



Hiding and Revealing in Visual Storytelling Using Vocalized Textures

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Abstract

This research looks into the creative formulation and the theme that inspires the title "Paula's House," an animated documentary about the search for safety and acceptance for the LGBTQ+ community in Kenya. This film finds its place among non-traditional animated documentary stories, activism stories, and stories that generate moments of empathy. Using a term, I call vocalized textures, the research delves into the artistic choices in techniques and the narrative approach in an attempt to navigate censorship in Kenya while highlighting the importance of authentic representation for queer animated stories in African cinema by queer directors.

Introduction

As an empathetic storyteller, animation is a medium to depict and reflect on the society around and advocate for positive social change. As a slightly emotional humanist, choosing humanity is more important than dogma and traditions.

I am interested in topics that reflect the social injustices in the community, with a keen interest in injustices against women and the LGBTQ+ community. I aim to create animations that question the audience's beliefs and attitudes toward injustices by invoking strong, empathetic emotions to create a better world.

A podcast called afro-queer (Thiam, 2021) is the backbone of this project. The podcast was a collection of queer stories from Africa. The afro-queer podcast was inspirational. Just the mere revelation that there were LGBTQ+ people in Kenya in 2008. In 2008, Mom described queerness in the village. She mentioned it as the worst thing to happen to a human being. Well, it is not just mom but the mindset in the community.

They problematize it. Prejudice would happen to an LGBTQ+ person in the neighborhood, and among a few rest-in-peace messages would be a dozen rants about how they lived an "ungodly" life and how they deserved this as a punishment for their "sins" An episode titled Paula's House, a woman providing shelter for queer people, is a selfless act for Paula Abuor and this is a story that deserves to be heard in as many mediums as possibly could be.

Cultural Context

"In September 2021, we lost Erica to a homophobic attack. She was killed because she was a transwoman. In April 2022, we mourned the death of another queer soul. This person was raped and killed by six men due to homophobia. It is disgusting that the world has come to this point, especially when the victim was a Kenyan who is protected by the same laws that govern us." (Syombua, 2022)

I have always wondered the effect my queer identity would have on my relationship with my family. As a coping mechanism, growing up, I focused on not being a troublesome daughter. I wanted to keep my head down until I was old enough to move to a safer place. Being old enough, I am constantly flustered by news on the internet about prejudice in the queer community.

During a discussion with a friend, I mentioned that relocating to Finland could provide a safer environment for them. Their response, "I don't believe there's a truly safe place for me," made me painfully realize that the idyllic, secure world we hope for does not exist. While laws can be enacted to protect the LGBTQ+ community, incidents of prejudice against queer individuals will persist. I have witnessed this, encountered it on social media, and heard heart-wrenching stories from individuals sharing their experiences.

Despite the homophobia, the LGBTQ+ community in Kenya is still vigilant in their joyful existence. More people are openly "queer" and inspire others by simply existing and being themselves. They chose to be who they are as an act of rebellion for the anti-LGBT laws and a sign of advocacy. I want to create a film that appreciates the work of LGBTQIA activists in Kenya and the subtle and colossal progress they have made in the LGBTQIA community in Kenya while still acknowledging that there is still a gap in research and queer representation in terms of visual storytelling in Kenyan cinema.

Without fully immersing oneself in a community, any attempt to represent it will inevitably lack some degree of accuracy. The notion that homosexuality in Africa is a Western import is often perpetuated by research that misrepresents local cultures. For example, a master thesis (Eils, 2020) on queer Kenyan cinema notes that marriages between two women were common among the “*Gikuyu*” people in Kenya, even though there was no specific term for it. From a personal cultural understanding, these arrangements probably occurred when a man, already married to a barren woman, would marry another woman to bear children. These women were not exclusively married to each other. Omitting information without adequate research interweaves an already sensitive topic with political implications, disregarding the potential ripple effects.

Acknowledging that everyone's experience is different, I based the animated film on my own and other perspectives to show that coming out is more challenging than it sounds. The struggle of living life in hiding and making "radical" decisions to keep oneself "safe."

