

Impressions of reality in the museum: the use of animations by memory spaces

Impressões da realidade no museu: o uso de animações por espaços de memória

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ABSTRACT

The language of animation has been occupying more and more places outside its usual universe. Among them, the museum is one of the spaces where it appears in growing prominence. Its use in exhibition design projects brings reflection on what role it plays, since its production has always been associated with fantasy and the media universe. This research seeks to discuss animation as a documentary form produced by memory spaces from the analysis a production made by a Brazilian institution called Memorial da Resistência de São Paulo. To this end, the idea of animation and animated documentary will be discussed and its problematic involving the relationship between fantasy and reality. Also, it will be discussed the authority of museums as social institutions, guardians of memories and discourses about them, as well as issues involving the design of exhibitions and the use of technologies and languages to mediate their collections.

Keywords: Animation. Exhibition. Exhibition design. Animated documentary. Memory.

RESUMO

A linguagem da animação vem ocupando, cada vez mais, locais fora de seu universo usual. Entre eles, o museu é um dos espaços onde ela aparece com destaque crescente. Seu uso em projetos de design de exposições traz a reflexão de qual é o seu papel desempenhado, já que sua produção está, normalmente, associada à fantasia e ao universo do entretenimento. Esta pesquisa procura discutir a animação como forma documental produzida por espaços de memória a partir da análise de uma produção realizada por uma instituição brasileira, o Memorial da Resistência de São Paulo. Para tal, será discutido o conceito de animação e do documentário animado, a partir de sua problemática envolvendo a relação entre fantasia e realidade; a autoridade dos museus como instituições sociais, guardiãs de memórias e discursos sobre elas; e questões envolvendo o design de exposições e o uso de tecnologias e linguagens para mediar as suas coleções.

Palavras-chave: Animação. Exposições. Design de exposição. Documentário animado. Memória.

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INTRODUCTION

The space in museums and exhibitions is one of the places where current animation production is present, mainly those related to science, technology, history or specific cultures. This article does not address recognized animations, as art, or of historical value, which could be selected, exhibited and celebrated in collective or historical exhibitions, but rather animations created especially for the exhibition projects, and which will be part of the curatorial discourse.

The problem at hand is, therefore, understanding how these animations relate to reality, since they are made in a language that is classically associated with fantasy, illusion, and playfulness. From this relationship, the intention here was to understand how they are used in exhibitions that, in themselves, already have a discourse and a commitment to direct reflection on reality, in the documentary field, associated with the authoritative role of museums in society throughout the decades.

In relation to the type of exhibitions studied in this article, there is a lot of discussion about different aspects, whether observing these exhibitions as a spectacle, media event, entertainment, cultural tourism or business marketing. Something smaller, internal to these exhibitions, will be observed. The intention here is to look only at the use of animations included in these exhibition projects, not seeking to delve deeper into the purposes of exhibitions as a whole, a subject that will be developed on other occasions.

To discuss the subject, the research was carried out with the help of the analysis of an animation of historical characteristics produced in a Brazilian memory center, the São Paulo Resistance Memorial (*Memorial da Resistência de São Paulo*). An animation in motion design was selected, which was part of the permanent exhibition, about the dead and the missing during the period of Brazilian military dictatorship.

This is a qualitative research with audiovisual image analysis of the animation. The focus of the research was on how the language of animation works to develop the content selected for production, as well as on reflecting on the role of this animation in the design of the museum space and its relationship with factual reality. The analysis of the animation was based on the bibliography selected and discussed below.

