



Contextual Journal

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By  
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# **RESEARCH**

## **Continued Hypnosis Studies**

## HYPNOSIS IN ANIMATION

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After researching specific qualifications all year that describe types of animation and effects used in animation that are technically

hypnotic, I discovered that Animation itself is hypnosis because it creates an optical illusion through persistence of vision.

I continued studying shadows and light and focused on shadows cast by everyday objects. I did not focus on the stroboscopic effect,

However, I did create a work that creates the effect.



This is an animation created with light cast by a coffee mug. It represents a cloudy day.

Please see SHADOWS AND LIGHT SERIES Shadow cast in the body of work



SHADOWS AND LIGHT SERIES, Darkness Falls, Tornado Warning

Living in the Midwest, USA I had to deal with tornados several times a year.

## HYPNOTIC CLAYMATION

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I experimented with clay creating works that are colorful and eye-catching, occasionally spinning. Some techniques I used were smearing, scratching, and spinning clay under the camera. Details about this process can be seen in my Animation Sketch Diary. The final pieces can be seen in the body of work. I worked in clay to create the animated pause, sculpture from the animated pause, mostly using my own variation of the strata cut method.

“Strata-cut in its simplest form is this: if you take a cone and cut it away with the camera looking down from the top, a dot becomes a larger and larger circle...That is the first principle, and everything else follows from that. It’s really the controlled use of shapes as opposed to animating shapes (Furniss, Maureen, Art in Motion, Animation Aesthetics, Revised Edition, 1998)”.

Because I went for a more intuitive approach, I had more flexibility with this project opposed to what is preconceived as normal for strata cut.



Work using my own techniques.

See STRATACUT LAYERS BODY OF WORK in the body of work.



Sculpture created from Animated Pause strata cut (please see the final video in the body of work VIDEO OF ANIMATED PAUSE SCULPTURE BODY OF WORK.mp4)

I was reminded after creating the sculpture of the large works by Jeff Koons. His work Pay-Dough is a large sculpture at the Whitney. I thought about leaving it behind but realized that it was indeed a work of art. Animation has me thinking about each work of art I have looked at previously in a separate way. My sculpture is not clean like the plato sculpture because it is literally the pieces of the clay that went through the entire strata cut method as animation, Koons's work is certainly more polished.



#### HYPNOSIS SPIRALS:

Spiral animations are what are typically thought of when someone thinks about hypnosis, because animation itself is hypnotic, and they are already everywhere, I animated a few spiral animations but decided against uploading them in the practices section in my Animation Sketch Diary.



Still from unlisted hypnotic spiral.

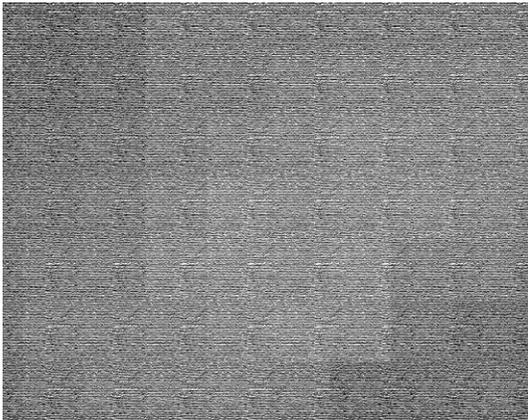
I did include hypnotic spirals created with boiling water included in my body of work.

## HYPNOSIS IN ANIMATION

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Although animation is hypnosis itself, there are certain animations known specifically for hypnosis. I mention a couple of techniques I did not mention last term.

