A WORK OF CHAOS:

GIANLUIGI TOCCAFONDO'S ANIMATED PAINTINGS

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In the opening scene of *Briganti senza leggenda* (2012), Gianluigi Toccafondo's latest film, which blends live image, drawing and painting, the camera pans left over a vacant lot and in it there is a car, seemingly abandoned. There is a cut and we see a pair of shoes outside, by the car door; the camera makes a vertical upward movement and we find a man lying on the back seat, sleeping; then, a short right pan and another man comes into view walking towards the car. The landscape, in the meantime, is no longer in live image, but painted white around the man who is coming towards the car until he is in the shot, in the same frame as the man lying down. The latter suddenly stretches his arm and puts a knife to the neck of the standing man, who is frightened and becomes distorted (his head becomes a drawing on top of a live image body). Now picture the following edition: there is a cut and in reverse shot two characters from a Francis Bacon painting emerge, for example, the two figures of the left panel of *Three Studies for a Crucifixion* of 1962, who react with surprise at the transformation of the character of Toccafondo's film in the previous shot. The *nonsense* of this imaginary editing exercise evidences how strange metamorphoses in the films of the Italian director can be, in this case the metamorphosis of the film image into animated drawing, not through rotoscoping, but rather through a pictorial process which literally distorts the character's head at the same time that it visually brings him closer to the imaginary world of the figures painted by Bacon, in the same way that he distorts the landscape in live image, painting over it, highlighting the brush stroke, as in Cezanne's paintings. Characters and landscapes which momentarily transform from live image into drawing and painting is the most basic way of explaining Toccafondo's visual universe.

Gianluigi Toccafondo is a painter, an illustrator and a director of animation films, born in San Marino in 1965. His films are a reference in the technique of "animated painting", along with other masters of animation film, such as Georges Schwizgebel. This text is an analysis of his work from a phenomenological point of view in the wake of what Maldiney and Deleuze[1] wrote on Cézanne and Bacon works respectively in regard to the

"reality of painting" and which aims to extend to a "reality of image" which is tied to the end of representation, when the image asserts its identity outside academic models which historically dominated painting until the second half of the 19th century. As an example, if we compare the portraits of the French poet Stéphane Mallarmé in Félix Nadar's photography and in Édouard Manet's painting, it becomes clear that the painting uses the model to construct an image which, unlike photography, merely uses the referent as starting point and not as goal. Manet's Mallarmé is a distortion, a kind of manifesto for the future of image, an image which has relinquished the referent in nature to be able to exist fully independent of its condition of representation or copy of nature. Maldiney, in his interpretation of Cézanne, would emphasize this shift in the history of image by analysing these reasons for the end of pictorial representation vis-à-vis a referent in nature placing the issue in the end of the "neutral or reproducing eye" of the artist. To Maldiney, this change was indissociable from Cézanne's "interpretative gaze" upon nature, identifying it as responsible for the "distortion" of the world (of the figure and of the landscape) on the canvas. This interpretative look is a "new look" which from the end of the 19th century came to inhabit both painting and other forms of visual expression, among which animation cinema. The hand of the artist started to obey that look and no longer was a mere prosthesis of the neutral body of the nature-reproducing artist. The outcome was the shift from representation to a "painting of the sensation" of the world. The new interpretative look gave way to a chaotic wave of sensations, especially visible in Cezanne's pictorial distortions, the result of a flare-up of "forces" (Deleuze), or of "rhythms" (Maldiney), which distorted the referential nature and which, by inhabiting the image, constructed it as an independent reality from the representation system. The pictorial distortion as a result of the painter's interpretative gaze upon nature created a new reality of the painting (and of the image) which was defined by the end of the three-dimensional illusion, increasingly asserting itself by a two-dimensional space by the colour layout, which would end in the geometric abstraction and the monochrome of the early 20th century. An *époché pictural* was born here, according to Escoubas, resulting in the rise of a "pictorial space" unrelated to the representation-reproduction of three-dimensionality, albeit with ties to corporeality,[2] that is to say, to the interpretative look that is simultaneously subjective and physiological. This pictorial space derived from the painter's new observer status, who had become a producer of what he saw, and stopped being a mere neutral spectator in the

