

Non Stop Stop Motion  
Reflective Documentation  
Storyboard with Script  
Anna Vasof 2020

# Narration as voiceover

# Visual information

# Notes

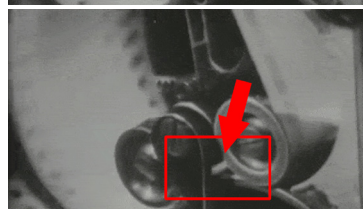
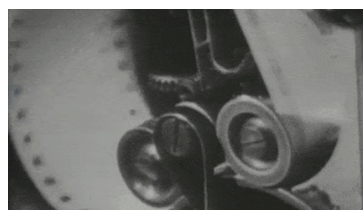
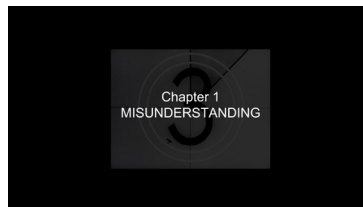
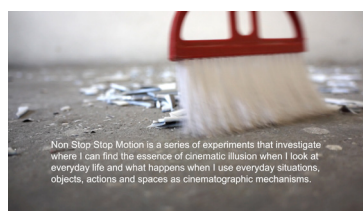
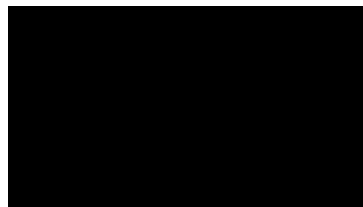
I am Anna Vasof.

And what you watch right now is a reflective documentation of my practice based artistic research project with the title Non Stop Stop Motion.

Non Stop Stop Motion is a series of experiments that investigate where I can find the essence of cinematic illusion when I look at everyday life and what happens when I use everyday situations, objects, actions and spaces as cinematographic mechanisms.

For many years, I believed that if I just moved a sequence of frames quickly in front of my eyes, I would be able to see the illusion of movement. However, in 2011, when I actually first took a filmstrip and moved it quickly in front of my eyes, I realized that I wasn't able to see anything. This was a shocking moment. How was it possible that I had worked more than seven years with moving images and couldn't understand something so basic?

Some years after this realization, I started researching how analogue projectors are able to move a filmstrip to create the illusion of movement. I observed some cogs that were very briefly interrupting the continuity of the filmstrip movement and realized that the whole principle was based on these interruptions.



short clips from videos that will follow

clip from film *Machine* (2015)

written text: How did this interest begin?

video showing Anna moves a strip in front of her eyes

clip from analogue film projector

## Narration as voiceover

In order to demonstrate the logic of interruptions, I placed a sequence of photos on the surface of a cylindrical bottle, when I roll it, the images fuse with each other and we can only see a mixture of colors. If I put this sequence on the surface of a nut and I roll it again, then it briefly stops and we can see clearly the images.

If I stabilize this nut then we are able to clearly also recognize the illusion of movement.

That's why a sequence should move intermittently and not continuously. The stills should be connected in the sequence through their figurative continuity and at the same time be projected in front of our eyes separately.

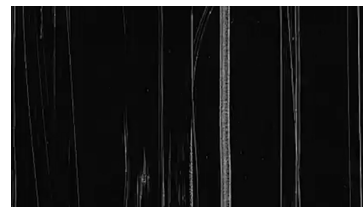
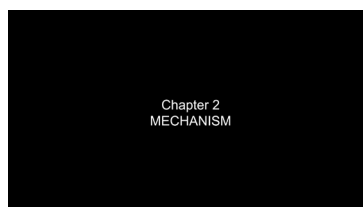
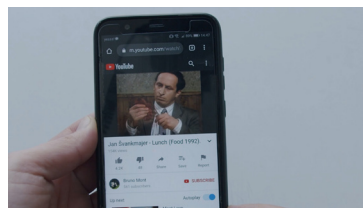
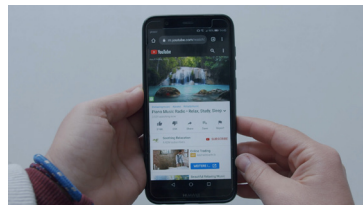
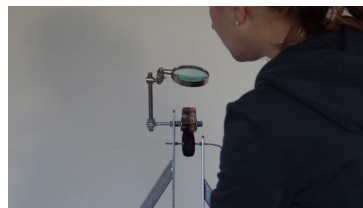
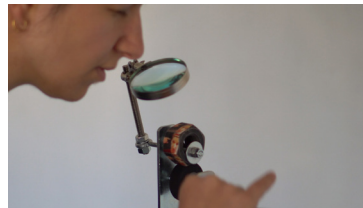
However, these millions of interruptions are invisible, especially when the sequences are captured or displayed with digital devices.

To understand better, I needed to think about stop-motion films, such as Švankmajer's films, where the interruptions are somehow visible. I then started thinking that every video and film is a kind of invisible stop-motion film and every moving image contains a kind of non stop stop motion effect.

It is difficult to experiment with analogue film technology and understand how the illusion of movement is created because these machines are outdated and therefore expensive and difficult to find. Also when I want to understand something I need to bring it into my Reality's Mixer.

So I started wondering whether some everyday settings, situations and movements in my surroundings could also create moving images. I made lists of various possibilities that could function as cinematographic mechanisms and interrupt continuous movements.

## Visual information



## Notes

clip from film *Nuts* (2017)

video in smartphone

clip from Jan Švankmajer's film *Lunch* (1992)

filmstrip effect

clip from film *Reality's Mixer* (2020)

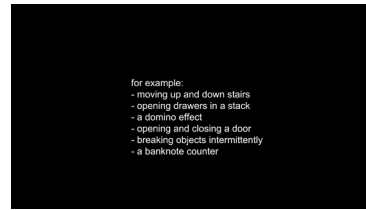
clip from film *Loading* (2017)

## Narration as voiceover

## Visual information

## Notes

For example:  
Moving up and down stairs  
Opening drawers in a stack  
A domino effect  
Opening and closing a door  
Breaking objects intermittently  
The way that a banknote counter counts banknotes



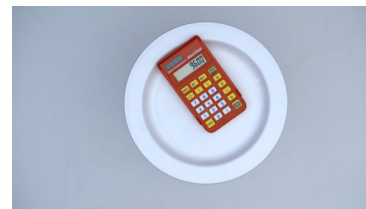
list

I selected and tried out some of these possibilities, documenting them in the form of short films, which I call Non Stop Stop Motion films



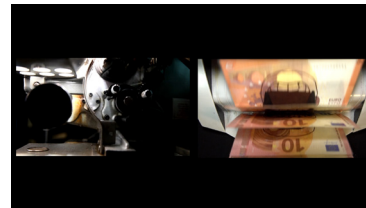
clip from film  
*Banknotes* (2018)

What you see now is a loop of sixteen ten euro notes. If I wanted to create a ten minute animated film with ten Euro notes it would require 9600 Euro. And if I wanted to create a typical full length film then it would require 86.400 Euro which is still a cheap production compared to commercial full length films.



clip from film *The Plate of Life* (2018)

It was very easy to transform the banknote counter into a cinematographic mechanism because its mechanics are very similar to that of a film projector.



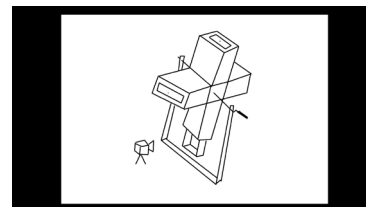
clip with banknote counter and projector

However, in most of my experiments, the objects, the spaces or the actions need to be modified in order to be able to display the illusion of movement.



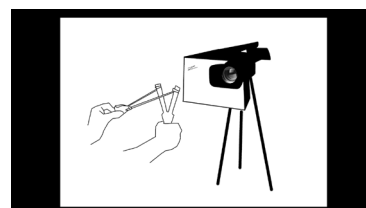
clip from film *Family Portrait* (2018)

For example if I want to use drawers I need to rotate them in front of the camera so they could open automatically in front of it.



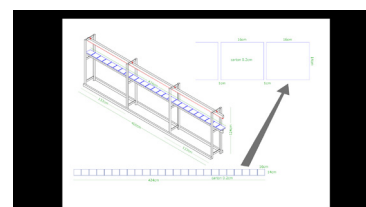
sketch

If I want to throw the units of my sequence with a slingshot against a camera then I would need to protect the camera with a glass.



sketch

If I want to use a domino fall as a cinematographic mechanism I have to plan and build a very precise domino path, which would also allow a camera to follow the action.



sketch with exact dimensions



## Narration as voiceover

In the beginning, I made the domino bricks and their path but I didn't know what kind of story would be displayed by the mechanism. During experiments, the sound of the falling bricks gave me the impression of someone running down a corridor.

This sound inspired the story that you see here.

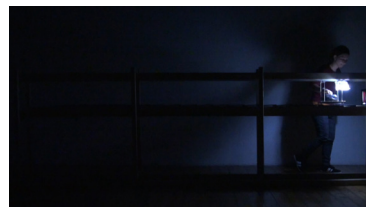
"Hyperframes" is a word that I invented in order to describe the units of illusion.

When I determine the object, action or space that might function as a cinematographic mechanism, I usually also need to define the sequence of the objects that will be displayed.

Sometimes, as with the banknotes in the banknote counter, the objects that will form the sequence are nearly inseparable from the device.

Sometimes the objects that will form the sequence are only related to their own physical properties, as, for example, anything that can fall as a domino brick.

