

ANIMATOR'S HELL:
AN ANIMATION INSPIRED BY SARTRE'S *OTHER*

A Master's Thesis

by
NADİDE GİZEM AKGÜLGİL

Department of
Graphic Design
İhsan Doğramacı Bilkent University
May 2012

To my beloved grandparents Ali Akkaya and Fatma Akkaya...

ANIMATOR'S HELL:
AN ANIMATION INSPIRED BY SARTRE'S *OTHER*

Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

NADİDE GİZEM AKGÜLGİL

In Partial Fulfilment of the Requirements for the Degree of
MASTER OF FINE ARTS

in

THE DEPARTMENT OF
GRAPHIC DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA

May 2012

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Graphic Design.

.....
Assist. Prof. Dr. Dilek Kaya
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Graphic Design.

.....
Dr. Özlem Özkal
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Graphic Design.

.....
Assist. Prof. Dr. Ersan Ocak
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences

.....
Prof. Dr. Erdal Erel
Director

ABSTRACT

ANIMATOR'S HELL: AN ANIMATION INSPIRED BY SARTRE'S *OTHER*

Akgülgi, Nadide Gizem

M.F.A., Department of Graphic Design

Supervisor: Assist. Prof. Dr. Dilek Kaya

May 2012

Animation is a form that allows the animator to enter a world of impossibilities. Things that are hard or impossible to show in live action become easier or possible in animation. The animator as a subject animates an object that has no life, soul and movement. So the whole relationship is between the subject and object.

French philosopher Sartre, on the other hand, plays with the concepts of subject and object when he constructs his philosophy on existence especially in *Other* concept. When a man confronts with another one, he puts the other in an object form in his world. As the one does so, the other also does the same, i.e. puts the other in an object form. When they confront and become objects for the other's world they start judging each other. The *Other*, for this reason, is hell, according to Sartre.

Animator's Hell is a clay animation, which attempts to integrate Jean Paul Sartre's concepts of subject - object relations and the *Other* into animation. It tells the story of an animator who defines an object for her animation but later faces with the fact that it is actually a subject. The characters in the film become hell for each other, and try to be recognized.

Keywords: Animation, Sartre, *Other*, Subject, Object

ÖZET

ANİMATÖRÜN CEHENNEMİ: SARTRE'İN ÖTEKİ KAVRAMINDAN ESİNLENİLMİŞ BİR ANİMASYON

Akgülgi, Nadide Gizem

Yüksek Lisans, Grafik Tasarım Bölümü

Tez Yöneticisi: Yrd. Doç. Dr. Dilek Kaya

Mayıs 2012

Animasyon, animatöre imkansızlıklar dünyasına girmesine izin veren bir formdur. Canlı çekimlerde göstermesi zor ya da imkansız olan şeyler animasyon evreninde daha kolay ve mümkün hale gelir. Bir özne olan animatör, yaşamı, ruhu ve hareketi olmayan nesnelere canlandırır. Bu durumda tüm ilişki özne ve nesne arasındadır.

Diğer yandan, Fransız filozof Sartre varoluş üzerine felsefesini kurarken ve özellikle *Öteki* kavramını anlatırken özne ve nesne kavramlarıyla oynar. Kişi bir başkasıyla karşılaştığında, onu kendi dünyasında nesne konumuna koyar. Kişinin yaptığı bu davranışın aynısını diğeri de yapar. Karşılaşıp birbirlerinin dünyasında nesne konumuna geldiklerinde birbirlerini yargılamaya başlarlar. Bu nedenle Sartre'a göre *Öteki* cehennemdir.

Animatörün Cehennemi Sartre'ın bu düşüncesini animasyon içerisine yerleştiren bir projedir. Animasyon, animatörün nesne olarak yaklaştığı formun aslında özne oluşuyla karşılaşmasını anlatır. Animatör ve nesne birbirleri için cehenneme dönüşür ve birbirleri tarafından tanınmaya çalışırlar.

Anahtar Sözcükler: Animasyon, Sartre, *Öteki*, Özne, Nesne

ACKNOWLEDGMENTS

First of all, this project was born from confusion in my mind. In this painful era my supervisor Assist. Prof. Dr. Dilek Kaya directed me to different paths and accepted my passion on both animation and Sartre's philosophy, which I am grateful to her. I also want to thank Dr. Özlem Özkal for teaching and supporting me during the first year of my education in Bilkent University and also for her critics about this project. Assist. Prof. Dr. Ersan Ocak was a person that I hear and eager to meet for a long time. I feel myself very lucky that I had the chance to discuss my project with him and his critics were very crucial for the project as they created the inspiration for me. Assist. Prof. Dr. Elif Çırakman is another person that I am grateful to. Her lecture on Sartre in my undergraduate degree in METU was very effective so that I chose to study on this issue. She also never declined my requests and showed me the solutions where I stuck. My instructor Orhan İktu was one of the people who supported me both academically and technically. During this process he was one of the crucial person in the team so I want to thank him too.

This project came alive with the help of my beloved siblings and colleagues Zeynep Engin and Begüm Bilgenoğlu. They were always ready to help me when

I needed them and they were into every step of this project as angels. I want to thank to my 20-year-friend and also my sibling Hande ilingir for her acceptance of unquestioned help. In this difficult process, my close friends and brothers Furkan Devran and Ekin Berkyürek were always supportive and they are there for me every time I feel unsatisfactory. I'm thankful to Sinem Aydınli for her great friendship and enlightening my way. I'm also grateful to Şahin Akgül, Necati Telli and Sami Arpa for their friendship, support and listening to me with patience every time I complain.

Gönenç Mutlu was maybe the one that feels the burden and difficulty of this project as I do. Besides his contributions to the film, he was the one who pulls me over when I feel like drowning. In the first half of the project he was far away from me but he still made me feel his support. He was eager to help and contribute in each phase of the project. His love and trust made me to continue every time I gave up.

Finally I want to thank my family who patiently waited for me to get over this process. Nalan Akgülgil and Ümit Akgülgil supported me and respected my decisions. They were silent and receptive when I was aggressive and offensive with the burden of the project's difficulty. My brother Onur Akgülgil was not aware of the whole process but he was always interested and I want to thank him for being a great brother to me.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZET.....	iv
ACKNOWLEDGMENTS.....	v
TABLE OF CONTENTS.....	vii
LIST OF FIGURES.....	ix
CHAPTER I: INTRODUCTION.....	1
CHAPTER II: LITERATURE REVIEW.....	6
2.1 Sartre’s Existentialist Philosophy and His Concept of the <i>Other</i>	6
2.2 An Overview of the Critical Literature on Animation.....	13
CHAPTER III: THE PROJECT: <i>ANIMATOR’S HELL</i>	20
3.1 The Narrative and The Plot.....	20
3.2 Conceptual Framework.....	25
3.3 Technical Details.....	36
3.4 The Audience.....	38
CHAPTER IV: CONCLUSION.....	39
BIBLIOGRAPHY.....	43
APPENDIX.....	45
A. FILM CREW.....	45