MUSEUMS: AUTHORITY AND MEMORY IN EXHIBITIONS

Museums emerged as pragmatic institutions designed to collect, preserve, and safeguard objects that were affected by the changes of modernity (HUYSSSEN, 1994). These changes refer to the criticisms imposed by modernity on the role of the art museum as a conservative institution, followed by a demand for the repositioning of museums as a place for new art, which ended up triggering the emergence of museums such as the Museum of Modern Art, in 1929, for instance. Dialectical in nature, museums play a double role: on the one hand, it works as a kind of funerary chamber that stores the past, in which objects are affected by decay, erosion and oblivion; on

the other hand, it serves as a space for possible resurrections. Throughout history, museums have had and still have legitimizing functions. Upon examining the origin and history of the collections, museums, from Napoleon to Hitler, have been notably benefited from imperialist plunder and nationalist expansion (HUYSSSEN, 1994). In this way, European museums, for example, protect collections that represent the imperialist victory over subjugated peoples and propagate a culture of possession and national and racial superiority among their own, in addition to reinforcing their history of victories and hegemony before thousands of tourists that overflow their galleries every year, even though there are recent disputes over collections occurred in recent years between colonized and imperialist nations.

Museums have changed over the years — despite their apparent immobility — and even though, since their origins, they have been transformed by the present, something seems to have never changed:

Over the last three centuries [...] museums have become the privileged institutional location for the “*querelle des anciens et des modernes*”. It withstood the blind eye of the hurricane of progress by promoting the articulation between nation and tradition, heritage and canon, in addition to providing the main blueprint for the construction of cultural legitimacy in both the national and universal sense (HUYSSSEN, 1994, p. 35, our translation).

Museums are, therefore, in constant dispute. It is a place and a field for reflections on issues such as temporality, subjectivity, identity, and alterity. But, by the public, they are essentially seen as places of authority, that is, places for answers rather than questions (MACDONALD, 2002). In a complex world full of uncertainty about who to trust, in a world of invented news, false truths and the overlap of science with commerce and advertising, museums are still seen under this status, perhaps due to their generally strong and reliable architecture — which contributes to this impression —, in addition to the fact that a large part of their exhibitions appear unsigned or have diluted authorship, as if they were products of a superhuman authority. Their exposures are still predominantly based on objects that, in themselves, are real and consistent, based on facts, in addition to having their cultural role of authority inherited from the historical tradition of these institutions, acting as guardians of the future (MACDONALD, 2002). Thus, museums must be aware of the responsibility invested in them by society and need to understand how to respond to this. In the interview given to Andrés Szántó (2022), Victoria Noorthoorn, director of the Buenos Aires Museum of Modern Art, suggests that it is a matter of language: “a language that presupposes that you are in a position of wisdom and the other is not”. For her, it is paramount that today’s museums become an active part of people’s daily lives, rather than to be placed in a pedestal of higher authority. This way, museums would be able to engage in open debate, something that causes fear among the ruling classes, with the possibility of a desire for a new world arising. Koyo Kouoh, executive director and chief curator of the Zeitz Museum of Contemporary Art Africa, adds that museums are just one of the forces of social

change, with significant strength to expand horizons and understanding, to activate curiosity and questioning realities, though they are not capable of making changes based solely on their authority (KOUOH *apud* SZÁNTÓ, 2022).

Practically throughout the world, but especially in countries that have suffered from their histories of mass extermination, apartheid, military dictatorships, and totalitarianism, museums have emerged that represent the struggles of these nations to create democratic politics while facing the task of ensuring legitimacy and the future of their emerging policies, seeking ways to commemorate and evaluate the mistakes of the past (HUYSSSEN, 2000). These museums clearly have a pedagogical dimension present, in the foreground, in the structuring of the exhibitions held and in the very foundation of the institution, as this process of reflection on the past and of construction of the future is an educational process, which seeks the development of visitors based on the clash with a past that they often did not experience, but whose understanding is essential for the construction of a future. An example of this type of space is the object of study in this research: the São Paulo Resistance Memorial (*Memorial da Resistência de São Paulo*), in São Paulo.

The museum institution, including museums of art, science, technique and technology, among others, developed simultaneously with the emergence of a visual culture in Western society, at the beginning of the 20th century, resulting from mass consumption and urbanization from the industrial revolution, where the proliferation of images became one of the main characteristics of the social organization of the time (JULIER, 2006). It is about the growth of department stores, shopping catalogues, product design, advertising communication, mass tourism, spectacle culture as entertainment and, one cannot forget, this is the period of the emergence of image technologies such as photography, cinema, and animation. The so-called visual culture would, then, be the time when the perception of visual becomes common, something casual (JULIER, 2006). These museums, therefore, are contemporary with this culture and developed as a result of the visual demands of this society. Visual culture goes beyond the limits of theories of visibility that start from studies on History of Art and also consider photography, cinema, television, design and advertising as part of itself, for example, expanding the field of interests (JULIER, 2006) in the same way that, little by little, museums also do.

