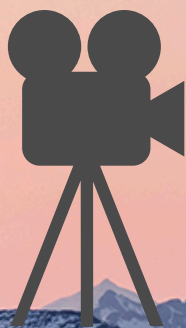


# Perceptions of Concepts and Theories

Additional conclusions



## **Experimentation and Dematerialization as Self-Defense:**

**Reconstruction of the surface in an attempt to immortalize and conceptualize revitalization**

# Improvisation in Animation and exploration of the ordinary (and Creative Leeway in General)

## **How is boiling water animation?**

Film is animation because it creates the illusion of a moving image. When water boils it creates movement. Boiling water is animation because the water moves at the surface. Boiling water is a chance-based operation because there is no predictability in the exact reaction/bubbles and movement. It is somewhat performative in nature as well as sound-based in addition to the visual aspect of boiling water. The finished result was not as important as the process. Sounds were created by chance as well with recorded noises of the pot hitting the hot stove.

**Improvisation** is something that has influenced me and my experimental art because the artist initiates without instructions or limitations. Improvisation proves that we do not have to have a plan in mind before creating something. Additionally, we can use chance-based operations. John Cage made and used chance-based operations in his musical compositions as well as Marcel Duchamp. This thinking is similar to my exploration of chance-based operations that I began in 2015, many of which were used in my Calarts Experimental Animation portfolio, and later my Experimental Sound Practices portfolio. In 2013 Bernardo Feldman (post Dean of Music Calarts) allowed me to use a school piano at College of the Canyons in his electronic music class. He prepared John Cage's piano before his performances. He was happy to assist me in preparing the piano, it was not a request they ever had before at COC, and potentially dangerous if not done correctly. In 2019 I performed at the Walt Disney Concert Hall with Fluxus artist Alison Knowles. The fluxes movement (heavily influenced by Cage

and Dada) was about the process more than the finished performance.

Marcel Duchamp's usage of indeterminacy makes it clear that it is not about the finished product. "In 1913, Marcel Duchamp

dropped three one-meter-long pieces of thread onto three canvases, letting them fall as they may. The result was *3 Standard Stoppages*, described by Duchamp as an "experiment . . . made . . . to imprison and preserve forms obtained through chance." That same year, he composed *Erratum Musical* (heard playing in this gallery) by drawing music notes from a hat" (MOMA, *According to the Laws of Chance*, <https://www.moma.org/calendar/galleries/5263>). His readymades were not about the finished product either, it was about the concept.



1968 A scene of Duchamp, Teeny, and Cage playing chess in a performance.



## **Deconstruction of the image in post-production**

# **The Importance of the Animated Pause**

## ***Kairos***

### ***Choosing the Right Time***

*When the Conditions are Right*

“In rhetoric, *kairos* is “a passing instant when an opening appears which must be driven through with force if success is to be achieved.”<sup>[9]</sup> *Kairos*, then, means that one must find the best situation, considering timing, to act.

After experimenting with boiling water, When the water stops boiling, the water is still hot. Although the movement has stopped, it can be reheated and boiled immediately, or cool down. It reminds me of situations where arguments seem to destroy relationships, but it does not necessarily mean that the relationship is over. It can simply be a pause, a few moments, or weeks before a makeup. When boiling water, although the movement

creates the animation, the animation itself can take a break and reanimate. When the pot stops boiling the animation is over, but you can simply turn it on again to continue the same process. Deleuze and Guattari relates two different ideas: the idea of ideas: the idea of a 'layout' or a 'coming together' of disparate elements, and the idea of "agency" or the capacity to produce an effect. Agencement neatly relates the *capacity to act* with the *coming together of things* that are a necessary and prior condition for any action to occur, including the actions of humans (671, emphasis in original).

Pausing an animation (boiling and in general) creates a hold and it is held over multiple frames depending on the duration and intention of the animation. The pause controls the rhythm and timing of the animation by allowing the sequence to be short or long. This allows control of the duration by lengthening a scene or controlling time.

John Phillips says in the May 2006 issue of *Theory, Culture & Society*, Deleuze and Guattari don't use the word assemblage, they

use “agencement,” which has “the senses of either ‘arrangement,’ ‘fitting,’ or ‘fixing’” (108), much like the fittingness of *kairos* itself. Phillips further notes that the Deleuzian usage of agencement suggests “an event, a becoming, a compositional unity.” Bruce Braun points to a translation issue with assemblage and agencement, noting in a 2008 issue of *Progress in Human Geography* what he calls the “inadequate translation of *agencement* to *assemblage*”.

### *About the Author*



*Lindsey Payne is a prolific artist, musician, and wordsmith completing her MA in Animation Production at AUB.*