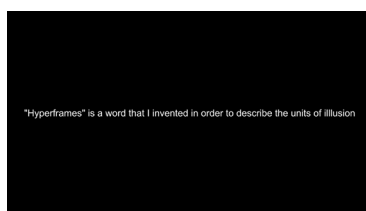
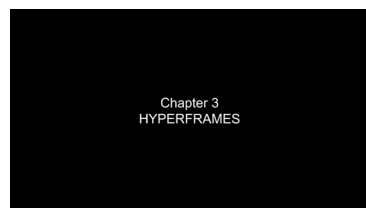
## Visual information



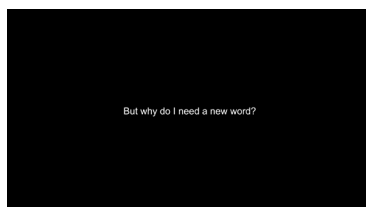
clip from film *Domino* (2014)



clip from film *Domino* (2014)



written what is narrated



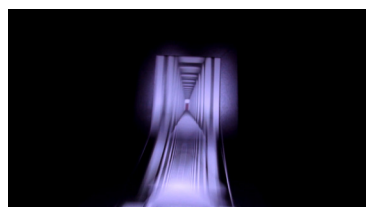
written text: But why do I need a new word?



clip from film *Reality's Mixer* (2020)



photo of the *Banknotes'* hyper-frame



clip from film *Domino* (2014)

## Narration as voiceover

These objects have the same role as the frames in a filmstrip: they are the units of illusion.

However, if I use the word 'frames' to describe these units, then I start to confuse them with the frames that the camera actually records when documenting the process.

For example in my film Domino the word frame describes three different things. Here are the frames that I designed in the 3d software, here are the frames that I bought from an IKEA store and used them as domino bricks and here is a frame of the video that my digital camera recorded.

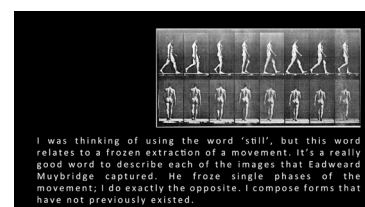
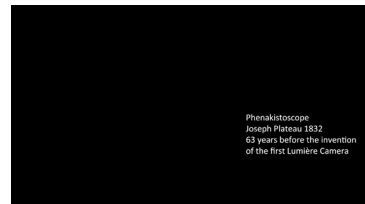
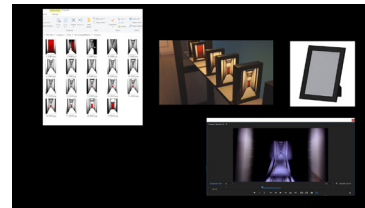
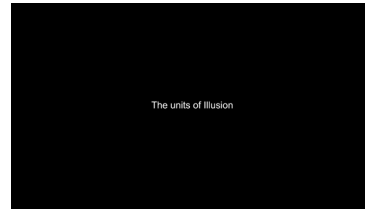
In film studies the word frame is mostly associated with a picture captured from a camera and placed in a sequence forming a cinema or video film.

On the other hand, the idea of the movement described in a sequence is much older than the invention of the camera.

The first known cinematic sequence is over 5,000 years old. This is a ceramic bowl, found in Iran. It was decorated with a series of images portraying a goat jumping towards a tree and eating its leaves.

In order to describe my experiments I was also thinking of using the word 'still', but this word relates to a frozen extraction of a movement. It's a really good word to describe each of the images that Eadweard Muybridge captured. He froze single moments of movement; I do exactly the opposite. I compose forms and movements that have not previously existed.

## Visual information



## Notes

written what is narrated

clip from film *The Line of Life* (2019)

images showing three different types of frames

clip from film *The Glass Wall* (2017)

photo of a Phenakistoscope and its sequences

written text: 63years before the invention of the first Lumière camera

photo of the iranian bowl

animation of the movement of the goat

written what is narrated

## Narration as voiceover

I asked 32 volunteers to perform Muybridge's 1884 'Walking Man' photo sequence. They were separated into groups of eight and stood freeze-framed in a circle, each performing a different moment of Muybridge's walking sequence. In the center of the circle, a mechanism with a camera rotated by increments and filmed the performers.

Even though all thirty-two participants have very different body structures and don't move at all, when the machine reaches a specific speed the figures appear to be one figure walking in circles. Theoretically, if every person on the planet performed this Muybridge sequence, we could unify all of them through this sequence of eight stills and create the contemporary walking human portrait.

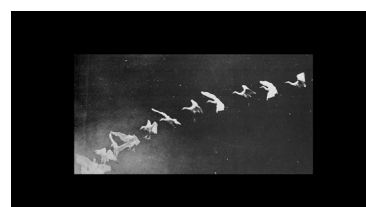
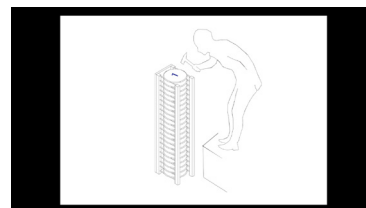
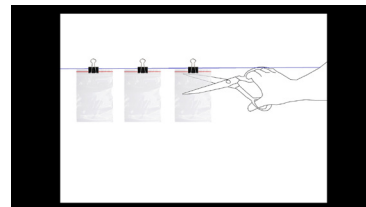
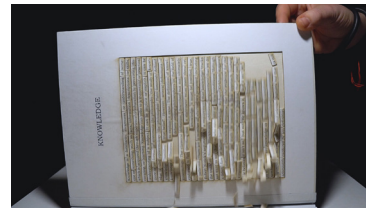
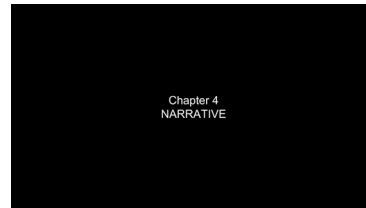
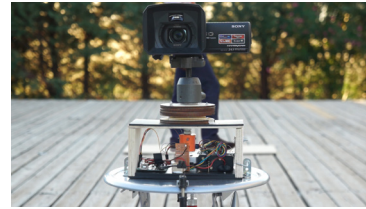
In Non Stop Stop Motion films, the content of the story is usually affected by the materiality of the hyperframes.

For example, when I want to cut the hyperframe sequentially with scissors, the objects should be made out of a material that is soft.

If I want to smash the hyperframes sequentially with a hammer, the object should be made out of a material that breaks easily.

Inspired also by Marey's 1880 single photo capture, which shows several flying moments of a bird, I made the film *Fluttering*.

## Visual information



## Notes

clip from film *Walking in Circles* (2015)

clip from film *The Book of Falling Words* (2018)

sketch

sketch

clip from film *Machine* (2015)

Etienne-Jules Marey single photo capture with a bird

## Narration as voiceover

## Visual information

## Notes

In these two examples, the action that causes the illusion and the illusion itself not only enter into a dialogue, but they also contradict each other by telling stories containing metaphors for social conflicts.



clip from film *Fluttering* (2016)

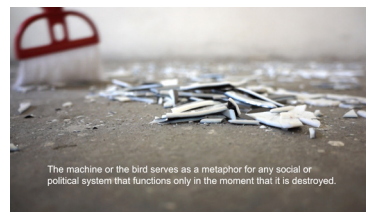


photo of broken plates



written text: Social Conflicts

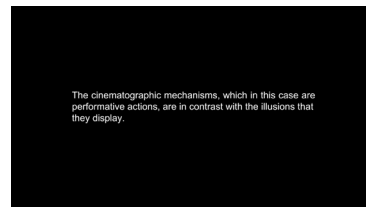
The machine or the bird serves as a metaphor for any social or political system that functions only in the moment that it is destroyed.



clip from film *Machine* (2015)

The machine or the bird serves as a metaphor for any social or political system that functions only in the moment that it is destroyed.

Initially, the cinematographic mechanisms, which in this case are performative actions, are in contrast with the illusions that they display.

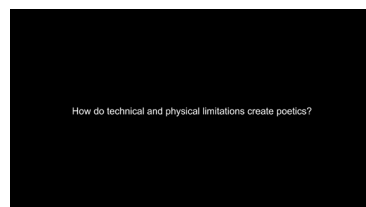


written what is narrated

The medium, the cinematographic mechanism and the hyperframes, not only remain visible, but they also take on the role of protagonist.

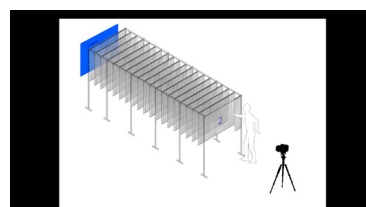


clip from film *Missing* (2015)



written what is narrated

In my film *Travel to the Window*, I wanted the hyperframes to be curtains that I push aside until I reach the window.



sketch

## Narration as voiceover

The curtains are objects that are hanging in the air. In order to establish the relation between the mechanism and the story it was necessary to elevate the character of the story to the same level of the curtains.

The room where the curtains were hung was very long, so the story should also have some physical depth.

The window was also a physical barrier that for production reasons I could neither open nor break.

These limitations created almost automatically the story of this film.

By turning everyday movements, spaces, and objects into cinematographic devices and by using sequences made of everyday objects, the medium becomes visible and reveals its function. In comparison with all other known cinematic devices (analogue or digital) such as cameras, projectors and flipbooks, my mechanisms are only able to display very limited amount of moving images. This limitation becomes a method that helps in the discovery of new narratives.