face of the spectacle of nature. The pictorial space was a transformation of what was passively seen.[3] From then on, the sensation, the rhythm, the style (Merleau-Ponty), or the diagram (Deleuze) are responsible for the "essence of the form" which is the result of bodily interpretation (corporeality). Painting gained a new reality which was no longer related with the sum and transposition to the canvas of the objects that surround us, according to a cultural convention, and would contaminate visual arts. This does not mean that painting became abstract but merely a turbulence of the figurative, like Cézanne's landscape and still life which seem to be crossed by temperature waves, or the figure in Bacon who suffers from a hysteria[4] which distorts it (in the same way as the character in the opening scene of *Briganti* described at the beginning of this paper), the outcome of rhythms and forces responsible for the autonomy of the image vis-à-vis the referential nature. Now, in Toccafondo's films these features re-emerge: on the one hand, there is something Baconian in his characters in the sense that, in their movement, they occasionally distort, and on the other hand, the "background" of the image is Cézannesque, it is a mutating pictorial mass which never stabilizes in a defined landscape/setting, or in a uniform colour (which deviates from Bacon, but comes closer to the brush stroke of Cézanne's paintings). His films add strength to these arguments, fostered by the movement of the images, and in this sense are visually a natural sequence, or an inheritance of Cézanne's and Bacon's painting. If Cézanne and Bacon had directed films, they would probably have arrived at Toccafondo's result.

1. A SILENT SCREAM

FOR A PHENOMENOLOGY OF THE AESTHETICAL EXPERIENCE

> Hans Hoffman: Do you work from nature?
> Jackson Pollock: I am nature.
> Hans Hoffman: Ah, you work by heart. That's no good. You will repeat yourself.
> Jackson Pollock: …[5]

The strange dialogue between Hoffman and Pollock witnessed by Lee Krasner, is the example of the academic reaction to the strangeness of a new pictorial space taken to the limit by Pollock. But it also enables us to see a certain resistance and amazement regard-

ing the new reality of painting and its potential, and reiterates that looking is not merely seeing passively. Although it drifted apart from a mediated look (that of the dark room, for instance), the eye is not set on the thing close-by, it is constantly returning to itself to constantly reopen the reborn space of the event, or in Goethe's words:

> Let the observer look steadfastly on a small coloured object and let it be taken away after a time while his eyes remain unmoved; the spectrum of another colour will then be visible on the white plane... it arises from an image which now belongs to the eye.[6]

Looking is not the exercise of surveillance, eager to catch things in the act, it is the surveillance of an attention connected to its being.[7] Put simply, one might say that the look is delayed and that the image resulting from that optical experience is a memory wrapped in a haze which loses its characteristic outline. That is to say, pictorial images arise from transformations and not repetitions, and therefore what is at stake in Cézanne can also be applied to Toccafondo: to look is to transform, to look is to interpret, and not reproduce similarities, or repeat the model. Whereas the impressionists "reproduced" nature in terms of its lighting—the "vision as a sum of light"—, Cézanne countered that vision on its own is not enough, interpretation is necessary. According to Jonah Lehrer,[8] Cézanne had realized that our impressions demand interpretation: to look is to create what we see. Recent discoveries in neuroscience would prove him right, by claiming that it is the eyeball that transforms light into a continuous electrical code which is sent to the brain and what our eye "picks" are merely smudges of indistinct colour. It is the brain that creates reality by interpreting the lines of light, which have not yet been transformed into tight forms; what starts by being an abstract puzzle of colour becomes a scene or a landscape, from a whirlwind of colour a form begins to emerge. In the words of Maria Filomena Molder:

> (…) with Impressionism everything begins to pulse and to shake, to lose its exact outline, with Cézanne the indifference to correct drawing gives rise to a sudden invasion of forces of chaotic animal spirits which painting had majestically subjugated.[9]

Cézanne gave rise to the Dionysian in painting by reducing the painter's model (nature, for instance) to a simple matter of sensations. Cézanne called his model, "motif" (and

Deleuze, "diagram"). Toccafondo's motif are the film images, photographic images and newspaper sheets. As we have seen, these models are not an object in themselves, ready to be copied. Cézanne did not just reproduce the landscape, or Bacon and Toccafondo the photographs;[10] what is at stake is the relation between the artist's gaze and the model. It is from that meeting between an exercise of looking and a referent that sensation is born.