B. THE MAKING OF THE <i>ANIMATOR'S HELL</i>	47
C. BEHIND THE SCENES.....	48

LIST OF FIGURES

1. Griffin, G. (1975). <i>Head</i>	17
2. Animating. (2012). <i>Animator's Hell</i>	20
3. The character reads the script. (2012). <i>Animator's Hell</i>	21
4. She damages the yellow character. (2012). <i>Animator's Hell</i>	22
5. The character decides to sleep. (2012). <i>Animator's Hell</i>	23
6. She tries to put the character in an object form. (2012). <i>Animator's Hell</i>	24
7. The other table comes alive. (2012). <i>Animator's Hell</i>	24
8. The metamorphosis of the character. (2012). <i>Animator's Hell</i>	27
9. She continues animating. (2012). <i>Animator's Hell</i>	29
10. The character checks the animator. (2012). <i>Animator's Hell</i>	30
11. It says "you're not good enough." (2012). <i>Animator's Hell</i>	30
12. Animator startles. (2012). <i>Animator's Hell</i>	30
13. It gets hurt as it touches the coffee mug. (2012). <i>Animator's Hell</i>	31
14. It says "I'm here." (2012). <i>Animator's Hell</i>	31
15. She feels ashamed. (2012). <i>Animator's Hell</i>	32
16. The character sees her. (2012). <i>Animator's Hell</i>	32
17. She encounters with the character. (2012). <i>Animator's Hell</i>	33
18. It checks the other table is an object or not. (2012). <i>Animator's Hell</i>	34

CHAPTER I

INTRODUCTION

Pure objects in our living world have no movement and soul. Animation, on the other hand, creates the illusion of life through the illusion of movement. In the process of animating, the relationship between the animator and the material to be animated is a relationship between a subject and an object. This subject – object relationship lies at the core of this thesis. The thesis is inspired by French Existentialist philosopher Jean-Paul Sartre's philosophical concepts. Sartre constructs his philosophy with the investigation of the core idea of being and examines the relationship of man with the world. In this relationship, according to Sartre, encountering with another man causes a problem. Sartre devotes a whole chapter to this problem in his book *Being and Nothingness* (2003). According to him each man has his own universe and has chance to change his relationship with the world. This chance to choose makes man what he is. Man takes decisions and each of these decisions has their own responsibility. With

each choice man constructs himself and proves his existence to the other. The *Other* for Sartre is *hell*. The encounter with another gives man shame and guilt as he thinks that he is the subject of his own world but falls in an object form. When *Other* sees the man he puts him in an object position in his own world. With his consciousness he judges the man and reveals his weak points. This gives man the feeling of shame. However from this encounter both become the object for each other while they remain as subject for themselves. This recognition, according to Sartre, is important because each of them prove their existence over the other. The man is a subject as he puts the other in an object form. Being for other necessitates being an object for the other. They recognize each other with certainty of being subjects and they put each other in object form.

This thesis explores this subject – object relationship through a self-made clay animation entitled *Animator's Hell*. The animation takes Sartre's statement "the Other is Hell" as its starting point. Playing with the subject and object concepts, the animation depicts a relationship between two parties, the animator and a piece of clay, which changes according to subject-object relationship. It uses the potentials of animation techniques (i.e. metamorphism and anthropomorphism etc.) to explore Sartre's ideas.

The animation unfolds as follows: The animator comes into a studio where there are clays, shaping tools and dyes. She brings her script and a modeled character to shoot her animation. She tidies up the table where she is going to shoot her animation and takes a piece of clay and models the last component of her film, which is a table. So the table is defined as object for her animation. The animator,

on the other hand, stands as subject. The animator is alone in the studio environment and sure that no one can judge her, as there are only objects. However the table comes into life and becomes a hell for the animator. It starts judging her through its actions without being noticed and reveals her weak points; what the animator does not want to confess herself. Each time the animator leaves the room or stops animating and turns her back, the table becomes alive and plays a hide and seek game with the animator. The animator increasingly feels bored, disappointment and frustrated. Towards the end of the film the animator acts like no one is there: she takes off her t-shirt as no one can judge her. At this point the clay character notices the animator and with its look the animator feels ashamed. The animator becomes an object of other's world. This is the most direct reference to Sartre who gives a similar example to explain the *Other's* being hell for the man. In *Animator's Hell* the encounter of the animator and the character concludes with peaceful recognition after a short struggle.

Animator's Hell is significant as it attempts to fit Sartre's statement "the Other is Hell" into an animation. Since animation, as a technique, makes it easier to reflect abstract notions with the help of its vocabulary like metamorphism and anthropomorphism, Sartre's concept of subject - object relations are explored in this film. The relationship between the animator and the piece of clay is another kind of subject-object relationship. This project can be seen as an attempt to establish a parallelism between subject - object relations formulated in two different disciplines, one is philosophical and the other is artistic. The project also differs itself from its ancestors as this time the character is in control. The

authority of the animator and the portrayal of her role as God are destroyed. The hierarchical relationship between the created character and the animator is no longer supported in this film. The animator and the character become even as both have the attributions that Sartre explained as the nature of human being. However film has a classical narration and references to the Sartre. It does not consist of descriptive manner to explain Sartre's philosophy, as it is only the inspiration for *Animator's Hell*.

Chapter Two starts with a literature review. In the first place Jean Paul Sartre's existential philosophy is considered. This is followed by a close examination of Sartre's concept of the *Other*. The example he gives about the confrontation with the *Other* and the feel of shame is explained in detail. Some animation theories, which are considered significant within the framework of the thesis, are also included in this chapter. The works of well-known theorists like Paul Wells (*Understanding Animation*, 1998 and *Scriptwriting*, 2007), Ulo Pikkov (*Animasophy*, 2010) and Maureen Furniss (*Art in Motion: Animation Aesthetics*, 1998) are examined. The chapter concludes with a discussion of the differences between animation and live action in order to justify the choice of animation as a technique in this project. It also overviews animation examples like *La Linea* (Canadoli, 1971) and *Head* (Griffin, 1975) as they have been inspiring for *Animator's Hell*.

Chapter Three focuses exclusively on the project, *Animator's Hell*. First the formal description of the project is given where the characters and the story from beginning to the end is described. Then it moves to conceptual description of the

project, where the film is examined scene by scene by referring to philosophical points discussed in Chapter Two. Integrating Sartre's philosophy in the *Animator's Hell* is clearer in this part. Technical description part gives information about the production and post-production processes. The shooting process and the tools that are used during the process are described in detail. Also, the post-production part and the music composition are explained. The chapter concludes with the goals and expectations of the project regarding the audience as well as the exhibition format and context of the project.

The final chapter is reserved for conclusion where the significance and the purpose of the project are emphasized. The overall project is summed up in this chapter. The references to philosophical points are underlined once again.

