

## Bibliography:

1. Marks, Laura U. (2002) *Touch: Sensuous Theory and Multisensory Media*. University of Minnesota Press.

Available at:

<https://ebookcentral.proquest.com/lib/ual/detail.action?docID=310595&query=laura%2520marks%2520>

“In my emphasis on haptic visuality and haptic criticism, I intend to restore a flow between the haptic and the optical that our culture is currently lacking. That vision should have ceased to be understood as a form of contact and instead become disembodied and adequated with knowledge itself is a function of European post-Enlightenment rationality. But an ancient and intercultural undercurrent of haptic visuality continues to inform an understanding of vision as embodied and material. It is timely to explore how a haptic approach might rematerialize our objects of perception, especially now that optical visuality is being refitted as a virtual epistemology for the digital age.”

Laura Marks argues that in the digital age, our relationship with visual media is dominated by an essentially optical and disembodied visuality. Rather than directly contradicting it, she proposes to place it in dialogue with another, more sensory way of perceiving images: “haptic visuality”. According to this approach, eyes should not only be able to look at a visual work, but also to touch and feel it, to better grasp its richness. I find this materialist lecture particularly relevant in the context of animated media, which, by nature, circulates on immaterial supports. How, then, can we create embodied videos and for what purpose? Marks' work can help me identify the sensual and tactile relationship of the moving image and understand how these effects can reintroduce presence and the body into digital formats often perceived as abstract or distant.

2. Guiral, C. Dupeyrat, J. Faucheux, J. Moinereau L. Puineuf, S. Chancogne, T. (2013) *L'Écartelage, ou l'Écriture de l'espace d'après Pierre Faucheux*. Paris : Éditions B42.



This book gathers the photographic “quartering” collages made by Pierre Faucheux at the end of his graphic design career. He formulated the concept of “écartelage”, translated as “spreading” or “quarter” in English: a visual tension where text, image, and graphic surfaces are spread away from each other in order to activate the page. He wrote: “you have to tear the page apart, make it express what it hides”. Transposed to video, this principle becomes a plastic motor: video is no longer a smooth flow, but an unstable material that can be manipulated. By printing, redrawing and cutting digital sequences, the image can be transformed into a space for manual experimentation, where each frame can be broken, stretched, and recomposed. Video then becomes a plastic territory, a workshop as much as a screen, where the gestures of the graphic designer or animator bring the image back into play.

3. Bédouet, M. (2024) *Summer '96*. Paris: L'heure d'Été & Tita B Productions  
Making of available at: <https://www.youtube.com/watch?v=FV0OcJHSd-I>

Mathilde Bédouet brings rotoscoping, an old animation technique, back into fashion by developing a fresh pencil aesthetic based on real shots from her childhood. The grain of the color pencil enables a unique rendering, somewhere between realism and dreamlike quality, which creates a melancholic atmosphere relevant to her childhood memories. She also uses rotoscoping as a storytelling tool, carefully selecting her framing. Indeed, rotoscoping allows for sorting, guiding the viewer's eye to a particular detail that contributes to the narrative, which makes it a very efficient tool in the context of memories. I am very interested in the approach of using rotoscoping to commemorate, transmit stories. I aspire to incorporate moving material on archives to bring them back to life.

4. Breakbot ft Irfane (2010) *Baby I'm Yours*. Ed Banger Records  
Available at:  
[https://www.youtube.com/watch?v=6okxuiiHx2w&list=RD6okxuiiHx2w&start\\_radio=1](https://www.youtube.com/watch?v=6okxuiiHx2w&list=RD6okxuiiHx2w&start_radio=1)

Breakbot's music video reveals a unique use of rotoscoping. Here, the technique's purpose is not to tell a story but to mirror the rhythm of the music, guiding the viewer's eye in sync with his ears. The choice of ink as a medium reinforces this harmony: its fluid, almost liquid texture creates an organic visual continuity. The smudges and diffuse gradients bring a sensuality to the line, flowing seamlessly from frame to frame. In this context, the material offers no resistance to the gaze: the succession of frames isn't choppy nor visible. On the contrary, moving ink seems to smooth the viewing experience, like a visual dance. To me, this music video illustrates the importance of choosing mediums suited to the specific intentions: for groovy and playful track, rotoscoping with vibrant ink is both an aesthetic and narrative success.

5. Savage, D. (2025) *House Plants*.  
Available at: [https://www.instagram.com/p/DI\\_k1u5JUyx/?hl=fr&img\\_index=1](https://www.instagram.com/p/DI_k1u5JUyx/?hl=fr&img_index=1)

In the same vein as Mathilde Bédouet, Daniel Savage, also known as @somethingsavage on Instagram, develops an experimental practice combining analog and digital techniques to create videos that feel both rigid and organic. His silhouette machine allows him to transform a 3D animation, here flowerpots rotating on themselves, into felt-tip pen hatchings on paper. Once the video is reconstructed, the result is unsettling, revealing a visual paradox: the felt-tip pen, a smearing and irregular tool by nature, gives rise to a precise and mechanical coloring, a filling of parallel lines of equal thicknesses. Daniel Savage questions the artistic gesture in the digital age. Just like him, I wish to create ambiguous videos, transforming material into digital moving images.

6. Tronche, E. (2024) *Samuel*. Paris: Arte Studio

Trailer available at: <https://www.youtube.com/watch?v=oDFeObGjtuU>

*Samuel* is an animated series that delicately explores the transition from childhood to adolescence, through the emotions and doubts of the eponymous character, Samuel. Émilie Tronche's narration, in my opinion, captures this in-between age, full of ambiguities and clumsiness with great accuracy. She chooses a deliberate economy of means: a simple, naive pen drawing style; no color; and her own voice to embody all the characters. Yet, I believe that this low fidelity aesthetic reinforces the intimacy of the experience. It creates a familiar atmosphere, which awakens in the viewer vague but sincere memories of their own adolescence. Furthermore, like Mathilde Bédouet, Émilie Tronche anchors her story in reality using rotoscoping: she draws on real-life footage to give credible substance to the animation. In Episode 1, for example, the shots on the bus flow like a film, with a sense of framing and editing borrowed from cinema. This realism is often balanced with poetic escapes: when the character starts dancing, mimicking the director in her self-shoot choreographical videos.

7. Queneau, R. [1947] 1998 *Exercises in Style*. London: John Calder pp. 9-16

"I have analyzed the 99 variations into roughly 7 different groups. The first-different types of speech. Next, different types of written prose. These include the style of a publisher's blurb, of an official letter, the "philosophic" style, and so on. Then there are 5 different poetry styles. and 8 exercises which are character sketches through language-reactionary. Biased, abusive. etc. Fifthly there is a large group which experiments with different grammatical and rhetorical forms; sixthly, those which come more or less under the heading of jargon. And lastly, all sorts of odds and ends whose classification I'm still arguing about. This group includes the one quoted above, which is called: permutations by groups of 2, 3, 4 and 5 letters. Under jargon you get, for instance, one variation which tells the story in mathematical terms, one using as many botanical terms as possible, one using greek roots to make new words, and one in dog latin."

In this excerpt from the book's preface, John Colder lists the various styles Raymond Queneau employs to tell the same story, 99 times. Queneau burrows from various literary genres (poetry, theater, fiction), but also draws inspiration from linguistic registers (formal language or "jargon"). Colder struggles to classify the author's overflowing imagination that once even tells the anecdotal journey in mathematical values. This non-exhaustive list shows that language can be malleable and varied. This was very inspiring to me in one of my previous storytelling exercises, aimed at addressing the concept of the hole. Instinctively, I opted for a historical approach to communicate about the hole. But it was too dull for an object of study that already lacks stimulation in the collective consciousness, so I ended up looking at other narrative forms. Like Queneau, I like to create contrast between the content and the form of my message: I ended up speaking about the uses of the hole through the poetic genre. Usually focused on the exaltation of feelings regarding landscapes or a love stories, here poetry makes a simple hole become a moving topic.

8. *Karambolages*, Paris: Arte Studio

Available at: <https://www.arte.tv/es/videos/120415-029-A/karambolage-espana-la-guia-michelin/>

This program by ARTE dedicates a few minutes to explaining a term or practice from everyday German, French, or, more recently, Spanish' cultures. While the artistic direction varies from one episode to the next, a consistent feature remains: the use of material textures: collages, hand-drawn illustrations... For example, the episode about the Michelin guides traces the history of the world's leading gastronomic

guides, from its roots as a booklet offered with the purchase of a tire to its role as a distributor of stars for the world's greatest chefs. Compositions merge scanned road maps, photographs, period texts in dialogue with digital illustrations. For example, in minute 2, the video dissects the content of the original Michelin guide by manually isolating its components one after the other, roughly highlighting recommended hotel addresses in the area, then inserting the cut price symbols of nearby inns, etc. The manipulated archive is accompanied by textured illustrations of countryside landscapes and characters that make the teaching more entertaining. The material here supports the meaning and marries well with the documentary genre. This reference shows that mixed media does not only apply to strictly fictional or narrative fields but can also enrich didactic content. For me, animation can help dust off and revitalize archives, thus democratizing access to knowledge for younger generations.