It was in this context that, throughout the 20th century, in the field of Art, there was a proliferation of supports, formats, and modes of works, from land art, installation, happenings and performances, body art, conceptual art, video art, in addition to the traditional ones: painting, sculpture, engraving, photography. Artistic experiences, concerned with space, introduced the use of various resources to enable the exhibition of works in institutional spaces, such as the use of photographic or filmic images as evidence or records, thus opening up a range of new possibilities, in which “the insertion of the image as a vehicle for breaking the physical limits of both the object and the context” is highlighted (CASTILLO, 2003, p. 184, our translation). This proliferation, in a way, was the result of the questioning of the institutional space of art and is configured as a search for new means of dissemination,

circulation, and exhibition (CASTILLO, 2003), going against the already established logic of the white cube in the exhibition design. In practical terms, the white cube refers to an exhibition space that features white walls, high ceilings, uniform natural light, and a simplistic layout, often with the objects on display placed on modest stands. This type of space is designed to be a neutral environment that allows the artwork to stand on its own without visual or contextual interference. The white cube, little by little, begins to be inoperative and inadequate in the face of these new artistic and technological manifestations, due to their complexities. Art became ephemeral and transitory, and each proposal needed a peculiar space, thus invalidating the ideal space provided by the white cube (CASTILLO, 2003). At the same time, science centers emerged in the wake of the change from mechanical to electrical technology and, later, to communication technologies; physics moved toward electromagnetics, relativity and quantum mechanics, which naturally meant that these museums gradually began to fulfill their role, no longer only based on the material culture of their collections, but also began to produce collections that could work with the immateriality of the new technologies that emerged, becoming less and less visible. As a result, they ceased to be essentially places for scientific research and were reoriented to accommodate visitors with less knowledge, such as children (MACDONALD, 2002). This profound change in techniques and physics directly affected the way exhibitions are thought about. They have gone from a development that privileged technical imagination to one that reaches and touches science fiction. Science centers help to understand how the world and nature work, acting as supports for mediation, whether through animated models or through interactive devices and the manipulation of objects and microsystems. They work with what Sharon MacDonald (2002) calls “orchestrated discovery”, in which visitors themselves discover a scientific concept based on an exhibition proposal designed for this purpose.

Finally, with the advent of information society, collections based on information emerged or, in existing ones, the informational aspects of their objects were increasingly valued, such as their paths and contextualizations. As Flusser (2017) well observes, in the past what was highlighted was the ordering of the apparent world of matter, and today, what stands out is making apparent a world encoded in information that multiplies in an uncontrollable way. One can clearly see, for example, the shift in interest in acquiring things in favor of acquiring services based on information, its organization and flow. This is what the author identifies, in the economic context, as a transfer of values (Flusser, 2017), from things to information. Therefore, museums become centers for the preservation, ordering, and dissemination of information which, due to their immateriality, is easily modified and can be shaped, or “formed”, as Flusser would say.

Since an exhibition in a museum is carried out in a space/time relationship, in order to give visibility to an intangible collection — such as those made up of information — it is necessary to use exhibition resources that materialize the collection in the exhibition space. One of the most common modes of materialization

is undoubtedly the image. The use of imagery, scenography and documentary resources is always requested when it is impossible to present the exposed object itself, whether due to its existence in the intangible field, its absence, or even its inadequacy to the exhibition space. For example, an exhibition about a people's language has an intangible theme. An exhibition about an artist whose work has been lost or cannot leave its place of origin is determined by the absence of the originals. In an exhibition about a monumental work, such as a work of land art, it is not possible to take it into the museum space. In these three examples, scenographic, imagery, and documentary resources are invoked to account for the exposure of the work. It is clear, however, that these examples are extreme, for the purpose of clarifying ideas, but what happens, in most cases, are exhibitions that use these resources together with the presentation of real objects, which can be first or second background in relation to the resources mentioned. What comes to exist in exhibition design is the articulation between different exhibition resources with different qualities and origins, which will make up a totality. The need to give form to information, materiality to the immaterial, is perhaps the main reason why design emerged as a transformative discipline in the practice of planning and producing exhibitions at the end of the 20th century.