The Documentary Aspect

"Paula's House" is an animated film that draws inspiration from the real-life experiences of LGBTQ+ individuals in Kenya. Inspired by the Afro Queer podcast episode “Paula’s House” (Thiam, 2021), the animated film leverages elements of documentary theories to create a compelling narrative.

The title "Paula's House" is inspired by an LGBTQ+ activist in Kenya called Paula Abuor. Paula Abuor decided to welcome LGBTQ+ individuals into her home in 2008 after relocating to the port city of Kisumu in western Kenya. It was simply too dangerous to meet in bars and parks. As one of Kenya's LGBTQ "elders," she genuinely wanted young Kenyans embarking on their queer journeys to have a secure place where they could be themselves and accepted by love in the face of rejection from their families and friends. In the podcast, the interview focuses on the story of Annette Otieno, who was sent there by her mother from Nairobi to Kisumu after she was outed by a relative.

In the Afro-queer podcast (Thiam, 2021), Annette takes us on a moving journey to meet Paula and other historical figures. Despite the House not existing at present, the podcast explores a significant period in Kenya's LGBTQ history in the process, and Annette considers the influence Paula and her Kisumu home had on her queer development.

Paula's House, the animated film, is based on this story and focuses on the story of a transgender fictional character named Zuri.

Ethical Considerations in the adaptation of Paula's House podcast

Paula's House is a creative treatment of reality. Paula's House is constructed with the hope that the audience will find their own "moments of truth" and that this missing gap will open up a path to other possibilities. It is more symbolic than factual and respects the original documentation of Paula's House. What Paula Abuor's vision of the House was, despite its not existing anymore. The concept that transcended the research on Paula's House was hiding. Some of the research questions from a documentary perspective were: How do we reveal and hide in visual storytelling? How do we create authentic stories that do not add more stigma to an already existing problem for the LGBTQ+ community?

The ethical dimension of animated documentary filmmaking is paramount in "Paula's House" due to the sensitive nature of the subject matter and the potential vulnerability of the individuals involved. The title Paula's House remains to respect the authenticity of the original material and to appreciate Paula Abuor's selfless act. While the title suggests that the film is made for a Kenyan audience, the confines of a safe house for the queer community is global.

Listening to the Afro-queer podcast (Thiam,2021), Paula says, "Sometimes this movement is funny. People used to have so much love for each other until the donor's money came in. It became strange that after everyone opened up, no one had a love for each other until I decided to stay away from a community that makes me sad."

As the director, I connected to Paula Abuor's nostalgic longing for invisibility in the interview. I aim to navigate a terrain marked by authenticity, respect, and responsibility.

Hiding and Revealing in Characterization

The main character in the film is Zuri. "Zuri" is a Swahili word that means good. Zuri is transgender and believes that societal acceptance equates to self-acceptance. Throughout the film, Zuri has to realize that she needs to accept herself regardless of societal expectations of her. Zuri transforms into a cat whenever she feels unsafe as a coping mechanism. The cat in the film is used as a symbol for adapting to situations to buy some acceptance. While the cat is a pet, it can also be fierce and aggressive when feeling threatened.

Zuri

Zuri is transgender (trans female). Zuri has a secret. She cares about her family and believes that her secret will change the family dynamics. She believes that self-acceptance equates to societal acceptance. As a result, she shapeshifts into a cat whenever she feels unsafe.

Throughout the trajectory, Zuri must accept herself despite society not accepting her.

Paula

Paula is a helping hand. Figuratively and literally. The theme of the film is hiding. The concept is inspired by an audio recording of Paula Abuor, who expressed her wish for house invisibility.

Solo

He sees Zuri as a pet. He is abusive (physically and emotionally)

Hiding and Revealing in artistic expression

Sand animation- hiding and revealing, 2d digital technique; Paint on glass – metamorphosis and fluidity, sand, Soft clay on glass, Contrast in lighting and exaggerated figures- real and unreal world

The still in motion



- *Paint on glass* _ The fluidity of paint on glass represents the fluidity of gender. It is not rigid. Also efficient for metamorphosis and Moments of light and darkness
- *Sand animation* for the concept of hiding and revealing.
- The film uses exaggerated figures portraying the real and unreal world (mental space of the characters)

Mixing techniques are essential in the making of the film. My artistry in animation was more on digital commercial animations. Curious to play around with textures and discover a personal art style, I was open to experimenting and picking up new animation techniques in the master program. A technique that communicates the emotion I felt so strongly but could not verbalize.



