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2017

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Del Castello, Daniel (2017) Queer animation: a creative project in constructing fantastical worlds of desire, University of the Witwatersrand, Johannesburg, <https://hdl.handle.net/10539/24478>

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Queer Animation: A creative project in constructing fantastical worlds of desire.

By

Daniela Del Castello

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Declaration

I declare that this Research Report is my own original work and that I have not previously submitted it for any other degree or examination at any other university.

Daniela Del Castello 4th day of September 2017.

Introduction

> *What do queers want? This volume takes for granted that the answer is not just sex. Sexual desires themselves can imply other wants, ideals, and conditions. And queers live as queers, as lesbians, as gays, as homosexuals, in contexts other than sex. In different ways queer politics might therefore have implications for any area of social life.*
>
> (Warner 1993: vii)

> *Even when coupled with a toleration of minority sexualities, heteronormativity can be overcome only by actively imagining a necessarily and desirably queer world.*
>
> (Warner 1993: xvi)

The aim of this research report is to establish a link between the field/ practice of queer theory and the field/practice of animation. I propose that the linking factor between these two bodies of theory and practice is fantasy. The purpose of exploring this link is to understand how formal elements of the animated medium can be used to articulate queer scenarios of desire. In this process, there a lot of complicated layers that need to be unravelled. It is important to think of this research report and creative project, not as a fully resolved argument, but rather as the starting point to an exploration that will take more creative work and research beyond this point. The quotes above express the underlying concerns that drive the process of this project. I have attempted to creatively explore the link between queer and animation through producing stop frame animated sequences, using the painting on glass technique as well digital 2D drawn animation. Thus, in addition to understanding the link between animation and queer theory I have also attempted to put queer theory into a mode of production, where the intent has been to explore queerness through visual representation.

In this report fantasy is understood in terms of a psychoanalytic framework, and so fantasy's relationship to desire is understood as the language that shapes desire (De Lauretis 1994: 84). Hence to understand how desire is being framed, the represented fantasy that structures it needs to be analysed. I claim that animation as both a graphic and cinematic medium is able to produce complex structures of fantasy. Animation, however is extremely diverse as there are many methods of productions and possibilities to image articulation. This means that there is

no formalized language for animation, rather meaning in animation is specific to the final image, and the visible material and production method used to render the final image. (Buchan 2014: 123). To combat heteronormative structures of meaning making, queer theory understands the nature of the queerness to be fluid and ambiguous, and as a result queer theory denies solid definition (Giffney & Hird 2008:4). This makes the relationship of representation and visibility a complicated one as, how does something that denies classification find recognition? This ambivalence is a part of how queer desire is articulated and therefore requires a complex and contradictory position in language to sustain it. I claim that animation is a medium that can produce a language that can sustain queer desire through the way it is able to produce tense and complex formations in language. I define this formation as an in-between position, where the limits between comprehension and disorientation in meaning are in constant negotiation and play with one another.

The term queer is layered and complicated and, by extension, so is queer desire. It is important to establish an understanding of these terms and their nuances in relation to this paper. Chapter One will be dedicated to articulating queer representation as occupying an in-between zone of meaning that is brought about through the tension of queer theories deconstructive effects, which is in negotiation with a queer lived experience that still needs to navigate heteronormative meaning and identity structures. There is a difficulty in queer representation and visibility in that queer desire and imaginaries are subject to erasure, through the inability of queer ideas to be fully recognised in heteronormative structures of meaning making. Heteronormativity structures meaning in a binary system of normal and deviant, and makes use of classification and naturalization as forms of control. These social structures form social fantasies that bring about closure in meaning and identity, which allows for a system of heteronormative recognition and validation that cannot account for or contain queer formations of desire. Queer theory dismantles binary classification by revealing the constructed nature of heteronormative texts through emphasising the ambiguities that make classification unstable (Dean 2003: 238). Thus, queer theory disrupts meaning, utilizing methods of ambiguity, fluidity and meaninglessness that deny linguistic fixture. While queer theory is useful in the way it dismantles heteronormative modes of meaning making through queer readings, sociological and queer theorists Arlene Stein and Ken Plummer aptly point out that the ideas established in queer theory are only accessible or distributed in academic settings. Additionally, they state that queer theory is so embedded in the complicated analysis of meaning, its heavy theoretical nature can distance it from a queer lived experience and in doing so, prevent it from

reflecting the lifestyles that drive it (Stein & Plummer 1994: 184). While theoretically queer theory can dismantle meaning and reveal the artificial construct of heteronormativity, an individual who associates themselves with queerness cannot claim to be unaffected by pervasive heteronormative structures of identity and meaning in a lived experience. Queerness therefor is constantly in negotiation with practices of identity and meaning, at points ironically occupying them and at others denying them. Queer representation is thus a negotiation between linguistic order, that is used to shape heteronormative fantasies and queer disruption, which displays the inability of language closure to account for all formations of desire. In terms of representation queer formations of desire are only visible when they become recognisable in heteronormative terms, which threatens the very nature of queer as it denies the classificatory power of stable recognition. The key to queer representation and visibility does not however lie in the complete denial of recognition, as queer exists within the contradiction of recognition and not in spite of it. Hence, I propose a formation of language that is able to oscillate between recognisability and misrecognisability. I believe this oscillation is able to be relayed through the animated mediums ability to represent reformulated fragments of indexical reality.

When attempting to represent queer desire through animation it is important to understand how desire is a structure of language (Dean 2003: 243). Chapter Two focuses on understanding the relationship between desire, fantasy and representation in relation to animated form. The first part of the chapter is dedicated to how fantasy and desire can be understood as linguistic concepts. Here I draw on Teresa De Lauretis's re-interpretations of psychoanalytic theories of sexuality and desire. She theorises that homosexual presence within representation cannot fully express queer desire as heterosexual expectation is embedded within the cinematic apparatus; thus, a queer subject position needs to be critically developed within language and fantasy (De Lauretis 1994: 84). According to De Lauretis's re-interpretation of Laplanche and Pontalis's theories of psychoanalytic fantasy; fantasy can be understood as the scenario of desire. The scenario of desire does not involve the representation of an object of desire, but rather is about the process of desire playing out through structures of language. Fantasy is therefore the language that forms and sustains the scenario of desire (De Lauretis 1994: 84). Furthermore, different fantasies are constituted by different orderings of signs, different iterations of language, which structures different frames of desire. The subject is structured according to their place in relation to the fantasy. To better understand how fantasy is structured through the cinematic apparatus I draw on Stephen Heath's writings of narrative and space. Heath claims that narrative orders arbitrary images of space and time to develop a coherent *place*. Place can

be understood as the setting, the taking *place* of the narrative. Place relates to the scenario of desire in that it develops the reality of the film through a system of relevance and thus maintains the setting of fantasy and the subject in relation to that fantasy. In his theory of narrative Heath is only writing in relation to classical Hollywood cinema and so this limits the articulation of the scenario of desire to a scenario of symbolic fulfilment through cohesion. Drawing on examples of queer representation in cinema I briefly illustrate that the scenario of desire does not need to develop in terms of coherency but rather can develop in terms of linguistic excess. In addition to excess I question how the animated image can develop a disruptive formation of place through the way that the animated image is built from multiple disparate fragments of reality. I formally analyse the animated image in relation to indexicality and distortion, and observe how the play between the referent and its transformation can structure recognition within misrecognition. In addition to the analysis of place within in animation, I introduce two concepts in animation that relay its formal ability to structure recognition in misrecognition. The first is Sergei Eisenstein's theory of plasmaticness. Plasmaticness refers to the protoplasmic form that is able to constantly transform within 2D drawn animation. This form places recognisability within misrecognisability through its ability to create a convincing sense of liveliness onto a graphic form that does not have a stable state as it is always in the process of transformation. The second concept is mimetic abstraction, which refers to the animated image's ability to display recognisability within misrecognisability, through alternating occurrences of mimesis and abstraction. Animation is able to make a referent recognisable yet push it beyond the original referent, transforming its meaning. This can be used as a tool to shape queer articulations of fantasy as the oscillation and transformation of the image can develop in-between formations of worlds and the figures that inhabit them. Additionally, referents that frame social signifiers can be made to go beyond their naturalized use, allowing transformation of that signifier which can result in alternate framings of social aspects such as race, gender or class. Thus through formal articulations of recognisability within misrecognisability, this in- between tension that alters the perception of the ordered association of signifiers, I claim that a queer position of desire can be formally articulated.

Chapter Three is dedicated to reflecting on the creative component of my project. In the previous two chapters I have built a framework which I hope sets the reader up to understand how I have begun to theoretically articulate the relationship between animation and queer theory, both in research and in my creative work. In doing so my creative work is not meant to prove the theories and arguments I have made, nor is the theory meant to validate my work.

Rather the two were developed in tandem helping me reflect on difficulties and excitements when thinking about queer theory and queerness in relation to production and representation within the animated medium. Each animated sequence is not intrinsically queer, such a thing is not possible, rather each sequence functions as a scenario of desire that I have developed from my personal lived experience, which I believe illustrates the possibility of a queer scenario of desire through the structuring of in-between linguistic formations. The reflections on each separate animated sequence I have produced will be descriptions and interpretations of the formal structures of the pieces, their materiality and production method. This serves to provide an extra insight into how animation can shape fantasy, and frame complex formations of desire.

Chapter One - Queer

> *The unremitting emphasis in queer theoretical work on fluidity, uber-inclusivity, indeterminacy, indefinability, unknowability, the preposterous, impossibility, unthinkability, unintelligibility, meaninglessness and that which is unrepresentable is an attempt to undo normative entanglements and fashion alternative imaginaries.*
>
> (Giffney & Hird 2008: 5).

In attempting to understand queer desire, the relationship and tensions between queer theory and queerness as a socially and physically lived experience, needs to be established and understood. Noreen Giffney and Myra J. Hird wrote in the introduction of their book *Queering the Non/human (2008)* that there is a sense of openness and change to the term 'queer' as it is involved in the "continual unhinging of certainties and the systematic disturbance of the familiar" (4). This makes it a difficult term and concept to pin down as the term interrogates and alters itself, even when it is utilized in the deconstructive process of queering texts. (Giffney & Hird 2008: 4). Additionally, it can be difficult to understand when the term queer is referring to the theory and when it is referring to something beyond the theory, and this ambiguity is something that queer writers revel in as it expresses the energy of queer theory. Giffney and Hird confirm this observation by stating that: "queer is not seemingly or manageable. This, for us, is one of the refreshing if sometimes frustrating facets of queer … practitioners' outright refusal to form consensus around vocabulary and rules of usage (2008: 5)".

