Animation, the Double and the Uncanny

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Skin Flicks And Yet It Moves! —Haptic Image in Animation

Haptic means "related to the sense of touch". From a filmic phenomenological point of view, film's tactile capacity that stresses the proximity and intimacy of the viewer and the film, as well as the breakdown of separate positions as subject and object, viewer and viewed. Under this tactile focus, we are not touched by movies exclusively in an emotional sense—the film, too, has a tactile quality, what Laura Marks calls the "skin of the film". Oriented in the basic elements that compose animation images such as the relationship between the frames (distance, position, time), shape (character), material, color, light and shadow, resolution, this paper discussed how is the physical and affective relationships to the animated haptic image built? What is the difference between haptic image in animation and in of which films?

1. The relationship between frames: it is of great importance for the haptic in animation, because it means decomposition and restoration of the actions, also reconstruction and recombination of the prototypical images. The displacement distance, the degree of distortion and the number of frames (the representative of time) for each frame are related to the cause of the haptic (i.e. sticky or silky). In addition, the lack of Motion Blur between images that often appears in CG animations can cause discomfort in picture distortion.
2. Character: compared with real actors, character in animation is to reproduce the "reproduction of the body" in media space through technology and art methods, which has more hints especially the significant part of the body- facial expressions. There is a possibility for the character of computer animation and puppet animation that the Uncanny Valley may come into being in the degree of simulation. Additionally, Pixilation animation, closer to live-action practice, shoots "live" objects particularly people frame by frame. The difference between real persons and non-real movement can cause tactile experience, which is non-existed in film. Besides the "reproduction of the body", the "object body" is also used in stop-motion animation. For example, the short animated film *Roof Sex* by Dam Pesapane, is an explanation of the haptic triggered by that the chair in normal daily life runs to the rooftop for crazy sex.
3. The material is of greater significance to animation than to film. Different materials not only bring different sensations, but also directly affect the features of actions (movements). Moreover, materials can also help to narrate, producing a new tactility outside the original material, which is not available in film. In the paper-cut short animated film *Les trois inventeurs* by Michel Ocelot, the fire in the end burned all the inventors (they are made of paper), generating pains and tearing sense different from live-action film enormously.
4. The color can be manipulated more precisely in animation, which can also lead to a variety of somatosensory experience, such as trembling.
5. Light and shadow: different types of animation have different requirements for light and shadow, so the resulting haptic experience is also varied. Hand-drawing animation focuses on that light and shadow construct haptic, such as sensuality; that shadow forms spacial (perspective) vertical feeling. In stop-motion and CG animation, the physical properties of diversified materials (wood, metal, etc.) maintain diversified requirements in terms of light.

6. Film stock and resolution: except for physical damages, it is difficult for film stock-based works produced in the last century on a large scale, such as pin-screen animation, paint-on-glass animation by Alexander, to present their original charm on small screens, resulting a loss of image quality of the complex technology in modern network transmission. Furthermore, animation made on the basis of small screens will generate blurred edges and mosaic granular sensation, which is as well one of the factors that give rise to haptic.

Biography

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Hongyan Sun, a 2nd year Ph.D. candidate from School of Animation and Digital Arts, Communication University of China（CUC）；in the past 4 years, as a lecture and animation researcher, working at Animation Department, Beijing Film Academy Modern Creative Media College.
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