CHAPTER II

LITERATURE REVIEW

2.1 Sartre's Existential Philosophy and His Concept of the *Other*

Jean Paul Sartre's existential philosophy starts with the investigation of being. In the first place Sartre claims that existence precedes essence. What differs man from stone's existence is his ability to act and carry himself to the future (Kaufman, 1989: 294). According to Sartre primary philosophers and especially Descartes was wrong in their deductions. Descartes statement "I think therefore, I am" has to be changed into "I act therefore, I am." After the man's being exist, the important point for him is to act and change his given world. Life is always like a project in which man tries to fulfill his being. In order to accomplish this goal man invents targets for himself. By this way he carries himself to another state but he is never satisfied with the position he comes in. For this reason he keeps inventing new targets. Sartre indicates that man is nothing but what he purposes, he is the sum of his actions, nothing more (Kaufman, 1989: 299).

Although he can direct his life as he wants because he is a free being, one can raise the argument that there are certain things that he cannot change or interfere. It would be absurd to think about the consciousness, which is a very important component of existence, apart from the given world. Since for Sartre, consciousness is always the consciousness of something, the subject needs the given world or the object for its own existence. Sartre claims that the things that we cannot change as a whole is the given world. There is the world that we cannot interfere. We cannot control a stone falling from a mountain and it's closing the road. However this is not the important point, because what matters is man's relationship with the situation and the position, the man would take against it (Caplestone, 1975: 376). So it is the choice that makes the man who he is. It is true that he cannot change the given world but by changing the attitude towards the given, he can change its own life and world. In the given example above, man can either find another path because the road is closed by a stone fallen from the mountain or he can just sit there and wait someone to open the road. His choice is what makes him what he is.

In each and every step man makes decisions for his life with his freedom. As long as there is freedom there is also responsibility. Man is responsible for his every act. Existentialism, in the first place, puts man in possession of himself as he is, and then it places on him the responsibility of his existence (Kaufman, 1989: 290). Man is the subject and it cannot go beyond its subjectivity. The despair that he feels comes from this responsibility. Sartre calls the situations that man does not take responsibility for "bad faith." Taking the responsibility is a great pressure for man and he sometimes tries to escape from making choices on

his own and assuming responsibility for his acts and existence. Without nestling to bad faith, man has to accept his existence and responsibility (Bompiani, Naville, Picon, 2007: 64-65).

As man proves his existence and subjectivity to himself, Sartre moves to the discussion of existence of the *Other*. What differ man from an object are the ability to act and have freedom. Man's subjectness is found in his acting and consciously choosing himself and also taking the responsibility of his existence. Until Sartre, all kinds of materialism had treated man as a mere object that has pre-determined reactions, indifferent from a table (Kaufman, 1989: 312). However, Sartre indicates that when man is aware of his subjectivity, he is also aware of the existence of others too. Man attains himself in the presence of the other; that is he gets the certainty of himself from the certainty of existence of the other (Kaufman, 1989: 313).

In order to make this issue clearer and investigate it deeply, Sartre gives an example: A man in a corridor is sure that there is nobody in there except himself. He decides to look into a room from a keyhole. As he starts looking he sees people talking or doing something in the room. At this point, the man looking from a keyhole, is sure that the people inside of the room do not see him and the man freely and comfortably watches them. Suddenly he hears some footsteps in the corridor. The idea that probably another man is watching the man makes him feel ashamed. The *Other* that stands in the corridor is the mediator between the man and himself. The man realizes that he actually feels the shame with the existence of the *Other*. When he confronts with the *Other* he turns back to himself

and realizes his own state (Sartre, 2003: 245). So, in order to be a subject he needs another one to turn back to himself. As Sartre (2003: 246) underlines, "I recognize that *I am* as the Other sees me." At the beginning of the example, when the man spies on the other people from the keyhole they are mere objects for him because they are not aware of being watched and the man does not turn himself from them. The man is alone in his actions in his own world (Sartre, 2003: 283). The consciousness stays unreflective. But when he realizes that he is perceived by an *Other*, he is aware of the state that he is in; he gets how he is looked like in the *Other's* eyes. The *Other* is not only what I see but he is also the one who sees me (Sartre, 2003: 252). In other words he notices his own weakness, as they are revealed to another.

The other's existence reveals itself with his actions, gestures and expressions. The relationship between the man and the *Other* is not given but it is constituted gradually and, in doing so, the man puts the *Other* in an object form (Sartre, 2003: 252). As it is noted before, consciousness is always the consciousness of something and it depends on the object outside of himself. For this reason, the subject (the man) perceives the *Other* as a concrete and knowable object since it is the consciousness of the *Other*. This is a reciprocal situation as the *Other* gets his subjectivity via the man. "Being-seen-by-the-other" necessitates the truth of "seeing-the-Other" (Sartre, 2003: 281). So the man's subjectivity is denied by the *Other* and he becomes an object of the *Other*. For this reason, although the man perceives himself as subject via the *Other*, he is also the object for him. Sartre explains the reason why the *Other* appears as object as follows in his *Being and Nothingness* (2003: 255): "[...] since the Other can not act on my being by means

of his being, the only way that he can reveal himself to me is by appearing as an *object* to my knowledge.”

What happens to a man belongs to him. Since the experience of being perceived by the *Other* is his own experience, the *Other* also belongs to him as an object. The shape and the type of the *Other* is not important, the relationship that the man has with the *Other* is not important either, but the pure existence of the *Other* and man’s encounter with him is the recognition of existence for both sides. So, the man’s existence and being a nature rises from the pure existence of the *Other* (Sartre, 2003: 286).

Later in *Being and Nothingness* (2003: 294), Sartre starts examining the *Other’s* nature and his existence.

I cannot be an object for myself, for I am what I am; thrown back on its own resources, the reflective effort toward a dissociation results in failure; I am always reapprehended by myself. And when I naively assume that it is possible for me to be an objective being without being responsible for it, I thereby implicitly suppose the *Other’s* existence; for how could I be an object if not for a subject. Thus for me the *Other* is first the being for whom I am an object; that is, the being through whom I gain my objectness. If I am to be able to conceive of even one of my properties in the objective mode, then the *Other* is already given. He is given not as a being of my universe but as a pure subject.

Thus when the man encounters with another he suddenly becomes conscious that he is the object. In order to be an object - that is certain about his being subject as he apprehends himself over and over again - the *Other* has to be a subject. Because as noted before, subject and object depends on each other, in order for the *Other’s* being subject the man has to be an object. There is no circumstance that an object is an object for another object (Sartre, 2003: 313). It

can only be the object of a subject. This encounter is also the proof of their existence at that present time for both sides. The *Other* is present as long as the man exists there for-others. Moreover the man was only the subject before the *Other* comes, but with his existence the man becomes both a subject and an object. For this reason it can be said that the *Other* is necessary for man's understanding of himself comprehensively. Once the man gets conscious that he is the object, he also becomes an other for the *Other*: "It is the fact that my denial that I am the Other is not sufficient to make the Other exist, but the Other must simultaneously with my own negation deny that he is me. It is the facticity of being-for-others" (Sartre, 2003: 324).