Sensation is a structuring concept for a phenomenology of the aesthetic experience, because it is born from a meeting with the phenomenon: the world is revealed in a sensation. The phenomenon is what emerges and summons us to its presence, it is the inseparable act of the birth of the world and of birth in it, to which representation always comes late, and thus gives way to something else—sensation—,as in Cézanne, Bacon or Toccafondo. Escoubas speaks of "reduction" as the field of phenomenology because it is pure phenomenon, the reduced phenomenon.[11] It is what is left of the suspension of existence and of the transcendence of the object. If reduction diminishes the transcendent, the immanent is left over: there are no longer copies in Plato's style, merely replicas, images that wander without referent. The essence is the aspect and, therefore, it is an irrationality, because it is orphan of a model. And the distortion which is born of disconnection, or maladjustment, of our meeting with the world is proof that essence is an irrationality. In order words, if images have lost the referent, they do not need a model to resemble, then they are perfect in themselves, creating their own reality. It was in this sense that Deleuze spoke of the need to invert Platonism.[12] In this way, the space and the time of that meeting with the world (the phenomenon) are not a neutral field where the sense is exposed, but a sketch of sense: a silent scream in the shape of sensation which is directly transmitted without going through the ennui of telling a story, or without constructing a narrative, says Deleuze. And it is that direct transmission that produces distortions, due to the action of rhythms and forces that are in the sensation. Nothing is crystalized in that meeting, because it is dynamic, from is arise rhythms and forces which generate transient forms. Sensation is the reduction of what has been lived: "*je commence a me séparer du paysage, à le voir…*" [I'm beginning to detach myself from the landscape, to see it], stated Cézanne in his letters to Gasquet. Painting allows us to see what we usually do not see: it constantly paints the birth of the world under the look, producing an image which now belongs to the eye, as Goethe asserted.

2. A CHAOTIC SOURCE OF SENSATIONS

TOWARDS A DIALECTIC OF TRANSFORMATION

Since 1989, Gianluigi Toccafondo has directed eight short-features[13] besides short corporate and advertising films,[14] film credits and animation sequences for live action films[15] more recently films (and costumes) for operas.[16] Despite the difference in nature between these projects, there is an unmistakable visual mark in the artist's whole work, due to a process of creation which starts in the collection of existing images or which he captured, which are then photocopied and distorted in the act of being digitalized for paper. Finally, these images are painted and animated frame by frame.

Figure 1: Toccafondo's creative process as demonstrated in a class of the
Master programme in Animation Arts, at Lusofona University, in Lisbon.

In his rare interviews, Toccafondo asserts his dread vis-à-vis the white paper, so he needs a set of photographic or cinematographic images, or newspapers sheets as basis for his work.[17] This image collection comes from films by other directors (*Ginger and Fred* by Federico Fellini in *La pista*, or *M* by Fritz Lang in *Le criminel*, for example), or moving images which he himself captured (*La pista del maiale*, *La piccola Russia* and *Briganti senza leggenda*). This era matters then undertakes a progressive transformation which goes from the cinematographic to the pictorial image to then stabilize in animated image. Toccafondo has never hidden that this technique derives from his father's work, who was a ceramist, and from his childhood memories when he saw him mould clay on a throwing

wheel, in a rotating movement, by which matter gradually changes. The circularity of the figures in the image and of the image itself is the type of recurring movement in his first films (*La coda*, *La pista*, *Le criminel*) and it is this movement which composes the pictorial space. This organizing principle which builds the space arises on a destruction of the photographic image as a result of the stain as pictorial matter which transforms it—a characteristic space of the *épochè pictural* equivalent to the Cézannesque motif or the Baconian diagram—and which, in its metamorphoses, gradually releases deformed figures such as those by Francis Bacon—"*bodies without organs*"[18], as in the early example in this text.

In *Logic of Sense*, Deleuze analysed thoroughly the composition model of the Irish painter, and found in it the following scheme: there is a structure of the image (the background or the setting) where a figure stuck to an outline which isolates it from the background and from which it seeks to get free through spasms, through the action of forces or rhythms which distort it in the same way nature does in Cézanne's canvas. With Toccafondo, the structure of the image is constructed by the living pictorial spot which gives it texture. It is an organic spot which, in turn, releases figures as a result of the spasms that distort the bodies. The body is a malleable entity, or, "an experiment in extending the corporeality of the body until it either becomes something completely different".[19] It is a centrifugal circularity which dilates figures—legs and head elongate, arms become wings...—and morphs them into other figures.