Queer Theory and Difficulties in Representation

Queer *theory* is an extremely complex anti-identitarian theory that is always in the process of transformation. In their article, *I can't even think straight: "Queer" Theory and the Missing Sexual Revolution in Sociology (1994)* Arlene Stein and Ken Plummer analyse queer theory in relation to the field of sociology. They make the argument that the two fields can benefit from each other. In this they echo Michael Warner's interest in how queer can be a tool to enact social change, thereby taking queer out of an academic realm and questioning its role in social

settings. In their analysis, they state that queer theory emerged as a theory in the United States in the late 1980's as an 'elite' academic movement that sought to go beyond the identity politics found in *lesbian and gay studies*. This was in an attempt to deconstruct the very notion of identity, and to reveal how it is used as a form of control utilized by pervasive heteronormative structures (Stein & Plummer 1994: 181). Heteronormativity, which is the dominant social order, structures meaning through techniques of categorization, binaries and normalization to construct hierarchies between what is construed as normal and what is construed as deviant (Dean 2003: 238). Heteronormativity is enacted through discourses and institutions that perpetuate normalized assumptions, the assumption that there is a complementary relationship between the sexes that is both a natural arrangement and a cultural ideal being one of the most prominent assumptions, (Dean 2003: 239). In *Fear of the Queer Planet (1993)* Michael Warner writes about how heteronormative structures are pervasively embedded in structures of language, such as those used in law and theory. He makes the statement that "the theoretical languages in question can specify sexual identities only in ways that produce the ideology of heterosexual society" (xvi). While he is referring specifically to theory in his statement I believe that this issue of language is present within visual languages such as animation and cinema. If the dominant social order makes meaning out of categorisation that means that visibility and recognition are dependent on their 'obvious' and clear placement within set binary structures, anything that begins to displace this binary system immediately runs the risk of becoming un-recognisable within the heteronormative order and therefore is rendered invisible or deviant.

In his book *No Future: Queer Theory and The Death Drive 2004*, Lee Edelman makes use of psychoanalytic theory to understand social structures, he thus theorises queerness as a force that disfigures symbolic structures that mediate manifestations of the imaginary (Durham 2004). Edelman claims that social reality is experienced as fantasy because of structures of law and language that mediate out existence (such as discourses and institutions of law). This organisation of language assures the stability of our identity, through symbolic closure and imaginary coherence. It is through this closure and coherence that identity is made recognisable (Edelman 2004: 7). As I understand it, Edelman's concept of closure and coherence gives insight to the processes of categorisation that Heteronormativity utilizes to construct identity recognition. Heteronormativity through the ordering process of categorisation which brings about symbolic closure between the other and non-other, naturalizes language structures to form heteronormative fantasies that are built on the stability of normal and deviant.

Consequently, Edelman writes that "queerness exposes the obliquity of our relation to what we experience in and as a social reality, alerting us to the fantasies structurally necessary in order to sustain it and engaging those fantasies through the figural logics, the linguistic structures, that shape them" (Edelman 2004: 6). What this means is that queerness exposes the mediation of fantasy through both its disruptive social and linguistic position. Systems of language developed within the heteronormative order are unable to contain and represent a queer imaginary because queerness cannot be captured within the heteronormative meaning closure, revealing the arbitrary nature of its construction.

Queer theory thus utilizes modes of fluidity and deconstruction to subvert heteronormative structures by revealing the artificial relationship between the normalized and the deviant, through exploring ambiguities and slippages in modes of meaning making and classification. In theory this subversion is generally conducted through what has been termed 'queer' readings of both forms of representation, and other aspects of daily life that may not necessarily be regarded as having anything to do with the realm of sexuality. There is an understanding in queer theory that the sexual order is embedded in a wide range of social institutions and that elements such as politics, the economy and even everyday lived experience need to be challenged as they are not without heteronormative influence and assumption (Warner 1993: 5). The purpose of this challenge is not just to gain equal rights and tolerance (Warner 1993: 5), but as I understand it, to begin to imagine and create systems that transcend the narrow understandings of heteronormativity and allow for an inclusive space where non- conforming sexual/ gender identities, queer knowledge, imaginaries and desires are actively recognised and utilized, even as they disturb boundaries of normalization and control.

Stein and Plummer summarise what they call the 'hallmarks' of queer theory. They describe the theoretical underpinnings of queer theory and the methods in which queer thought is utilized to disrupt heteronormative structures (Stein & Plummer 1994: 182). There are two hallmarks which I believe are notable in the context of my research as they refer to active engagements with representation. The first hallmark they mention is a: "rejection of civil rights strategies in favour of a politics of carnival, transgression and parody which leads to deconstruction, decentring, revisionist readings and an anti-assimilationist politics." This, as I understand it, refers to the re-appropriation of pre-established social tropes found within representations such as fiction and cinema. This involves a regurgitation of social signifiers that are ordered and naturalized through heteronormative structures and, are put through practices of drag and camp parody to both create an ironic comment on dominant cultural texts,

pointing out its failures, and to allow a queer presence to manifest within the text (De Lauretis 1994: 104).The other notable hallmark that Stein and Plummer mention is: "A willingness to interrogate areas which normally would not be seen as the terrain of sexuality, and to conduct queer "readings" of ostensibly heterosexual or non- sexualized texts." (1994: 182). This hallmark functions similarly to parody in that it deals with representation through re-interpreting social signifiers through a queer lens, it differs however in that this re-interpretation is usually expressed through theoretical writing as opposed to performance. Queer readings display how queer ideas, or rather excesses in meaning that disrupt heteronormative closure, are present within texts even if that was not the intended meaning of the text. This alludes to a constant presence of queer ideas or excesses, that just require the right perspective or awareness to be made visible. While this practice is a great asset to queer theory, Stein and Plummer however make a good point in stating that "Queer theorists' weakness is that they rarely, if ever, move beyond the text. There is a dangerous tendency for queer theorists to ignore 'real' queer life as it is materially experienced across the world, while they play with the free-floating signifiers of texts*"* (1994: 184). This observation reveals an interesting tension between queer theory and queerness as a lived experience. While queer theory is involved in the dismantling of meaning and identity, an individual who identifies with a queer community cannot claim to be unaffected by structures of identity, and so cannot easily expel them even if there is an understanding that these structures are artificial constructs. Additionally, queerness is associated with a group of people, the LGBTQI community, and so needs to dip into identity practices, especially in relation to forms of activism (Gamson 1995). This tension between queer theory and queerness as a lived experience I believe is a useful place to begin to explore queer modes of representation.

There is a difficulty in queer representation in that the exploration of nuance and disruption of binaries is only viable as it is within academia and critical theory because in a scholarly text the perspectives of engagement are clearly labelled through the theories that are being utilized, however in other modes of representation these forms may struggle to find articulation. If the symbolic order is shared between social groups with differing articulations of fantasy and lived experience, how can nuance, indefinability and fluidity find recognition within forms of representations that have already been articulated within heteronormative structures, whose language is that of classification, binaries and normalization? Even representation of non-normative identities on television may not fully express queer sensibilities and desire as they re-iterate heteronormative formations of desire and sexuality through the normalization and

containment of queer sexuality (Raymond 2003: 100). Furthermore, without the act of overt performance, such as, as one example, same gendered people engaging in sexual and romantic activities that can be neatly coded as homosexual conduct, queer desire is rendered invisible. People who occupy the contradictory queer space are therefore erased as desiring subjects unless they are able to overstate their desire in terms of heteronormative classification, in other words, unless they become recognisable in heterosexual terms. It is for this reason that I am engaging in the contradictory feat of finding a form of representation that is paradoxically able to represent recognisably and misrecognisability, to potentially develop a place that queer desire can inhabit. A form of representation that is able to be seen in language and social structures but simultaneously is able to avoid capture.

In-between positions

I now give my own understanding of queer theory, something that I have developed through both research and during my time of making. I am introducing a personal aspect to queer theory because as much as it is an academic theory, its necessary lack of formalization leads to its structures of analysis relying on the person who is using it and how their specific political, social and psychological histories have led them to structure their version of queer theory. The interpretive nature of the theory means it already is a personal engagement with theory and knowledge. Hence the animations I produce for this project are not only explorations of queer desire and structured fantasy through production, but also accounts of the personal that reflect a lived experience that may illuminate a sense of queer desire, through the fluid play with visual language.

Heteronormativity defines sex and puts it in a box with clear boundaries, as an act that is carried out a specific way. Aspects of queerness and queer theory have roots in the realm of the sexual and understand the pervasive nature of sexuality and how its power structures are embedded in everyday life, both social and personal. Hence, my lens of analysis takes place through the sexual, and is the point from which everything is understood, from the political to the banal. The notion of the sexual in a queer context gains a more complex meaning. Sexual may not mean leading to the physical act of sex but rather may be defined by the notion of the subject that desires and the way those desires are expressed in language. This may be why subtext is such a large part of queer engagement with media, and why it is so responded to by queer

audiences. Yes, it is born out of a need to place one's sexuality in a narrative, but on the other hand it is also about interpreting what would usually be considered mundane as sexual. The mundane becomes the terrain of the lived sexual, the silent yet excessive places where queer desire exists, seemingly benign but charged with a sensitivity that is understood by queerness.

Queer theory as I begin to understand it, and as I attempt to place it in a mode of production, produce with it in mind, or practice it, begins to mean a middle ground between the recognisable and the misrecognisable in this mundane matrix. What could disrupt classification more than the presence of that which is the representation of the signified but also not the representation of the signified? Something that simultaneously is and is not? I argue that this sense of recognition embedded within misrecognition, or visa-versa, can be found in the formal elements of animation and cinema. In the ability to manipulate fragments of the recognisable in order to create the fantastic or the improbable/ impossible. I would argue that the 'un-representable' and the 'fluid' that is referred to in queer theory is both an issue of content and of form, as what is made denies its own classification, so how can we recognise and identify it? How can we make meaning out of what is being presented to us if we cannot define it? We either have to break down recognisable elements or fragments and understand them in their transformed states, or we need to understand them as new things beyond our comprehension but still very much viable through the fact of visual presence.

In this way, queerness exists not outside the boundaries of the recognisable and definable but in an in-between position, a space that is both graspable and elusive. I would argue that queer desire and queer theory function in constant motion as they occupy the border space of disorientation and comprehension. As soon as knowledge grows and what is present begins to be defined, it escapes to occupy another space beyond perception and understanding. Like liquid and temporal motion, it is elusive and the most we as observers/ knowledge seekers can do is to capture fragmented remnants of meaning that inevitably drive us forward to seek more fragments of understanding. My animated works function as fragments of liquid, of paint set in a temporal matrix, that attempts to arrest the image that inevitably slips away in time. Hence queerness, in my creative research, can be understood as a constant motion/ transformation, towards itself and away from itself, a force that compels movement towards discovery that is always just out of reach. It could also be understood as a point of contention, brought about by the need to be visible but at the cost of its nature of being beyond perception.

In a sense, queer could be understood as recognition/misrecognition that is in constant flux or motion. This suggests an understanding of queer desire that entails a desire for the acknowledgment of fluidity that can combat classificatory regimes of control. A desire that is rooted in fluidity that will lift the barriers that obscure queer sensibilities and will allow for the pursuit of slippages that are a part of a human condition of desire.