The very characteristic that differs *Other* from a mere object is his having freedom, responsibility and consciousness. Spinoza indicates that thought can be limited only by another thought. Affected by Spinoza, Sartre (2003: 310) indicates that consciousness can be limited only by another consciousness. The *Other* reveals himself first with his actions and his burdening look. The man is ashamed because he assumes that he is going to be judged by him, since the *Other* has consciousness. Because of this being judged by another and becoming an object while he was just a subject, "the Other is Hell" according to Sartre. The man cannot escape from feeling disturbed. However, as it can be apprehended from Sartre's philosophy, this encounter with the *Other* does not lead man to a negative situation. As he is perceived by another he proves his own existence and gets what he is in reality. So, as this encounter leads both of them to be recognized by each other, it is necessary. The man has to accept *Other's* existence in order for his own existence.

Sartre has also written a play based on “the other is hell” argument: *No Exit* (1989) is written in 1944, one year after *Being and Nothingness*. The play starts with a man (Garcin) accompanied by a velvet getting into a hotel room. Two women (Inez and Estelle) also enter the same room. Both the man and the women are actually dead. While they think that they are supposed to go to hell, they find themselves stucked in a hotel room. As the conversation goes on they realize that they are actually in hell because each one becomes hell to another. These three characters have nothing in common and they have not even seen each other while they were living. One by one they start telling their own stories. As each one reveals his/her secrets, the others judge and express his/her weak points. The one who tells the story gets ashamed and angry, as he/she hears the facts that he/she does not want to accept. At some point, Estelle and Garcin become a group and act as if Inez is not there. They deny the existence of Inez, which gives a big anger to her, as they do not recognize her. They let Inez to get into her own nothingness. These points are very crucial as Sartre underlines the other’s being hell. First, the weak points of oneself are spelled out by others, which indicates that the others have the consciousness that one has the ability to judge. Second, they start acting in a way that irritates the other. They deny the existence of the other and let her lost in her nothingness. At the end of the play three characters realize that there is no exit from this hell. Although there are no torments as they have expected, they become torments for themselves. They accept each other as the way they are and try not to speak with each other as much as possible.

2.2 An Overview of the Critical Literature on Animation

While, to some, animation seems like a naïve and primitive form of cinema, it actually has its own language and vocabulary that distinguish it from live action. It shares some aspects with live action such as frame, composition, structure, shots and camera movements (Wells, 2007: 21). However, it also has its own distinctive vocabulary. Paul Wells (2007) explains some of these vocabularies in detail in his book *Scriptwriting*. For instance “metamorphosis” is the change of one form to another. The imposition of human characteristics to an animal or an object, “anthropomorphism” is also an important aspect of animation. Another aspect is “symbolic association” that is the use of abstract visual signs and attribution of meanings to them. “Sound illusion” is another important ingredient in animation. It changes the silent ambience of animation by using voice and soundtracks, which also increases the audience’s attention at particular points and controls the vision (Wells, 2007: 21). Sound effects in animation are faster than visual effects.

The distinctive characteristics or vocabularies listed above are the most important ones draw me towards animation technique. My film *Animator’s Hell* uses these components. The clay table goes through “metamorphosis” and turns into a human-shaped being. Later as it acts like a man it becomes an “anthropomorphic” character. The animation was shot silent, as the photographing technique and the frame-by-frame movement is used. The voice

of the character and sound effects were added later. With sound, the character turned out to be more humanized. It can talk and react verbally to certain circumstances. The voice and sound effects gave the animation a warmer atmosphere and made it more realistic.

Another distinction between animation and live action is while in live action audience sees still images; in animation there are time jumps. The flux of time in animation takes leaps of varying length, in live action; however, it flows evenly (Pikkov, 2010: 49). Maureen Furniss (1998: 5) gives a concise summary of the difference between animation and live action in *Art in Motion: Animation Aesthetics*:

One way to think about animation is in relation to live action media. The use of inanimate objects and certain frame by frame filming techniques suggest 'animation' whereas the appearance of live objects and continuous filming suggest 'live action'.

Animator's Hell also draws attention to this difference by combining live action and frame-by-frame animation. These two different techniques give the impression that there are two different worlds. Due to the structure of the script these two different worlds are interlaced. Some items that are used in live action scenes like the yellow-modeled character, the script and the coffee mug also exist in the animated scenes. The movements of these items continuously flow in live action parts whereas their movements in animated parts are constructed through leaps.

Animation is often considered as a genre of cinema and it is often represented as children's entertainment. However, it is a distinct form that is able to present

ideas, thoughts and abstractions not only to children but also to the elder audience (Wells, 2007: 61). Especially experimental animations use lots of abstractions and their target audience are not children but the elder ones. Paul Wells (1998: 45), in *Understanding Animation*, notes that “It is often the case that experimental animation is closely related to philosophical and spiritual concerns, and seeks to represent inarticulable personal feelings beyond the orthodoxies of language.”

With its own language, animation brings various possibilities to filmmakers that go beyond mere entertainment. It cannot be denied that slapstick animation amuses people, but it still “possesses the ability to absolutely resist notions of the real world” (Wells, 1998: 6), as well as dealing with “serious” themes like political issues, sexual identities or survival instincts (Wells, 1998: 140).

The creator role is dominant in animation. Movements of the characters and all other characteristics both for the setting and the scenario come from animator’s hands. For this reason, the relationship between the animator and the characters in an animated film is similar to the relationship between the God and his creatures. There are several examples of animations in which the animator stands in the creator role and the character he/she creates gets into a dialogue with its creator. One well-known example is *La Linea* created by the Italian cartoonist Osvaldo Cavandoli. It was broadcasted between 1971 and 1986 and consisted of 90 episodes, each lasting 2 or 3 minutes. Cavandoli uses simple line drawing. A simple male character is drawn. As the character becomes alive and starts walking, the animator, represented only by a photographic hand, creates certain

obstacles or new situations for him, such as drawing a hole or a woman, which will somehow cause trouble. The character falls into the hole or falls in love with the woman and tries to impress her, but it needs the animator (his creator) to rescue it from the hole or help it to impress the woman. It fights with the animator and the animator draws what the character wants. *La Linea* is a very aggressive and Italian character that argues a lot with its creator. The animator stays in the creator or God position and controls both the scene and the character. Cavandoli creates slapstick comedies and with each obstacle he creates, he amuses the audience by *La Linea's* reflections. The character always demands something from its "God", the animator, and has little effect to control his story.

Another example, which is similar to the theme of *Animator's Hell*, is the American animator George Griffin's 1975 experimental animation *Head*. Griffin investigates his drawn character's simplicity and believes that one should be naïve at all times like his characters. Correlatively he tells that his face is changing, as he gets older and this indicates that he is losing his naivety. He acts in the video and tells the story of his face and his characters. Then in stop motion format he starts drawing the characters onto the papers in his studio. The characters that he creates give the same speech as Griffin has done as if they are Griffin and he is still naïve. There is no solid storyline in the film but the shots are similar to the ones in *Animator's Hell*. Like *Head*, *Animator's Hell* combines live action and stop motion animations and sets in a studio.



Figure 1. Griffin, G. 1975. *Head*.

