The world is spinning. In many of the films made by teachers with or about children in the activities of the Cineclube Regente/Cha, which bring together two public schools for child education in the outskirts of the city of Campinas, things spin. Children like this spin and look for toys and situations where it is effective either individually or in groups. Would it be a repetitive gesture, the one called acting by Fernand Deligny? Would the teachers film it because the children spinning gesture would trigger the same acting once forgotten in their bodies? These and other questions emerge from these films in which not only the human and inhuman figures seen on the screen spin. In several of them, looking at the screen makes one believe that what actually seems to be spinning is the world itself, the space where the film is being watched, as well as the space where the film was made.

The films focused here are part of the collection of accessible productions on the channel of the referred cineclub https://www.youtube.com/channel/UCrSABemrU4n_HGEH4DvK3A - which activities have been followed in the project “Place-school and cinema: affections and mutual metamorphoses - from space to filming, from filming to space” through the (anti) method of the cartographer (ESCÓSSIA; KASTRUP; PASSOS, 2015; OLIVEIRA; PARAÍSO, 2012) in the quest to map traits of the acting triggered by cinema in the place-school, as the concept of acting appears in the writings and maps of Fernand Deligny (2009; 2015). The films are taken as clues to follow the traces of the bodies and the cinema in the place-school, as well as the variations of the place-school in the cinema produced there, assuming that in these traces, "the two maps of the paths and the
We have chosen to bring to this text four of these films which, in particular, seem to concentrate on the gesture of spinning in quite distinctive ways, although all appear as 360 degree consecutive spins. "Quem quer casar" (Who wants to marry), "Ballet", "Vertigem" (Vertigo) and "Roda-roda" (Merry-go-round), these last ones made during the same children play, perform something that we could call spinning geography, because the spinning effect is not only made in bodies, but especially in the space around them. Space around not only the children who spun when the films were made, but also and especially the space around spectators of these films, which "suffers" a (not so) slight dizziness: it spins around us. It makes these films to have the potency to shift the contact with the images of the eyes-ears to the whole body, as much as the sensations they provoke in the spectators double the "spinning-seen-with-the-eyes" into our bodies, revolving them, acting as spatial (filmic) externalities made subjective internalities, as Doreen Massey (2008) would say.

Regardless to what comes to be this set of bodily sensations that make everything spin before these films, the shift to the body as we are forced to relate to with these little films points to intriguing detours in the usual way how school deals with audiovisual images as it promotes the displacement of images from the sense of audiovisual information to the non-senses of bodily sensations, as well as the displacement of the sphere of the visible to the sensitive (often invisible).

But after all, what makes the world spin beyond bodies?

The images. It is their spinnings that make us go into trance ... they trigger our labyrinths and other parts of the body, making us understand, on the contrary, that all images are "seen" by the whole body. These spinning images drive the "seeing/hearing system" away and relocate our entire bodies before the images.

Not only when just eyes and ears are triggered by the cinema, we ask ourselves: what space is it that emerges from the encounter between body and image? What other graphies of space are implied there?

In the movie "Ballet" what actually spins is between the field and the extra-field: for the spectators it is the bodies in the field that spin, but for those bodies that spin in the field it is the extra-field that spins; in the stretched feet and in the impossibility of fixing the eyes at some point of the screen, the spectators are also thrown to the spinning action experienced by the children who felt the spin of the world around them as they spun clinging to the ring; if it is true that the first ballet is the visible dance of human bodies, it is also true that another ballet becomes sensitive, the one of the world around those who dance and, by identification with them, the ballet of the spectator who watches them on the screen.

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While this film is made by a series of cuts which combine diverse filming, the other three films are single-shot ones, a specific kind of sequential plan that we call, in the writings on cinema and education (FRESQUET, 2014; MIGLIORIN, 2015), Lumière Minutes. The camera must be fixed on them and the shooting should be about one minute.

In the game composed between the two films "Vertigem" and "Roda-roda", the speed of the movement performed by the children makes the inverted spins seem to be in both: the one which is closer (the children or the toy bars) spins in one direction, and the distant one (the background of the scene, the sand of the ground) spins in the other direction, blurring almost all the time, right there creating the visual sensation of rapid displacement. In both, the extra-field is strongly activated in its constant and revolving existence "behind us and the children". In "Vertigem" the word invented to be repeated during the spinning action seems to have emerged from the spin itself, since it is repeated in a row, at about the same pace of each spin.
In the film "Quem quer casar" the speed of the spin is much shorter making it much slower for us spectators but just for that, more nauseating, either because we can almost follow the visible that spins (and it is in this "almost" that its greatest force of deviation is found), or because what spins would be at the top (treetops) forcing our bodies to see vertically and horizontally at the same time.