Chapter 2- Animation, Fantasy and Desire

This chapter unpacks the concept of fantasy as a linking factor between desire and animation. Using a psychoanalytic approach, I understand desire as a chain of signifiers that structure fantasy. Putting fantasy in linguistic terms shows how fantasy, when it is moved from an internal world of day dreams and unconscious desires into an external world for a viewing audience, is articulated in public representation that provides the conditions of the visible. As I understand it this means that everything that takes place in the field of fantasy, the motion of signs; shapes the image of desire. Desire is therefore linguistic, which means the type of fantasy, built by linguistic formal structures, whether they be verbal or visual, determines the nature of the image of desire. Animation as a medium is able to create endless possible articulation of worlds and figures that do not have to adhere to the ideology of the real found in cinema. Therefore, animation is able to move beyond the physical and the possible into the realm of fantasy. While the realm of fantasy in psychoanalysis and in animation theory may refer to two different understandings of fantasy, I would like to argue that the linguistic aspects of fantasy in psychoanalysis could be linked to the formal aspects and signifiers used in the animated medium to create unique and nuanced visual worlds. It thus stands to reason that a formal analysis of an animated sequence can uncover how a specific fantasy is being structured, which in turn could illuminate the nuances of the type of desire that is being framed. While this approach seems fairly straight forward there are certain aspects that need to be taken into consideration when understanding fantasy in relation to representation, specifically those created through animation, and especially if we want to link animated fantasy with queering effects. The first aspect to consider is how thoroughly the material quality and perception of the referent are enmeshed with one another in animation. Interdisciplinary film and animation theorist Susan Buchan refers to animation as a cinematic form that has more to do with sculpture, algorithms, or painting than with the genre of narrative (2014: 111). This means that the method of making and the materials used are highly influential in interpreting the meaning of animation due to the notion that the final animated product may not create ordered space and narrative but rather make meaning through its disruption or excess. Buchan goes on to state that there are many articulations of animation in terms of method, material and form and that each animation needs to be analysed specifically to its formal manifestation, as final images may differ vastly due to different processes of production (Buchan 2014: 123). The

second thing to consider is how the abstracted and fantastical articulations found in animation can alter the framing of the subject. Animation has the ability to complicate, disturb, emphasise and alter articulations of the referent that could affect the way social signifiers of gender, race or class are understood, interpreted, normalised or denaturalized. Thereby possibly providing new ways to structure the subject within animated fantasy.

Fantasy as the Setting of Desire

In her book *The Practice of Love: Lesbian Sexuality and Perverse Desire*, Teresa De Lauretis interprets psychoanalytic theorisations about fantasy and desire. In Chapter Three; *Recasting the Primal Scene: Film and Lesbian Representation* she relates both psychoanalytic theory and spectatorship theory to the lesbian subject position within representation, specifically cinematic representation. She claims that a homosexual presence on screen is not enough, as heteronormative expectations are embedded within the cinematic apparatus and so the lesbian subject position needs to be further theorised upon in language and fantasy (De Lauretis 1994: 113). In discussing the subject of fantasy and cinema De Lauretis cites the work of psychoanalytic theorists' Jean Laplanche and Jean- Bertrand Pontalis', and utilizes their understanding of fantasy as a scenario of desire. In *The Origins of Fantasy* Laplanche and Pontalis write that fantasy is not the object of desire but rather its setting. The quote from their work that De Lauretis most frequently cites, and which forms the basis of her argument, reads as follows: "By locating the origin of fantasy in auto-erotism, we have shown the connection between fantasy and desire. Fantasy, however is not the object of desire, but its setting. In fantasy, the subject does not pursue the object or its sign: he appears caught up himself in the sequence of images. He forms no representation of the desired object, but is himself represented as participating in the scene…the subject, although always present in the fantasy, may be so in a desubjectivized form, that is to say in the very syntax of the sequence in question. (De Lauretis 1994: 84). This quote reveals the importance of the setting that sustains the process of desire. It also emphasises the role that language plays in the construction of the setting or scenario. While Pointalis and Laplanche may have been referring to a more abstract idea of the scenario and not a physical setting, the notion of signifiers being ordered into meaningful system that allows the subject to form in relation to a fantasy compliments the relationship between the psychoanalytic scenario of desire and the cinematic setting of a scene, or rather the *mise-en-scene*. De Luaretis points out that the notion of the subject 'caught up in the

sequence of images' holds particular relevance to the theory of spectatorship and the cinematic apparatus, and so the theory of the scenario of desire has been widely utilized in such fields (De Lauretis 1994: 84) Hence there is something noteworthy about this preoccupation with the scene, the structured setting of desire, that can be shaped through the cinematic apparatus.

In a footnote in her book, De Lauretis refers to the writings of Steven Heath, who formulates the scenario of desire in relation to cinematic narrative space. I pursued this link to further understand how the psychoanalytic concept of the scenario of desire becomes articulated into the cinematic apparatus and in doing so, I draw on Stephen Heaths writings on narrative as the taking *place* of the film (1976: 83). Heath understands cinema as the order of space and time and so discusses many formal processes that go into the structuring of *place* that builds the reality that is projected and represented (1976: 74). The main focus is on order and coherence, which according to Heath is created through the use of narrative. This ordering and coherency presents an illusion of completion that masks the heterogeneity of the pre-recorded photographic fragments that make up the film (Heath 1977: 8). The pleasure of this cohesion formed by narrative is the stabilization of the subject within language, and the masking of the individuals lack in relation to language. By lack Heath is referring to the psychoanalytic split of the subject in language, brought about by the sharing of the symbolic order[1], which means that the individual can only exist as a subject within language which is outside of the self. The subject is therefor a result of a structure of difference which indexes a lack or division. To fend off the moment of lack the ego seeks resolution in totality, which is the wholeness presented by the imaginary order[2] (Heath 1977:10). When referring to subject reflection (a structural aspect of subject time) Heath states that "the fantasy order of an achieved unity of relations on the subject confirmed as sufficient centre…the film thereby proposed for the subject it includes and creates in a scenario of desire fulfilled, a subject bound up in the consistence of the imaginary" (Heath 1977: 10). What this means is that what sustains desire, maintains the fantasy, is a sequence of images, structured in the consistency of the imaginary order (the image of fulfilment). A consistency that Heath claims is maintained through the ordering power of narrative which sets up a sequence of relations through "not only specifying the imaginary but

[1] A complex psychoanalytical concept that forms part of the Lacanian Triad. On a simplified level, the symbolic order can be understood as the social aspect of language, the building blocks that are shared between people to communicate ideas.

[2] The imaginary order is associated with ego formation and the mirror phase. It refers to the structuring of signifiers to form and image of wholeness. The imaginary can be thought of how signifiers become structured to form a coherent image of something that acts as a sense of fulfilment or explanation to the arbitrary occurrence of the real.

setting equally the limits of the symbolic, the play allowed" (Heath 1977: 11). Narrative therefor contains a films multiple articulations as a single articulation, multiple images into a single image- the narrative image, which unifies the subject position and *places* it at the centre. Specific structured cinematic space and time (narrative place), therefor have a major role in the formation of the subject through the specific scenario of desire that is constructed.

Heath's notions of narrative and cohesion are written mainly in regard to classical narrative found in Western Hollywood films. This therefor limits his understanding of the construction of the scenario of desire to classical narrative films. This can be seen when he refers to the technique of repetition in avant garde films. Heath claims that while the flawless scene "is an effect of the elaboration of the narrative which gives at the same time the necessary advance, an order. Absolutely repetition is an absence of direction, a failure of coherence: the return to the same in order to abolish the difficult time of desire, it produces in that very moment the resurgence of inescapable difference…" (Heath 1977: 14). What this claim means is that the technique of repetition, the disordering of progressive time, disrupts the classical narrative scenario of desire by denying the imaginary wholeness that masks the lack in language, by denying the naturalized and balanced relationship between the symbolic and the imaginary order. The symbolic and imaginary order is shifted out of balance, there is there for an excess in meaning, as the symbolic cannot contain or represent a shared imaginary, and the imaginary cannot express itself symbolically and thus cannot be shared.

This is not to say however, that the breaking of cohesive narrative is the breaking of the scenario of desire. While I agree that the breaking of narrative order would result in a disruption of classic fantasy of wholeness that masks the split in the subject, I would in addition state that there are other methods or instances of structuring the scenario of desire and the subject that, can utilize the position of disruption or excess. There are many instances where the technique of excess has been used to structure queer identity positions or representational spaces. In her analysis of the 1987 independent feature film *She Must Be Seeing Things*, directed by Shelia McLaughlin, De Lauretis states that the lesbian subject position in the film is developed through the "symbolic space of excess and contradiction" She argues that the specific butch-femme role play in the film did not reaffirm the roles of heterosexuality, but rather in mimicking, them the roles displayed the inability of heterosexual representations of gendered desire to display lesbian desire. Lesbian desire therefore is in excess of its setting in the film and it this place of disjuncture, of the inability to encompass that which is being represented, that forms the lesbian subject position. (De Lauretis 1994: 110). In this instance a queer,

particularly a lesbian scenario of desire is constructed through the "self-critical, ironic lesbian gaze" in accordance with excess and contradiction. What this refers to is the displacement of queer identity between the symbolic and imaginary order. In terms of cinematic language, queer and heterosexual identified individuals share the same symbolic order, but there is a need to structure it differently as there is no place within the heterosexual imaginary for queer identities other than as a deviant. Queer imaginary is therefore in excess of the symbolic order which is only able to display queer desire through its inability to fully represent queer desire. Modes of queer excess may not even have to refer to specific gender roles or anthropomorphic forms. Queer excess may be present in subtle formal formations such as colour and timing. In the scholarly article *Coming Around Again: The Queer Momentum of Far from Heaven 2007* Dana Luciano explores the association between queerness and filmic excess found in the 2002 Tod Haynes film *Far from Heaven.* She claims that the film is not made queer just by the presence of a gay male character but rather because of the way time is structured, this includes both filmic time and queer narratives in relation to the genre of melodrama and cinematic history (Luciano 2007: 252). Luciano claims that queer spectators have a particular sensitivity to the body of a film, both visually and sonically because of their relationship to the reading of subtext, which is an occurrence of queer spectators attempting to reoccupy the film narrative that does not ostensibly address them (Luciano 2007: 252). This sensitivity applies to the formal elements of the film that are not always contained by narrative. In her analysis of the film Luciano is claiming that the perverse temporal occupation of the film, which is a formal quality commonly expressed by Haynes (Luciano 2007: 250), can bring about a queer reading of time in the way that it fetishizes the temporal moment.[3] The preoccupation with the moment in the film therefor creates an excess in the formal rendering of time.