## Visual information

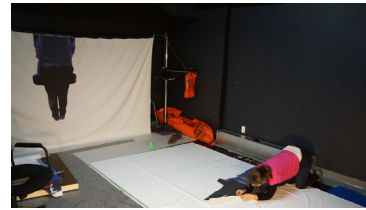


photo of preparations



photo of preparations



photo of curtains



photo of curtains



photo of the window



clip from film *Travel to the Window* (2015)



written text: Limitation as method



## Narration as voiceover

The whole process becomes a kind of puzzle which awaits the right decisions in order to be solved. Even if the principle behind the illusion has been around for many years and is taken for granted, each of my films produces its own unique illusion.

In each case, I perceive the motion of the sequence differently. Each mechanism is only able to display limited narratives but they simultaneously reveal how the illusion has been made.

In the first part of my film *Traveling*, we see a window of a moving train reflecting the face of a traveler.

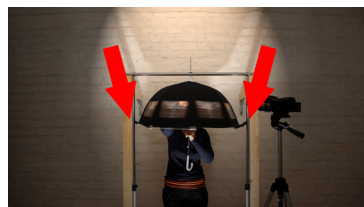
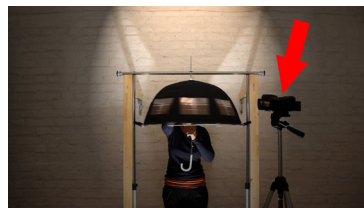
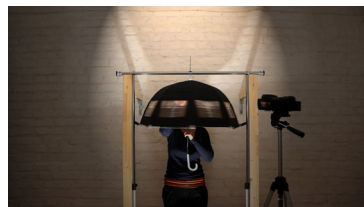
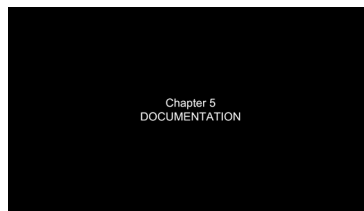
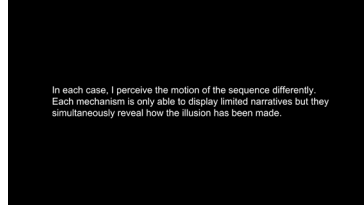
In the second part of the film, we see that there is no train but everything takes place under an umbrella.

However, it's very difficult for the audience to understand from which location the first scene of the film was observed. If we see the camera which is filming the illusion, then the viewer's point of view is clear.

The idea of travel was a response to the sound of this interrupted rotation. The noise reminded me of an old train.

I like also to document the creation of cinematic illusions because my intention becomes much more visible due to the fact that the camera also films intermittently. This one for example records 25 frames per second and that's why we can see the cinematic illusion better if we look through the camera's viewfinder instead of looking the umbrella with our naked eyes.

## Visual information



## Notes

clip from film *Control* (2019)

written what is narrated

clip from film *Traveling* (2016)



## Narration as voiceover

In Non Stop Stop Motion films, the process of making the cinematic illusion has not only a didactic role similar to the standard "making of" a feature, but new meaning is created when the medium creating the narratives comes either into direct dialogue or into conflict with the narrative of the illusion.

So far I have shown you three elements that help me to investigate the essence of cinematic illusion.

**Mechanism:** - every hacked object, space or action that is not a cinematographic mechanism but can function as a cinematographic mechanism and create the illusion of movement.

**Hyperframes:** - the single units, objects or images that form the content of the story of the cinematic illusion and are displayed by the hacked mechanism.

**Camera (or in other words documentation):**  
- it is eye of the viewer, it brings together the illusion and the causative action while creating a new understanding of the making of process.

Of course, as with most research, many of the experiments fail. I decided to decode the failings of my experiments.

The first case is when no one really sees any illusion of movement. The succession of hyperframes is too slow and when we increase the speed of the video, the movement does not appear natural.

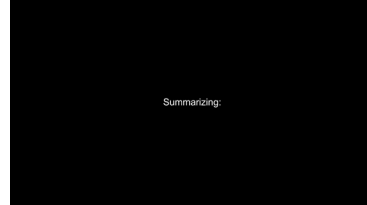
The second case of failure is when the illustrations of hyperframes are not recognized by the audience.

## Visual information

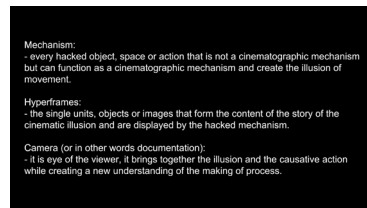
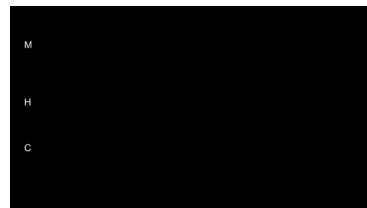
## Notes



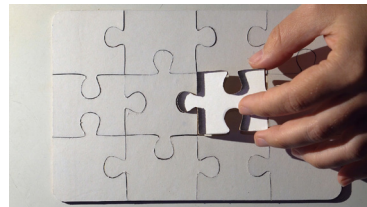
clip from film *The Book of Falling Words 2* (2018)



written text: Summarizing



written what is narrated



clip from film *Missing Piece* (2020)



clip from film *Happy or Sad* (2015)



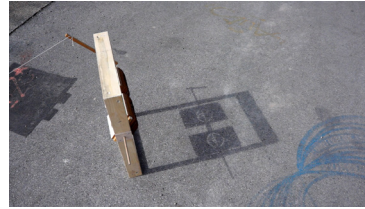
clip from film *Press Room* (2017)

## Narration as voiceover

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The third case of failure is when the mechanism that creates the illusion is too complex and the audience is unable to understand the function of the mechanism and relate it with the everyday life.

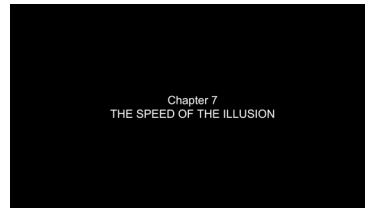


clip from film *Sun Blinking* (2017)

The last case of failure occurs when I become obsessed in solving the technical problems of the mechanism and I don't give enough attention to the animation. Here you can see that I made a monstrous automatic mechanism just to animate the legs of an insect. The animation worked but the meaning of the work was lost in the obsession with the technicalities.

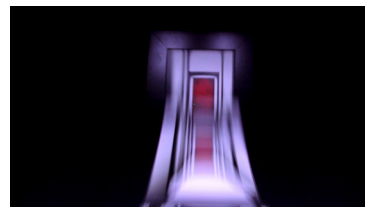


clip from film *Death Dance* (2016)



clip from film *Banknotes* (2018)

The following films like *Banknote* and *Domino* use objects or situations as cinematographic mechanisms that can display live illusions visible to the naked eye.



clip from film *Domino* (2014)

All these mechanisms have the advantage that they can create camera-less films and also be presented as objects, installations or live-performances.

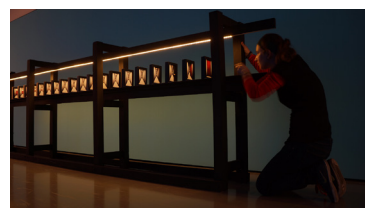
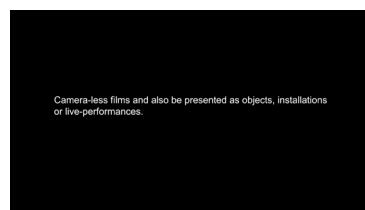
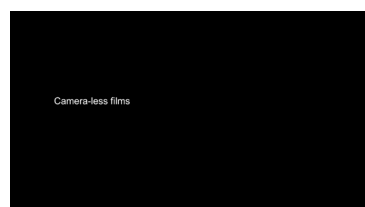


photo of *Domino* as installation



written what is narrated



## Narration as voiceover

## Visual information

## Notes

Self-portrait is a kind of projector made of simple everyday objects such as magnifiers, coffee paper cups and a metal bucket.



clip from film *Self-portrait* (2016)

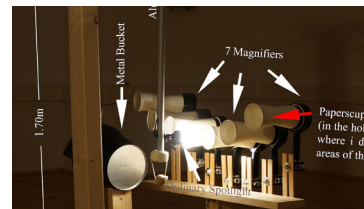
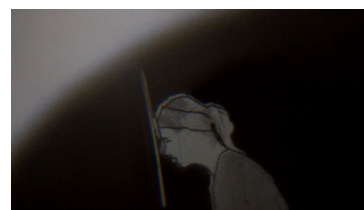


photo of materials

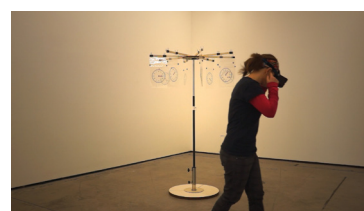


clip from film *Self-portrait* (2016)

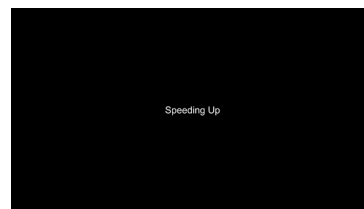
This is the Real Reality Headset.



clip from film *Time Travel* (2017)



But sometimes the speed of a mechanism is not enough to create a cinematic illusion.



written text: Speeding Up

For example, the action of walking and unfolding the hyperframes is a mechanism that is based on human movement. These actions unfold at a slower rate than the corresponding speed of an illusion. In order to be able to use slower movements as cinematographic mechanisms, I determined the minimum number of frames per second that the human eye requires in order for the mind to create the illusion of continuous movement. I call it *illusional speed*.