It was from the 1980s onward that museums increasingly approached the culture of entertainment and leisure, manifested by the presence of audiovisual languages inserted in the design of exhibitions and related to the institutions' collections, in an attempt to approach new audiences, far from the elite space of museums. It is in this context that the place studied in this research approaches the language of animation to work on its collection and get closer to an audience that needs to get in touch with the history of the nation. What we attempt to understand, however, is how animation is used within authoritative institutions with intense social responsibility that work with historical and political themes, since the language's notable characteristic is the creation of fantastic universes, which, at first, would seem to us to be of inappropriate use due to the very distance from the factual, true reality.

ANIMATION BETWEEN FANTASY AND REALITY

Animation was, for a large part of its existence, directly associated with illusion, largely due to its opposition to the photographic realism of the live action movie image, with regard to quality as a clearly manipulated image. In some cases, also associated with its quality as movement, in which in live action movies the movement is always natural, and in animation it can be fanciful or even artificial.

Live action movies bring time as a missing element in the photographic image and enables the (re)creation of reality. Animation places time in manipulated reality, in the creation of new worlds different from ours, with the possibility of giving them credibility due to the impression of reality it offers. But animation also reaches other levels of the moving image. Walter Benjamin (1994 [1936]), for example, states that characters like Mickey would be a "collective dream", thus placing these

new credible worlds of animation within the scope of individual mental images of dreams, hallucinations and psychoses, that is, images as real as those produced by collective perception witnessed in the clash with the physical world. For him, animation image would transport typically individualized images to the collective. This is what Professor Sébastien Denis (2010) seems to agree with when he states that animation produces a subjective representation of reality and, therefore, would be closer to the imaginary. One of the examples he brings is the frequent use of the sequence shot in animation, which reproduces a kind of chain of mental images in flow, as in an interior monologue, something like a stream of consciousness, something that in live action movies is extremely difficult to be accomplished, but not in animation (DENIS, 2010).

The movement created in animation goes beyond the limits of physical reality, freeing the moving image from photographic reference. Therefore, it is possible to work on impossible movements and transformations in the immediacy of human perception, in the updated movement of its image nature. Animated moving images enable the creation of fantasy and materialized imagination, of bodies and actions that are impossible to exist in reality. "Animation can defy the laws of gravity, challenge our perceived view of space and time, and endow lifeless things with dynamic and vibrant properties" (WELLS, 1998, p. 11). It is because of these specificities that animated images have always expressed magical or miraculous qualities. From the first experiments with pre-cinema optical-mechanical devices, such as Plateau's Phenachistoscope (1831), Horner's Zootroscope (1834), or Reynaud's Praxinoscope (1861), through *Snow White and the Seven Dwarfs* (1937, Disney) and arriving today in augmented realities, the sensation in the spectator is always one of wonder, comparable to witnessing an inexplicable magic act. For Wells (1998, p. 20) "...the tension between belief and disbelief is integral to the achievement and effect of animation as a form.""

Even though animation has its own distinct characteristics from live action movies, which bring it closer to fantasy, dreams, imagination, magic and illusion, it shares the impression of reality and inspires credibility in the viewer's perception. Considering what Goethe and physiologists postulate, there is no optical illusion, as any visual experience of a healthy eye can be considered an optical truth (CRARY, 2012) and, therefore, the movement observed in the animation is not illusory. Deleuze (1985, p. 14, our translation) agrees that animation "[...] would no longer be the perfected apparatus of the oldest illusion, but, on the contrary, the organ of the new reality to be perfected." It should be highlighted, in the idea proposed by Deleuze, that animation is not a machine for creating illusions, but rather for projecting realities, contrary to what Disney's thought preached — certainly the most important reference in the area of animation — that it would be the "illusion of life", which can be attested by the thesis in *The Illusion of Life: Disney Animation* (1981), the company's official book written by animators Ollie Johnston and Frank Thomas, where the central concept is that of "deceiving" the viewer with strategies that give the animation the desired credibility.