The process of animation necessitates more labor than live action. Nothing is left to chance. After the story comes out, the writer's work is not finished. Some scenes would not be as it is written, and for this reason animators create a very detailed storyboard. Writer has to interfere while the animators are storyboarding. All the settings are prepared as well as characters. While in live action the important part is the post-production, in animation the situation is reverse. Animators and all the crew have to finish most of the job in pre-production period (Wells, 2007: 56). Each movement and scene have to be calculated carefully and prepared in detail. Storyboard is the most crucial part of the animation for this reason. In order to have more solid and fluid movements, animators cannot divide scenes. It is hard to control movement if the animator

divides the shot and make changes or fix the broken parts. As he works frame by frame he can lose the continuity. For this reason, in animation, the animator has to finish the job before starting to shoot.

The world animation creates is another important point. The illusionary world that the animator creates is a copy of a real world and for this reason it is easily comprehensible. On the other hand, everything is possible in this imaginary world. The character can die hundred times but can be still alive. When a bad thing occurs the character does not feel too much pain (Porter & Susman, 2000: 26). The scene can be changed in a second. The amusement lies in these points. Audiences confront with the possibilities that they cannot have in the real world. The imagination is also another point that makes animation fascinating. Colors, objects and the characters are different and impossible to be but they still feed from real world. Ulo Pikkov (2010: 102), animation theorist, writes:

When talking about realism in animated films, I primarily mean the creation of the illusion of the real world. On a philosophical level, one could, of course, argue that we see real puppets, actually existing drawings or some other kind of substance in animations, and that's what creates the bridge between the spectators & reality.

The quotation above from Pikkov's *Animasophy* discusses another layer of animation's reality. Animation comes to being from real world items and it exists in the real world. In stop motion clay animations, this notion is more observable. In *Animator's Hell* there is also another existentialist layer of clay's being there. They exist and are given to the world of animator. The studio environment and the live action videos underline the fact that it is a set in real world and when the character becomes alive it sustains this notion. Moreover, animation characters take their origins from the living human beings. Inanimate objects that have no

soul or no consciousness become living forms in the hands of animators. They are often shaped like human being but more importantly they act like man and they have intelligence as human does. Characters are humanized (Porter & Susman, 2000: 26). For these reasons the audience does not get the impression that the animation is actually not real. Audience gets into the animation as the live action audience gets into film without interrogating its reality.

CHAPTER III

THE PROJECT: *ANIMATOR'S HELL*

3.1 The Narrative and The Plot

The film starts with the animator coming into a room that is a studio to shoot animation. She is prepared to shoot and holds a character she made before, which is yellow and has human attributes, and the printed script of her film. She tidies the set and models the last component of the film, which is a table. She starts shooting her animation in stop motion format.

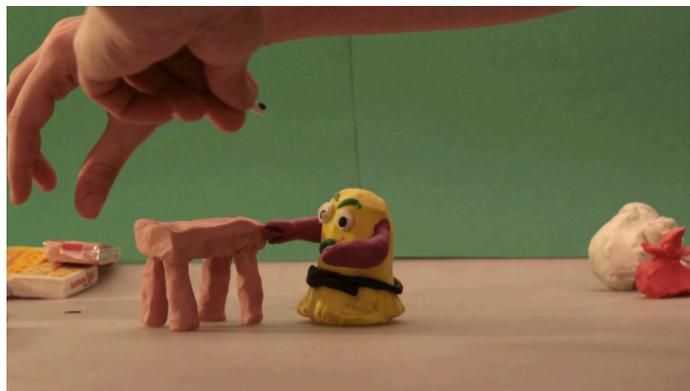


Figure 2. *Animating*. (2012). *Animator's Hell*

After a while, the animator gets bored and stops to deal with her script. After having some corrections on the script, she leaves the studio. The table that she has created turns into a living being, it gets up and checks itself. It looks around and controls whether the other yellow character is alive or not. It sees that the yellow character is a pure object that has no movement or soul. It plays with the items that are designed for animation and finally gets to the script. It reads the script and then writes what it thinks about it, which is “conflict” (Figure 3).



Figure 3. The character reads the script. (2012). *Animator's Hell*

As it hears the sound of the animator getting into the studio again, the character immediately gets the shape of table and stands in the position that it was before. The animator sees the writing on the script and gets confused. Yet she goes back to animating her film. After a while she turns to the script and starts changing the scenario as it lacks “conflict.” Meanwhile the character again turns into its man-shape and hides in the set. It makes sure that the animator is working and is fully concentrated on her job. It says, “You’re not good enough.” When the animator hears that whisper she startles and looks back. She checks whether

someone is there. She gets frightened and takes a break. At the same time the character turns into its prior position and form without being noticed. Animator takes a coffee and starts her animation again. With the increasing boredom and feeling of failure, she gets angry and destroys the yellow character she has modeled for her animation (Figure 4).



Figure 4. She damages the yellow character. (2012). *Animator's Hell*

She gives up her animation. The character rises again and touches the coffee mug. It gets hurt but still continues what it wants to do. It hides again and this time says, "I'm here." The animator turns back quickly and this time she notices that the table is not there. While she searches for the table around, the character immediately goes to the set and takes to the table form. When the animator looks at the set again she sees the table and thinks that she is too tired not to see the table in its place. She gets out. The character relieves and with the fatigue it feels, it decides to sleep (Figure 5).



Figure 5. The character decides to sleep. (2012). *Animator's Hell*

When the animator comes into the studio the day after, she gets hot and takes her t-shirt off as if nobody is there and she is alone in the studio. The character stretches its body to wake up and sees the animator half naked. It laughs at her, which causes the animator to panic. She immediately puts her t-shirt. She walks towards the character. The animator looks surprised with what she sees. She tries to understand what it is. At the same time the character is afraid and runs away. The animator catches it and struggles with the character to turn it into the table form (Figure 6). The character resists the animator and escapes from the animator's hands.



Figure 6. She tries to put the character in an object form. (2012). *Animator's Hell*

The animator decides to model another table for her animation as the character resists being a table again. She recognizes the character as it is. When the animator models another table and puts it into the set, the character approves her act and checks the table whether it is really an object. Both gets secure this time the table is an object. The animator leaves the studio. The character turns back to its sleep and the table that is created afterwards, gets alive too at the end of the film (Figure 7).



Figure 7. The other table comes alive. (2012). *Animator's Hell*

The film consists of both live action videos and stop motion animations. The animator's scenes are in live action format whereas the character's scenes and animator's animating scenes are in stop motion format. The film raises its climax with repetitions and the conflict is solved with the animator's acceptance of the character. At the end of the film another supposed-to-be-a-table-formed-object becomes alive which indicates a repeating circle.

3.2 Conceptual Framework

The idea for this animation occurred to me after reading Sartre's works. The main inspiration was his idea of "the Other is Hell." Moreover the theoretical writings on animation and the technical specificity of animation made me decide on putting live action videos and the stop motion animation together. The process that I lived through this project was also important for shaping the film.

First of all, the film starts with the animator's coming into the studio with a modeled character and a script. The script is a very important substance for the animation as it is noted in Chapter Two. Although it seems like once there is the script the only thing left is to animate it, the film shows that this is not the case. The animator correlatively improves the scenario and the film. The animator in the film is not a successful one. She starts her animation without preparing enough. Her script is not fully developed and she does not have a storyboard. As the film goes she feels her failure and because of that she gets bored and stops animating most of the time.