**Parallax scrolling is a technique where the images in the background move past the camera slower than the foreground. This creates an illusion of depth. It has been popularized in recent webpage designs. My experiment with parallax scrolling can be seen in my Body of Work, titled *HYPNOSIS TELEVISION I BODY OF WORK.mp4*.**



### WORMHOLE EFFECT

**Another animation hypnosis technique is the wormhole effect. It is an illusion created using a tunnel effect. I used this effect by creating an illusion in my work *Demolition* seen in my Body of Work.**



DOCUMENTING NATURE I STARTED FILMING NATURE AT AUB AND HAD A GREAT DEAL OF INTEREST IN SLOWING DOWN THE FOOTAGE. NOTHING REALLY SUITED THE MOMENTS I CAPTURED IN A WAY THAT WAS INTRIGUING EXCEPT FOR THE SWANS. I DREW THE SWANS SEVERAL TIMES AND ANIMATED THEM BUT DOCUMENTING THEM IN REAL LIFE WAS THE MOST APPROPRIATE FOR WHAT I WAS ATTEMPTING TO CAPTURE.

See body of work for the footage of the swans.



### **Hypnotic Effects in Animation and Sound**

**I researched hypnosis in music. Repeating sound used in drumming by numerous cultures all use rhythm to induce trance like states. I used sound and repeating images to create a similar effect. I disrupted the initial initiation with electric guitar. The work can be found in the body of work.**



hypnosis tiles (see body of work)

### **OBJECT ANIMATION**

I experimented with object animation this term and because of my Muybridge studies, I started spending less time on them as I realized I took too many photos previously. I could see animation working without as many in-between photos for poses.

The more I worked with objects, the fewer photos I took. My final object animations involved eggs, and my goal was to break an egg in a fun way with as few photos as possible. It shows a light touch destroying an egg, as if something like static electricity could light up a room if you were rubbing your socks on carpet.

The second EGG video, EGG CONFETTI ends with something similar to Trompe-l'œil because it is a realistic optical illusion of the three-dimensional space and objects on a two-dimensional surface that creates the illusion that there is a hole in the wall after a finger touches the egg.



BREAK AN EGG is a play on words and a mockumentary work of art. The idea is that someone has a magic touch and can break an egg by barely touching it. It is a small accomplishment, but there is something about the simplicity of using everyday objects that makes it just as interesting as high art. Although the creation consists of only a few photos, it is more amusing and intriguing than my animations using more photos. It gets the point across quickly in a way does not exaggerate the point. For other object animatons and the egg video about Prose that goes along with BREAK AN EGG, see the body of work.

I also continued poetry as chairs, a series in progress. I captured my experience living at Home park called Welcome to Hell and my experience living at Campus halls which has a dualistic nature using a lighter and darker version for the dualistic nature of my experiences here. The home park version speaks for itself. I chose not to include “Welcome to Hell” for personal reasons.

### **Mirrors**

**I created two projects with mirrors this term, One project consisted of two parts, The Red Ink Project and Organic Materials. Experiments can be seen in the Animation Sketch Diary. The final pieces are combinations of both narrative and experimental works expanding on the idea that questions what reality is. Although the reflections are real they do not appear as the material on the mirrors. Our imaginations kick in and illusions are created.**



**Organic materials created shapes that lead us away from the materials themselves, forcing us to question which is reality.**

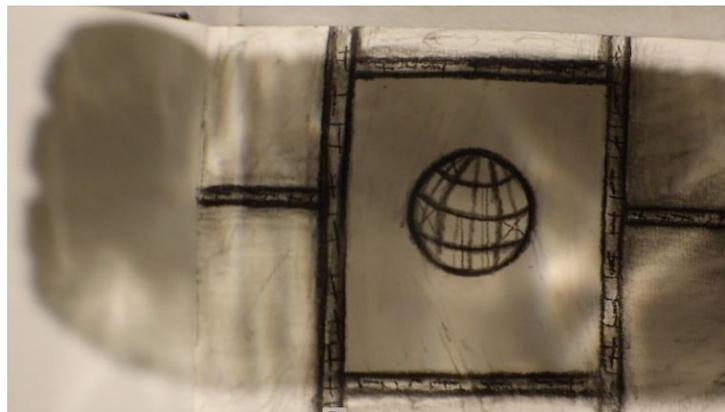
**The second mirrors project is a time machine built with multiple mirrors and the performance is created with the shadows. It is an instrument that is played to initiate time travel. Please read the research report for additional information.**