In the instance of *She Must Be Seeing Things* excesses in the film alerts the viewer to the failure in language to encompass or contain the complexity of a queer subject position and by extension fully represent a queer fantasy or imaginary. In the case of *Far from Heaven* time as a formal element disrupts the motion of narrative used to represent bourgeois and family values and so displaces those values in time and reveals their artificiality, additionally also providing a space for a queer position to articulate itself in the formal manifestation. As can be seen excess can generate meaning that reflects a queer position of desire through displacement, and

[3] Luciano's argument is obviously more complex and layered than I have expressed. She goes on to explore the relationship of time to the genre of Melodrama, its relationship to camp, and Haynes subsequent reinterpretation of Melodrama as temporal parody that critiques the bourgeois family unit and their instilled values. I have simplified her main argument so as not to go over word count.

rejection of coherence. The breaking of coherence does not annihilate the entire fantasy but rather produces alternative formal spaces that queer subjects can occupy. Thus, fantasy can be constructed through modes of excess, through manipulation of the cinematic apparatus to adjust the structures of time and space to attain methods of seeing and positioning (placing) that are critical and disruptive.

Structures of Fantasy through Animation

While animation does not render a photographic image, it is important to take a more thorough consideration of what indexical elements allow for the perception of different forms of cinematic and graphic fantasy that can be manipulated and altered. As previously mentioned in Chapter One the interplay between recognition and misrecognition within language can be utilized to develop a queer position in representation. I believe that the fragmentation and reformulation of indexical cues in animation stimulate a sense of recognition within misrecognition. Although I have previously discussed that fantasy can be shaped outside of the parameter of narrative cohesion utilized in Hollywood cinema, Heath's reasonings of the construction of *place* in relation to quattrocento painting and photography prove useful in beginning to analyse the animated images relationship to the construction of time and space and by extension the ways in which animation can construct a scenario of desire.

In developing his notion of narrative as the taking *place* of the film, Heath constructs his theory of narrative cohesion in regard to the photographic image by stating that cinema is a regime of pure memory. He understands memory as captured reality that is brought about through the realism of the photographic image (Heath 1977: 9). "The ideal space remains that of photographic vision which brings with it the concern to sustain camera as eye…the detached, untroubled eye… and eye free from the body, outside process, purely looking" (Heath 1976: 79). He adds that this untroubled eye allows for control of the scene through its steady, perfect vision which helps build a sense of cohesive space, which is integral in the construction of *place* (Heath 1976: 79). While the photographic image is an important part of film I would argue that it is not integral to the construction of the *place* of action. In discussing a historical development of the painting frame into the film screen, Heath refers to the development of Renaissance perspective system or the Quattrocento system, that develops a scenographic space (Heath 1976: 77) The scenographic space also forms a position of mastery of vision like the camera, in that the scenographic space is "set out as a spectacle for the eye of the spectator"

(Heath 1976: 77). Heath later on, cites post-modern art critic Rosalind Krauss who states that "perspective space carries with it the meaning of narrative: a succession of events leading up to and away from this moment…" (Heath 1976: 83). This means that the Quattrocento system is instrumental in the construction of *place*. What I find pertinent about this is that the notion of perspective space constructing narrative *place* preceded the invention of the photograph and is applicable to illustrative mediums like painting. Indeed, Heath goes on to use Kruass's comments on the space of a painting, stating that: "It was up to the artist to measure out the exact space for a person to die in or be dead already. The exactness of the space was determined or, rather, inspired by whatever reason the person was dying or being killed for. The space thus measured out on the original plane of the canvas surface became a "place" somewhere on the floor" (Heath 1976: 83). The significance of this is that space is structured according to the reason of the scene. Therefor the scene does not require a photographic representation of space in order to be understood as a *place*. Precisely, what is required is a representation of Quattrocento perspective to build the setting of that action that is place. This means that the animated medium is capable of constructing a *place* of action, not only by the ability to represent perspective through draw line, but also in the animated mediums cinematic potential to develop a setting for action. I would further argue that the animated mediums relationship to the graphic language of illustration allows the notion of place to be stretched beyond the photographic, and consequently could result in a construction of *place* that may develop in an absence of perspective space. A brief example of such an occurrence can be found in the animated sequence titled *What Shall We Do Now?* in the live action and animated movie *Pink Floyd: The Wall 1982* directed by Allan Parker. The sequence evolves from a live action shot into a black background that depicts cel[4] animated flowers that emerge from the bottom of the screen and transform into genitals. The black background denies any reading of perspective or setting specificity which would normally deny a construction of place. There is however definite action taking place through the performance of the flower/ genitals which are involved in a violent courtship. Thus, there is a definite place of action as there is something housing the interaction between the flower/genitals however the space of action is difficult to define. What is depicted is simultaneously and non-space and legitimate space, thus a space that is in-between being and un-being; an in-between place.

[4] Cel animation is a pre-digital technique of animation that involves hand drawing and painting individual frames on a pieces of transparent celluloid paper that is then photographed and placed in succession to form the animated film.

As can be seen in the above example the relationship between the animated image and indexical ques is a complex one. To elaborate on animations relationship to realism or the indexical image I shall draw on animation and media theorist Lev Manovich's article *What is Digital Cinema 1999*, where he refers to cinema as the art of the index (Manovich 1999: 1). He claims that because of modern technology the photographic image is plastic, and that photographic realism is no longer a requirement of film but a stylistic choice (Manovich 1999: 2). Film can no longer be separated from animation in terms of process, however the end product, the final image is what defines whether something is part of animation or film (Manovich 1999: 3). Manovich points out that animation foregrounds its artificial character through a visual language that is more aligned with the graphic than the photographic. Which is in contrast to cinema (or more accurately film) that works hard to erase traces of its own construction, so as to deny the fact that the reality of the film does not exist outside of the film (Manovich 1999: 6). Animations artificiality shows that the scene it displays only exists as an image in the moment of viewing, but I would argue that does not mean its scene is not immersive. I would argue that even an animation that is fully steeped in graphic depictions, such as 2D traditional animation[5], still contains elements of indexicality that allows for the construction of a scenario of desire. The animated image is built up through disparate fragments of physical reality which are chosen and hand built solely for the purpose of relaying the animated reality. Unlike the photograph whose capture of reality is congruent to the physical world that is being recorded, the animated image is made up of disparate and single aspects of physical reality, such as movement, that is appropriated from its original context and integrated into the reality that is being constructed. Soviet director and film theorist Sergei Eisenstein illustrates this phenomenon in his writing on the plasmatic form of the animated line. While studying the transforming forms of Disney animations, particularly the Silly Symphonies and Mickey Mouse (O'Pray 2000: 196), Eisenstein developed the theory of plasmaticness. He claimed that animated line contains plasmatic properties shared by what he termed the elements of origin such as water, sand, fire and air (Bulgakowa 2010: 116). From this we can see that he rooted his interpretation of the animated form in the phenomenological experiences of nature, and so animated movement relays a sense of life found in natural phenomena[6] (Bulgakowa 2010: 121).

[5] This category encompasses any form of animation, both digital and non, that involves the process of hand drawing each frame.

[6] By natural phenomena I believe Eisenstein was referring to the way elements of nature generated movement, such as wind that moves through trees or light objects such as feathers. When referring to animism Eisenstein wrote that humans projected perceptions of life onto nature through the experience of movement (Bulgakowa 2014: 120).

Eisenstein believed that the interpretation of plasmatic forms of animation was more of a sensory experience than a logical one. He stated that the viewer has knowledge that the animated image on screen is false but that this knowingness is combated by the viewer's ability to sense animated form as living because of the convincingness of its movement (Bulgakowa 2010: 121). The sensuous line that Eisenstein refers to is the element of indexicality that allows for the recognition of a fragment of physical reality, which instils a sense of convincingness in the constructed fantasy.

In addition to natural phenomena Eisenstein also believed that sensuous thinking was rooted in the phenomena of bodily experience (Gunning 2013: 54). In this case the sensuous perception that Eisenstein refers to brings in the element of recognition, as the viewer is able to recognise the animated form as living through the perception of movement that stimulates bodily phenomena found in reality. This element of recognition is countered however by the animated forms ability to stretch and distort and constantly transform. This distortion and reformulation expands the constitution of bodily phenomena as many objects in the animation, such as landscapes or inanimate objects induce a convincing imitation of reality that is impossible outside of the animated medium. Thus, the recognition of sensuous thought is muddled with misrecognition as sensuous possibility is seamlessly integrated with absurd impossibility. The primal protoplasmic form of the animation created the foundation of his theory of plasmaticness which Eisenstein defined as a "rejection of once and forever allotted forms and a freedom from ossification due to the animation's ability to assume any form" (Gunning 2013: 54) Eisenstein goes on to theorise that the unlimited potential found in the transformations of the plasmatic form brings about a pleasure of omnipotence. The plasmatic form is never set and so is always in a state of becoming as it seamlessly shifts into different formations (O'Pray 2000: 199). Eisenstein framed the possibility of endless transformation as an experience of magic, as the potential of the animated world is constructed according to one's fantasy and will (O'Pray 2000: 199). In this sense, the animated form can unfold beyond the limits of reality and be shaped according to the contours of desire. Here animation not only presents the fantasy of the deviant and the impossible (Gunning 2013: 54) but also a fantasy of omnipotence, which involves control of form and the body. How form is seen influences how it exists within the constructed reality and by extension reveals what its limitations, or lack of limitations are. The omnipotence present in the plasmatic form therefore also displays a pleasure in the perception of the fluid body, a body that is not one thing but the act of transformation itself, that does not need to adhere to the physical constraints of reality to be

recognised as bodily. A fantasy that is rendered through omnipotence and plasmaticness can only be uniquely expressed through the animated medium which is able to find a balance between recognition of natural phenomena and misrecognition of distorted form. This access beyond what a photo- realistic image can depict offers new possibilities for scenarios of desire that are more complex and nuanced as they are ever shifting and evolving. Through animation a viewer can experience a desire that is constantly transforming, reformulating into new iterations of being. This can visually display the transformative rendering of desire, that seeks no defined state of identity or objecthood yet references these identities as it transitions through them. This interplay of simultaneous being and un-being could be used as a technique to visually represent queer theories own play with identity and definition

In proposing theoretical ideas in animation Susan Buchan refers to Maureen Furniss's notions of the animated image's relationship to the photographic image that is present in cinema. Maureen Furniss proposes that the animated image should be read on a continuum between mimesis and abstraction. The point of this is not to seek a stable definition of animation based on its separation from cinema, but rather to explore the similarity between images (Buchan 2014: 113). The benefit of this idea is a more focused exploration of the image. Through understanding the effect, the image has on the viewer in relation to the way materials manipulate visual cues, the viewer can understand how the perception of what is being referenced is altered. The call for a continuum form of analysis is echoed by Tim Gunning who states that we should resist creating a rigid dichotomy between realism and fantasy and what matters is the freedom of breaking from reference images that animation provides (2013: 54). Gunning further goes on to say that animation has a pronounced naturalism that, like cinema, convey motions that are already inherent in the natural world but is combined with the fantasy aspect of endowing life into something inert with movement that exceeds the natural (2013: 55). What this means is that the animated image is able to represent the referent it is using, but in a way that goes beyond the natural limits of the referent. For example, drawings of inanimate objects can be animated to move and function in ways that are not usually associated with it in physical reality, such as flowers that transform into genitals, rendering a new reading of the object that previously was not possible. Another aspect of this idea is that a referent is made graphic through either being drawn or painted but still retains its ties to reality through the use of movement, in this case the graphic gets a cinematic quality. The animated image is therefore a collage of indexical and graphic fragments.