The yellow clay character that she brings to the studio, has some features that man does but it is not man shaped. Instead it is in a special form that neither resembles a human nor an animal nor an object. So the audience confronts with a modeled character that is itself an object. As the animator puts the table and the character together in the set, she gives the definitions for her animation. It is thought that the yellow character, as it has eyes and mouth and arms, is going to be a subject (i.e., comes to life and is reflected to the audience as a living being), the table, on the other hand, is defined as a pure object (i.e., it does not have will, soul, or consciousness). The reason that I have chosen a table as an object form lies in the related philosophical readings. Sartre often gives the example of a table when he talks about the object form. Other texts on Sartre also give the same example. The table is not used symbolically neither in the film nor in Sartre's philosophy. It is rather a particular, an example to indicate a form.

The animator starts animating and the hands of the animator intervenes into the scene. If there were no hands, the audience would get the inspiration that the yellow character is indeed a living being while the table is just a table. They would think that it is a finished animation, they are going to watch, and it would be confusing as there are other animation parts where the character becomes alive. In order not to give this idea and snatch the audience from those scenes, hands were necessary. So the audience understands that it is going to be an animation but right now it is not so, because there is a process going on. The audience is invited into the process of animation. Although both of the models

are just objects, one of them (the yellow one) seems to be a subject that can move and talk.



Figure 8. The metamorphosis of the character. (2012). *Animator's Hell*

The scene in which the animator stops animating and starts working on the scenario indicates that there is something in the scenario and the film that she does not feel content with. This was actually a problem that I came across at the beginning of the project. I realized that something was wrong with the script but I was unable to fix it. The missing component of my film was the “conflict.” I knew that it was missing but could not do something about that. However in one of the discussions of my film one of the examining committee members told me that my film lacked “conflict.” At that point the committee member “became hell” for me since he told me what I was unwilling to confess to myself. As I directly experienced the hell that Sartre indicates, I decided to include this experience into my film. So the story in the film reflects my personal experience too.

As the animator goes out of the frame the table that she indicated as pure object has metamorphosis, comes to life and turns out to be a character (Figure 8). At this point, Sartre's *Other* concept is indicated. The animator thinks that she is alone in that studio and does what she wants to do. So she does not feel shame or boredom, as she was sure that there was no one to judge her with his/her eyes. The *Other* was in the object state and waited until she goes out. The character first checks if the yellow character is also alive or not. The yellow character remains as an object. Both the character and the audience are sure about its objectness after the character's check. The character acts, is conscious and has will, which are the distinctive characteristics that Sartre attributes to human being.

The character goes around makes funny acts and finally comes to the script. As it writes "conflict" on the paper, it gives a clue of its existence to the animator. On the other hand "conflict" can refer to Sartre again. Being a subject and having to turn to the object position seems like a conflict in the first place. When Sartre talks about the confrontation with the *Other*, he mentions about a conflict between the two men. If we return to the film, with this act the character criticizes the animator's work and finds the missing part of the scenario and also the weak point of the animator. As it turns to the table form, it shows that it does not want to show itself to the animator at that moment. It remains as an object, which gives the audience the opportunity to watch a play with the animator. The animator sees the writing on the script and does not understand who wrote it. She gets irritated because it is the first premise of her being watched and criticized by another.



Figure 9. She continues animating. (2012). *Animator's Hell*

As she continues working on the animation she has confusion in her mind, so she does not work for a long time on the animation. She turns to the script and tries to create a “conflict” in her scenario. The character turns to its normal shape again and hides. The words that it spells “you’re not good enough” are the comment that the animator is aware of but does not want to confess to herself (Figure 11). She knows that she is not successful in this work and she hears these words. In Sartre’s play *No Exit* (1989), there is also a conversation between two characters similar to this one. The things that Garcin does in his life are criticized by the other character Inez, and she implies his weak point. This causes Garcin to feel anger and shame. The character does the same to the animator. In the first place the animator searches someone like herself in the room. She gets frightened to hear something from nothing (Figure 12). She gives a break. The pressure that the character causes during the film increases the animator’s feeling of shame and being failed.



Figure 10. The character checks the animator. (2012). *Animator's Hell*



Figure 11. It says "you're not good enough." (2012). *Animator's Hell*

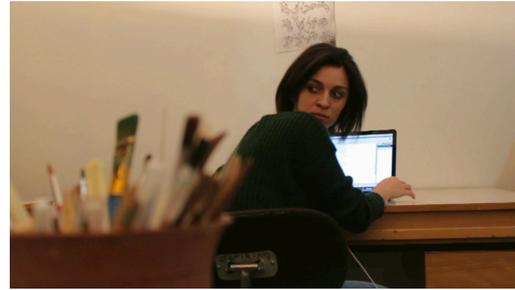


Figure 12. Animator startles. (2012). *Animator's Hell*

In the third phase of the film the fever of the animator gets high because of her weird experiences. She gets angry, reacts with anger and she distorts the character she has created. I associate this feeling from the beginning with Roquentin's feel of nausea in Sartre's book *La Nausee* (2010). Roquentin's boredom and disappointment with himself increases as he feels the burden of his existence (Sartre). The animator's feeling increases in a similar way. Meanwhile the character rises and gets hurt as it touches to hot coffee mug. The animation theorist Paul Wells (2007: 93) indicates that, animated character should not be sympathetic but it has to be emphatic to the audience. So with its actions and

reactions, the character underlines the fact that it has senses as human do, and his reactions are same with those of the human beings (Figure 13). That gives audience a chance to empathize with the character.



Figure 13. It gets hurt as it touches the coffee mug. (2012). *Animator's Hell*

After the animator's long search to find someone like herself and failure to do so, the character draws her attention to its existence. This time it says "I'm here," which invites the animator into a play like hide and seek (Figure 14). As the animator turns back she realizes that the table is not there. This is the first scene that the character is so close to be caught. Precautiously it turns back to its prior



Figure 14. It says "I'm here." (2012). *Animator's Hell*

position and shape. The animator thinks that she is too tired and therefore leaves the studio.

The character awakes and starts sleeping. It forgets to turn into its prior position. When the animator comes into the room there is no table but something like a human sleeping. First the animator sweats and takes her clothes off as she thinks that she is alone and can do whatever she wants as long as there is no one to judge her. However when the character wakes up and sees the animator it laughs loudly (Figure 16). The animator hears the laugh and panics (Figure 15). She tries to wear her clothes again. She sees the human shaped character and becomes the object of the world of the character. The character laughs at her, which is the indication of her being judged by another. They confront and the animator understands that all the little tricks were caused by this being. The object that she thinks turn into a subject and it becomes hell for her. This situation is mutual. The animator is also hell for the character as she puts it into an object form and does not recognize it. So both the animator and the character are hell for each other.