Due to the delicate nature of the subject, it felt right to feel the textures physically and connect to the objects' characters and material. Some "lucky" tacit knowledge was discovered along the way, a couple of regrets, and

patience that I had not acknowledged its existence! The central ideation around the techniques was the mood. How does the mood feel for the characters, and what material use could show that?

The sand and leaves used in the bamboo shot were essential. While experimenting initially, using just sand ([see it here](#)) gave me the feeling of being buried and not being able to breathe. While aesthetically, it looked perfect, the feeling in that scene was hiding. I added some bushes and sand, and the feeling was more potent in the scene.

The previous animation background in After Effects came in handy. Learning that some scenes could use visual effects was a relief. Although stop-motion was an excellent technique for the film, some scenes were challenging to create under the camera. I will not forget my excellent "green paint" hack, which typically mimics the feeling of a green screen but with paint on glass. The green paint hack allowed the creation of 3D layers without using a multiplane.

Shades of Expression

Paula's House uses cool undertones for scenes where Zuri is unsafe and warm undertones for when she finally finds safety in Paula. It was essential to have this Contrast in colors and incorporate the same concept in the film's title sequence. While the film is called Paula's House, it heavily implies the possibility of a physical house. In the film, Paula's House is used as a symbol for all LGBTQIA allies that try to represent queer people in a world that does not immediately shine a light of acceptability on them.

Pink is used in the title sequence to imply that the warm part of the film, with the bright color, is the part about the House even though there is no physical manifestation of the House in the film. The darkest part of the film builds up from Solo's House to the Swamp. When Zuri leaves the boyfriend's House, she jumps towards the camera (or towards us, the audience) and falls into a swamp. The Swamp symbolizes uncertainty, which is scarier for Zuri as she has no idea what to expect.

The audio canvas

I wanted to explore how I could use sound as another visual in the film. Doing this adds layers to the storytelling of the film. For example, the door closes when Zuri leaves the parents arguing in the House. This sounds like the bullet dropping in a shootout to signify Zuri being unsafe. With the film's music, exploring themes that reveal the characters was necessary. What does Paula feel like? How does Zuri feel when the parents are arguing over her? How does she feel in her boyfriend's House?

Vocalized textures

The theme of hiding organically translated to the textures used in the film and experimenting under the camera with the mood in the different scenes brought in so many good surprises. Most importantly, I felt like a part of the film. It was emotional and rewarding at the same time. I felt connected to Zuri as the cat character and could relate to the experiences. She brought up emotions I had buried underneath unconsciously. I wanted to create what I felt with the textures—adding a layer of storytelling to the narrative through the implied textures. Zuri's texture changes throughout the different scenes she finds herself in. When she is in the bushes hiding, her texture gives her a feeling of stickiness—being stuck in an uncertain moment. When Paula rescues her, she transforms into a human Zuri. Her texture is soft, with no bumps or harshness to her skin.



More on vocalized textures is discussed in the ***haptic visuality*** sub-chapter.

Humanistic approach to art

Empathy in art

The research questions were centered on how to tell sensitive stories, such as gender-based violence and LGBTQ issues in Kenyan community, to spark empathy in my audience. Talking about socially misunderstood things makes it easier for people to accept us as we accept ourselves.

Suppose empathy was the key to ending the social injustices against the LGBTQ+ community in Kenya. How do we achieve a neutral ground for acceptability? What was the mechanism of achieving empathy through art?

Titchener first coined empathy in the early 1900s as an English translation of the German term *Einfühlung*. *Einfühlung* is a concept initially developed by Lipps to describe the process of imagining or projecting oneself into the state of another person or object, which in turn facilitates aesthetic or interpersonal understanding of the object or person (Jahoda, 2005).