9. Benjamin, W. (1935) *The Work of Art in the Age of Mechanical Reproduction*. New York: Schicken Books

Walter Benjamin analyzes here how modern technologies (photography, cinema) are radically changing our relationship with art. According to him, reproduction deprives a work of its "aura", its unique presence in time and space, its anchoring in a history and a place: "even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be". This loss leads to a transformation of the status of art: it becomes accessible, widely distributed, and desacralized. Reproduced art changes our perception of reality; it trivializes the image and weakens our capacity for attention. In my practice of material animation, this thought resonates deeply. I try to resist the bodiless fluidity of digital images by reintroducing tangible elements: paper, textures, human error. Inspired by Benjamin, I see in this approach a way of restoring a form of aura, even within a reproducible framework: an aura based not on the uniqueness of the object, but on the trace of the gesture, the intention, the material. This link with reality allows us to recreate a sensitive and human relationship with the image, and can reenchant our way of looking in the all-digital era.

10. Tran, D. (2018) *Lave*. Paris: Palefroi  
Available at: <https://vimeo.com/263717249>

The animated short film *Lave* fascinates me with its craft-based, holistically immersive aesthetic, engaging multiple senses all at once. Materiality is omnipresent: visually, through raw textures, erasures and layered abstract lines and shapes; aurally, via a fragmented electronic soundscape that reinforces the tactile quality of the experience. At the forefront, a visual poetry unfolds from a random word, which continually mutates, like the transcription of a game of Chinese whispers. This semantic shift, combined with a lo-fi aesthetic and rudimentary, manual animation techniques, creates a non-linear narrative, close to a waking dream. *Lave* resists conventional linear narration in favor of open-ended sensory drift. This film expands my bibliography by offering an abstract vision of animation: it shows that stories can be told through materiality itself, without involving characters, plots or logic. It invites the viewer into a very intuitive engagement with the image.

11. Steyerl, H. (2012) *The Wretched of the Screen* 'In defense of Poor images'. Berlin: Sternberg Press

In this essay, Hito Steyerl challenges the dominant standards of visual quality. For her, blurry, pixelated, compressed, and often despised images have a precious value: they carry the memory of their circulation, their sharing, their use. They tell something other than technical perfection: they show a trace of life, a movement, a democratized access to the image. This approach speaks to me deeply. In my

practice, I seek to move away from the "smooth," standardized image, calibrated to please. I am interested in the handmade, the imperfect, the grain, the trace of the gesture. Where the world of the image bends toward the neat and the sanitized, I defend an aesthetic of flaw and accident. Can image be a terrain of sincerity, a porous space that welcomes error, fragility? Steyerl invites me to rethink what I value visually: not necessarily clarity or mastery, but humanity.

12. Quirke, D. (2025) *Burberry 'Winter 2025'*. London: Blinkink

Available at:

[https://www.blinkink.co.uk/projects/burberry?utm\\_source=blinkink+press+release&utm\\_campaign=161b369b7f-EMAIL\\_CAMPAIGN\\_2019\\_04\\_29\\_02\\_24\\_COPY\\_01&utm\\_medium=email&utm\\_term=0\\_3cebc7de07-161b369b7f-80545045&mc\\_cid=161b369b7f&mc\\_eid=43aca910c7](https://www.blinkink.co.uk/projects/burberry?utm_source=blinkink+press+release&utm_campaign=161b369b7f-EMAIL_CAMPAIGN_2019_04_29_02_24_COPY_01&utm_medium=email&utm_term=0_3cebc7de07-161b369b7f-80545045&mc_cid=161b369b7f&mc_eid=43aca910c7)

This series of promotional videos for the luxury house Burberry uses cross-stitch to animate the iconic horse in its logo around London landmarks. Watching the 120 flowing embroideries, my immediate reaction is one of sensory fascination: seeing textiles come to life on screen is almost magical. The combination of traditional craftsmanship and digital framework creates a striking contrast. A “haptic visualization” emerges instantly: we can almost feel the threads, as the illusion of tactility is so effectively conveyed. This craft-oriented communication seems particularly relevant for transmitting values of authenticity and craftsmanship. In this case Burberry refers to traditional medieval British tapestries. That said, I would have liked to see more traces of the process, the reverse side of the embroidery: loose threads, knots, imperfections... Perhaps such rawness wouldn't align with Burberry's high-end positioning, which requires a certain visual perfection. Finally, I wonder if artificial intelligence could help ease some stages of the production. Would it be able to simulate a handcrafted look? And if so, wouldn't that contradict the very message of the artisanal gesture? There is an interesting tension to explore here, between genuine handmade quality and technological intervention.