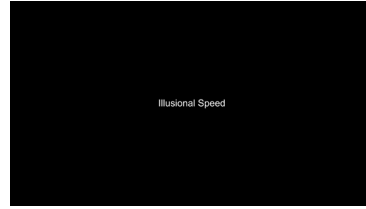
clip from film *Walking Under my Foot* (2017)

# Narration as voiceover

# Visual information

# Notes

A Non Stop Stop Motion action carried out by a human body will almost always be slower than the illusional speed.



written text: Summarizing



clip from film *The Cookie Eater* (2017)



clip from film *Machine* (2015)

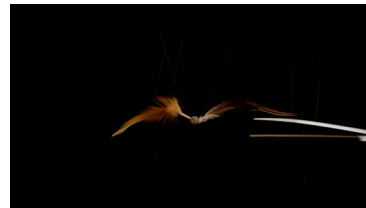


clip from film *Walking in Circles* (2015)

My Films Machine, Walking in Circles, Travel to the Window, Fluttering and Walking under my Foot...



clip from film *Walking Under my Foot* (2017)

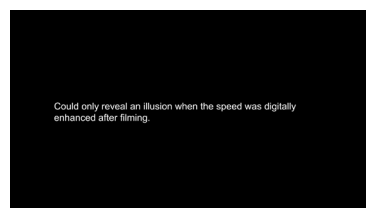


clip from film *Fluttering* (2016)



clip from film *Walking Under my Foot* (2017)

Could only reveal an illusion when the speed was digitally enhanced after filming.



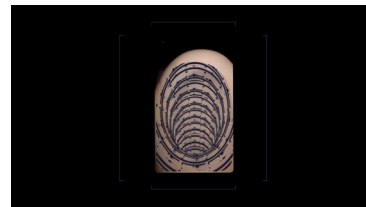
written what is narrated

## Narration as voiceover

## Visual information

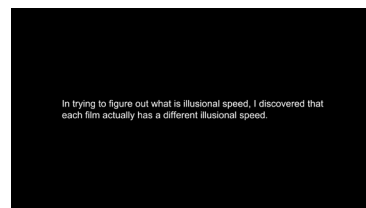
## Notes

I released a series of these films with the title *When Time Moves Faster*. I received some attention from several film festivals which made me feel less guilty for digitally interfering and destroying the purity of the original idea.



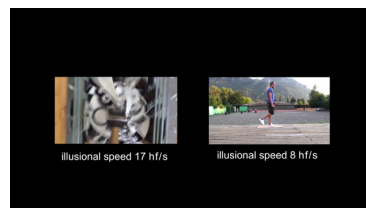
clip from film *Escaping* (2016)

In trying to figure out what is illusional speed, I discovered that each film actually has a different illusional speed.



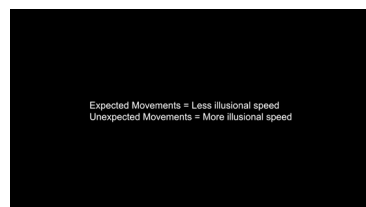
written what is narrated

In order to watch the illusion of movement in the film *Machine*, seventeen hyperframes per second were required. For the film *Walking in Circles* only eight hyperframes per second were needed. This difference in speed happens because the walking is a lot more obvious and expected than the rotation of a cog.



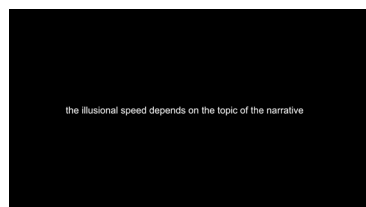
stills of the film *Machine* and the film *Walking in Circles*

That's why I believe that when comparing expected movements with unexpected movements, less illusional speed is required for the expected ones.



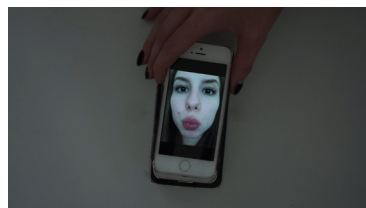
written what is narrated

In other words, the illusional speed depends on the topic of the narrative.



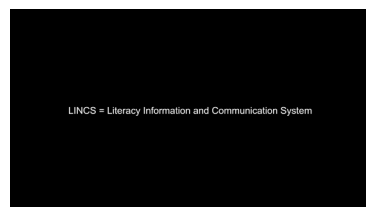
written what is narrated

The minimum speed required to observe an illusion of movement could also be a completely subjective measurement, related to each individual person's perception.



clip from high school-workshop film *Sefie* (2017)

I think it works similarly to the LINCOS theory claim about the speed of word recognition.



written text: LINCOS = Literacy Information and Communication System

This theory claims that the speed that someone can read a word is related to how familiar he or she is with the shape of the word.



fast animation with words



## Narration as voiceover

## Visual information

## Notes

How the speed of a film can also create the story of the film?

written text: How the speed of a film can also create the story of the film?

In my film *Dancing with You*, the speeding up not only reveals the illusion of movement as in the previous examples but also defines the narrative of the film.



clip from film *Dancing with You* (2017)

I decided to reenact another Muybridge sequence with a several people.



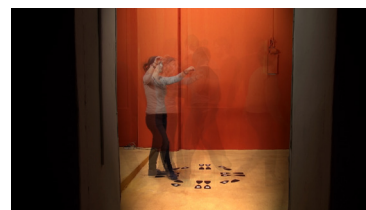
photo of the dancing steps

This time I chose the sequence with 12 stills of a dancing couple.



sequence with the dancing couple

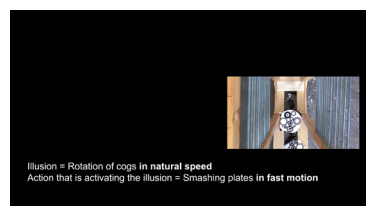
In the video you can watch me dancing one step with each person. After some time, I start digitally speeding up this process. When the speed of the video becomes 2000 times faster than the captured footage, my dance partners disappear and I stay alone in the dance. This effect happens because my movement and I are the only stable references in the image and the rest of the people and movements constantly change. The speeding up process compressed everything and only the stable references became visible.



clip from film *Dancing with You* (2017)

Chapter 8  
TWO SPEEDS

Something else I observed, when I was speeding up the videos in order to see the illusion of movement, was that I was able to view two different speeds simultaneously. I could see the illusion at its natural speed as well as the action that is activated in fast motion.



clip from film *Machine* (2015)



## Narration as voiceover

This reminded me of the 'Bullet Time' effect from the film *The Matrix*, where the camera appears to move around the actors in a natural speed and the actor in slow motion. This effect became very popular because it detaches the time and space of a camera from that of its visible subject.

When I started researching a bit about the Bullet Time effect I found that an artist called Tim Macmillan was developing this effect as art research since the 80s and called it *Time-Slice*. Most people came to know this effect when Hollywood studios renamed it and used it in the film *The Matrix*.

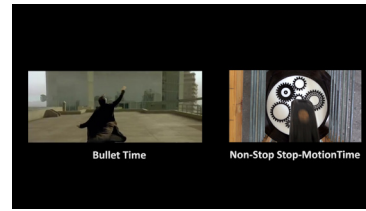
I fantasize that one day I will watch a Netflix film that includes two different stories simultaneously that can be viewed separately according to the frame rate that the viewer chooses.

So far in Non Stop Stop Motion films the two visible speeds detach the cinematic illusion from the cinematographic mechanism.

The detachment invites the viewer to choose what to see: the cinematographic mechanism in the form of the real spaces, objects and movements, or the illusions that is displayed.

## Visual information

## Notes



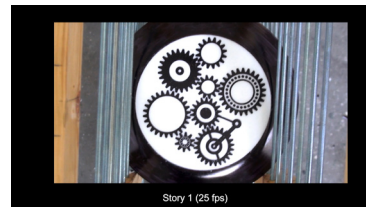
clip from film *Machine* (2015) and Hollywood's film *Matrix* (1999)



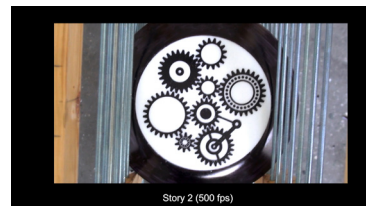
clip from Tim Macmillan's *Time-Slice* experiments



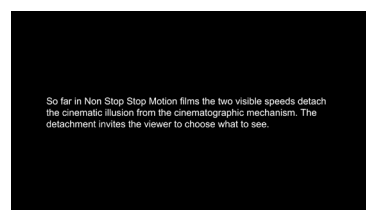
clip from Netflix intro



clip from film *Machine* (2015) in 25 fps



clip from film *Machine* (2015) in 500 fps



written what is narrated



still from *Travel to the Window* (2015)



still from *Travel to the Window* (2015)

## Narration as voiceover

The result is similar to the famous rabbit–duck illusion, in which some see a rabbit and others see a duck. After some time, most people are able to see both images simultaneously and choose their preference.