Lipps argues that all things can be empathized, not just works of art. Through immersion, the viewer feels the object and identifies and merges the object and subject into one. Lipps believed that art is not meant to depict the illusion of the natural world but is to provide the most critical and hidden stems with which empathy will have a real cognitive value for the spectator. Through this study, I wanted to understand if empathy is the solution to my community's social injustices.

I gathered from the concept of *Einfühlung* that empathy is a form of participating in the life of the other. Empathy is a powerful emotion because it has the power to update history for

contemporary human beings despite their dogma and traditions. A heightened achievement of empathy is when the subject actively chooses its object. However, there is a risk of empathetic people fully immersing themselves in the feelings of the other, leading to a partial loss of one's subjectivity.

What, then, is positive empathy? Favorable empathy deals with Contrast instead of imitation. Imitation is at stake when an artist reproduces the other person's feelings to grasp them. Empathy is different from emotional contagion. It merges both emotional constructs and cognitive constructs, such as perspective thinking.

Paula's House aims to spark an empathetic reaction by applying the following categories of empathy objects.

- *The psychological life of humans: We tend to feel empathetic towards other people if our feelings, once experienced, are recognized in their gestures and facial expressions.*
- *The Psyche of Animals is from Charles Darwin's Expressions of Emotion in Man and Animals (1872). We empathize with animals by comparing their facial expressions and behaviors to those of humans. This concept drew me into the concept of Zuri as a cat and as a human.*
- *Empathy through works of art depends on the form of life given to the art by the author.*

I focused on implied textures to engage the audience's tactile and visual senses. Using a two dimensional texture adds depth to the visual perception of how the artwork might feel. This duality adds layers of meaning and interaction within the artistic realm.

It was necessary to avoid the fact that empathy is not sympathy, and it's not imitation. Empathy is actively participating in another person's life.

Lipps believed that art is not meant to depict the illusion of the natural world but is to provide the most critical and hidden stems with which empathy will have a real cognitive value for the spectator. Through this study, I wanted to understand if empathy is the solution to my community's social injustices. I gathered from the concept of *Einfühlung* that empathy is a form of participating in the life of the other. Empathy is a powerful emotion because it has the power to update history for contemporary human beings despite their dogma and traditions.

Music & Empathy

Music has a way of interpreting human emotions through sound. It is an essential medium for sparking empathetic reactions because it goes beyond the linguistic template of describing our feelings with a readymade template. Music helps bring a sense of community. When we listen to music, we go back to a specific time, and we can associate our feelings with those of the artist without losing our subjectivity. We feel a connection with the artist, and we feel less alone. From my research, music helps the listener engage with the medium on a neural, psychological, and behavioral level. Engagement with music regulates capacities and experiences that would otherwise remain inaccessible.

Haptic visuality

“Laura Marks introduces the concept of haptic visuality, drawing from art historian Alois Riegl's differentiation between haptic and optical images (*The Skin of the Film*, 162). But how does cinema engage senses it cannot directly represent, such as smell and touch? In other words, what characterizes haptic visuality? Marks describes haptic visuality with several formal and textual features: grainy, unclear images; sensuous imagery that evokes sensory memories (like water or nature); characters depicted in intense sensory activities (such as smelling, sniffing, tasting); camera positions that stay close to the body and pan across surfaces; variations in focus, under- and overexposure, decaying film and video imagery; optical printing; scratches on the emulsion; densely textured images;

effects and formats like Pixelvision; and alternating between film and video. The haptic image is 'less complete,' prompting viewers to engage with the image as a tangible presence rather than an easily identifiable narrative element" (Donato Totaro, "Deleuzian Film Analysis: The Skin of the Film," *Off Screen*, June 2002).

How was empathy through haptic visuality achieved in the visual creation of Paula's House animated film? I chose techniques that complement the story. I chose a mix of techniques, as different scenes carried different flashbacks and emotions. The paint-on-glass technique fits the concept of fluidity of gender. The fluidity transcended, achieving multiple implied textures based on the density, type, and tools used to paint. Feelings not verbalized are visualized through the textures.