> This sense of something "coming-into-being", a process with its own aesthetic vocabulary, is directly related to the animated form, and is readily enacted in Toccafondo's films. Toccafondo especially enjoys the practice of charting the movement from a recognisably figurative approach with identifiable characters which then metamorphose into something different [...].[20]

These are figures that never stabilise in a solid form; indeed, Toccafondo claims that he feels fascination for the intermediate forms[21] and for imperfection.[22]

In the language of animation, and in particular with the technique of animated drawing, animators draw the keyframes of a character's movement which, when they make a certain gesture or action, they have, for example, three keyframes which will give it personality and expressiveness. The connection of these A-B-C keyframes is constituted by

in-betweens, in other words, the shift from de A to B and from B to C are moving forms. Looking at Toccafondo's characters/figures, it is as if they never stabilized in the pose, that is to say, in A, B or C. They are permanent in-betweens, hence the imperfection or the intermediate form. In other words, the in-between is to the keyframe as sensation is to representation, that is, the in-betweens are the essence as irrationality of Toccafondo's forms, they do not aspire to the keyframe, they are maladjusted... Already Tex Avery, sometimes, in the dizzying movement he bestowed upon his characters, the made the in-between visible as painting or pure abstract drawing, but that was part of his visual gag and not recurring style, also because the natural thing to do was to apply the technique of smear animation, meaning, characters jump from pose to pose, supressing the intermediate elements. But with Toccafondo it is as if the keyframe were an impossibility and, for this reason, the action of a filter or of a "diagram" blurred the clear, crisp drawing, or the illustrative three-dimensional painting. The in-between is the experience of sensation, a kind of reunion of the wave with forces that shake the body—the silent scream mencioned above. It is in this sense that Deleuze speaks of the figure in Bacon as a body without organs which allows it to introduce time in the painting by capturing forces and not by reproducing/inventing forms. It is the forces that, exerting themselves on the body, cause the sensation and make it hysterical. To put it differently, one can understand the in-between, from this perspective, as a consequence of the "incorrect drawing" introduced by Cézanne or as the disorder in the model's pose, as in the comparative example mentioned above with respect to Mallamé's portrait. Manet cast aside the outlines which defined and solidified the figure, opting instead for spots which caused a distance from the model.[23] This issue highlights the work of Toccafondo as that of a "pictorial animator" and not as "animator of the line." As Paul Klee would say, the line has gone for a walk.

Another recurring aspect in Toccafondo's image is "smudginess"—usually removed from conventional animation[24] and which in his films are his trademark—by the presence of the numbering of some drawings or his signature. But smudginess is not limited to these inscriptions which supposedly should not be seen, it is the pictorial matter, the texture of the image which in *La Pista del Maiale* extends to the very roughness of the painted wall and to the accelerated camera movements. In this film, with particular clarity, there is a moving texture which is the expression of the pictorial matter.

Smudginess is associated with the role of the spot, with its organic nature, by contrast with the correct, clean drawing, an objectified drawing. In this sense, the spot is developing organic matter, and the present time of the experience of the phenomenon, while the drawing is action deferred in time which clarifies and stabilizes form. The spot "is especially manifest in what is living",[25] which in the context of this paper can be understood as the phenomenon, and "in its manifestation, does not resemble anything else",[26] in other words, it is neither reproductive nor illustrative, it is a dragging of colour, for example, which originates "distorted forms." The pictorial spot "is the revelation of an absolutely inner affliction, similar to growing",[27] or to the birth of the world before the look.

The spots do not overlap, they grow and transform; hence, Toccafondo does not process three-dimensionality, in the same way that Cézanne would not do it either,[28] that is to say, "in painting there is no background and in it there is no drawn line either",[29] so perspective is not processed. Figures increase and decrease, elongate and shrink, stretch and squash by metamorphoses, and not by comings and goings from the close-up to the depth of field and vice-versa. The bodies stretch and retract by distortion, as a result of the action of the same forces or rhythms as in Cezanne's or Bacon's painting. Although the spot never quite solidifies in a form, as organic matter it works as possibility for the emergence of bizarre figures, and it is in this game, we would say of a dialectic of transformation, that the pictorial space is organized as way of arising,[30] that is, which makes visible. Put differently: from the painted distorted photocopied image, we move to a pictorial matter which releases phantasmagorical figures, in a continuous pictorial travelling.