## Visual information

## Notes



image with rabbit–duck illusion

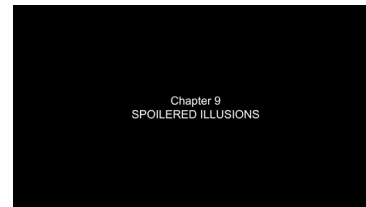


image with rabbit–duck illusion

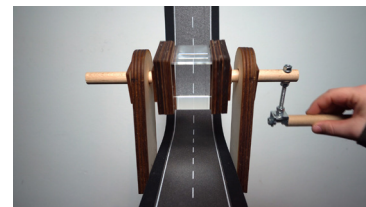
The image of the Rabbit/Duck was made famous by Ludwig Wittgenstein, who included this visual in his philosophical investigation as a way to describe two ways of seeing: "seeing that" and "seeing as". To simplify this theory, one could state that in the first approach, we believe what we see and in the second approach, we do not believe what we see. We come into conflict with our senses.

Wittgenstein also used the example of water refraction in order to describe the second way of seeing. We notice that the pencil is broken but we know that it is an optical effect and, at the same time, we do not believe what we see.



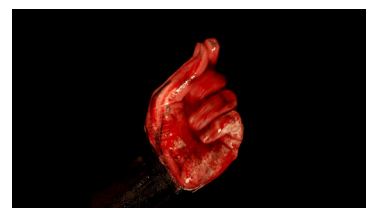
video demonstrating refraction

This concept sparked my interest in using the refraction as a cinematographic mechanism.

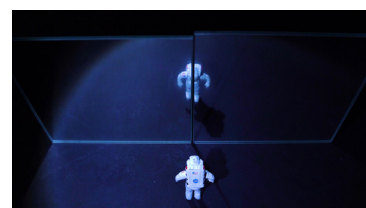


clip from film *The Travel of Refraction* (2018)

I also started making videos to provoke the audience to lose trust in their senses. I call these videos "spoilered video illusions". I use very simple tricks that create an optical illusion while simultaneously allowing the audience to recognize how the illusion is made. The illusion is more dominant than its explanation. Unlike a magician, the secret behind the magic trick is revealed, thereby making the illusions even more magical.



clip from film *Beat* (2019)



clip from film *Coming Closer* (2018)



clip from film *The Tower* (2019)

## Narration as voiceover

This is a very effective paradox that shows one more time that the “making of” process can become the protagonist in a narrative.

After the sudden excitement that I felt about the Spoiled Illusions, I realized that my interest was shifting away from turning everyday life into cinematographic mechanisms. I felt there is more to discover in understanding of the units of illusion as they separate from the known devices that usually display them.

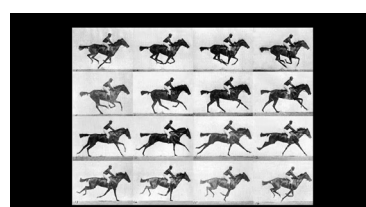
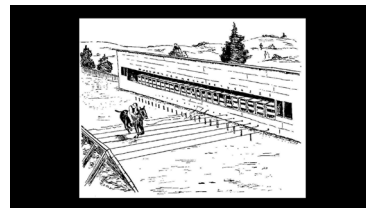
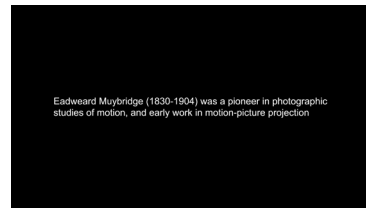
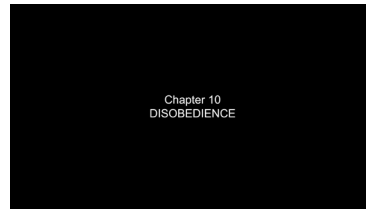
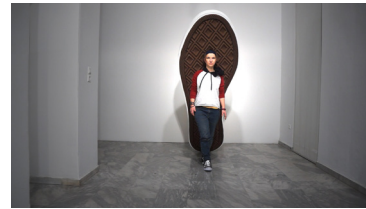
In order to explore this intuition further I thought again about the first cinematic experiments of Edward Muybridge. Eadweard Muybridge was a pioneer in photographic studies of motion, and early work in motion-picture projection.

He used multiple photo cameras and succeeded in being one of the leading figures of photo-realistic sequences of motion stills.

Later on he also managed to animate these sequences using self invented pre-cinematic devices.

His sequence with the sixteen horses is the most common example used to describe how cinematic sequences consist of still images which show stages of a movement in succession.

## Visual information



## Notes

clip from film *Shadow Rules* (2018)

clip from film *Footfall* (2017)

clip from film *Ping Pong with Myself* (2017)

written what is narrated

sketch with 32 cameras

animated sequence

photo of Zoopraxinoscope

sequence with 16 horses

# Narration as voiceover

But what if Muybridge instead of using one horse captured in sixteen images with sixteen cameras, would have used sixteen different horses captured with one camera in sixteen images?

And what if those horses were not obeying as my participants did in *Walking in Circles* and *Dancing with You*, but they were wild and uncontrolled horses?

Would he also be able to turn those images into a film sequence?

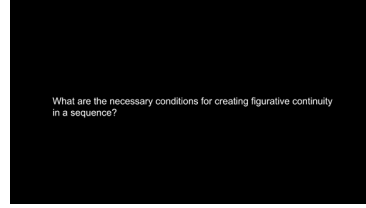
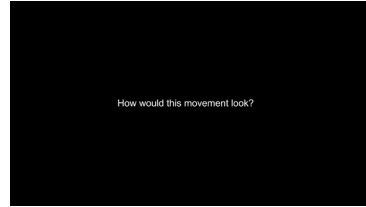
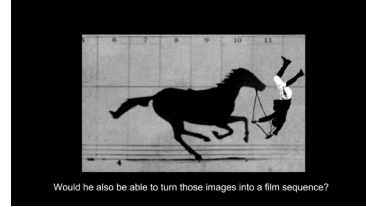
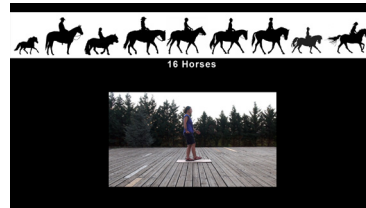
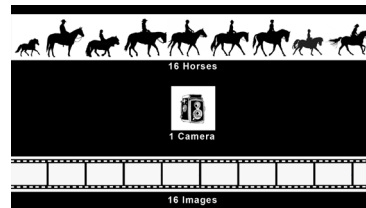
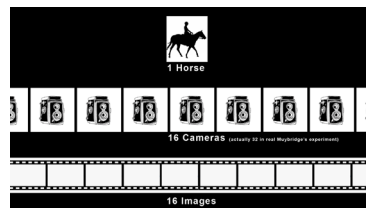
This thought made me realize that compared to my other experiments I could not imagine how this sequence would look.

Would it give the impression of watching one single horse moving?

How would this movement look?

What are the necessary conditions for creating figurative continuity in a sequence?

# Visual information



# Notes

diagram with 16 cameras

diagram with 16 horses

diagram with 16 horses

image with disobedient horse

clip from film *Balanced Shelter* (2018)

written what is narrated

written what is narrated

written what is narrated

clip from film *Vertigo Selfie* (2017)

## Narration as voiceover

## Visual information

## Notes

I started wondering: What connects the units of cinematic illusion when there are no longer images that show stages of movement in succession?

I started wondering: What connects the units of cinematic illusion when there are no longer images that show stages of movement in succession?

written what is narrated

I started experimenting with this question in mind.



clip from film *Vertigo Selfie* (2017)

I hoped that the results would produce unexpected figures and movements.

I hoped that the results would produce unexpected figures and movements.

written what is narrated

Chapter 11  
CONTINUITY

In the first experiment I tried to find methods to produce an uncontrollable transformation of identical objects.



clip from film *Explosive Speech* (2017)

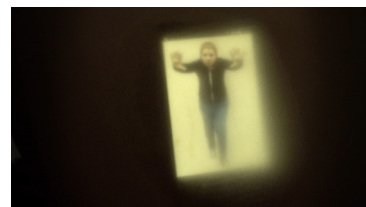
In the next experiment I tried to find methods to produce an uncontrollable transformation of a single object.



clip from film *A Real Bomb* (2017)

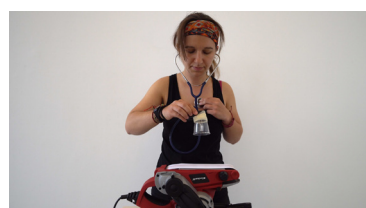
In this case the mechanism is the nature.

Here I investigated ways to create an uncontrolled movement of an object. In that case the object is a tablet.



clip from film *Pushing Forward* (2018)

Here I tried to stop a very fast movement and catch random moments of the action



clip from film *Cardiograph* (2018)



## Narration as voiceover

Then I thought of finding different objects that appear very similar to each other and placing them in the same position in the frame. In the editing of this film, I automatically and accidentally composed a different piece of music from the temple music that was audible while I was filming.

After making this film, I accidentally discovered the film *Persistence of Vision III* from Ismael Sanz-Pena. His approach is very similar to my way of filming different statues that dance. Maybe this method is a good way to create new choreographies.

Searching further I discovered the work of Paul Bush who has created plenty of this type of animated choreography.