This is the only one of the four films which is not focused on the children, even though they are sonically in the extra-field near the film, singing the song that gave the film its name. Perhaps because of this distance from the usual framework, it is this filming that performs their most radical deviation, either by the absence of children in their visuality, or by the presence of an inverse filming angle from the one we are used to seeing in filming of teachers in child schools: in the film we see the sky while we normally see the ground, since children are shorter than adults and they look at them (and mimic the camera to their gaze) from top to bottom.
However, what this presentation seeks to highlight is that in all these films what we see is a common gesture among small children: spin, spin, spin. Whether alone, or in groups, on their own feet or on any toys (as in the case of the ring and merry-go-round), we may say that these films would be in tune with a very intense gesture of experimentation of their own body in their relations with the world. A gesture that may seem to be triggered by the world around, by place-territory, by the materials and objects it offers to children who can be triggers of this spin of the body to make the world spin or even of this spinning of the world to make the body spin. They seem to us indistinct gestures in their "objectives", objectives that perhaps, according to Delingy (2009, 2015) are more related to acting than to doing. Considering and pointing out the distinction between acting and doing by this author, we could think of these filming as being mimetic of this gesture usually common in small children, as traces of human acting, making the common gestures demonstrated there, common to the human species, primitive communism (fossil), fossilized in acting (tacit) that precedes
(anticipates?) the will that underlies doing: the project, the communication of saying, the symbolic.

But one must understand that this ancient origin, as much a fossil as it may be, persists at the origin of each of our current gestures, fossilized in the sense that this origin is buried under layers of sediment of what the human was capable of wanting and wanting to become, considering themselves to be their own project, eager to have what they might want and to want what they might have. (DELIGNY, 2015, p. 81)

The communication existing in the gesture of spinning was therefore not that of the visible (in the images), nor of willing to say something, but of the sensible (in the gesture that generates that visible), the gestor of images: it communicates in the turning of the reiterated gesture of the species. Proceeding with Deligny, the reiteration of the gesture that emerges from acting is not repetition, for acting is transformed whenever it is in the place-territory where it acts, the hand-body finds another material or no longer finds the same materials as before acting even existed. This author states that "for the human, the hand is first and its traits are common and common to the species" (DELIGNY, 2015, p.80), thus indicating to each one of us that "this hand is not yours" (Ibid., p.80), but "the hand of human and nothing more, abandoned or almost, venturing to experience the real" (ibid., P. 248); a specific hand, relative to the human species, repetitive of gestures that would be, so to speak, fossilized in our bodies and only emerge when language and its meaning do not interpose between our bodies and the other materials that make up the world and each place-territory where we live.

Deligny points out that it is the hands that act in the territory with the heterogeneous materials available there, making to emerge a certain repetitive action (becoming?), as well as a certain topos of the encounter between body-hand and something in that territory, when the language (the significance) does not stand between us and the world.

This way of thinking the images - of finding in them clues to certain actings - suggests us another way of thinking and grafting space, of creating geo-graphies of the place-school, geographies that would have a potence of minority, performing in the school as a minor geography (OLIVEIRA JR, 2009; 2014) by investing in this space of spinning geographies: a space that is experienced as an intoxicating flow, dizzying in one of its multiple possibilities of relating to the small bodies of children that do not insinuate meanings in their place-school experiments. On the contrary, they find in the heterogeneity of the trajectories that make up that place (MASSEY, 2008), objects and materials that trigger a topos where spinning becomes possible, taking this spinning-gesture as coming from the action of the human species, something that is in each body,
latent, virtual and that emerges when triggered by the encounter between that body and an object-material (real) of the place. It is in this sense that "water, for the duckling, is not an object: it is something real, indispensable for swimming to be possible" (DELYNGY, 2015, p.168 - italics of the original) since "a duckling is endowed, innately, with a latent swim [but] if there is no water in the environment, swimming will not take place - topos - and will remain null and void "(ibid., p.163) For Deligny, "the place belongs to the topos" (ibid, p.170), being it a "there", an "outside" where the encounter with the real in which an acting is triggered may occur.

In these films we find clues to think the gesture of spinning as being an acting driven by certain objects that are in the school parks, as well as they also give us clues how the cinema happened to compose with the other trajectories of the place, being itself a trigger of the possible actings, as it seems to happen with the film "Quem quer casar", in which the spinning of the trees (which is also the spinning of the images and of the world) triggers in the spectators "minimal gestures" (DELYNGY, 2015) of this specific acting that is spinning, spinning, spinning until the world is off-axis and its geography becomes gyratory (spinning).

References:


