

FLIP//

POCKET-SIZED STORIES

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Flip-book is a pre-cinematic medium familiar to most of us. When a stack of sheets with succeeding phases of animation is flipped, an impression of moving image is created. The same idea is at work in cinema and is based on the principle of *persistence of vision*. Pori Art Museum has asked three artists – Johanna Antinkaapo, Adrienne Gallinari and Jenni Rope – to create their own flip-books. The books are then used as models for a workshop, which focuses on the production of animation with the same technique. The artists take part in the workshop, too.

Flip-book is a challenge for its creator, both in form and in content. How to tell a story or to create an impression, which lasts only a couple of seconds? Can a short, pocket-sized animation take the role of a daily medium serving as a meditative, contemplative or an activating tool? What can a flip-book offer in a world filled with durations of diverse length and digital and mobile technologies? Is the flip-book a source of childlike pleasure, a tool for deconstruction, an old-fashioned curiosity or a lo-tech medium offering new possibilities?

The visual culture at the beginning of 21st Century is characterised by more and more complex digital effects, produced using state of the art hardware and software, unattainable to most of the world's population. Flip-book restores the bond between the eye and the body in experiencing moving image. The user/reader of the flip-book is at the same time the spectator and the motor of animated motion. Thus the flip-book reminds of the corporeal nature of vision: the eye is not just a tool for the mind but a mediator of bodily sensations, a part of the psychophysical whole of a human being – we see with our eyes, but, sometimes, those same eyes are filled with tears.

Flip-book is democratic. It doesn't require mediums other than paper and pencil. Access to higher technology or knowledge of how to use it don't play a role, either. At the same time the flip-book demonstrates that mechanically reproduced motion is never a direct image of the surrounding world but always mediated, first deconstructed, then constructed again – to understand the principle of mechanically produced motion is to see the constructed nature of the mediascape surrounding us.

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