This fragmentation of indexical ques leads me to understand the animated image as a mimetic abstraction. In the introduction of the book *Pervasive Animation 2013* Susan Buchan loosely uses the term mimetic abstraction to describe the broad spectrum of animated media. Mimetic abstraction is the understanding that there are elements of abstractions (physical impossibilities, graphic distortions) and elements of mimesis (movement that imitates natural physics, indexical renderings of the image) present in each animation. I find this term useful in describing the paradoxical nature of the animated image, in that it is able to display recognisable fragments of physical reality in a matrix of impossibility and sometimes even disorientation and misrecognisability[7]. Therefore, the mimetic qualities of the image and the abstracted quality of the images can be read in terms of Furniss's continuum and the effect of the image can be understood in relation to how mimetic and abstract qualities of the image are manipulated.

The paradoxical nature of the animated image, its possibility/impossibility, mimesis/ abstraction can allow for a complex structuring of fantasy. This becomes useful when thinking about the way mimetic abstraction can frame the mundane which contains embedded social cues that frame the subject. How the social subject is structured in animation alone would warrant another paper, however I will briefly expand on this idea only in referring to the animated sequences in my creative project. Social references in the animated medium become complicated through mimetic abstraction. An object that is represented can be visually present but also go beyond its meaning as understood in material reality, ultimately transforming the reading of that object so that it may be able to occupy two ideas at once or a completely different one than what is usually associated with the object. In my work, there are a series of disparate body parts that are represented. The body parts are mainly modelled after the understanding of my own body and therefore reference a Caucasian cis-female body. The issues of gender and race can get complicated when looking at the way my work has transformed the reading of the body. In two sequences, there are detached white breasts that move independently of a body, either floating or bouncing around. I refer to the breasts as white because they are white in colour, however not the colour of Caucasian skin, but the literal white colour of a blank piece of paper. This literal representation of colour complicates what generally would be a signifier of race, as the same colour white is used to represent both a rectangular screen and a devouring

[7] It is important to note that formations of the animated image and animated production methods are vast and thus this formal quality I am referring to may not be overt in every animated image. In the case of this research paper I am theorising this formal quality in terms of 2D animated practice, such as traditional and painting on glass animation.

blob in one of my other sequences. I am not claiming that my work does not display a Caucasian body, as previously stated it is modelled after my own, what I am proposing is that the whiteness of the breasts go beyond a Caucasian reading. The breasts become denaturalized and sterile in their paleness, adding more layers of meaning of the colour of the breasts and complicating the colour of the body parts as a racial signifier. Another social cue that gets complicated by the breasts is gender, as the breasts, which reference a female body, are separated from a full anthropomorphic form. There is an excess in the signification of the breast as they are removed from the other ordered signifiers that build the fantasy of female gender. They function in a way that is incomprehensible but still recognisable in that we can identify what they are, and that they are bouncing around under the influence of some form of autonomy and gravity. The fragmentation of the breasts as a signifier means the breasts become simplified into a sign of female gender but as they are separated from the rest of the body, the sign takes on new associations through the way the breasts display cognitive autonomy. The breasts bounce around with a sense of character and will, allowing the them to provide a different reading of gender through entering the absurd fantasy of a-typical bodily autonomy, where body parts perform differently to that of naturalized assumptions, causing a reframing of assumptions around the body part. This reframing allows the breasts to be seen in a different manner and so presents a new possibility of how they can be understood. This is just a brief example of how recognisable cues are made misrecognisable, by removing them from physical reality functions and articulations and giving them new layers of meaning that are constantly transforming depending on the nature of the animated image and its motion. In this brief analysis, I have attempted to show how denaturalization and transformation of social cues can begin to frame a social subject differently and in doing so display the complexities involved in structuring a subject of fantasy within animation. What this demonstrates is that there is a space for the queer subject in the formal articulations of animation, that may be able to develop a sense of visibility through the disruption of naturalized assumptions.

My discussion of an in-between place, plasmaticness and mimetic abstraction all engage with the concept of the fragmentation of indexical cues in the animated image. These discussions consider the relationship between the animated image and its referent, which has inevitably been altered through the formal structuring of the animated image. The ability to play with space on a graphic level yet still construct the notion of place has great potential for play in constructing cinematic settings for the scenario of desire. The play between the fragmented referent and its transformation, whether that be displayed through the quality of movement or

the illustrative rendering of the animated form, allows the animation to occupy a sense of recognition within misrecognition. In doing so coherence and stable classification of what is being seen becomes denaturalized and more complex. This awareness of complexity and artificiality of form can structure a queer position in relation to representation. Thus, the practice of formal manipulations that generates simultaneous recognition and misrecognition can be utilized to construct and in-between place of desire, a place that allows for queer articulations of desire to be developed in a visual medium.

Chapter 3- Experimental Animation: to desire as a queer and to desire more queer(s)

In the previous chapter I have shown how various formal elements of animation can sustain a queer sense of desire. What I have tried to provide is a framework so that the reader can understand how I have come to engage with my animations. The animated sequences I have produced act as texts in their own right and so it would be redundant and undermine the animations if I were to attempt to read them again in terms of the information in the previous chapters. This chapter is not going to focus on arguing if mimetic abstraction, plasmaticness and queer are present in my animations. Each animation has these elements present but they are rendered in different iterations. The purpose of this chapter will be to describe and analyse my animated sequences in their own right. In doing so I will display how my sequences can function as scenarios of desire that express a fluidity and ambivalence that could begin to speak to a queer sensibility. The process of developing this creative and research project has been one of intercession. The creative component and the theoretical component are intertwined as what I did in the creative component functioned as non-verbal research which informed the theoretical research, and the theoretical informed the creative component. The two processes constantly fed into each other, influencing how either one was understood and developed.

In the production process the making of the image and what occurs in the sequence is generally intuitive, as I always have an idea from an image based off a drawing or photograph but no idea as to how the image will move and end until the moment of making. This intuitive process combined with the suspended isolation of working in a studio allows the work to take on quite an unconscious quality. I do not make logical decisions when manipulating my animations but rather go on what I feel should happen. It is for this reason that I experience my work both as producer and a viewer, having to re-interpret it for myself once the animation is made. Thus, I am taking a descriptive/ interpretive approach to analysing my animated sequences, which will focus on analysing the scenes to propose a way in which the construction of the image produces meaning through structuring fantasy. I have approached production from a queer perspective but that does not necessarily mean that an observer of the work will relate to it as a queer work, as it is not overtly didactic. They may just interpret the motion and the paint and identify with the overall aesthetic of the piece as opposed to reading a queering of body and space. So, in this way the work functions as queer but not queer. The work is merely an expression of scenarios of desire, whose roots are in queering, but that does not mean the sequences can't be

generalized. Consequently, what does that do to visibility and acknowledgement of queer desire? Does it show how fluid desire and fantasy can be, which in doing so adheres to a queer understanding of the nature of desire and fantasy? Or does it make the queer presence invisible again? This conundrum, which I have referred to in previous chapters does not get resolved in my creative work by any means. The issue of visibility would take years and many forms of production and social influence to change. My work has functioned more in helping me understand this relationship of visibility and in exploring possible ways that the conundrum of visibility could be broken down to provide a possibility of resolution. A resolve that can come from the opportunity of a language that through further exploration and dialogue can begin to create a visible sense of queer desire, or a desire that can be recognised without heteronormative structuring and classification. I have expressed that to understand a queer sense of desire; queer theory, with its transforming and subversive forms of analysis and methodologies needs to come back to a queer lived experience, where there are daily negotiations of control and rupture related to the experience of being a gender and sexual other. This is why I suggest the personal aspect of queer needs to be engaged with. The animated sequences I have produced function as personal accounts of a queer lived experience. Which entails using my own experience as a sexual other, which is a negotiation between the dominant social order and internalizations of desire, to understand how erasure, shame, anxiety, isolation, escape and freedom are components that fill my personal field of fantasy. It may be that the act of relaying personal queer lived experience may add a layer of visibility, even if the viewer may not be in the right perspective to witness it. If queer desire is an ever-shifting amorphous blob that denies fixture my animations act as fragments, captured liquid, that shape the misrecognisable and amorphous into something visible, holding it for an amount of time then letting it slip away again. Thus, my animations have been a motion based play between recognisability and misrecognisability.

Display

I have chosen to remove the issue of display when speaking about my work. I am aware that how the work gets shown would largely impact how it is interpreted but I do not have enough scope in this research report to explore this area of the work. As a result, I have opted to investigate the work as animated moments only, exploring the complexities within the production and interpretation of the image itself, and attempting to remain as neutral on the notion of display as possible.

This does not mean that I have not made or written this work with display and distribution in mind, or that I have not explored modes of display through exhibition. I will briefly explain some ideas I have had on display. These animated sequences are part of a larger cumulative body of work that I have been working on for the last two years, therefore I have many more sequences I would display concurrently, in a physical space such as a gallery, through projections. The space would preferably be dark with the projections serving as the only source of light. As the work stands now I would not want to put it into one narrative and timeline, rather I would like to have many projections of the work displayed next to each other, like adjacent moving paintings that can be compared and viewed at the same time. Some sequences would be combined in one projection but the decision about which sequences would be displayed together, both in a single timeline and adjacent to each other, would be dependent on the space of projections. From past experience, I know that I would like the viewer to deeply engage with the image on an intimate level. This means that I would place chairs, either one or two, in front of each projection to invite the viewer to sit down and look at it for a long time as the sequence loops. On the one hand the sitting would be cinematic in the sense that the viewer would be sitting and invited into the image, on the other hand the sitting would not be cinematic as it would be private, just the viewer and the image. In some instances, I have also thought of placing a single projection in a long hallway and creating a barrier halfway down the hallway to prevent viewer from getting closer to the projection that would be medium in scale. I have used this method before and it has proved quite successful in creating tension between the intimately sized projection and the restriction of the viewer. The scale of the projections would again depend on the space. The work can be successfully shown on an intimate scale, which causes the viewer to move closer to the projection. Alternatively, the work can be successful on a large scale, overwhelming the space with one image and allowing the viewer to experience the painterly marks in a more immersive way. All display decisions are made to play with the viewer's intimate and restricted experience of the image, to explore their relationship to the fantasy within and outside of the image.