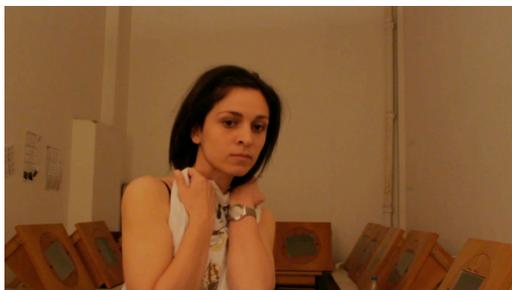


Figure 15. She feels ashamed.
(2012). *Animator's Hell*



Figure 16. The character sees her.
(2012). *Animator's Hell*



Figure 17. She encounters the character. (2012). *Animator's Hell*

The animator does not want to accept its subjectivity and tries to put it into table form again. The character resists to her and insists on its own subjectivity to be recognized by the animator. Sartre, at this point, indicates that being has to recognize the other's existence, as this is also the indication of its own existence. So the animator gives up and recognizes the character's subjectivity and forms another object for her animation to be continued. The character checks the objectivity of the other table in the same way as it does before with the yellow character. The animator and the character become a group and are sure about the objectivity of the other table (Figure 18). However they both get wrong as when the animator gets out and the character falls into sleep. The object they attain this time becomes a subject too. So this is a circle that goes on.



Figure 18. It checks the other table is an object or not. (2012). *Animator's Hell*

This animation also investigates the relationship between the animator and her creature. While in the primary examples the animator keeps his/her God-like position and has full control over the animation and the character, in *Animator's Hell*, the animator seems to be God-like but she is not because the character is in control and destroys her authority in the set. On the other hand, Sartre was an atheist and he denied the existence of God. To assume that there is God in a traditional way necessitates the occasion that it is a being that is always a subject. As he is always the watching one, we are the objects for him. Moreover as we never see him empirically he never takes an object form (Sartre, 2003: 313). If there is God then the responsibility of man and his freewill has to be eliminated. For this reason Sartre believes that God does not exist. In *Animator's Hell*, the animator cannot be a God because the character has its own will and acts freely with the responsibility of its actions.

The control in *Animator's Hell* is in the character's hands not in the animator's. The character is more conscious than the animator and it hints its existence as a subject to the animator. The film gets its shape according to the character's will. The animator is always in the role of creator but she has no dominancy. Her being a creator is destroyed as she loses her control over her set.

What the animator wants to indicate also fits to Sartre's philosophy. As a normal human being she tries to change what is given to her. The clays are just given objects to her. She animates them and turns objects into illusionary subjects for the audience. The animator's effort is to prove her own existence to the audience. On the other hand she makes a decision and animates the objects, takes the responsibility of her own action. She is not satisfactory with her choice and the responsibility of her choices gives her boredom.

As is indicated above, the film consists of my own experience and feeling of burden. The process that the animator goes through in the film is almost the same as my process during this project. For this reason, I decided to play the animator in the videos. Thus as the creator of the project I am the animator at two levels: First, I am the animator in the film (the diegetic animator) who loses control over her film and encounters with her object turning into a subject. Second, I am the non-diegetic animator who has determined everything in the film, including what the diegetic animator was supposed to do. Therefore, although the diegetic animator appears to lose control over her film, it is my (non-diegetic animator) will and control that makes her appear so. My purpose in the film was to express Sartre's philosophy in a more concrete way: An object

form (the table) turns into a subject form. It is almost impossible to give this metamorphosis directly in live action. For this reason, I have chosen the animation technique. The scenes in which the animator animates the character alienates the audience by breaking the illusion. When the animator leaves and the character begins to move on its own the audience returns to illusion again. Thus the animation self-reflexively reflects upon the animation's being a means of creating illusion of life.

3.3 Technical Details

Animator's Hell is a stop motion clay animation. It consists of live action videos and frame-by-frame shots. The duration of the film is 7 minutes and 16 seconds. All the shots have been taken in the animation studio, the Department of Graphic Design of Bilkent University. The film has been shot in 3 weeks. The stop motion parts are taken in Dragon Stop Motion 2.2 program and it is edited in Adobe After Effects and Premiere Pro CS4 programs. During the shooting Canon 500D with 18-55 lenses were used both for the stop motion and live action parts. The stop motion part consists of approximately 5400 photos.

During the shooting of stop motion scenes it was hard to be both in the scene as an actress and shoot it. Therefore a technical crew supported me. Zeynep Engin, Begüm Bilgenoğlu and Hande Çilingir were on the desk to shoot the frames while I was playing or getting involved into the scenes. They were also effective

in lightening and recording the live action scenes. Continuity in stop motion scenes was a major challenge. The Dragon Stop Motion program's onionskin feature enabled us to follow the frames. However since the tiniest movement on the set has changed the entire, we had to re-shoot or cut some scenes and sometimes change the camera angle. The battery of the camera was also problematic because there was no apparatus to use the camera while it is connected to the electricity. Although we changed the battery with the extra one each time it dies, the camera angle and the zoom changed so we tried to finish the scenes before battery dies.

As the film often involved metamorphosis it was impossible to use a wired skeleton for the clay model. The clay was raw and in each metamorphosis it was shaped spontaneously. Missing the inside skeleton made difficult the character stand still. For this reason, many eyes and mouths were designed before, and were used only once as they get distorted when the character falls apart.

The opening titles, the end credits and the character's escape scene were shot in green screen. For the first time in my animation journey I used green screen and compositing. After shooting in green screen, I edited videos in Adobe After Effects CS4. The whole animation was color corrected. Sorenson Video 3 codec was used to compress the video. In this whole editing and rendering process my instructor Orhan Iktu helped me.

The sound mix, dubbing and original music were produced by Gönenç Mutlu. He dubbed in Garage Band'09 version 5.1 and the music was arranged in Logic

Pro 9 and composed in Behringer UMX 490 keyboard. The inspiration for the music came from Thomas Newman's composition for *Wall-E* (2008). The rhythm of the music follows the dramatic action.

3.4 The Audience

The film does not target a particular audience. In the first place, the expected outcome from the audience is joy and laughter. The actions of the character are funny to some extent. Therefore the young audience can watch the film comfortably and laugh. Yet the film has a philosophical context. People who are familiar with Sartre's philosophy or at least who are inclined towards philosophical thinking can grasp the ideas that the film exposes.

Animator's Hell is presented to a jury composed of scholars and some schoolmates in the FADA Art Gallery at Bilkent University, Ankara, Turkey. The audience had the critical thinking ability. The reaction they gave was as expected. They laughed at some scenes and enjoyed as well as getting the subject-subject and subject-object relations in the film. After the jury, the film was exhibited to other visitors in the form of a looped screening.

A DVD of the film consisting of the film itself, the bloopers, and set photographs has also been prepared. Along with submission to short film festivals, the film will be distributed to interested parties through DVDs.

CHAPTER IV

CONCLUSION

Since the beginning of the project I had in my mind was to do something that covers Sartre's existentialist philosophy. The literature review was in accordance with this intention. After completing research on related philosophical texts and animation theories, the idea of the film started to develop. Although the story changed over time, the main focus stayed on Sartre's *Other* concept, and the subject (the animator) – object (the character) relationship. I attempted to meet the philosophical concepts with the technical and theoretical side of animation.

As clays are already existing objects, as an animator, I choose to shape them and create the illusion of movement and life for the audience. This was the point of myself showing my existence and defining myself. As Sartre noted, in each phase we put targets and accomplish them for our own existence. And in each accomplishment we are never satisfied with the result. For this reason we put

another target to accomplish. The animation project was my target and during its implementation process I learned more about animation and the philosophical side. The process was educational for me and it also gave me the opportunities to try new paths like using green screen and place the animation character into the living world. However the point I arrived at does not satisfy me enough. This gives me the urge to do more things on animation related works and create new targets.

Sartre's *Other* becomes a hell first when he/she looks at man directly and puts man into the object position. With the *Other's* look, the man feels shame and he is judged by the *Other*. Escaping from subjectivity and becoming an object irritates the man. The *Other* is also in the form of object for the man. So both sides become hell to each other. They judge each other and try to prove their subjectivity. In animation, *Animator's Hell*, the object formed puts the animator in the object form and judges her. With its looks the animator becomes an object in the character's world. While she stays as a subject in her own world - as she cannot be the object for herself - she moves to another world as an object. This gives her the feeling of shame. She tries to be recognized as a subject for the character. For this reason she struggles with it and tries to re-shape it as a table form.

Second, the *Other* becomes hell for the man as it starts judging the man and showing his or her own consciousness. The *Other* spells the weak points of the man. As a conscious being, this is the part where he/she proves his/her existence, which is the same with the man's existence. His/her subjectivity changes from object to subject. In animation, too, the character secretly spells the

weak points of the animator and these are the indications of its being a subject. The object that the animator defines as a table starts proving its existence like the animator does. Both are the hell for each other and from this confrontation they accept their subjectivity in their own worlds peacefully. After this mutual recognition they become a pair and model a new object, which is again a table. The table, defined as object again becomes alive and indicates the repeating circle.

Another different aspect of *Animator's Hell* is its character being in control. Primary examples of animation like *La Linea*, which consists animator and the character dialogue, emphasize the authority of the animator. The animator can change the set or intervene the appearance of the character. He is in the 'God' position in the animation and the character is less effective in its own story. However in this project the character becomes even with the animator. In the first half of the film the animator seems to be the controller over the animation and the environment. She is not aware of what she created for her animation. As the character becomes alive and makes little changes in the environment it becomes trouble for the animator. She is no longer in the 'God' position. The character she created creates the troubles for the animator while in other examples animator creates the troubles for the character. The hierarchical structure between the character and the animation is destroyed in this film. It is also different from other examples as it covers some point of Sartre's philosophy. There are many examples that consists philosophical concepts. However *Animator's Hell* is maybe the first example of Sartre's philosophical concept over

subject- object relationship and also the *Other* is covered by a stop motion clay animation.

As animation lets the animator experiment with forms and events that are almost impossible in live action, already-existing clays act like living beings in the film. The objects turn into subjects, which is possible in animation world. A research by Paul Wells (1998: 98) indicates that male animators are more inclined towards making classical animations and use character designs and narration styles that is suggested by Disney. However, female animators indicated that they prefer animation as a tool. Their works are considered experimental animations. For them, animation provides opportunity to do what cannot be done in live action. They define animation as a form and achieve critical and significant ends with animation. I also empathize myself with this feminine look at animation. Besides its being a passion and fun for me, animation is also very suitable to reflect philosophical and abstract notions compared to any other filmic form.

Animator's Hell evolved in the implementation process. The result was an animation inspired by Sartre's *Other* notion and also an experiment for me. Whether the philosophical notions can be reflected with an animation was the major at the origin of this project. The technical potentials of animation are as effective as philosophical concept in this project. Thinking through two different disciplines and combining them let *Animator's Hell* come into life.

BIBLIOGRAPHY

- Caplestone, F. (1975). *A History of Philosophy: Volume IX: Modern Philosophy: From the French Revolution to Sartre, Camus, and Levi-Strauss*. London: Burns, Oates & Washbourne.
- Furniss, Maureen. 1998. *Art in Motion: Animation Aesthetics*. John Libbey & Company PTY.
- Griffin, George. 1975. *Head*. <http://www.youtube.com/watch?v=dgFoSsAPCs4>
- Jean Paul Sartre. 2011. Thomas Flynn (Ed.). *Stanford Encyclopedia of Philosophy*. Retrieved April 21, 2012. <http://plato.stanford.edu/>.
- Kaufman, W. (ed.) 1989. "Existentialism is a Humanism" in *Existentialism from Dostoyevski to Sartre*. Meridian Publishing Company.
- La Linea. *Internet Movie Data Base*. Retrieved May 3, 2012. <http://www.imdb.com/title/tt0406432/>
- Porter, T. and Susman G. 2000. *Creating Lifelike Characters in Pixar Movies*. *Communications of the Ach.* -43(1): 25-29.
- Pikkov, Ulo. 2010. *Animasophy: Theoretical Writings on the Animated Film*. Estonian Academy of Arts, Department of Animation.
- Sartre, Jean Paul. 1989. *No Exit and Three Other Plays*. Vintage Publishing.
- . 2003. *Being and Nothingness*. Routledge Classics.

----- . 2010. *Bulantı*. Can Sanat Yayınları.

Wells, Paul. 2007. *Scriptwriting*. AVA Publishing.

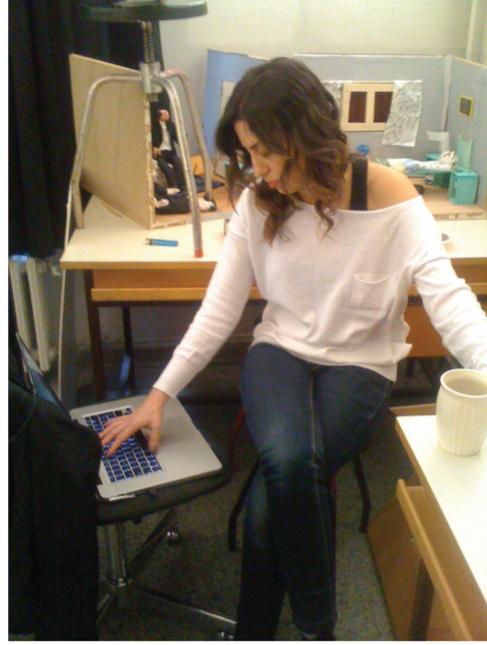
----- . 1998. *Understanding Animation*. Routledge.

APPENDIX

A. FILM CREW



Zeynep Engin
Camera Assistant



Hande ilingir
Shooting Assistant



Begüm Bilgenođlu
Cinematographer



Orhan İktu
Editor



Gönenç Mutlu
Composer and Dubbing



Gizem Akgül
Producer, Writer, Director and Animator

B. THE MAKING OF THE *ANIMATOR'S HELL*



Begüm Bilgenoğlu and Zeynep Engin
Discussing the Scene



Gizem Akgülgi
Manipulating the Character



Gizem Akgülgi
Modelling Eyes and Mouths

C. BEHIND THE SCENES



Set Design



Shooting the
End Credits



Testing the Dragon
Stop Motion 2.2



Eyes and Mouths



Opening Credits



Animation Set