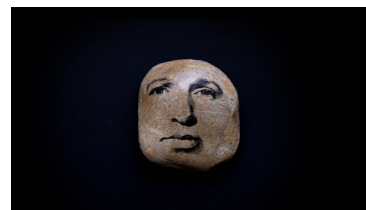
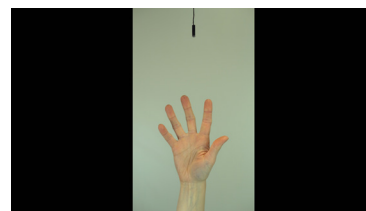
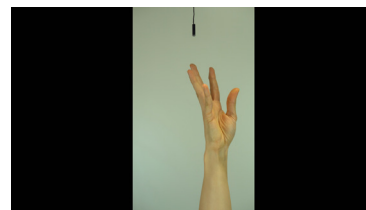
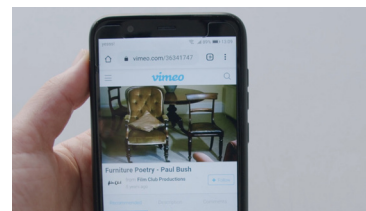
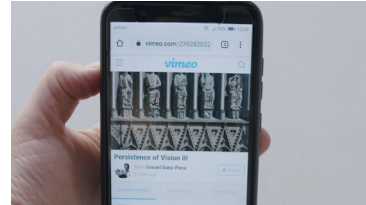
Realizing that this trick is already well investigated, I gravitated toward the idea of finding identical movements that each person makes different. I asked my colleagues to repeat exactly what I was doing and crumple a piece of paper.

Here I asked different people to try to grab a high switch. The documentation of this animation has a much more interesting narrative.

Then I thought to print the same image on different objects and watch what movement this process is producing. I printed my face on different stones.

I was not so fascinated by the narrative quality of this film so I decided to build a head catapult and create a more interesting action.

## Visual information



## Notes

clip from film *Buddha's Guards* (2018)

clip from *Persistence of Vision III* from Ismael Sanz-Pena (2017)

clip from *Furniture Poetry* from Paul Bush (2012)

clip from *Shaping Waves* (2018)

clip from *The Switch* (2018)

clip from *Stonehead* (2018)

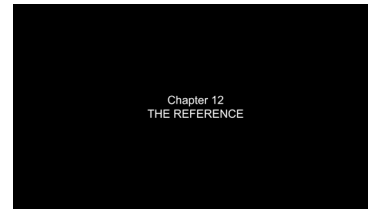
clip from *Head Catapult* (2018)



# Narration as voiceover

# Visual information

# Notes

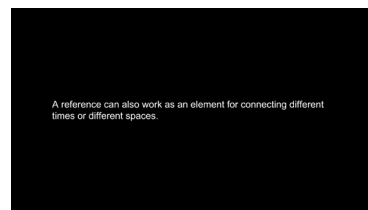


In my film *Dancing with You*, I am always present in the scene and I repeat the same movement. This visual reference makes possible the trick of making my dancing partners disappear.



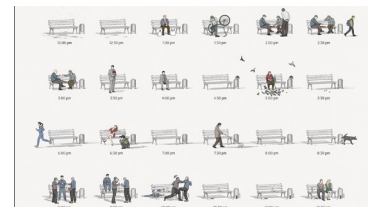
clip from *Dancing with You* (2017)

A reference can also work as an element for connecting different times or different spaces.



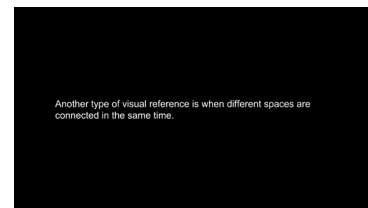
written what is narrated

For example, in the illustration, *A Day in the Life of a Bench* by Max Degtyare, the visual reference that always remains in the frame is the bench. This reference lets the audience see the same space in different times.



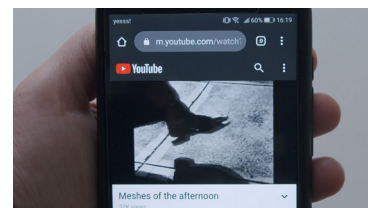
image

Another type of visual reference is when different spaces are connected in the same time.



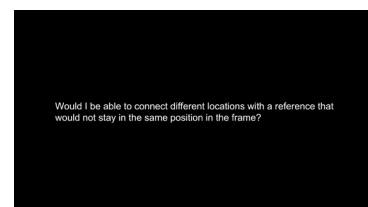
written what is narrated

In this scene from Maya Deren's film, *Meshes of the Afternoon*, the actress walks through different landscapes. Here, the reference is her legs walking. Her steps, even if they are moving elements, are always in the same position in the frame.



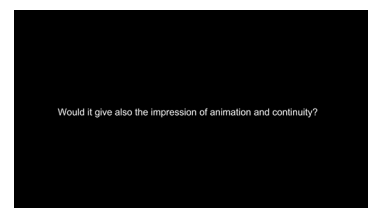
clip from *Meshes of the Afternoon* from Maya Deren (1943)

Would I be able to connect different locations with a reference that would not stay in the same position in the frame?



written what is narrated

Would it give also the impression of animation and continuity?



written what is narrated

## Narration as voiceover

As this might still be an uncharted topic I decided to make a long and crazy experiment with the target to discover if it would be possible for a reference to connect the whole world. This experiment resulted a 13 minute long film with the title .

The continuity in this films is a matter of individual perception. Some people may experience continuity and some others may not.

In the next chapter I will reveal the inside aspects of this work to provide insight into the thoughts, preparations, knowledge and problems that I experienced in this experiment that lasted one year.

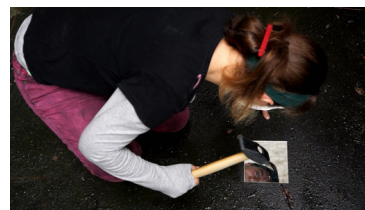
I decided to use as visual reference the movement of my film *Self-Portrait*, where I hit my head against a wall.

I like that the word wall and the word "world" have a similar sound. I also like that this action is known worldwide.

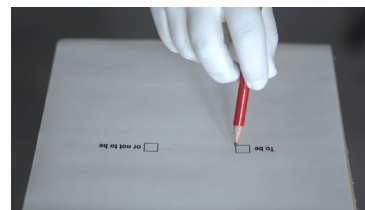
Desperate people who do not know what to do next might hit their heads against walls.

This is not always literal. It is more often a metaphor for not knowing how to deal with a strong sense of frustration.

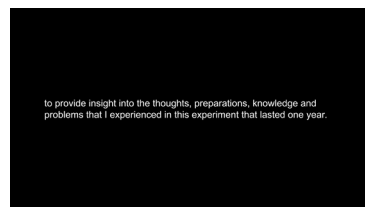
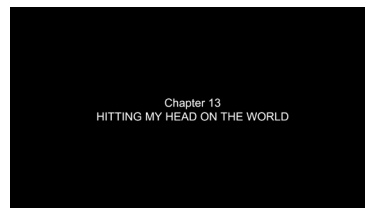
## Visual information



clip from *The Mirror* (2017)



clip from *Existential Turbulences* (2019)



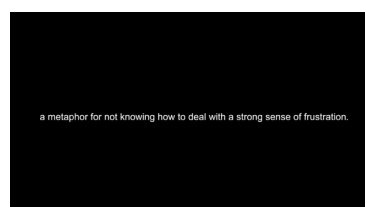
written what is narrated



clip from *Self-portrait* (2016)



clip from *Underwater* (2015)



written what is narrated

## Narration as voiceover

## Visual information

## Notes

This action appears often also in paintings and films.



painting



film

But if we observe this movement as an instrument, a hopeless action begins to transform into an absurd repetition. I decided to create a literal instrument out of this action and play it in multiple contradictory locations. My intention was to create an audiovisual urban "landscape" of the world.



clip from *Go Ahead* (2019)



I visited eight cities and I hit my head on different surfaces in every location. A microphone, which was mounted on my head, recorded the sound of these head-beats. A camera, located off to the side, recorded each action. In this way, all is made visible: the action, the sound recording, the surface upon which I hit my head, and the urban ambiance of the location.



clip from *London Hit* (2019)

I have visited Vienna, Berlin, London, Athens, Bangkok, Marrakesh, Auckland and Lima. The choice of the eight cities is a mixture of formal, social, logistic, economic and personal reasons. I decided to film at least one city in every continent.



animated map with the filming locations



I tried also to choose big and well known cities that sparked my curiosity because of socio-political phenomena. For example Lima is the only city in World which has an actual wall separating the poor areas from the rich ones.



making of clip from *Lima Hit* (2019)

## Narration as voiceover

## Visual information

## Notes

I hit my head as hard as necessary to cause sound. I hit it in in less than one year more than 450 times.



photo showing the head after a day of filming



photo documenting the filming process



photo documenting the filming process



photo documenting the filming process

My equipment was very light, portable and similar to a photography-passionate tourist. As I did not have any filming permit, tourism was my shield against possible authority controls that would prevent a person from filming in a public space.



photo documenting the filming process



photo documenting the filming process



photo documenting the filming process



video showing the discussion with a security guard



## Narration as voiceover

## Visual information

## Notes

My appearance as a tourist was ,for the most part, the perfect disguise. The moment that I attached the microphone and hit my head, I began to attract the attention of nearby spectators.



photo documenting the filming process



photo documenting the filming process



photo documenting the filming process



photo documenting the filming process

I hit my head on a variety of objects and use this movement as a visual reference that connects all of the scenes and the areas. In the beginning of the video the eye is following only the figure that hits its head, this element has the most intense movement, it is the most weird and appears in every scene. But after watching several repetitions, the eye grows accustomed to this reference and starts discovering the background image. An important rule for me was to establish a background image without a lot of movement. There should be a limited amount of visual information such as strong perspective lines or intense colors or subjects with chaotic forms.