Process

My animation process is experimental and I use different approaches to animation when developing the final image. I combine different ways of working such as stop frame and 2D drawn animation and I often combine these approaches in layers to form one single image. The

majority of my process involves animating oil paint on a smooth perspex surface and photographing each movement or manipulation in the paint to make up one frame of the animation. This process takes place in a light tight studio, where I have placed one lamp as a source of constant light. The process of making is time intensive, taking many days or weeks to make up one sequence. To prevent the paint from drying out I use a translucent solvent called glycerine. The glycerine has a viscous like consistency which makes the oil paint more luminous, which has led to the surface of the work to be highly light reflective. This material quality, which pervades all my animations, has become a part of the reading of the work as it captures the light and shadow of my studio. Instead of trying to eliminate this external interference, I have begun to play with it, as the animation begins to capture fragments of a time and space that does not exist within its internal fantasy but rather in the process of producing that fantasy through making. This reference to process emphasises the highly-constructed nature of the fantasy that has been created and, in so doing, has a two-way effect. I believe the presence of construction on one hand makes the fantasy seem unstable, as it is always being invaded by the external world, which threatens the paradoxical comfort, pleasure and pain found in the sensory experience of the animated fantasy. Here we have an animated world on the constant precipice of annihilation and dissipation even as it comes into being. On the other hand, because the animated world is visually absorptive which means that, as there is no need to maintain verisimilitude, no need to imitate reality, the animation is able to absorb many visual cues into its own world. This means that the animation takes the captured fragments of external time and space and integrates them into the animated world, making the remnants of the production space pieces of the fantasy it is creating, fetishizing the creative space of production. Indeed, the space of production exists in its own type of suspension from reality. With little to no external light the studio begins to exist in its own abstract time, measured in the accumulation of the image and the limits of my body. This makes the act of making quite isolated and internalized. While the process of putting the animation on a timeline and drawing over it in a 2D digital program is less isolated I still try and maintain an intuitive process by making snap decisions and following them or altering them based on gut feel, leaving the images raw.

In addition to the reflective quality of the surface, the glycerine's viscous consistency produces a visceral perception of my work. The thickness of the paint, its fluidity and the direction of brush stroke are all overtly present in the animated image. This fluidity of the wet paint evokes a sensory perception of the work that adds a sensual and bodily layer to the image. The fluid,

however does not function in the way that liquid is naturally experienced in physical reality. The fluid is not under the influence of a natural phenomenon such as gravity, rather it stagnates on the perspex, only moving through the controlled manipulation of my hand. The sensuality that is rooted in the material of the animation and its manipulation constructs a fantasy of omnipotence, as the elusive nature if liquid is captured in fragments of motion.

In my sequences, I have sought to create an uncomfortable tension between the painted animation style and the graphic style of 2D animation. I have not tried to integrate the two styles smoothly but rather place them on the same plane where they interact with each other, even though it is obvious they do not belong together in one cohesive fictional world. This technique is used in an attempt to understand where in graphic, material, indexical, abstract space the viewer can occupy the fantasy.

Floating Titties and Eyes

Floating Titties and *Eyes* are two sequences made to work in conjunction with one another.





Stills from *Floating Titties, (2016)* by DanielaDel Castello.







Stills from *Eyes (2016)* by Daniela Del Castello

Floating Titties

Floating Titties is comprised of many different layers that display separate spaces. The background layer is made up of a watered down, blurry horizontal plane, that occupies the bottom of the screen. The way the plane is lightly blended with fuzzy dark mounds that pop out at different intervals allows the plane to be read as bodily. In this sense, it as if a landscape of an amorphous body has been formed. On the top of the screen above the landscape hangs a cluster of differently sized globular white shapes with fuzzy pink tipped nipples. These breast like shapes continuously wave back and forth over the landscape. The breasts have a sense of autonomy in that they look as if they are producing their own movement. However, there is also a lack of autonomy in the motion of the breasts as their movement is uniform, moving in the same manner and with the same timing meaning that the breasts cannot be read individually, they form one entity. The movement of the breasts has an effect on the rest of the frame. As the breasts move to one side of the screen they push the frame of the screen with them, creating a sense of instability and unsteadiness. The lighting also flickers at certain points of the animation. If the lighting were read in terms of the internal fantasy of the image it would be as lightning flashing over the bodily landscape and the breasts. The lighting can also be read as an external creation, so it references a space outside the image. The flickering light is caused by the non-uniform lighting in the production space of the animation. In the process of making the room had not been fully blacked out and light leaked in, showing the time of day outside of the constructed fantasy.

There is a dead moth that appears on the right-hand corner of the screen. During the process of making, it flew into the paint and died, and I decide to leave it there as I continued making the sequence. Once again, this references an external source of time outside of the animation. The fantasy has its own time, a constructed time that through digital media does not have a death as it can endlessly play on loop. The moth functions as a subtle reminder of time and death that invades the work from the physical reality that surrounds the constructed fantasy. This displays the fragility of the fantasy, as the physical leaks in to disturb it. There is a tension between the internal realm of the fantasy and the external realm of production, present in all my work but that tension is most heavily expressed in *Floating Titties*.

In addition to the tension between the external and the internal, I disturb the landscape of fantasy by making the viewer hyper aware of the screen. The screen, framed by two black side

bars, contains the bodily landscape and the breasts, unifying them in an internal space. This space is however broken by another layer. The layer depicts a red, distorted and erased figure that sits half within the parameters of the landscape and half within the parameters of the black bar. The red figure does not move with the shifting of the landscape and the breasts, making it appear to be sitting in front of the landscape in its own independent space. As a further disruption to the internal space of the image, there are some digitally drawn marks idling in the middle of the image, also unaffected by the motion of the animation. This creates an emphasis on the barrier of the screen, as the marks make it seem as if the screen of viewing is dirty and imperfect. These visual imperfections prevent the screen from acting like a portal that invites the viewer in, as the viewer is constantly reminded about the surface that separates them from the internal fantasy.

In this sequence, there are many layers of fantasy created through the layering of different internal spaces that are ruptured through external influences and incompatible areas of movement and stillness. The internal fantasy that is comprised of copious waving breasts and a sensual bodily landscape creates a setting of desire that could be seen as a wonderland. It is excessive and brimming with disjointed and sinuous representations of the body. This wonderland however is almost hostile, as it plays with the viewer's access. Inviting the viewer in through the sensuous fantasy of a painted landscape then denying access through the barrier of the screen. The animated sequence therefore displays a structure of fantasy that is wondrous and painful, and is always at the precipice of invasion from the external. An unsteady fantasy whose disruption is constantly referenced by the way it has been produced, much like the unsteady fantasy of queer desire which is in constant threat or deterioration even at the point of formation.

Eyes

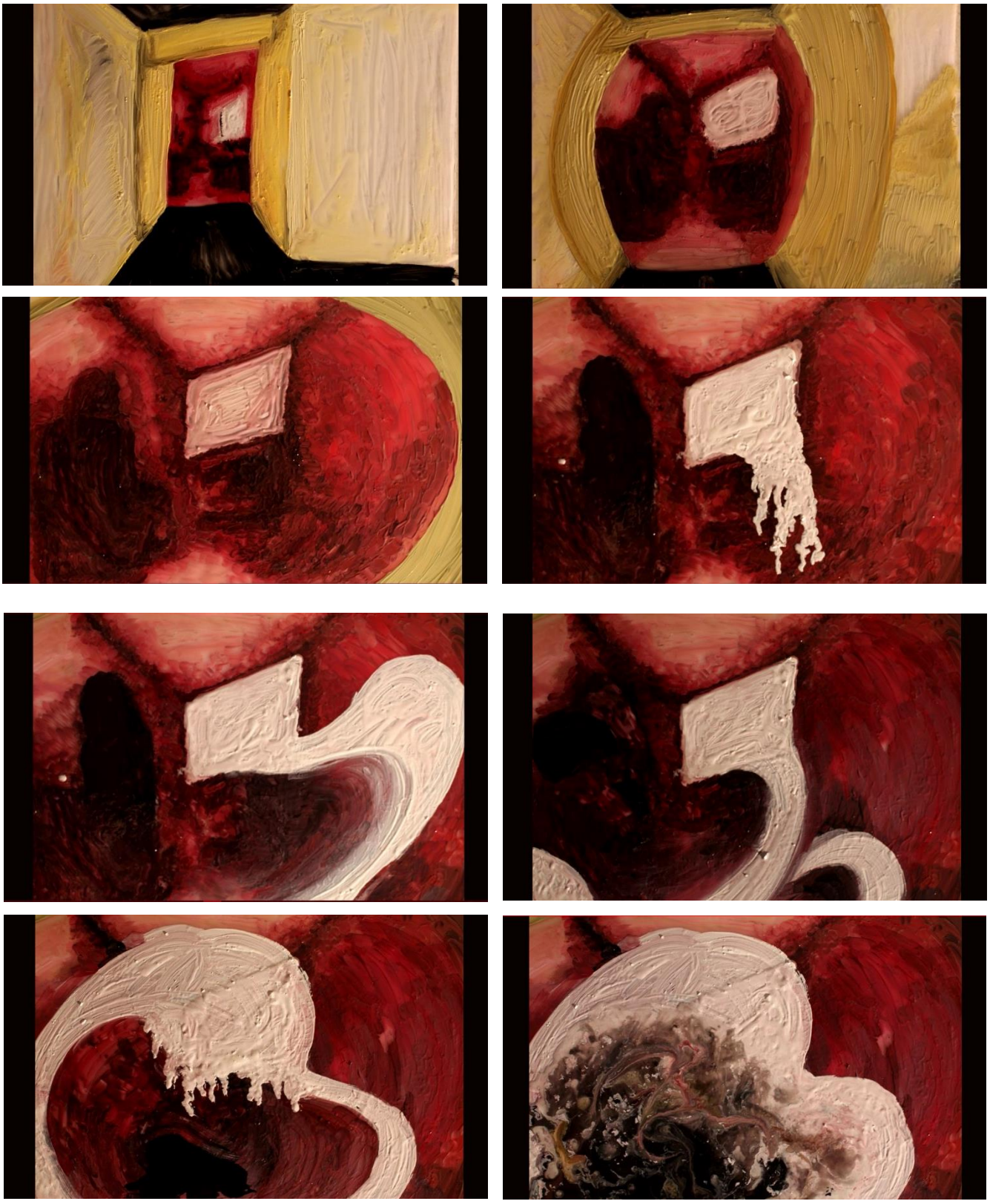
The *Eyes* sequence is connected to *Floating Titties* through colour. The eyes in the sequence are the same red that makes up the static erased figure in the *Floating Titties* sequence. Additionally, the *Floating Titties* sequence is comprised of disparate and disconnected fragments of the body. The eyes in this sequence can be seen as another disparate fragment of a body. The eyes are different from the *Floating Tities* however, as they occupy the whole screen and imply only one space. They are more human than the *Floating Titties* yet this

humanness functions in isolation from the other piece. The intimate humanity of the eyes is suspended from the disembodied construction of the *Floating Titties* fantasy. The face shape that acts as an amorphous matrix for the eyes has no detail, indeed the eyes are the most detailed part of the animation and are formed out of scratchy red paint.