## **VIRTUAL REALITY**

**This term, to my surprise I had several ideas for virtual reality. I was inspired by the environment and architecture around the area. I started looking at architecture by artists Brodsky and Utkin, whose art I have not looked at in several years.**

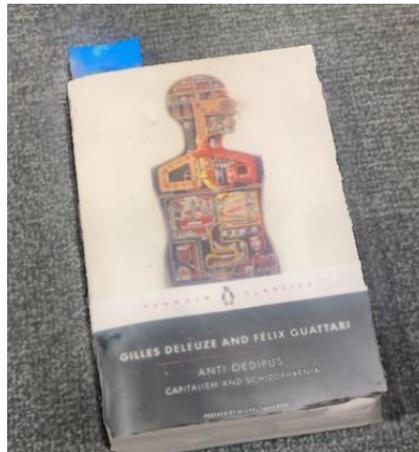
**As I was walking around the campus, I saw the campus as an illusion, or an imaginary world projected from students in the comfort of their homes. I created an imaginary world where aliens or people who lived underwater lived among humans on land but needed goggles to see accurately as they are used to seeing underwater and cannot navigate the same without them.**

**I created special effects with a water bottle because I wanted the alien's perspective, they are used to to be accurate for the goggles. The viewer is seeing through the goggles.**



See body of work for final VR version

I also began creating a three-dimensional world from the world I live in and made three dimensional versions of my world. One of the scans I created is a scan of *ANTI-OEDIPUS CAPITALISM AND SCIZOPHRENIA*, which will end up in my continuous perpetual library started in 2013 and/or virtual world.



## **Aesthetics**

It is funny how Dada was against aesthetics, especially aesthetics attributed to power structures, yet I have often admired the way Dada artists' art looks. I wrote a paper once about how Dada influenced punk.

Mike Kelley writes in FOUL PERFECTION, essays, and criticism pages 167-168 about how people familiar with comic book illustrators, the images Lichtenstein uses are immediately recognized as the work of specific cartoonists, but generally "this kind of image is read as a sign of "cartoons" in general, which are synonymous with the "low," with the reading habits of children or the illiterate lower classes. To the upper class viewer, a cartoon symbolizes the undifferentiated mass mind of the working classes".

Cartoons are still seen as low art most of the time unless you know the inner workings of something aesthetically or know why it looks that way. I think polishing art makes sense in some cases but in others it does not. Deciding when and where it is appropriate comes down to the observer. Is the art for you or for your audience? What message are you conveying and to whom?

Ernest Hilgard

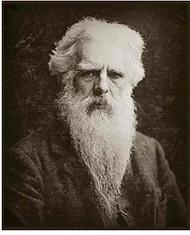
1904

Psychologist and Professor

Ernest Hilgard researched hypnosis and developed the Stanford Hypnotic Scales. He is known for research regarding pain control

**RELEVANCE TO MY PRACTICE:**

Hilgard is known for the "hidden observer" theory created in the mind while hypnosis takes place. This theory sought to prove a person undergoing hypnosis can observe pain without suffering. It was controversial because of the power of suggestion. He personally believed the hidden observer was a separate being because of divided consciousness. In animation and art, our audience is our observer and are hypnotized by persistence of vision, the optical illusion created by animation.



## EADWEARD MUYBRIDGE

PIONEER, PHOTOGRAPHER, LECTURER, AND EXPERIMENTALIST BORN IN 1830.