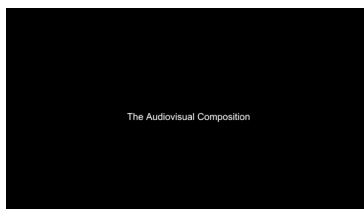


clip from *Bangkok Hit* (2019)

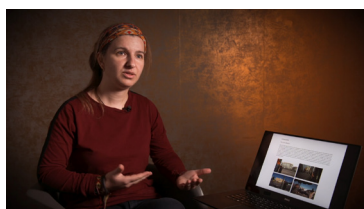


clip from *Down to Earth* (2014)

I spent sometime studying music theory, editing methods and drums in order to borrow techniques that could help me to create the audiovisual composition.



written what is narrated



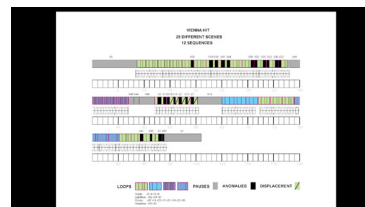
clip from interview in ORF 3 TV

# Narration as voiceover

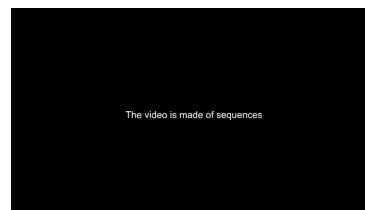
# Visual information

# Notes

Here you can see a partiture of an audiovisual composition.



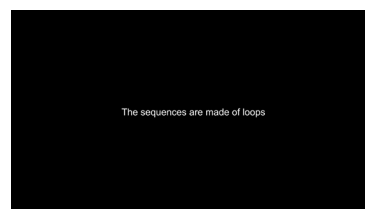
Vienna Hit partiture



written what is narrated

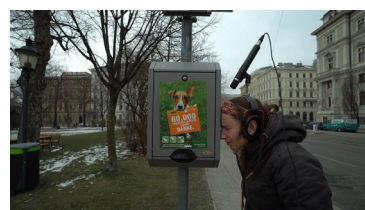


example of a sequence

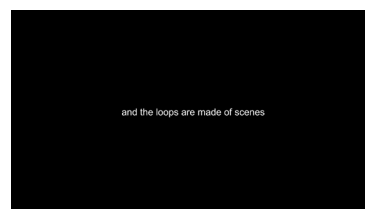


written what is narrated

You can see there that the video is made of sequences. The sequences are made of loops and the loops are made of scenes.



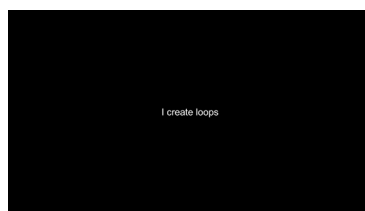
example of a loop



written what is narrated



example of a scene



written what is narrated

I create loops using 4, 3, 8, 5 or 7 scenes and I repeat them 4, 6, 8 or 12 times in order to create the sequences. In order also to connect the different sequences I use pauses made out of longer scenes.

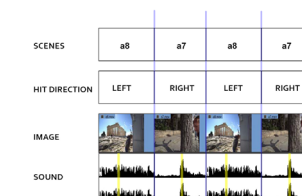


diagram of a loop



## Narration as voiceover

In order also to connect the different sequences I use pauses made out of longer scenes.

The loops and their repetition is what creates the music and at the same time the visual composition.

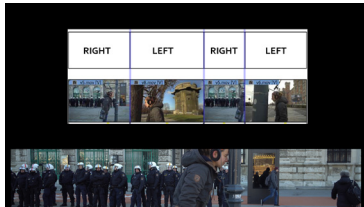
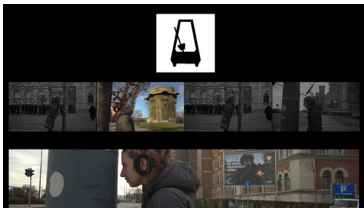
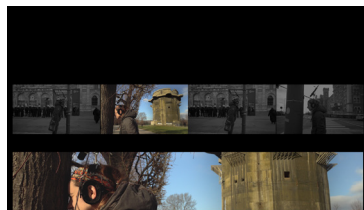
In order to structure a loop I have to define a metronome which will give the tempo.

I need also to take in account five elements which are related with the footage: the frequency of the beats, the background sound, the direction of the hit, the background image composition, and the coherence of the loop.

The basic strategy of the composition is to position the head-beats on a metronome for creating a strict rhythm and the melody is created automatically out of the background sound.

Sometimes I skip some beats in order to create exciting mistakes and unexpected moments.

## Visual information



## Notes

clip from *Marrakesh Hit* (2019)

video-diagram of a loop

video-diagram of a loop with metronome

video-diagram of a loop showing the frequency of every scene

video-diagram of a loop showing the background image

video-diagram of a loop showing the direction of every hit

video-diagram of a loop showing the background image

clip from *Lima Hit* (2019)

## Narration as voiceover

The background sound is what creates the melody, it could be a passing car, the city noise, the air, a drill, a bird singing, some people talking, the sea and several other situations. It is very fortunate when sometimes the source of these sounds appear visually in the background images.

What does an audience think when they see the Acropolis next to an old homeless lady, a Sisi palace next to a Würstelstand, or a slum next to a cemetery? The juxtaposition of these choices creates a fictional geography that opens other levels of interpretation.

## Visual information

## Notes



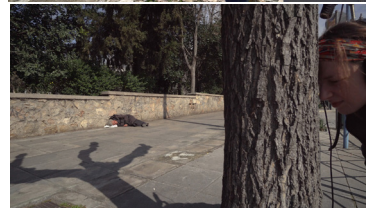
clip from *Lima Hit* (2019)



written text: Coherence



still from *Athens Hit* (2019)



still from *Athens Hit* (2019)



still from *Vienna Hit* (2019)



still from *Vienna Hit* (2019)



still from *Lima Hit* (2019)



still from *Lima Hit* (2019)

## Narration as voiceover

The audiovisual composition is a sensitive game of balance between logic and intuition.

There are many variables that enter this artistic practice which I can't control. More profoundly the decisions of the locations which I meet unexpectedly in my way and I hit my head. I become, a person who saunters around observing the city and the society and searching for locations with meaning.

Every location has its own meaning, but meaning is something difficult to describe. In some cases when I hit my head against the Berlin wall, or the plastic soldier is easier to talk about the metaphors but I couldn't hit only against symbols. I wanted to leave space for wider and more open interpretations.

Even if most of my research questions refer to cinematic topics I often exhibit self-constructed objects, give public performances, document processes and a lot of my results are similar to those of short animations or music videos.

## Visual information



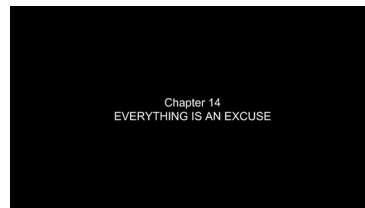
clip from *Athens Hit* (2019)



clip from *Berlin Hit* (2019)



clip from *Vienna Hit* (2019)



clip from *Nuk* (2020)



clip from performance *Popcorn Free Throws* (2018)



photo of tablet showing *Go Ahead* (2019)



photo of a monitor showing *Hitting my Head of the World* (2019)



## Narration as voiceover

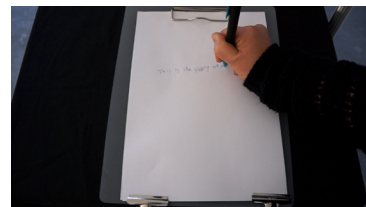
It becomes very difficult to define a medium when moving between several disciplines at the same time and especially when my projects are not presented in cinemas as films.

These media combinations, which reflect the medium of film, come closer to an expanded cinema approach, which is a more open area allowing space for experimentation and transmediality.

I am not the only artist who is using different artistic media and technologies for understanding the mechanics of motion and cinematography but I am sure I am one of the few ones who uses this investigation mostly as an excuse for triggering stories.

For me it is very crucial to invent ways and methods to trigger stories and meanings that can be essential, surprising and unexpected for the storyteller herself.

