

CONCLUSIONS

After a chapter focusing on the individual analyses of the five selected short films in stop motion, this final part of the book brings together all the topics covered so far. The goal is to elaborate a reflexive thinking about stop motion animation, observing the concepts presented in Chapters 1 and 2.

SIMULATION IN ANIMATION

In the face of what has been presented, it is possible to conclude that there is no animation without simulation. Movement itself in animation is already a simulation, because it is the appearance of movement through the filmed image (a succession of images with characters placed in progressive positions), which, when projected at a certain speed¹, produces the illusion of movement in the brain. In fact, we do not see the characters actually in motion, we see their various progressive positions sequentially. However, it is not only in relation to movement that there is a simulation. But why do we have simulation and not just representation? Recalling what Baudrillard says, in simulation there is the equivalence value, not the representation value of the image. Of course, every image in itself represents something, but it can also be something else, something “independent”, having

¹ This has an explanation in the physiology of how the eye captures the image and the brain processes it.