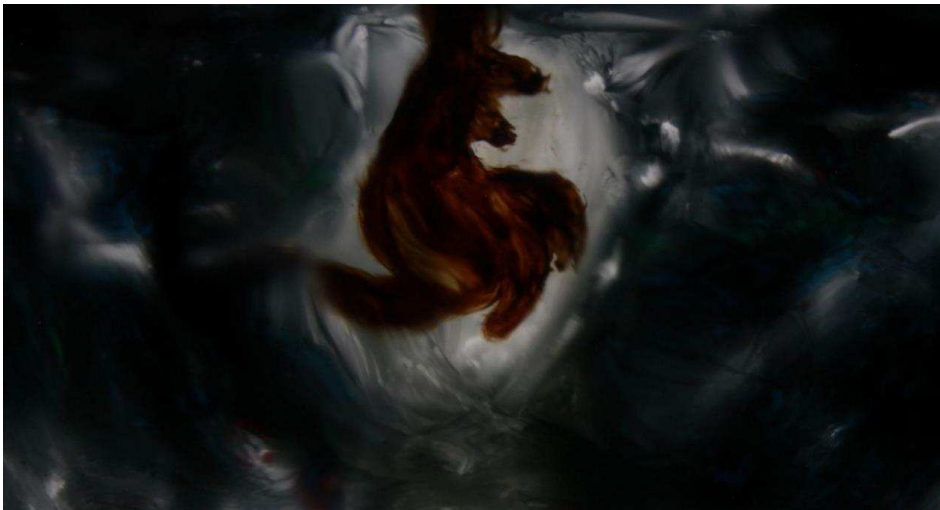


Zuri is stuck in the lake. The texture is muddy, achieved using acrylic paint.



Zuri hiding

The underwater scene created with soft clay on glass. The clay implies a tactile feeling of stickiness, and I wanted the lake to feel sticky than watery and smooth. I used cooking oil on translucent paper to create the underwater illusion.



In the parents' argument scene, Zuri's close-up is smooth; done digitally in Photoshop, and the smoothness of her skin texture signifies her innocence. When she morphs into a cat during the argument, the skin is still smooth, as Zuri has not experienced life outside her parents' House yet. The intention was to show that Zuri leaves the parents because of the chaos their identity causes. Zuri leaves to avoid the stigma of associating her parents with her queerness.

Paula's texture is like a warm hug. She is an accepting hand that allows Zuri to be herself. Paula's transformational texture animation spreads outwards, suggesting that she allows you to feel like yourself. The texture contrasts with the compressed texture in the parent's scene, which suggests some distress to the audience.

Paula is a helping hand, and the hands represent all the allies of the LGBTQ community. The allies include, but are not limited to, LGBTQ activists worldwide, artists who create representation for LGBTQ people, and even government officials who have helped reduce the stigma of LGBTQ+ communities worldwide by legalizing same-sex marriages and acknowledging that gay rights are also human rights.

I created this texture with circular motions of my fingertips. While it was tedious, I felt more connected to the impact that this film will have and the representation of LGBTQ+ people, especially in Kenya. I consider this texture a fingerprint of authentication for the director of Paula's House. This is one of the scenes that I felt most connected to. (See it [here](#))

Symbols and subtle meanings

Symbols relatable to humans used to further heighten the audience's empathetic reaction. A cat in the film is a symbol of feeling unsafe. The concept of shapeshifting to different creatures has been used in, *In a Blink of an Eye (Naghshineh, 2024)* and *Nimona (Watch Nimona | Netflix Official Site, n.d.-b)* when the characters feel unsafe and need to protect themselves from danger. In Paula's House,

shapeshifting has layered meanings according to the various scenarios in which Zuri finds herself. Cats are used as a symbol because while cats are cuddly and cute characters, they can easily be stubborn and aggressive when they feel threatened or if they feel that they are in danger. When the Zuri's parents argue, Zuri morphs into a cat and leaves the scene.

