico vital. Álvaro Lapa morre em 2006¹⁹, apenas dois anos após ter construído o seu último *mu-seu ad hoc*. O que daí podemos inferir é a necessidade de o artista pintar, em apenas dois derradeiros quadros, a sua vida, em suma, pintar-se. Um grafo mínimo: invariavelmente, a assinatura. Lapa, no espaço da pintura.

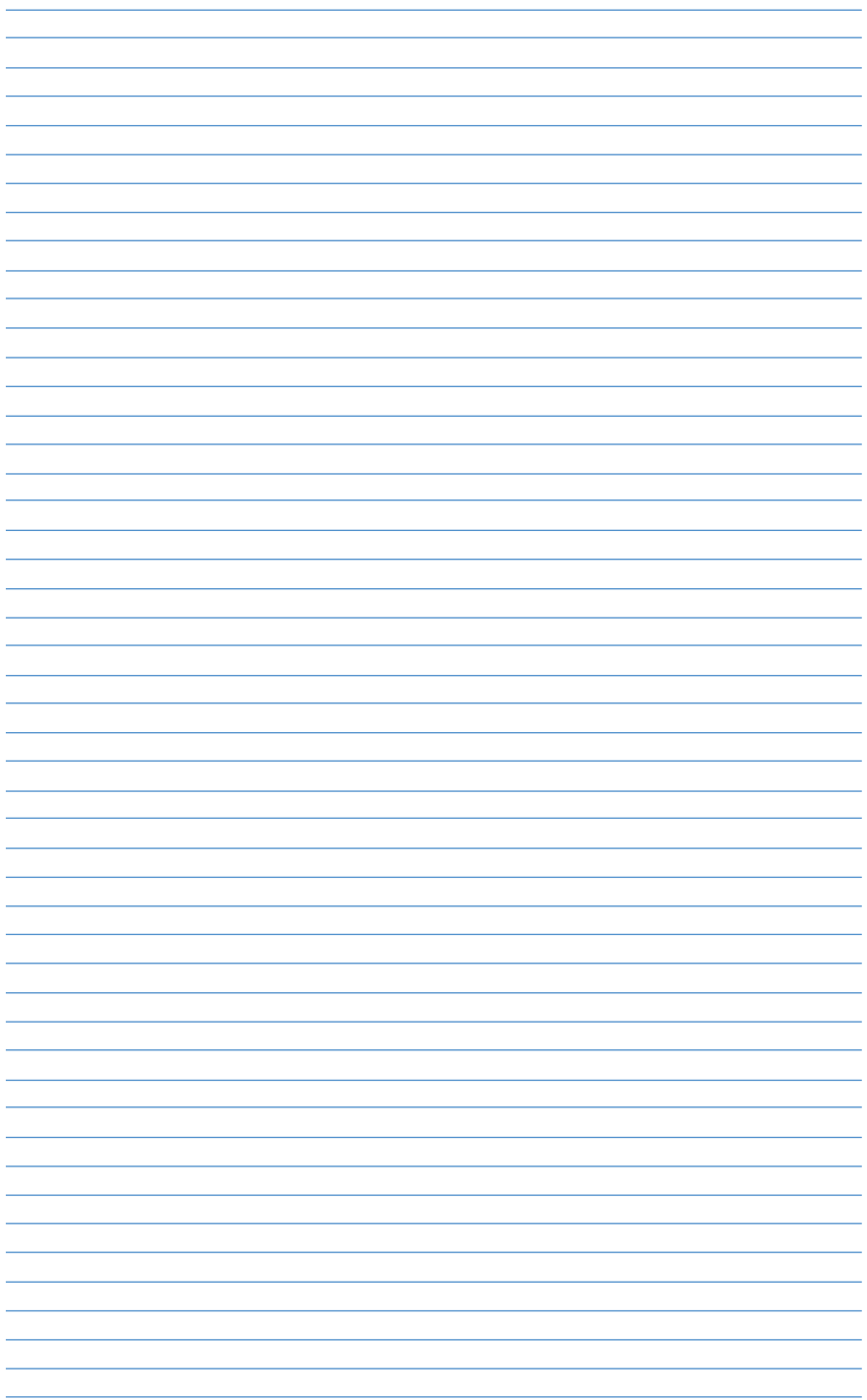
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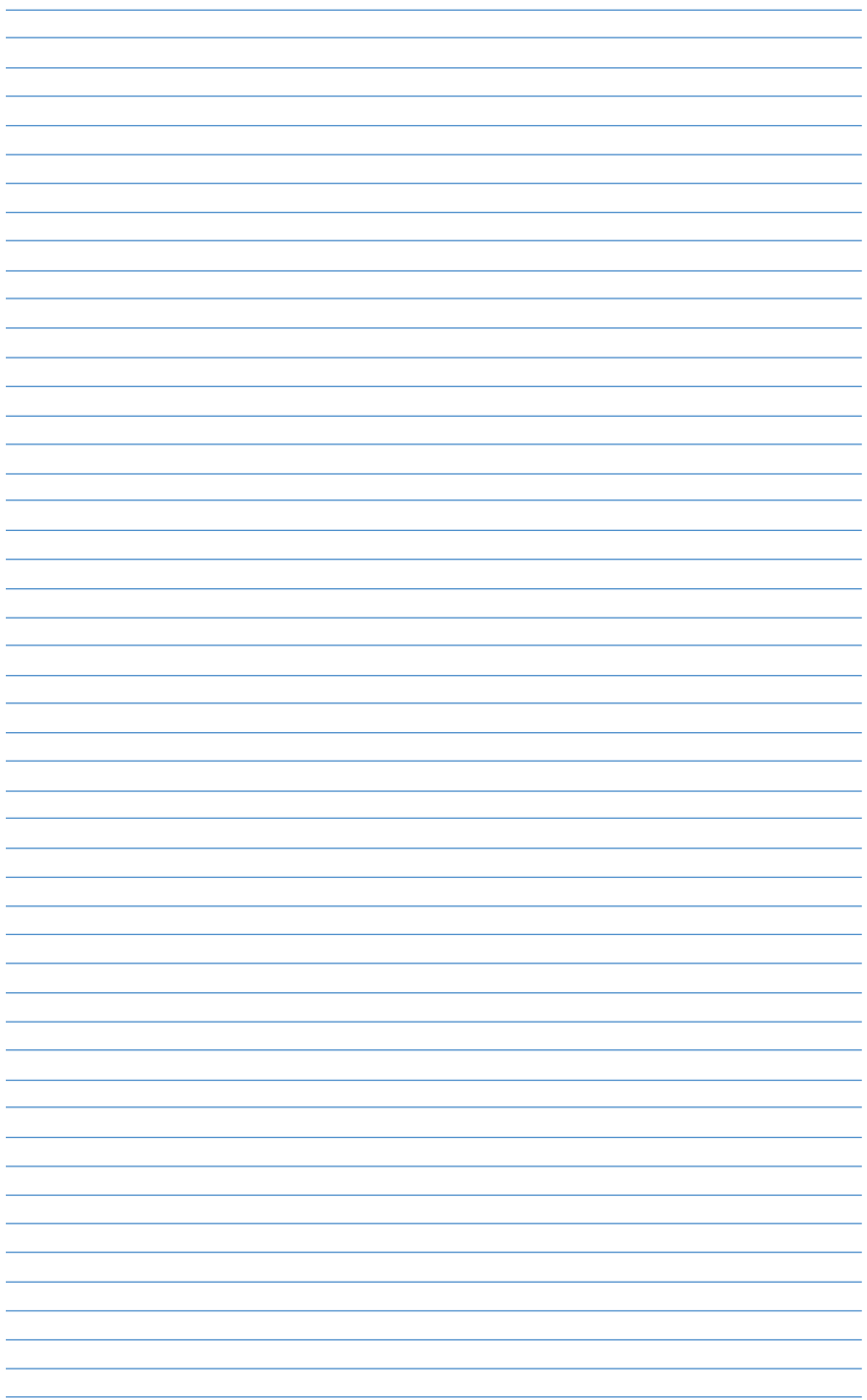
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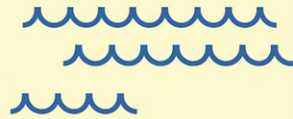
19 Sendo que as últimas obras datam de 2005.

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