Muybridge was a man on a mission. He wanted to be independently successful in the USA and later sought to prove that horses had all four legs off the ground while running. Although setbacks brought him back to England, he was able to get patents for his inventions and change the world with his art. His studies of motion which pioneered chronophotography of animation motion, projection was the precursor to cinema, including the invention of the zoopraxiscope which projected painted motion pictures. People called him a lunatic for his beliefs, and he used his photography studies as scientific evidence that proved horses have all four legs off the ground at once while running. He traveled around the world and documented major events in the 19<sup>th</sup> Century including trade and territory wars as an official military photographer. His important work also documented landscape, Native American life and traditions, witches, and mediums traditions. He spent the last decade of his life back where he started in England.

### RELEVANCE TO MY PRACTICE:

Muybridge's determination to prove himself through constant ridicule is inspiring and encourages me to keep going regardless of setbacks and ridicule. It is inspiring that he is the godfather of cinema and animation because his inventions are what perpetuated it. If he had let bullies stop him, we may not have movie theaters or anything today we have thanks to his hard work and determination.

It is important to understand animation's basics and to have knowledge of how animals and humans move. Studying Muybridge's work helps us understand how to make images move in a believable way. It helps us understand ourselves and the world through the lens of science.

## THOUGHTS, SOCIETY

There is a definite separation between the practice of documentary versus other forms of art. Artists are often labeled as one particular genre and expected to perform according to that specific category. Studying Muybridge informs us that there is not a boundary preventing us from including documentaries in our practice and new ways. As much as we believe our daring selfies are profound for its time, we see that Muybridge took dangerous shots before we even had official movie theaters or Instagram.

It is important to think about what we can bring to the table during our time. Stopping the creation process because it has done it before is not necessary if anything, it should encourage us to keep creating and continuing following our creative processes. What can we create that can leave a profound impact on society during our time? Because my life has been so chaotic with homelessness, abuse, violence, bullying and slander these are questions that I have not been able to ask myself before because I have constantly been in a constant state of survival. Regardless, I still stick to my practices, for instance, boiling water as art regardless of ridicule and the pressure to give up on my ideas.

Studies in animal locomotion can be seen in my Animation Sketch Diary.



## WALT DISNEY

INNOVATIVE PIONEER, ANIMATOR, PRODUCER, ENTREPRENEUR, BORN IN 1901

Walt Disney grew up in poverty and had multiple jobs that barely paid anything. He could not do well in school because he had to work. His goal was to become a successful cartoonist at fourteen years old instead of working doing things he hated for little money. He tried several times to get hired as a cartoonist but had no luck. He started an animation company and had no luck. His ideas and characters were ripped off, but regardless of blackmail and setbacks, he found success with his character Mickey Mouse. His films were often met with financial setbacks and a lack of support, but he continued to become a pioneer in American animation and has won multiple awards. His determination regardless of setbacks is what made him successful. Disney also created Disneyland and Disneyworld ThemeParks which changed the history of entertainment. He was obsessed with innovation and innovative technology and regardless of criticism and setbacks created robots and animatronics that were groundbreaking including a Lincoln robot that was so controversial that people called him a maniac and accused him of being frozen (his head) with modern technology after death because of his obsession with modern technology. Some say he was a futurist for his focus on the future and technology, especially in later years.

## THOUGHTS, SOCIETY

Walt Disney's work pioneered movies and television. He was not allowed to watch musicals and perform by his abusive father. He was able to watch them at his friend's house. His drive came from his abusive childhood and life in poverty dreaming of making a living doing something he valued and enjoyed. His goal was to entertain families and create films that parents and children could all enjoy and watch together. Some of Disney's cartoons changed film as we know it. The Walt Disney Company's first full length feature, *Snow White and the Seven Dwarfs* (1937) was innovative and used the multiplane camera, invented by his co-worker, Ub Iwerks. I was taught in Maureen Furniss's Animation History class at CalArts that Snow White's montage scene (famous evil queen scene) was profoundly impactful on animation and film. The Walt Disney Company is still an important company that creates movies and animations for families that continues to branch out into diverse ways to profit from and present ideas.