Parents often have arguments in front of their kids. Relatable scene on so many levels that sometimes kids blame themselves when these arguments happen. Kids have to find a coping mechanism to survive violent homes. In this scene, Zuri morphs into a cat and leaves her parent's House to signify that she cannot be herself. While Zuri shapeshifts to a cat to try to find a level of acceptance, she comes across Solo, the boyfriend, that Zuri's being a cat is the very thing that entices him. He sees her as a fulfillment of his fantasies and uses Zuri's fear of identity to control her.

As a feminist, I believe that true equality is not achieved unless all genders are genuinely represented. It is ridiculous to Champion an end to gender-based violence without truly including all genders. In an interview (CNN, 2018), Kenya's former president Uhuru Kenyatta says that gay rights are of no importance to Kenya. He states that we have more pressing issues like equal opportunities for women in the job market. I find this statement infuriating as this mindset adds more stigma to being queer in Kenya. I came across the concept of intersectional feminism through Porsha O. "*Angry Black Woman*" (Poetry Slam Inc. 2015) The Intersectional theme of gender-based violence was critical. Indecisive and drawn to two themes: gender-based violence and LGBTQ+ rights in Kenya. Through Paula's House, the film I merge these two themes to emphasize the need for inclusion and equal treatment of gender-based violence cases. While domestic violence highly insinuates physical forms of violence, it was necessary to talk about emotional violence in Paula's House as the violence is on a psychological level. A lot is implied in how Solo interacts with Zuri. Solo petting Zuri is uncomfortable. He is weirdly obsessed with Zuri.

Zuri chooses to run away from the violence without necessarily having an end destination in mind. She moves into the human Zuri to reveal that she accepts herself while still escaping the situation.

When she feels defeated, she jumps towards the audience and falls into a swamp. A swamp in this film represents uncertainty. The Swamp is a powerful symbol because, as still as it is, it can completely consume you.

Structuring the Narrative Flow

In the film analysis course, I analyzed the dramaturgical structure of "Augenblicke" in *The Blink of an Eye* directed by Kiana (Naghshineh, 2024). It was an exciting film to analyze because it portrayed a heavy theme: rape. I analyzed the film to understand how to tell a complex story in a short film. Some concepts of *Paula's House*'s dramaturgical structure are inspired by *The Blink of an Eye*.

While the theme of *In a Blink of an Eye* (Naghshineh, 2024) was finding Justice for sexual violence against women by raising awareness, *Paula's House*'s theme is seeking acceptability for LGBTQ+ community.

In a Blink of an Eye follows a classical dramaturgical structure under Freytag's triangle in a circular narrative and uses flashback upon flashback to reveal the story to the audience. *Paula's House* uses flashbacks to reveal the narrative. In *Paula's House*, the exposition begins with a flashback of the main character's emotions. A revelation of the Shadows and the characters do not have much movement. In *the blink of an eye*, the initial attack is when the perpetrator attacks the woman, while in *Paula's House*, the initial attack is when the father's shadow appears to slam the table, and Zuri has to leave the room.

In a Blink of an Eye (Naghshineh, 2024) was interesting to analyze as it transcended the physical space. In the film, we get into the mental space of the antagonist and the protagonist. *Paula's House* uses this inspiration for Solo and Zuri's scene. The audience is a witness to the mental space of

both characters. Solo views Zuri as a pet that he can play with, and Zuri, on the other hand, sees Solo as a disgusting creature she has to live with to keep her secret safe.

In a Blink of an Eye (Naghshineh, 2024) is a film that is easy to check out at face value as a violent film; however, it leaves a haunting impression that makes us question the director's choices. An analysis of the film revealed that the director calculates the imagery brilliantly. She reveals the complexity of human flaws. The film timings could be adjusted to emphasize visual symbols that immediately make the film clear to the audience at the first screening. In *Paula's House*, it was necessary to make the film clear to the audience at the first screening.

Visual Inspiration

Several films and artists inspire my technique research. In the beginning scene, I was inspired by the film "*If Anything I Have Happens, I Love You.*" (*Watch if Anything Happens I Love You | Netflix Official Site, n.d.*) *The exposition scene* reveals two parents and a vase in the middle. Their shadows animated on the wall. The Shadows reveal so much that the parents do not verbalize with one another. The truthful emotions about their mental state verbalized through exaggerated shadows. The film inspires *Paula's house exposition scene's* composition. The shadows in *Paula's House* are created under the camera using oil paint on glass. A napkin and a round brush used to create the texture. I aimed to create a narrative with each brush stroke. The textures in the beginning scene compressed to show the parents' heaviness and confusion over Zuri's identity.