The eyes languidly blink closed, then open to roll to the top of the eye socket. The *Eyes* sequence is placed in a loop and is in constant motion yet during motion the eyes refuse to make eye contact with the camera. The size of the eyes on the screen imply a closeness to the viewer, implying that the viewer is positioned right in front of the figure with the eyes, or hovering over them as they lie down. It is as if the figure is experiencing pleasure or pain, or some overwhelming sensation without acknowledging the viewer. The viewer is very much present because of the closeness and the intimacy of the image but the figure is too caught up in its own internal experience of sensation. Something is happening to the figure that the viewer is witness to but the viewer has no knowledge of what that may be. Thus, the viewer becomes an idle voyeur unable to comprehend what is happening to the figure, only knowing that a sensation is being felt.

Both sequences play with the viewer's access and understanding of fantasy and sensation. In *Floating Titties*, the viewer is shown a fantasy of disparate body parts that make up the structure of that world, a dirty wonderland, but is pushed out of this world by a distance that is created by a series of layers that emphasise the barrier of the screen. The *Eyes* make the viewer a part of the scene by displaying a close experience of sensation, however the viewer cannot engage in the fantasy because of the inability to understand the sensation that is causing reaction in the eyes.

Red Room



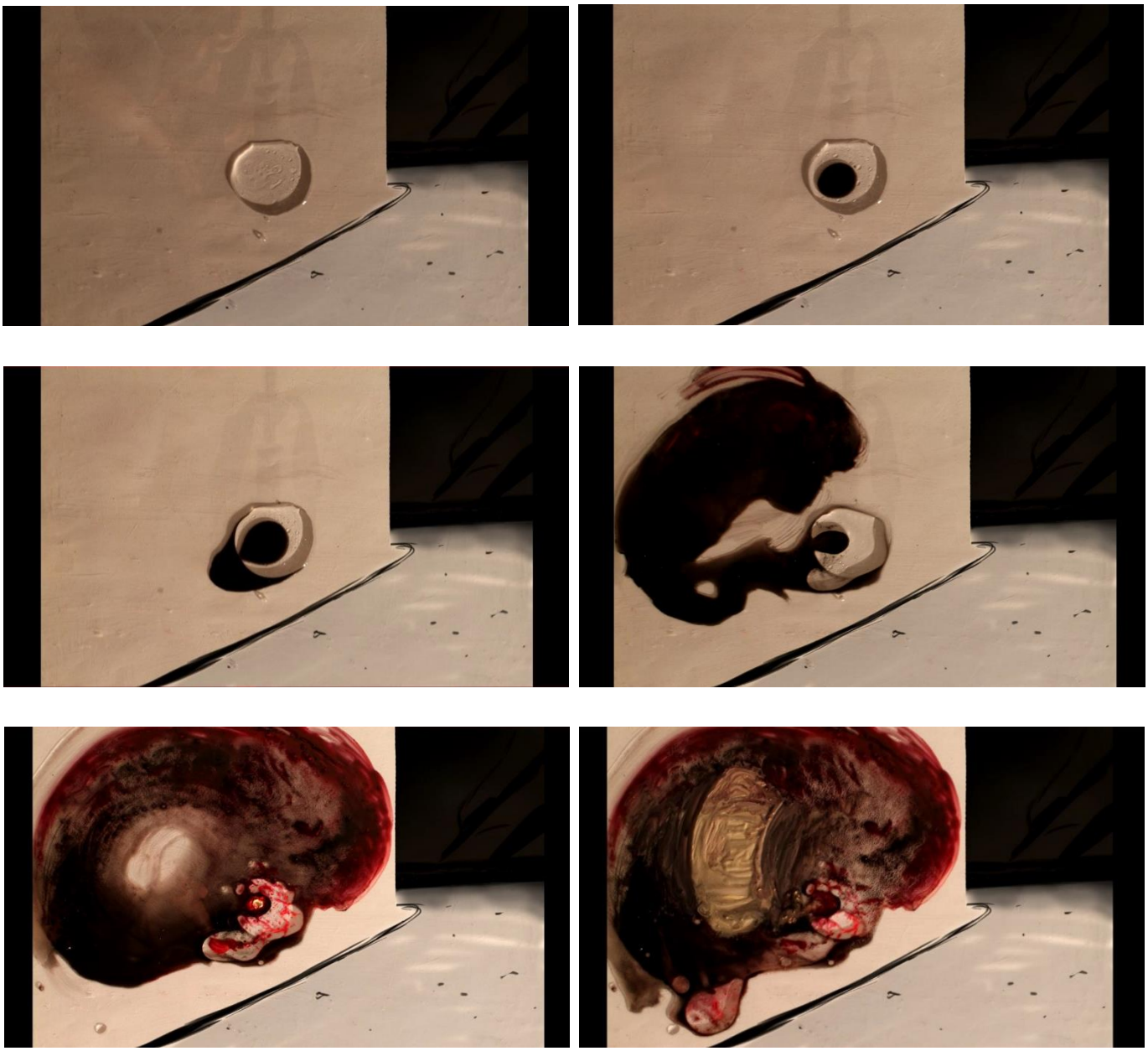
Stills from *Red Room, (2016)* by Daniela Del Castello.

This sequence is set in an internal domestic space. It begins in what appears to be a yellow hallway that is leading into a red room. The thick use of paint and heavy brushstrokes brings a flatness to the image that is in contrast to the implied illusionistic space, created by perspective lines that define a ceiling and floor. This creates a push and pull effect within the viewer. A pull for the viewer to read the perspective cues as a viable space that can be occupied by an anthropomorphic form, and an oppositional push to read the brushstrokes as a painterly surface. This allows the image to be read both as flat and spatial. Indeed, the direction of paint stroke and the colours are so influential in the reading of the image that each formal quality relays a specific kind of spatial relation. The red space is read separate from the yellow space because of their contrast in colour. Once the yellow space has disappeared the red space is separated from the white screen, again by the use of colour but also by the difference in brushstrokes. The red space is comprised of circular brushstrokes giving the scene a fishbowl effect, which spatially separates it from the yellow hallway and geometric white rectangle.

The motion in the sequence begins with a movement towards the red space. If this were cinema, motion into the screen would be caused by a pan down the hallway, however the animation does not relay the same spatial reading as a moving photo-indexical image. As the viewer's eye moves down the hall way the walls bend in a circular manner. The quality of motion is also stilted, as if the paint and the space are moving through a haze. This means that the there is no illusion of moving into the space, rather it feels as if the red space, at the end of the hallway, is approaching the viewer, opening itself up to engulf them. As the red space grows larger and closer a dark anthropomorphic shape begins to materialize. This anthropomorphic form vaguely looks like a figure sitting on a chair. Even through the vagueness the figure reads as if it has its back turned to the viewer as it gazes at the white rectangular screen. Once the viewer is fully engulfed by the red space the figure stands up and there seems to be shift in the sequence where the white screen begins to seep white paint into/onto the red surface. The white seepage forms a streak of paint that gains its own sense of liveliness. The white rectangle no longer functions as a simple screen as it now has a moving appendage that retracts itself, preparing to strike the figure. As soon as it bounces towards the dark figure, the figure collapses in on itself and becomes a black blob that erratically moves back and forth between the white streak. In the process of trying to capture the black blob the white streak circles back towards the white screen and engulfs itself. The black blob is trapped in the circle of white, which begins to seep white paint onto the black blob. Once the white paint reaches the black blob, it self- destructs into an erratic wet splatter.

The idea of escape and capture is pervasive throughout the whole sequence, through the way the red space engulfs the viewer to the back and forth motions between the white streak and the black blob. The dense, flat paint is not as luminous and reflective as my other work. It lacks a fluid quality, and so functions as an obstructive force in that it creates an effect of claustrophobic stuffiness. The scene is not about entry into fantasy, where the screen is a portal, rather it is about capture and constriction that becomes associated with the act of watching. The anthropomorphic figure that moulds into a blob is caught up in a scenario of escape as is tries to flee from the white streak. Its only point of escape however is through it being devoured by the white paint, where it devolves into a splatter pattern. Whereas a break away from form into wet paint could be seen as a type of sensuous ecstasy, the association of the piece with escape and capture brings a fearful element to this type of ecstasy.

Inject blob



Stills from *Inject Blob,* (2016) by Daniela Del Castello.

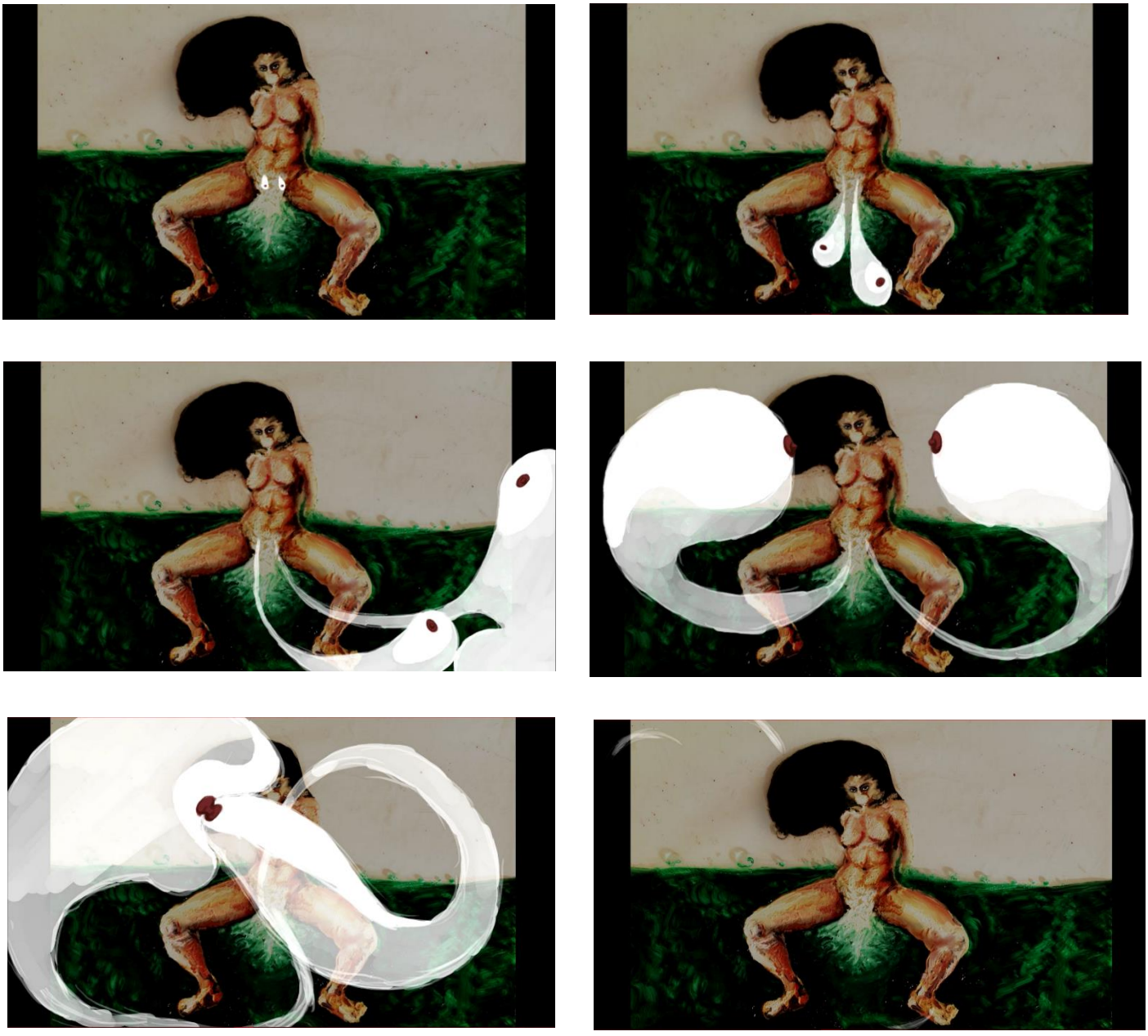
This sequence is comprised of a digitally drawn background with the painted stop frame taking place on top of it. The drawn background is made up mostly of thick black shapes and lines. Even though the background can be read spatially as a landscape that is comprised of a road that turns a corner, there is a sense of abstraction through the graphic use of shapes. There is a horizon in the image made up of dark shapes that are too vague to make out any referent, heightening the play between flat shape and spatial reality. On the left side of the work there is an area of blank space that can be read as part of the setting, by acting as a wall that sits adjacent to the road, but also out of the setting as it is made up of a flat surface. The main painted animation takes place within this in-between space. The space in this sequence is structured like a narrative scene, with this comes the expectation of something significant occurring to propel a narrative arc or elaborate on the scene. The expectation is that the camera will pan forward and reveal what is around the pseudo-corner or for something to appear around the corner and present itself. This piece denies that by placing the main action in its own displaced space within, yet outside of the scene. A blob hovers on this space. It starts off as a translucent blotch that soon gains colour and grows in size as it proceeds to devour itself. The translucent blotch is made of glycerine and due to the photographic nature of the stop frame process the blotch clearly displays the physical qualities of the traces of shadows and specular lights that hit its surface giving it a visceral quality that is liquid in nature. The reflective surface of the perspex and paint capture both my vague reflection, as I work and the tripod of the camera. The flickering figure and the shadow of the tripod hover over the beginning of the sequence like a spectre of production. The reflective invasion of the external world is the very thing that manipulates the image into moving, in a way this shadow of physical reality becomes integral to the construction of the fantasy in the sequence.