A permanent dialectic of the figure in its continuous labour of metamorphosis, but also of the pictorial matter which is transformed not just because it is freed from the photographic image which pre-exists it, but also because it is spatially renewed. The instability of the spot sometimes originates a second spot with the aspect of screen, of support to the projection of the figures, as if they were being reframed or wrongly projected because the figure is not adjusted to the entirety of the window.

Thus, also a dialectic of the states of the image matter: solid—the photographic image which is going to be distorted; liquid—the pictorial matter which is formed as a result of painting on the photocopy releasing figures; gas—figures and pictorial matter which evaporate; plasma—pictorial matter and figures which model, which take shape as the result of a hysterical action.[31] The dialectic as formless spot prevents the crystallization of

the form and consequently of an optic vision: before the agitation and two-dimensionality vision is haptic and does not conform to the classical regime of centring figures on a three-dimensional background.

Let us consider his film *La Piccola Russia*, the story of which unfolds around the growth of a character who, as an adult, kills his own family for the love of a woman. Whereas the characters and the facts are imaginary, the places are real enough and are part of a region in east-central Italy known as "little Russia" given its affection for Communism during Mussolini's fascist regime, a region Toccafondo knew well and filmed in 16mm and Super 8 using a school friend as main character. This basic raw material was then digitized, painted and again converted to film, now in 35mm. In the film, it is not just due to the growth of the main character from childhood to adulthood that the figures are constantly shaped and transformed, since that is his creative process; they also undergo a process of anamorphosis to the limit of their dissolution or disappearance. In many shots, the forms liquify and evaporate in the fluid movement of animation. There are merely traces which transport the forms to a state of dragging, or of hint (loose clothing, disproportionate limbs, thick hair and shadows that ultimately absorb the setting).[32] Dragging creates a spot which takes its time and lingers in it, constructing its own pictorial and film space. It is a spot which displays the signs of its instability because it drags and reveals traces of its previous form (for instance, in the tension with the numbering of the drawings), hence the smudginess and an aesthetics of the unfinished, or the "culture de milieu" as Patrick Barrès called it, and which has ties with the predominance of in-betweens and their morphing effect which deconstructs and deforms. As if this distortion or dragging of the spot were the best possible characterization to demonstrate the state of alienation of the film's leading figure. As stated by Paul Wells:

> Incorporating the distortions and false perspectives of German Expressionism, the sometime hallucinatory quality of the post-Impressionists, the chiaroscuro shadow and light effects of 1940s film noir, and the dynamic themes and conventions of Fauvist art, Toccafondo´s work uses the very materiality of paint to reveal the expressive yet imprecise nature of movement as it defines personal identity, and the roles and functions associated with that identity.[33]

To sum up, this plasmatic state of the pictorial matter and of the figure is a deliberate distortion of nature, in the same way as Cézanne's painting, which its critics described as "formless." Wells concluded his thinking with this passage on *Le Criminel*.

> Unlike other kinds of animation which conceive 'moving painting' as the imperceptible metamorphosis from one image to another, Toccafondo actually uses his painterly approach to play out tensions between stillness and imprecise movement, blurring the image, constantly changing its pace and perspective in the style of a live-action noir, but purely through animation and not editorial construction. The criminal moves into an underworld and conducts a shooting. Figures remain in the dark. The sense of entrapment and claustrophobia is palpable as the criminal cannot be identified in his constant movement. The final image catches the face of the criminal in a photographic snap only to reveal a blurred physiognomy which refuses stasis and identification on a final image than which comments on the condition of animation, painting and physical movement.[34]

These are not abstract processes (in the sense of the refusal of figuration), but transfiguring actions, such as spontaneously painting matter about to become form, or transmitting directly without undergoing narrative or illustration processes.[35] This is then, about sensation, a "transposition of similarity" which creates a new reality of the image and, consequently style. Cézanne, Bacon and Toccafondo are artists of sensation, the difference between them lies in the medium: painting as art of space which sets images that no longer refer to models outsider the phenomenon which reveals the world in a sensation; vis-à-vis cinema as art of time (of movement) which allows swirling without ever setting on an image defined according to the principles of representation, in a kind of permanent in-between. Just like the role of painting for Cézanne is to construct its own reality, led by laws that are independent of naturalism or emotions—a principle which lies at the root of all the developments of modern painting—so Toccafondo's films also have their own reality based on a transfiguring operation which reveals the rhythm under the form it incarnates. The form becomes formless, it is no longer in its place, it "slips", it became disfigured.[36] The forms are adapted by the purifying action of time. By transposing the film image into the pictorial image and later into the animated image, Toccafondo is seizing

rhythms and forces, and that is the reality of his films. It is a chaotic downpour of sensa-tions. Toccafondo establishes chaos into his films in the process of deforming the raw ma-terial, but, at the same time, it is a source of rhythm vis-à-vis a new animated painting. It is his style which is responsible for an optic catastrophe in the sense that his look separ-ates from the object.

By way of conclusion, we might say that images speak even in silence, as in the silent figures and scenes without drama in Manet, who introduced silence in painting and con-sequently removed grandiloquence from the Romantic discourse to allow images to speak. "Silence", sometimes a deafening silence, is a manifestation of the mismatch of the artist's reunion with the model/motif. In this silence lies the sketch of the meaning without time delay or narrative annex which may explain it or tell it in any way other than direct transmission, unfiltered by discourse. Considering that discourse from this point of view only arises after the fact and in a redundant and illustrating manner in a mere emission of "slogans." The text, the dialogues, the representative images are fossiliz-ations vis-à-vis the freedom of the form and tend to solidify in stereotypes. But if silence is eloquent, smudginess is just as eloquent because both, sometimes jointly, endow the im-ages with a sense of possibility, as Gianluigi Toccafondo does, opening them up to an end-less field of interpretations. Smudginess in Toccafondo is his excess, as painter and anim-ator of spots, who has led animation film to a Dionysian dimension.

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1. Henri Maldiney, *Regard Parole Espace* (Lausanne: L'Age de l'Homme, 1973) and Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (London/New York: Continuum, 2003).

2. Éliane Escoubas, *L'espace pictural* (Paris: Les Belles Lettres, 2011), 22: "Il en résulte qu'une ontologie de l'espace pictural n'a pas pour notion centrale la représentation-reproduction de la voluminosité, mais l'instau-ration de la corporalité: l'instauration de "corps" comme événements. L'événement est le mode d'être du to-pos; en peinture, l'événement est ex-ercice et ek-stase du regard; en peinture, le topos est l'apparaître comme tel".

3. Jonathan Crary dedicates the third chapter ("Subjective Vision and the Separation of the Senses") of his book *Techniques of the Observer* to this topic, starting with Goethe's theory of colour. Jonathan Crary, *Tech-niques of the Observer. On Vision and Modernity in the Nineteenth Century* (eighteen edition). Cambridge, MA: MIT Press, 1990), 69: "The corporeal subjectivity of the observer, which was a priori excluded from the concept of the camera obscura, suddenly becomes the site on which an observer is possible. The human body, in all its contingency and specificity, generates "the spectrum of another colour", and thus becomes the active produ-cer of optical experience".

4. Hysteria is used in the context of this paper as an "excess of presence" of the body, or part of the body which distorts it and simultaneously catches the attention of the eye. Visually, it is a "leaving him/herself" of the figure/character.

5. Lee Krasner Papers (c.1927-1984). Washington, DC: Smithsonian Institute/Archives of American Art, accessed 3 December 2018, https://www.aaa.si.edu/collections/interviews/oral-history-interview-lee-krasner-12507.

6. Goethe, *Theory of Colours*, in Crary, *Techniques*, 68-69.

7. Jean-Pierre Charcosset and Bernard Rordorf, "Présentation", in Maldiney, *Regard*.

8. Jonah Lehrer, *Proust was a neuroscientist* (New York: Houghton Mifflin, 2007).

9. Maria Filomena Molder, "Equivalências e Intempestivas", introduction to José Ortega y Gasset, *A Desumanização da Arte* (Lisboa: Vega, 1996), 9 (translation mine).

10. In this context, and without wishing to belittle the quality of Gerhard Richter's work, his photographic atlas reproduced in his photorealistic paintings acts as antithesis of the transformation of landscape in Cézanne's or Bacon's painting. Before one of Richter's paintings, we say it looks like photography, and that is not the case with the other painters mentioned or with Toccafondo's films.

11. Escoubas, *L'espace*, 96-105.

12. Deleuze, *Logique du Sens* (Paris: Minuit, 1969).

13. *La coda* (1989), *La pista* (1991), *La pista del maiale* (1992), *Le criminale* (1993), *Pinocchio* (1999), *Essere morti o essere vivi è la stessa cosa* (2000), *La piccola Russia* (2004), *Briganti senza leggenda* (2013).

14. For instance: ad for Levis, *Woman Finding Love* (1993); spot the 56th Film Art Exhibition of the Biennale of Venice (2000); corporate film for the Tunisia Football Federation (2014).

15. *Robin Hood* (Riddley Scott, 2010), *Le Monde à l'envers* (Rolando Colla, 1998).

16. *Don Giovanni* by W. A. Mozart (2016) and *La Sonnambula* by Giovanni Bellini (2018).

17. Maria Filomena Molder, "Notas de Leitura sobre um Texto de Walter Benjamim", in *Matérias Sensíveis* (Lisboa: Relógio d'Água, 1999), 25: "The painter stains and vibrates the Wall of the cave, the canvas, the body, he dirties his fingers, overreaches. Conversely, the institution of the sign entails a certain degree of contention, experiences the pulse of the void" (translation mine). We will return to his idea below in this text regarding the spot by opposition to the sign (understood here as the correct drawing, linear and clean, and not so much as in the quoted text), as one of Toccafondo's characteristics.

18. The "body without organs" is not defined by the absence of organs, nor merely by the existence of an undetermined organ, but rather by the temporary and provisional presence of specific organs. Deleuze tells us that the diagram is part of a figurative form, but changes it, giving rise to a form of another nature, which is the figure. Deleuze, *Francis Bacon*.

19. Paul Welles, "Animation: forms and meanings", in *An Introduction to Film Studies*, ed. Jill Nelmes (2nd edition) (London: Routledge, 1999), 254.

20. Ibid.

21. Accessed 2 June 2018, https://www.accademiavenezia.it/upload/docs/docenti/file/221/Ling_Arte_-Cont_1617.pdf.

22. Accessed 2 June 2018, http://fr.zewebanim.com/index.php?post/2007/11/20/416-interview-gianluigi-toccafondo.

23. Manet was expelled from the Academy of Fine Arts of Paris because, in the live model classes, he insisted on drawing the model out of pose. Manet was already implicitly doing animation and, thus, he anticipated what live model classes would become: drawing in a few seconds poses which move and capturing small movements.

24. Starting right in the 1910s, with the construction of the animation film industry in the United States of America through the technique of animated drawing, the role of the *clean-up men* was crucial to clean drawings so that there were no overlapping lines, but also that all the forms were defined despite their movement.

25. Maria Filomena Molder, "Pintura e Desenho. Sobre a Pintura ou Sinal e Mancha: um texto de Walter Benjamim" in *Matérias Sensíveis*, 15 (translation mine).

26. Ibid (my translation).

27. Molder, "Notas de Leitura", 26 (translation mine).

28. In Cézanne, depth is obtained by the dual effect of retreating and advancing the landscape, the intertwined or overlaid planes, of contrasting or modulated colours, the elongation of the bodies, the effects of the curves, of rounding—what Cézanne called treating nature by means of the sphere, cone and cilinder.

29. Molder, "Pintura e Desenho", 16 (translation mine).

30. Escoubas, *L'espace*.

31. It was no coincidence that Eisenstein called plasmaticity to the: "rejection of once-and-forever alloted form, freedom from ossification, the ability to dynamically assume any form. An ability that I'd call 'plasmaticness', for here we have a being represented in drawing, a being of a definite form, a being which has attained a definite appearance, and which behaves like the primal protoplasm, not yet possessing a 'stable' form, but capable of assuming any form and which, skiping along the rungs of the evolutionary ladder, attaches itself to any and all forms of animal existence." Sergei Eisenstein, *Eisenstein on Disney* (Calcutta: Seagull Books, 1986), 21.

32. Patrick Barrès, "Des pratiques du trait dans le cinéma d'animation", in http://debordements.fr/spip.php?article66 (21/10/2016)

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33. Welles, "Animation", 254.

34. Ibid., 254-255.

35. Molder, "Notas de Leitura", 24: "The spot comes from inside out, and in it the strength of the linguistic word is impregnated; the sign is marked from outside, like a language that was written, and there is in it neither impregnation nor conception of the word as in the spot. By the spot it is not indicated, it cannot be said: it is this one; but, by this, there is something that is shown, as if the spot searched a living intermediary". (translation mine)

36. On the topic of formless, read: Yves-Alain Bois and Rosalind Krauss, *Formless: A User's Guide* (Cambridge, MA: MIT Press, 1997).