## Visual information



manipulated image from *Millionaire* displaying my question

clip from *Honest Selfie* (2019)

clip from *Heavy Writing* (2015)

**Non Stop Stop Motion**  
**Anna Vasof 2020**  
**Reflective Documentation**  
**Artistic Research PhD Programme (PhD in Art)**  
**Tutor: Judith Eisler**  
**Programme Leader: Alexander Damianisch**  
**PhD Programme Professor: Maragrete Jahrmann**  
**Guest professor 2016/2017: Nikolaus Gansterer**

## Clips from Anna Vasof films in order of appearance:

*Nuts* (2017), *Reality's Mixer* (2020), *Loading* (2017), *Banknotes* (2018), *The Plate of Life* (2018), *Family Portait* (2018), *Domino* (2014), *The Line of Life* (2019), *The Glass Wall* (2017), *Walking in Circles* (2015), *The Book of Falling Words* (2018), *Machine* (2015), *Fluttering* (2016), *Travel to the Window* (2015), *Control* (2019), *Traveling* (2016), *The Book of Falling Words 2* (2018), *Missing Piece* (2020), *Happy or Sad* (2015), *Press, Room* (2017), *Sun Blinking* (2017), *Death Dance* (2016), *Self-portrait* (2016), *Time Travel* (2017), *Walking Under my Foot* (2017), *The Cookie Eater* (2017), *Escaping* (2016), *Sefie Workshop* (2017), *Dancing with You* (2017), *The Travel of Refraction* (2018), *Beat* (2019), *Coming Closer* (2018), *The Tower* (2019), *Shadow Rules* (2018), *Footfall* (2017), *Ping Pong with Myself* (2017), *Balanced Shelter* (2018), *Vertigo Selfie* (2017), *Explosive Speech* (2017), *A Real Bomb* (2017), *Pushing Forward* (2018), *Cardiograph* (2018), *Buddha's Guards* (2018), *Shaping Waves* (2018), *The Switch* (2018), *Stonehead* (2018), *Head Catapult* (2018), *The Mirror* (2017), *Existential Turbulence* (2019), *Underwater* (2015), *Go Ahead* (2019), *London Hit* (2019), *Lima Hit* (2019), *Bangkok Hit* (2019), *Down to Earth* (2014), *Marrakesh Hit* (2019), *Athens Hit* (2019), *Berlin Hit* (2019), *Vienna Hit* (2019), *Nuk* (2020), *Honest Selfie* (2019), *Heavy Writing* (2015)

## External material and their sources:

Countdown animated gif

<https://giphy.com/gifs/archivesontario-vintage-countdown-3ohc0Y1TI0vawx60Sc>

Cinema-reel animated gif

<https://www.speakgif.com/cinema-reel-animated-gif/>

Video 1 in Smartphone: Piano relaxing music

<https://www.youtube.com/watch?v=y7e-GC6oGhg>

Video 2 in Smartphone: Jan Švankmajer - *Lunch*

<https://www.youtube.com/watch?v=0yM3uxZjdfo>

Dirt vintage film dust overlay effect

<https://www.youtube.com/watch?v=KtZwp4kBP4M>

Film projector in action

<https://www.youtube.com/watch?v=P9oOQOAPut0>

Phenakistiscope

<https://www.amazingbelgium.be/2015/10/joseph-plateau-inventor-of-moving.html>

Iranian Bowl

<https://timpanogos.blog/2008/03/10/worlds-oldest-animation-5200-years-old/>

Walking man photo sequence

<https://i.pinimg.com/originals/f2/7b/26/f27b263670d183ea145a6f5a60d3d7ab.jpg>

Chronophotography flapping herons

<http://www.betterphotography.in/perspectives/great-masters/etienne-jules-marey/48592/>

Matrix Bullet Dodge

[https://www.youtube.com/watch?v=xZ0OUq\\_kDh8](https://www.youtube.com/watch?v=xZ0OUq_kDh8)

Tim Macmillan - Early Work 1980–1994

<https://www.youtube.com/watch?v=ocLJWCnMhTo>

Word recognition

[https://en.wikipedia.org/wiki/Word\\_recognition](https://en.wikipedia.org/wiki/Word_recognition)

Netflix intro

<https://www.youtube.com/watch?v=UyW0jXYe7i8>

Dancing couple photo sequence

<http://pictureyear.blogspot.com/2011/02/>

Rabbit–duck illusion

[https://en.wikipedia.org/wiki/Rabbit%E2%80%93duck\\_illusion](https://en.wikipedia.org/wiki/Rabbit%E2%80%93duck_illusion)

Ludwig Wittgenstein *Philosophical Investigations*

[https://en.wikipedia.org/wiki/Philosophical\\_Investigations](https://en.wikipedia.org/wiki/Philosophical_Investigations)

Eadweard Muybridge

[https://en.wikipedia.org/wiki/Eadweard\\_Muybridge](https://en.wikipedia.org/wiki/Eadweard_Muybridge)

Video 3 in Smartphone: *Persistence of Vision III*

<https://vimeo.com/239282032>

Video 4 in Smartphone: *Furniture Poetry*

<https://vimeo.com/36341747>

*A Day in the Life of a Bench* by Max Degtyarev

<https://laughingsquid.com/a-day-in-the-life-of-a-bench-by-max-degtyarev/>

Video 5 in Smartphone: *Meshes of the Afternoon* Maya Deren 1943

<https://www.youtube.com/watch?v=bRLJaueDWF1>



*Banging one's head against a brick wall* Pieter Bruegel 1553

<https://www.flickr.com/photos/28433765@N07/27897355173>

*Foxcatcher* animated gif

<https://lickofdeath.tumblr.com/post/107258400410/coach-is-a-father-coach-is-a-mentor-coach-has>

Interview: Beitrag zu *Hitting my Head on the World*

<https://vimeo.com/310981179>

*Who Wants To Be A Millionaire* photo

<https://www.buzzfeed.com/scott/who-wants-to-blank-a-millionaire>

#### ***Walking in Circles* Workshop Participants:**

Anna Vasof, Φωτεινή Τσιγκέλη, Thomas Reutterer, Νίκος Παρμενόπουλος, Κων/να Τσούμα, Κύρος Μυρτοκόκης, Γεωργία Καλλέργη, Λευτέρης Αντωνίου, Γιώτα Γάκη, Χρηστος Καυκιός, Marlies Pöschl, Manuel Riegler, Νίκη Λαδοπούλου, Γιώργος Ρυμενίδης, Ewa Stern, Θανάσης Κατερινάκης, Wolfgang Obermair, Josef Vasof, Akis Loukas, Κατερίνα Κάμπα, Ταξίαρχης Μπουμπουρή, Βίκυ Λεοντοπούλου, Μαρία Κάμπα, Νεκταρία Μαράκα, Μάκης Γεωργίου

#### ***Dancing with You* Workshop Participants:**

Elet, Clémence Bos, Peter Putz, Inci Ardic, Harry Spitzwieser, Alexander Martinz, Naemi Handler, Jakob Unterwurzacher, Wilma Calisir, Eva Radon, Susi Regner, Alexander Sulz, Gerald Zahn, Ewa Stern, Xaver Gschnitzer, Martina Menegon, Jörg Zemmler, Clemens Hubinger, Clara Schmidl, Barbis Ruder, Peter Reschenhofer, Gert Resinger, Seidl, Rosie Pils, Emanuel Blihall, Michaela Schausberger, Tomasz Vollmann, Bartosz Dolhun, Silina Iriska, Roland Schütz, Peter Pichler, Kazuaki Kiryu, Sonya Kremer, Victoria Kremer, Armin Donner, Michael Streisslberger, Darja Shatalova, Michael Heindl, Lukas Matuschek, Leo Munch, Lluís Lipp

#### ***The Switch* Workshop Participants:**

Rita Fonseca, Amy Jackson, Kourtney Williams, Ian Wainwright, Caroline Durbin, Louis Hudson, Lizzy Cragg, Emilie Charbonneau, Jacob Charbonneau, Joel Blackledge, Jack Spicer, Adams Joseph, Welden, Josh Leach, Paul Hunt, Lila Burnard, Anna Horton, Shiyi Li, Ben Neal, Esme O'Brien, Isla O'Brien, Owen O'Brien, Mac Bingham, Tobias Metherell, Finlay Sharples, Pearl Sharples, Cath Lambert, Nick Bingham, Elizabeth ChanIsaac, Chan-Gregersen, Aaron Bairstow, Thomas Bairstow, Rhiannan Conniff, Mary Bairstow, Lisa Mistry, Elina Mistry, Ghazal Tanhaei, Edith Murray, Chris Randal, IJacob Barlow, Matt Smith, Henry Austin Lee, Barney James Lee, Ted Lee, Dad 'dad' Lee, Sophie Bullock, Lizzy Hobbs, Aliya Perager, Lauren Young, Claire Jarvis, Maisie Hogan, Ella Hogan, Sylwester, Borislava B. Marangozova, Tristan Aplinvo Short, Katerina Pushkinlan, FrancisRubina Reema

#### ***Shaping Waves* Workshop Participants:**

Alexander Damianisch, Barbara Putz-Plecko, Verena Faisst, Cordula Daus, Margarete Jahrmann, Philomena Strack, Bogomir Doringner, Ralo Mayer, Wiebke Miljes, Leonhard Grond, Katarina Šoškić, Martin Kusch, Margit Busch, Lissie Rettenwander, Ivan Pantelic, Peter Regner

***Family Portrait* actor:** Fotis Rovolis

**Proof Reading:** Charlotte Pagitsch, Judith Eisler

**Sound Mixing:** Nik Hummer

#### ***Hitting my Head on the World***

**Accompaniment:** Peter Regner, Katarina Šoškić, Lorena Celemengo, Efi Mashalidy, Giota Kallianteri, Polyxeni Angelidou, Mary-Audrey Ramirez, Josef Vasof, Susanne Regner, Katerina Makrynioti, Alfredo Bendezú Perea

**Sound Engineering:** Fotis Rovolis, Markus Pagitsch, Nik Hummer

**ORFIII:** Judith Revers, Christoffer Koller

**Support in music and composition and co-composer of Vienna Hit:** Heinz Riegler

**Financially Supported by:** Oesterreichisches Bundeskanzleramt Kultur und Kunst, Oesterreichisches Bundesministerium für Wissenschaft, Toronto Animated Society, Petman Foundation, Austrian Embassy Ottawa, Onassis Foundation, Orf III and Film Department of the Federal Chancellery Austria through the program «Pixel, Bytes & Film – Artist in Residence 2018, City of Vienna MA 7 (One-time work grant due to Covid-19)

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