(If Anything Happens, I Love You, 2020)

The film "If Anything Happens, I Love You" is an inspiration for the composition of the intro scene in Paula's House. The parents placed far away, and the distance between Zuri and them feels even farther apart.

Lynn Tomlinson's soft clay painting techniques inspired the second scene of Paula's House.



(Ten Degrees of Strange by Lynn Tomlinson, 2021)
house

Concept Image from Paula's

The mixed techniques used in the underwater scene emerged from intuition and experimentation. Paint The paint-on-glass animation technique revealed some limits during the creation process. I discovered that simultaneously animating two characters on the same scene was taxing and required much concentration. I had to rethink my approach, create animatic, and use them to reference the painting process under the camera. At the same time, this tactic made the process smoother. I

noticed that facial expressions in medium and long shorts were more challenging to recreate with a brush stroke. Therefore, I had to use digital brushes to reveal some delicate facial expressions.

Emily Cooper's "*Is It Love*" film (Cooper, 2024) significantly inspires Zuri's solo scene. The film is the inspiration behind the dark blue theme used in this scene.



(Is it love by Emily cooper)

Emily uses metamorphosis beautifully in the animation of this film to show the physical violence. In Paula's house I used "vocalized texture" to show the violence. I wanted the violence to feel emotional rather than physical. I used silhouette animation with different densities of the weighted lines and created a stormy texture by violently tapping on the glass, ([See it here](#)).

The time constraint I had to work on the animation limits my experimentation with the possibilities of paint on glass, especially in this scene. By watching several paint-on-glass films on Vimeo,

I learned abstract ways of depicting certain motions such as a [run](#) using paint-on-glass technique. However, this is a technique with many unexplored possibilities. I hope to further research on these possibilities in future works.

Conclusions

Rooted in a deeply empathetic approach to storytelling, this project aimed to illuminate the struggles faced by the LGBTQ+ community and foster a sense of understanding and compassion among its audience.

Drawing inspiration from the Afro Queer podcast episode "Paula's House," the film navigates the complexities of societal prejudice and the quest for acceptance through the character of Zuri, a transgender individual grappling with the need to conceal her true identity in a hostile environment.

The narrative, intricately woven with elements of hiding and revealing, seeks to illuminate the struggles faced by LGBTQ+ individuals in Kenya while honoring the resilience and activism of those who dare to challenge societal norms.

Ethical considerations played a pivotal role in adapting real-life stories into the realm of animation, with a commitment to respecting the authenticity of the original material and amplifying the voices of marginalized communities. Vocalized textures were employed as artistic expressions and vehicles for empathy, inviting the audience to immerse themselves in the characters' emotional landscape.

Inspired by the analysis of works such as "In a Blink of an Eye," the film's narrative structure sought to strike a delicate balance between storytelling and advocacy, offering a ray of hope amidst the darkness of societal injustice. Through *"vocalized"* textures, Paula's House endeavors to spark conversations, challenge perceptions, and ultimately pave the way for greater acceptance and inclusivity.

As an animated form of activism rooted in intersectional feminism, "Paula's House" aspires to be more than just a film; it is a call to action, a testament to the power of empathy, and a tribute to the resilience of the human spirit. May this film serve as a beacon of hope in a world where acceptance and understanding are the ultimate goals.

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Watch Nimona | Netflix Official Site. (n.d.-b)

<https://www.netflix.com/watch/81444554?trackId=255824129&tctx=0%2C0%2C23a64fd8-dace-4a2b-8345-4753f4183bc3-5595780%2C23a64fd8-dace-4a2b-8345-4753f4183bc3-5595780%7C2%2Cunknown%2C%2C%2CtitlesResults%2C81444554%2CVideo%3A81444554%2CminiDpPlayButton>