But it is not just fantasy that the language of animation is made up of. Throughout its history, approaches and distances from reality have occurred. Animators, for generations, have been trying to get closer to photographic reality and the movements captured by the cinema camera. Whether using the camera in multiplanes to create parallax movements and depth of field, or using techniques such as rotoscoping or motion capture, realism and fantasy intertwine in animation, always in search of the supposed credibility. With the advent of digital technology in animation processes, the line between realism and fantasy has become blurred, as photorealism is made possible through computer graphics (increasingly with better quality) and retouching, image by image, is common in the images captured by the camera machine. Denis (2010, p. 14) even suggests a kind of “derealization” of live action cinema. This approach is based on the principle that animation approaches reality by imitating initial photographic qualities, that is, it is an approximation that takes place through image. However, other approaches can be observed throughout the history of animation, such as animated documentaries.

As we know, documentary is an audiovisual modality in which, at first glance, there is a close connection with the indexical image of reference to the historical world, as a kind of historical evidence. This image brings a sense of credibility of optical truth. It stands out, however, in the research by Jennifer Serra (2011) based on her readings of Fernão Pessoa Ramos and Bill Nichols, that, in documentaries, the presence of a spectator is necessary to receive this audiovisual image as an assertion of reality, more than in the quality of the image itself and its similarities with reality. She therefore understands that “...the definition of a film as a documentary is based on the commitment or relationship that the film establishes with the world when it claims an approach to the historical world” (SERRA, 2011, p. 247, our translation). It is not the image’s responsibility the understanding of a given audiovisual work as a documentary, but rather the director’s intentions in creating assertions about the historical world, at the same time that viewers understand it as such. This consciousness allows us to affirm that animations also allow working with the concept of the document as director and spectator are aligned regarding references to the historical world. Now, choosing animation as a moving image language to deal with issues in this modality is a choice that must be analyzed. For what reasons is this choice made? The most obvious one is that it is a stylistic choice, or yet, the possibility of giving visibility to situations that were not recorded by the camera. For Serra (SERRA, 2011), however, this is a rhetorical choice. After all, through animation, it is possible to work on forms that are only possible from it, such as the representation of sensations and the establishment of relationships between visible and invisible situations, within the scope of the historical world represented in the work. As seen previously, animation has peculiar characteristics, which allow the representations of flows of thought, the representation of imagination, distances from the possibilities of reality and the visual materialization of things not observable to the naked eye. It is possible, in animated documentaries, “...to visually represent mental states or feelings of the characters [...], to highlight data or things that are in the atmosphere

of a situation experienced and that can only be felt, and not visualized, because they are subjective aspects of this reality” (SERRA, 2011, p. 250, our translation).

In addition to all the aspects exposed as motivation for the use of animation in documentary works, one of them seems extremely important for our study on the presence and use of animations by museum institutions. This is the undeniably present characteristic of every work of this type, which is what Serra (2011, p. 255) will call “self-evidence”, where the construction or manipulation of that narrative becomes evident to the viewer. This occurs because animation is interventionist (SERRA, 2011, p. 251). The presence of the self-author is clear, as is their ethical commitment to the subject or theme represented, which results in assuming a subjective interpretation of reality. There is no sort of confusion between reality and an impression of reality, which can occur with the captured image, with the exception of animated images created for this purpose, such as images known as deep-fakes.

For Denis (2010, p. 11), there is a kind of “lag with reality”, resulting from the choice of animation language, as it moves away from images known to refer directly to reality and opens gaps and passages through which the universe known to the viewer is discussed. This potential, which brings animation to documentaries, is the possibility of giving visibility to the emotions and thoughts of represented characters, materializing events that are impossible to be recorded by the camera, treating subjects that are difficult to discuss with more subtlety, as well as simplifying complex data and information into a language that allows historical narratives to be updated to the present, all based on subjective aspects of reality. The choice of animation as the language of such audiovisual works, concludes Serra (2011), forces the viewer to reflect on authorship and present subjectivity. Unlike what frequently occurs in works of photographic images, what seems to us to be in accordance with the understanding that all memory is virtual, in the sense established by Huyssen (2000), in which every lived or imagined memory has the same nature, being, therefore, transitory and subject to forgetting and, consequently, human and social. The animated documentary seems to highlight this understanding of memory.

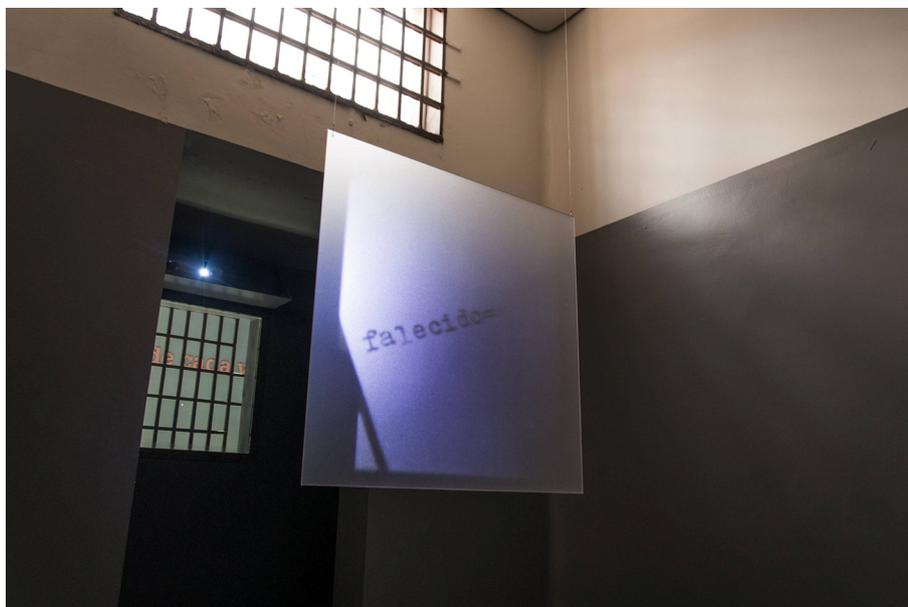
AN ANIMATION PRODUCED BY MEMORIAL DA RESISTÊNCIA DE SÃO PAULO

This article presented a look at an animation produced by a museum, in light of the concepts raised so far, seeking to understand how it operates within the social dimension of this authoritative institution that deals with the memory belonging to its collection. This is an animation presented as part of the permanent exhibition at *Memorial da Resistência de São Paulo*, an institution that occupies the former headquarters of the Department of Political and Social Order (*Departamento de Ordem Política e Social – DEOPS*), responsible for the repression of civilians during the Brazilian dictatorial period from 1964 to 1985. The museum, as known today, was reopened in 2009 and works on the memory of this period based on extensive documentation from the time, in temporary and permanent exhibitions, in addition to promoting events related to the theme, with the participation of former

prisoners of the regime, and to having a Reference Center, which can be consulted by the public to obtain information from documentation on repression and political resistance in Brazil (MEMORIAL DA RESISTÊNCIA DE SÃO PAULO, 2023).

The permanent exhibition occupies a large part of the institution's space, including four cells, the main corridor, and the sunbathing corridor, original from the period when people were imprisoned there. Today, the cells, although maintained with original features, are staged within the exhibition project. The animation we are referring to is in Cell 2, empty and dark, where in its center hangs a semi-transparent square acrylic, with approximate dimensions of 50 x 50 cm, which serves as a support for the projection of the animation, lasting 4 minutes and 23 seconds, with sound.

The animation is produced from photographic images from DEOPS files and records (Figure 1). These are the files of metal drawers and their contents, which consist of files of people arrested by the regime and documents relating to them, including portraits. The animation begins with the following text: "In this building, one of the countless political prisons from the period of the military dictatorship [1964–1985]. Thousands of people were arrested as a result of the systematic and exacerbated surveillance and control actions carried out by different repression bodies, including DEOPS/SP. Many remain missing to this day and others died as a result of torture." The text, presented on a black background, is accompanied by the sound of a leak, as if it were a pipe leak, which creates an atmosphere in the cell that contains, at its background, an area that served as an indoor toilet.



Source: *Museu da Resistência de São Paulo* (2023)/photography: Levi Fanan.

Figure 1. Cell 2 with the animation being projected onto a central acrylic piece.

The animation continues with intense editing of images, interspersed with other moments in which they are animated in light or sudden movements, and moments of stopmotion animation, where drawers open and cards come out.

The images appear in the shadows, sometimes shadowed or out of focus, as if they were being revealed to us. Sometimes, photographic flashes appear. Sound effects accompany all the movements of the images and editing and resemble tones of suspense, with sharp, harsh and sudden noises. The texts written on the cards, originally typed, now appear as if they were being written at the moment: letter by letter appear, pressed on an invisible typewriter, accompanied by its characteristic mechanical sound. Ballpoint pen lines are drawn highlighting parts of the texts written on the cards. Words such as: missing, dead, organization, dead people, death, deceased, subversive, terrorist, executed, arrested are written and marked, as well as the names of some prisoners and dates (Figure 2).



Source: *Estúdio Preto e Branco*.

Figure 2. Some images of the animation in Cell 2

This animation therefore consists of the documentary presentation of the records made by the repression organization itself on the prisoners held there. The thousands of cards that are part of the institution's collection, despite their remarkably indisputable historical value, have low exhibition value. This is because they are documents that are difficult to display within the time and space of a visit to a place like this. The use of animation, in this case, makes it possible to give visibility to an important part of the collection, so that visitors have brief knowledge of the contents that form part of the documentation of the period to which the museum is dedicated. Furthermore, the very nature of the animation leads to a feeling of participation, as it occurs by updating this collection in the present of the movement carried out by the image at the time of the visit, in front of the visitor. The movement of the cards and letters, typed in stopmotion, update and personify the documents, making it clear through the movement that there were individuals behind the capture, imprisonment, torture, and murder of these people, even though they are not identified singularly but rather as something bigger, like the repression organization, for instance.

The animation, projected in the center of the cell in a floating position, on a semi-transparent surface, also evokes the virtual quality of memory, associated

with the image of dreams (or nightmares, in this case) that the animated image can provide, even though, in this case, composed exclusively of photographic images. Furthermore, the tense sound effects, added to the sudden movements and alternations between shadows, flashes, blurs and the presence of graphic blood splashed in climactic moments, dramatize the documents presented, bringing clear “self-evidence” of the existence of authorship in the creation of this piece, while the impression of reality is maintained, as is naturally also characteristic of animations. For visitors, there is no doubt that this animation presents a specific focus on these documents. It is an official and assumed vision of authorship, by the museum, from the point of view in which it established itself in relation to its own collection, different, for example, from that established by the repressive organization and, consequently, the dictatorial regime itself.

As seen, the use of animation in museum spaces allows, among other things, the materialization of intangible collections (information) or, as in the case of *Memorial da Resistência de São Paulo*, it allowed giving visibility to a part of its collection that, without the animation, would have difficulty presenting itself to the visiting public, due to its complex visualization. In addition to this aspect more related to the exhibition value, documentary animation makes it possible to make clear the presence of authorship and, therefore, the voice of the curator or the museum itself, since in animation the impression of reality is not confused, in the vast majority of cases, with the perception of reality. Animations can create new realities, just like live action movies, but the displacement it provides opens up space for a more accurate awareness of the human construction present in the articulation of the work, while allowing participation based on its quality of updated movement in the present.

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