### **Relevance to my Practice (and life)**

I began animating at age twelve because I was inspired by Disney's *The Lion King* (1994). I tried to animate my own idea inspired by the book *Matilda*, later stop motion ideas with characters and houses I built out of cardboard and random items I found, but needed equipment and materials that my parents did not have any

interest in assisting me with (as per usual). I never thought I would end up studying animation especially after not getting any support for it. My friends and I recreated the Lion King's soundtrack by singing it together.

Disney movies, animations and theme parks are something that bring people together with the goal of entertaining them. He wanted to create a place where “kids could be kids and adults could be kids at heart” ( MsMojo, The Fascinating True Story of Disney, <https://www.youtube.com/watch?v=Sz1BNfc50Io> ). He achieved his dreams and is an inspiration for anyone who has ever had a dream. I felt inspired to start designing characters and think about character animation and screen writing again after researching Walt Disney, especially after reading about his troubled childhood. Anything is possible.

I was not able to watch MTV growing up unless I was at my grandparents' house. I would record music videos on VHS there because I was crazy about music and music videos. I remember how it was the most amazing experience to see the musicians I loved perform their music. Disney's interest in entertainment was fueled more by his lack of support in his interests. I relate to Disney's abusive upbringing and how he did not do well in school because of having to work grueling jobs with little pay. He fell asleep in his classes because he was tired working. My upbringing was similar, I started working as a host and cashier at age fifteen because my parents forced me to buy my own necessities. I won art contests and local selling contests so I could purchase things I wanted. I can barely remember high school and early college working full time jobs to get by.

Walt studied Muybridge while living in Kansas City, MO. I felt inspired by Disney and studied Muybridge's term.



NICK PARK

ANIMATOR, BORN 1958

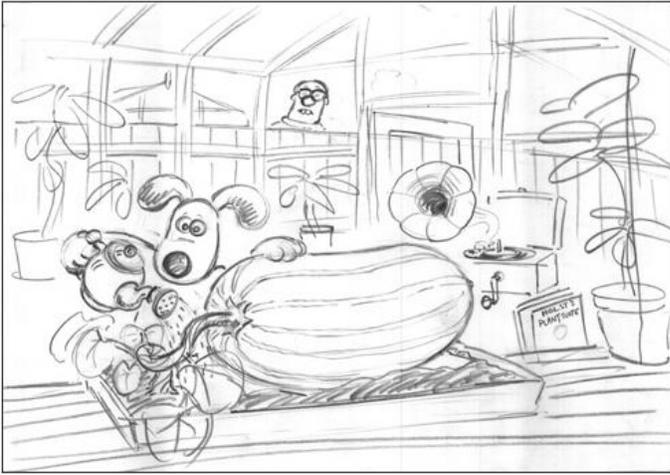
Nick Park's work is one of the major reasons I wanted to study animation in England. I have enjoyed watching his animations since high school. He has won several awards for his work. He created *Wallace & Gromit*, *Chicken Run*, and *Shaun the Sheep* all of which were influential on me studying animation and my interest in clay. I found out he was part of animating the Penny cartoons on *Pee-Wee's Playhouse*. I loved *Pee-Wee's Playhouse* as a child and still remember watching it.

I enjoyed watching films about Nick Park's work in Jordan Wood's lectures this term. I felt inspired to work with clay again although it was difficult for me at AUB due to unforeseen circumstances.

#### RELEVANCE TO MY PRACTICE (and life):

In interviews, Park mentions drawing his ideas before building them and creating a three-dimensional world. He said "I always start off by drawing. I start off with visual ideas. It's what started off my film *A Grand Day Out*. I started drawing this rocket, and I thought it would be great to just build to it. That's one of the sort of things that attracted me to 3D really. The chance to build something like this rocket in this big cigar shape and cover it with rivets (Barbagallo, R. (no date) *Animation Art Conversation, Making his mark in Clay, an interview with Nick Park*, <https://www.animationartconservation.com/making-his-mark-in-clay%2C-an-interview-with-nick-park.html> (Accessed: 04 January 2025))".

Drawing my ideas was something I always did until I stopped drawing as much. Looking at drawings I did this term; I can see a three-dimensional world when I could not before all because I read interviews and saw the potential after seeing these images:



Concept drawing by Nick Park of Gromit in the Greenhouse.



The finished frame of film of Gromit in the Greenhouse.

I now see the potential in the comic book I started making this term:



My drawing was inspired by vintage carnival mouth entrances. I can now see it in clay instead of a two-dimensional image and can see an entire series in clay. I wish I could have imagined it in clay earlier. I blame my childhood reading too many books and later too many comic books and manga. The words make sense to me in clay now, I did not like the words painted on the surface this way, but as clay it looks amazing in my head. Thinking back on drawings I have done, I can now see the potential working with clay and can imagine different approaches outside of the box I was not aware I was in, thinking the way I was thinking (two-dimensionally speaking).

After reading Ron Barbagallo's interview with Nick Park, I read several of his interviews on Animation aesthetics and found them all to be interesting and inspiring.

### THOUGHTS, SOCIETY

Nick Park's animations highlight British culture and views. The stories are funny and memorable. The stories are uplifting and important to society, especially during this time when depression is at its highest worldwide. His animated films make his audience observe and contemplate the world we live in.

## PHILOSOPHY

### **Continued Research**

Mike Kelley

Mike Kelley took everyday objects from life and repurposed them into works in different mediums. I never planned to make art from everyday objects, it is something that happened consequently from spending too much time alone and not having enough money for materials. I think, most importantly, that learning that I am a writer was important. Recently, I do not write unless I am forced to, but it is the only way I can convey details in narratives. By not drafting stories and screenplays I wanted to write because I never felt confident, I learned while studying at AUB that Mike Kelley never realized he was a writer until attending CalArts. I felt like an outsider my entire life being adopted into an abusive adoptive family who did not want anything to do with me. I felt like an outsider in England because I was bullied inhumanely. Artists that are outside artists who have gone through their own traumatizing abuse like Mike Kelley give artists like me optimism that justice still exists in the world. Dr. Spencer Roberts told me that I am a fish out of water here when I inquired about pursuing a PhD. It honestly hurt my feelings, but I appreciate his honest opinion. Mike Kelley deals with the supernatural. My interests in the supernatural began in childhood because of unexplainable experiences and addiction to reading. Whenever I try to focus on other topics, I come across it again. For instance, while studying Muybridge, I came across his documentation of seances and Native American rituals. I felt inspired to explore the area around me which happens to be one of the most haunted cities in the world (as per usual). Some of my experiences here can only be told through works of fiction, but some of them, especially with the extraordinarily hauntingly beautiful city of Bournemouth, deserve to be documented. Because of a lack of finances and setbacks caused by seasonal hours, I did not pursue documentation. Initially, I wanted to create a stop motion version of Sleepy Hollow, but after reading about the stories of Bournemouth and thinking about my own experiences here, it did not make sense to dwell on my plans not going how I wanted them to. I think most of the stories I must tell and songs I must sing are based on firsthand experiences, which puts me in a completely different category than Mike Kelley. At the same time, I can always rely on his writing and art to navigate. My realization that I need to focus on writing my ideas and experiences has led me to pursue writing regardless of my interests, qualifications and experiences in art and animation.

I did not focus on memory related art regardless of my remaining grandmother passing this term, who was a positive influence on my life and a storyteller. However, Kelley's memory research goes hand in hand with the controversy about Ernest Hilgard because Kelley's work discusses false memories and how easy it is to suggest things during hypnosis. His art talked about replacing memories with false narratives and memories, which is what Hilgard's work was accused of as well. People thought the hidden observer the participants spoke about was there because it was suggested.

I wrote a 3500-word (or so) argument with Spencer Roberts about polishing work, but because I just lost my grandmother and was emotional, I decided not to include it.

Gilles Deleuze

I continued studying Gilles Deleuze and his main concepts; the fold, difference and repetition, cinema and desire and assemblage. I listened to several lectures and purchased *ANTI-OEDIPUS CAPITALISM AND SCIZOPHRENIA*. I am used to people reading it around me. It was strange having it for myself. I am easing my way into it because I am more focused on understanding Deleuze overall. I really enjoyed a lot of the lectures I listened to and liked listening to different perspectives on Deleuze. I created a three-dimensional virtual copy of *ANTI-OEDIPUS CAPITALISM AND SCIZOPHRENIA* that can be seen in my body of work.

*I started studying *Différence et répétition* by Gilles Deleuze more exclusively instead of my prior studies when I got into working with patterns. I started reading Laura U Marks again connecting the patterns of Islamic carpets to the cosmos and thinking about patterns in nature and artificial patterns I created from nature.*

Henri Bergson

I continued studying Henri Bergson. In *Essai sur les données immédiates de la conscience* (1889) [*Time and Free Will*], Bergson talks about consciousness on two levels, deep introspection, and external projection of the first level. He talks about free will and his work leads to the possibility of freedom of choice. I came across movements that his work influenced including the Avant-Garde and movements such as the Vorticist movement.



## INFLUENCES

### GAMES

**I was drawn to a game on Netflix because I needed a break and could not get my mind off anything. I could not believe how interesting the game was and how ironically it connected several ideas I had this term together to form a game.**

**The game is called OXENFREE, created in 2016 and published by Night school. It is an adventure and interactive story. The original game is inspired by the 80's including Poltergeist, which made me wonder if that is subconsciously partially responsible for my ideas as well. Shapes haunt a remote island where the players are lost trying to find each other. The players travel in time loops and get stuck. A radio frequency assists them break free from the time loops and ghostly situations. The shapes were like my mirrors project and were animated in a way that I considered trying. The**

plot was slightly like the project I was working on about time travel and other ideas I had for this term.

I attempted to apply for gaming positions online but did not meet the qualifications. It is something I may try again in the future; however, it made me realize that my ideas are valuable in more ways than I saw previously, and finding my way with writing may lead me to making a profit from my ideas opposed to animating someone else's ideas.



OXENFREE, NETFLIX

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ALTHOUGH I HAVE MADE FEMINIST ART ABOUT DADA (PORCELIN TRIBUTE TO ELSA VON FRETAG-LORINGHOVEN INSTALLATION, 2019) AND AM SOMEWHAT INFLUENCED BY DADA, I HAVE PERFORMED WITH FLUXUS ARTISTS WHO ARE STILL ALIVE AND RELEVANT TODAY.

Fluxus is an avant-garde movement that goes against the grain of traditional art and societal norms. There are no limitations in Fluxus. Any medium is acceptable. Yoko Ono, although independent, like me, was part of the Fluxus movement and created “Cut Piece” an important part of the Fluxus movement. I was never particularly influenced by Yoko Ono (at least for now), but I appreciate her work.

THIS TERM I HAVE MORE THAN ANYTHING ELSE BEEN EXTREMELY INFLUENCED BY BANDS FROM THE 60’S THAT NEVER CAUGHT MY ATTENTION BEFORE. I USED TO ENJOY LISTENING TO THE BEATLES OCCASIONALLY BUT THIS TERM, ALTHOUGH IT WAS SHOCKING, I BECAME OBSESSED WITH THE VELVET UNDERGROUND.

I NEVER HAD ANY INTEREST IN THE VELVET UNDERGROUND BEFORE EVEN WHEN FRIENDS SUGGESTED THEM TO ME. NOT ONLY DID THE MUSIC SEEM INTRIGUING BUT THE VIDEOS AND INFORMATION STOOD OUT TO ME. I NEVER REALIZED HOW MUCH SOME OF MY FRIENDS' BANDS SOUNDED LIKE THEM. I PERFORMED WITH THEM OCCASIONALLY ON DRUMS.

I ALSO LISTENED TO RARE UNDERGROUND TRACKS FROM 60’S MUSIC FROM JAPAN. IT WAS MOVING AND INSPIRING.

SOME OF THE ARTISTIC CHOICES I MADE RECENTLY ARE NOT TYPICAL FOR ME ALTHOUGH I ALWAYS APPRECIATED ANDY WARHOL AND THE 60’S TO THE POINT NEARLY EVERYONE MY ENTIRE LIFE HAS GIVEN ME ANDY WARHOL RELATED GIFTS SINCE CHILDHOOD (FOR SOME REASON).

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THE AESTHETICS IN THE VELVET UNDERGROUND VIDEOS REMIND ME OF OTHER ARTISTS AESTHETICS I APPRECIATE. I STARTED USING BRIGHTER COLORS AND COMBINATIONS OF COLORS. I THINK MY SUDDEN INTEREST IN THE VELVET UNDERGROUND HAS PUT ME BACK ON TRACK REGARDLESS OF TOUGH TIMES. I CAN SEE A DIRECT INFLUENCE OF MY INTEREST IN 60’S MUSIC AND ART IN MY RECENT WORK.

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*Masochism: Coldness and Cruelty* was something I began paying attention to after listening to "Venus in Furs", a song by the Velvet Underground, released in 1967 on debut album *The Velvet Underground & Nico*. I was able to conceptualize animation further and the animation process. Furthermore, I began reading *The Process That is the World*, by Joe Panzer, which links experimental music and radical philosophy.

## PROFESSIONALISM

I applied for a Doctorate at CalArts for Music. I realized that a writing degree is a promising idea for me as well, but do not feel confident enough to apply for a writing Doctorate yet, so I applied to a MA level degree to add to my animation degree. I think writing will give me a stronger presence in the art world and a way to make a living from my art and ideas. As experimental as I am, I cannot see myself as strictly experimental and am convinced that authoring my stories, both fiction and non-fiction, can be profitable for me as I have never had much luck making a profit from my experimental works, and I have to make a living in order to survive.

I am working on my website and trying to figure out how to present myself to the world online outside of LinkedIn. I am considering selling versions of my art online but have not been able to determine the best route. I would like to be hired to animate and compose music but am still in the process of putting a plan together to make money from my talents. Writing is a way I can make money if I get published, money off my ideas and teaching with versatility. I also applied for a technology instruction certificate that provides classes in teaching. I have not felt confident enough with my lack of teaching skills to apply for jobs directly, but I think with something additional, I will feel more self-assured.

## Artist Statement

Lindsey Payne is an American prolific artist, experimental performer/composer, actress/director/animator, and writer whose work embraces assemblage, painting, performance, installation, painting, video, and sculpture. She received her BA in General Studies with an emphasis in music, film/animation, and art at Northwest Missouri State University in Maryville, MO, and an MFA in Animation Production in Bournemouth, England. She has performed with artists such as Alison Knowles and experimental bands such as FaUSt. She has a background in punk music (bands) and is inspired by fiction, theater, and documentary. She researches philosophical traditions, perceptual phenomena, and illusion. She is influenced by the avant-garde, her environment, history, fantasy and the supernatural. She asks questions about aesthetics and history and pairs performance with rigorous research. She explores the depths of sounds and images through improvisation and experimentation. As a composer/performer, multi-instrumentalist, vocalist, and improviser she experiments with diverse types of sound synthesis, circuit bending, instrument building, computer processing, and field recording. She plays guitar, percussion, piano, and more. She has studied guitar with Anthony Glise, percussion with Dennis Rogers, and electronic music with Bernardo Feldman.

Her work is inclusive and often discusses people left out of history, however, she is also known for her affiliation with mainstream culture and being copied as performances by artists everywhere including celebrities who often wear the same outfits she wears. She has written screenplays, poetry and short stories that have won prizes since the early 2000's.

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