Movement is initiated when black liquid is injected into the translucent blob. The black liquid expands and seems to escape the translucent film, breaking out with a fluid yet jagged limb. The black continues to expand into a red colour that then re-penetrates the translucent blob, disrupting it and causing it to break apart. At this point the expanded blob has covered the reflective part of the surface. The liquid sac of paint blocks out the shadow of physical reality, replacing it with its self- indulgent seepage. The way the black blob beats and pulses gives it a sense of energy, making it feel more like a protoplasm; a reluctant, self- devouring protoplasm. Laplanche and Pontalis claim that the perfect image of autoeroticism is the lips that kiss themselves (De Lauretis 1994: 94). After coming across their idea, I realized that the blob in this sequence could function as an image of autoeroticism in the way that it self penetrates/

devours itself, ultimately causing it to transform and spread through its own disruption. What is interesting is that the process of self-penetration/ devouring/ transformation causes the erasure of my shadowed portrait. Replacing the shadow of physical existence with its own non-anthropomorphic bodily presence. The bodily references are present both within the visceral material of the blob and its colours. The red which is bloody, the translucent liquid, which looks like seminal fluid that seeps from a festering wound, yellow, like the fat of the body, and black that goes beyond the flesh, into the after flesh, into the wet matrix that contains the other coloured fluids.

There is an ecstasy to the self-injecting blob as it moves, bubbles and speckles. It is a messy blob that contains within its material form; a promise of the possibility of escape, of the difficulty to contain such a fluid form. This ecstasy is in contrast with the setting of the animation. The setting is solemn and dreamlike, with the lighter floor and dark sky. It is sombre. The corner creates a sense of expectancy and anxiety, alluding to something hidden and unknown, yet to be revealed. The anxiety of the setting starts to pervade the image and can cause the motion of the blob to be interpreted as agitated. Thus, the sense of ecstasy in the animated sequence is at odds with, and is displaced by, the anxiety that is constructed through the setting that frames the non-space of the blob, creating a sensual, sad and disgusting scenario of desire.

Green



Stills from *Green*, (2017) by Daniela Del Castello.

In this animated sequence the viewer is first presented with an armless body that is set against a green swatch of watered down paint, that forms the bottom half of the image. The image has been painted in oil paint and then photographed as a still, as opposed to the other sequences where the paint is the source of movement. In *Green* the paint functions as a setting for a digitally drawn animated sequence to take place. The body is female in shape, with the presence of breasts that lack nipples. It is difficult to specify how the painted body is posed. Firstly, it is difficult to interpret space in the image as the green paint implies a horizon line but does not adhere to any other recognisable spatial cues. It is possible that the green paint could look like a body of water that the figure is awkwardly floating in, causing the green to be read as the foreground and the empty space to be interpreted as the background. However, it is also possible that there is no reading of space at all and the green acts merely as a colour that divides the frame into two flat sections. Through the implication of a horizon line, but an absence of any other spatial cues, the ambiguous green sits in an uncomfortable in-between zone of spatial and abstract representation.

As the space is difficult to interpret so is the body in relation to its surroundings. The anthropomorphic form is suspended in the green paint and does not make contact with the ground. The legs are spread open as the figure squats/ stands on unbalanced ankles. There are no arms for added balance. Additionally, there is ambiguity as to how the body is performing. In animation there is always thought given to the story or performance that occurs before the present frame and the continued performance after the frame, thought therefore occurs over a timeline. In this sequence, however there is no clue as to how the body got into that position and what the figure is trying to achieve by being in that position. This piece is fragmented in that you cannot tell the before and after, and I have removed any other setting clues that would allow for an understanding of the pose in sequence. Intensifying the state of presence without purpose. The body itself is also placed in an in-between zone, there is a sense of tense stasis, not only in the stillness of the paint, which is usually moving, but in the suspended ambiguous pose. This is a body that, in its ambiguity, its lack of performative being; just is. Present yet silent, motionless and without purpose.

The spread legs are the starting point of motion. They present the viewer with an absent genital that is built up with pasty off-white paint that could be seen as garish, chunky discharge that falls out of the body and into the green paint. The same pasty off-white paint is used to cover the mouth and create the highlights on the figure's body. This pasty off-white can be read as

bodily, but not of blood, but of the other bodily (or bodily of the other), incorporating sex (viscous, semen, discharge) and infection, infestation (pus, scar tissue).

The performance does not lie in the figure but in cartoonised breasts, that fall out from in-between the spread legs, and partake in a dance of whimsy, purposeless bouncing, and connection. There is a sense of character and liveliness in the breasts that is in contrast to the stasis of the painted figure. The breast's grow into white globular forms with red nipple peaks as they fall out the body. The breasts movements are erratic in the beginning, seeming to have no purpose other than movement itself. In the middle of the sequence the breasts rise and pause with the nipples facing each other, almost as if they are regarding each other through eye contact. The breasts then move in harmony to fuse together by one pushing itself into the form of the other, creating an elasticity that then dissipates from the scene. This leaves the static figure by itself as it carries on gazing at the viewer. The drawn eyes give a sense of humanness to the mannequin like figure that is useless in its own body. Coupled with the ambiguous pose there is a sense of powerlessness to the painted figure as it is indifferent, unmoving to the sexual whimsy that falls out of its body.

This sequence constructs a scenario that displays ambivalence in desire, identity and the body. This ambivalent body acts like an anthropomorphic vessel, in its stagnation, its inability to express the full possibility of desire through transformation. The stagnation of the form is contrasted by the spirit of the 2D breasts and exposes a sense to frustration and purposelessness as the breasts escape from the body only to join and disappear, without any influence or control from the painted body.

Conclusion: Queer discoveries

> *Even when coupled with a toleration of minority sexualities, heteronormativity can be overcome only by actively imagining a necessarily and desirably queer world.*
>
> (Warner 1993: xvi)

The quote I used to introduce this research report emphasises the necessity to not only actively imagine queer worlds but also the need to share these imaginings through production and display. The driving force behind this project has been to query the representation of queer desire through animated production. As I have discussed there are difficulties in queer representation, as queer desire runs into the problem of only being visible when it becomes recognisable in heteronormative terms, within a system of binary, classification and control. Although I have proposed ways to counteract this issue through animation I complete this paper with an understanding that the issue of queer visibility and desire has not been resolved. Indeed, the process of making, researching, and writing about both the theory and my creative work has been a process of exploration and discovery. Even as I attempted to unravel my animated sequences and theorise on an animated queer language I would constantly find new ideas and possibilities of meaning. While in Chapter One and Two I have theorised a framework of how animated language could sustain queer desire through the representation of an in-between linguistic space that is able to display recognition within misrecognition, I disclosed in the analysis of my animated sequences in Chapter Three how tricky this relationship can be in terms of production. I can claim that the formal language of my animations can sustain queer desire, as they are able to express an in-between linguistic space. They are able to subvert the control that methods of categorization exert, by denying any solid states of identification while at the same time maintaining elements of recognition. Thus, they can represent ambiguities and fluidities, that can make the recognisable misrecognisable and the misrecognisable recognisable. Although my animations can achieve these formal elements that I argue inhabit a queer scenario of desire the relationship to a queer visibility is a complicated one as a viewer may recognise ambiguous or ambivalent elements but may not register them as queer. While meaning may lie in the interpretation of the viewer, I as a producer have to take some responsibility for meaning, as I am not making in ignorance of the implication of signifiers. Rather I am trying to understand their possibilities and how they can be manipulated. I emphasise that the key to this research is the possibility of meaning and not its closure. Thus,

the reflective parts of my project act more like proposals of possible queer meanings based on queer theory, readings of other texts and personal experiences of shame and desire. I should note that while I was producing the creative work and theory for this project I was also conducting queer readings on animated texts as an exercise in playing with animated signifiers. Therefore, I have taken the knowledge gained in theorising and analysing meaning and tested how it looks once put in a production mode with the intention to produce works of animation that have the potential to generate queer effects. As my work stands now it is suited for gallery spaces which limits its' public but still goes beyond the realm of academia. I would argue the discoveries that I have made could be built upon and developed into other animated modes of representation, that could allow for distribution into other spaces. While my exploration of language has been mainly formal I wonder what the possibility may be for these formal discoveries to be combined with more obvious gay, lesbian, transgender, intersex, asexual modes of narrative. Current LGBTQI narratives have the problem of being absorbed into the heteronormative matrix of representation, thus I wonder what could occur if these narratives were built into a queer linguistic matrix such as the one I have been exploring.

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