

ABSTRACT

This text aims to clarify the thematic, formal and stylistic linking to the morbid way of production – the animation of dead stuff – of early animation-movies. There will be assumed that the relationship between the ‘subject’ and the ‘object’ is always characterized by dependence and concern. Because of the fact that the ‘self’ is set up by its environment and defines ‘reality’ by the experienced objects, it is always in worry about its very existence. The modern human being is always concerned to lose ‘itself’ due to the strangeness, the deadness of the objects, which get even stranger by their virtualization. Animation is such a virtualization-process – time, space and bodies start to fluctuate, reality becomes a replaceable variable.

In such an environment, the ‘subject’ is threatened to dissolve as an individual, as it estranges from itself and its environment. For this matter ‘the uncanny’ will be investigated in respect of Frankenstein’s creator-spirit, as well as the structural moments in ‘film-animation’. Referring to the mentioned concept of fluctuation, there will be drawn a line from ‘object-perception’, over ‘human-object-relationships’, to ‘the uncanny’ – which is defined by the shifting between ‘reality’ and ‘fiction’. This shift is particularly recognizable in ‘film-animation’, because ‘real’ objects become fictionalized by their animation. By performing a ‘dissecting of movement’, animators try to find out more about the ‘Animatic’ – ‘the secret of liveliness’. Indeed, this never succeeds entirely, rather it shows the missing spot – a ‘black hole’ which is never traceable, but at the same time deep in ‘ourselves’. Therefore there will be tried to navigate this research right into this ‘black hole’ – the very momentum of the ‘uncanny’.