6-16-2014

The Animator: The 26th Society for Animation Studies Annual Conference Toronto June 16 to 19, 2014

Society for Animation Studies

Paul Ward
Society for Animation Studies

Tony Tarantini
Sheridan College, tony.tarantini@sheridancollege.ca

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THE ANIMATOR

The 26th Society for Animation Studies Annual Conference

Toronto June 16 to 19, 2014 • www.the animator2014.com • @AnimatorSAS2014

Sheridan

SAS

WELCOME

Message from the President

Animation is both an art and skill; it is a talent that is envied the world over. Having a hand in educating and nurturing some of the finest animators in the world is something for which Sheridan is exceptionally proud. We are equally proud to host the 26th annual conference for the Society for Animation Studies entitled **The Animator**. On behalf of the Sheridan Board of Governors, our faculty, staff and students, welcome!

Serving as the conference host provides a unique opportunity to showcase the rich history that Sheridan has contributed to this industry. Our graduates are award-winning, highly sought after artists who have been instrumental in bringing so many of our favourite animated films and stories to life, as well as driving innovation and advances to the craft. I hope you will enjoy Sheridan's History of Animation – a special publication making its debut at this conference and included in your welcome package.

The Toronto and Oakville locations of the 2014 conference highlight the vast number of animation, visual effects and gaming studios that are home to the area. Ontario's creative industries are thriving and offer a growing number of opportunities for economic growth, partnerships and job creation that contribute billions of dollars to the economy and drive some of the world's most innovative content.

I would like to offer a special thanks to Corus Entertainment for providing a wonderful venue for the conference and to all our industry partners for their participation. The conference planning team also deserves tremendous recognition for putting together an outstanding line-up of speakers, presentations and activities.

Enjoy the conference!

Jeff Zabudsky, PhD
President & CEO

WELCOME

Professor Paul Ward
President
2014 Society for Animation Studies

Welcome to the 2014 Society for Animation Studies conference. I am delighted that this year's conference is being hosted by Sheridan College, with its international reputation for animation teaching and learning. As Animation Studies continues to develop as a discipline, the dialogue that has opened up between more traditional academic research into the field and what we might call 'industry-facing' or applied research has become more important. The critical study of animation from within higher education institutions like Sheridan represents, for me, one of the many areas in which we can grow. Every SAS conference has its own distinct tone and flavour because we are truly international in our membership and we devolve conference organization annually to the host institution. This means that this year's conference is strongly allied to Sheridan's industry focus – not least with Corus warmly welcoming us to their HQ for parts of the conference. It's also good to see the conference linking with the local TAAFI festival.

Huge thanks go to this year's Chair, Tony Tarantini and the team at Sheridan for organizing what I am sure will be a great event.

Paul Ward

WELCOME

Professor Tony Tarantini
Conference Chair
2014 Society for Animation Studies

The first Society for Animation Studies (SAS) conference I attended took place in beautiful Portland, Oregon in 2008. I was very impressed to see so many animation scholars and academics gathered in one place discussing the art form I love.

At the 2010 Edinburgh conference, a seed was planted to bring the conference to Canada. A few years later, I left my professional career behind to follow an exciting new path teaching at Sheridan College, which graciously offered to host the 2014 conference.

I would like to express my sincere gratitude to the SAS for providing such a welcoming environment for new members, and a terrific forum to discuss animation from a multitude of perspectives. It is within this fertile and nurturing atmosphere that we decided to focus our conference on the animation artist. As a tribute to all artists whose efforts fuel our work, and in the spirit of the centenary of celebrated National Film Board of Canada animator, Norman McLaren, the 2014 SAS Conference is named "The Animator".

I hope you have a great Canadian experience with us in Toronto.

Enjoy the conference!

Tony Tarantini

CONFERENCE COMMITTEE

Bruno Degazio, Co-Chair
Programming Coordinator,
Sheridan College

Chris Somerville, Co-Chair
Creative Director,
Sheridan College
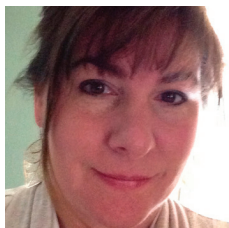
Michel Hannan
Volunteer Coordinator,
Sheridan College

CONFERENCE COMMITTEE

Nicholas Hesler
Technical Support,
Sheridan College

Mario Positano
Technical Support,
Sheridan College

Jason Teeuwissen
Technical Support,
Sheridan College

Aldines Zapparoli
Technical Support,
Sheridan College

KEYNOTE

Scott Dyer
Executive Vice President, Strategic Planning and Chief Technology Officer, Corus Entertainment

Tuesday | 9:15 - 10:00 | Corus Quay Atrium

Scott Dyer is Executive Vice President, Strategic Planning and Chief Technology Officer for Corus Entertainment Inc., responsible for leading all of the Company's divisional and corporate technolog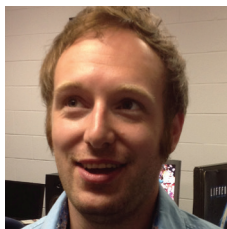ical undertakings. In this role, Scott has operational and strategic responsibility for the hardware, software, personnel and technical resources of Corus' core and new media businesses , focusing on process redesign and business intelligence across all of Corus' divisions and departments. Scott also oversaw the design and construction of Corus' new waterfront headquarters, Corus Quay. This facility is home to more than 30 television signals, three radio stations and 1,000 employees.

This highly advanced broadcast centre was designed to support Corus' growth in both traditional and new media, and combines best-of-class hardware and software in an integrated digital workflow. Prior to this position, Scott was Executive Vice President, General Manager, Corus Kids. Scott began his tenure at Corus as Executive Vice President, Production and Development at Nelvana, which produces internationally renowned and award-winning children's animated content such as *Babar* and *Franklin*. At Nelvana, Scott helped guide the creative vision and technological development of Nelvana's high-calibre team of animators, developers and producers. Trained as a mathematician at Carnegie Mellon University, Scott entered the animation business after spending three years in Utah working on visual systems for flight simulators. His first entertainment industry career saw him producing commercial effects for television at Cranston/Csuri Productions, one of the first computer animation companies in North America. Expertise in that field led Scott to a professorship at Ohio State University, where he spent four years running a research group that applied computer animation to science at The Ohio Supercomputer Center. Scott started Windlight Studios with a group of partners in 1993, and joined Nelvana in 1997 after Nelvana acquired the Dyer-produced pilot of Emmy® award-winning CGI series *Rolie Polie Olie*.

KEYNOTE

Charile Bonifacio
Animator
Arc Productions Ltd, Canada

Tuesday | 17:00 - 17:45 | Corus Quay Atrium

Charlie Bonifacio is a Canadian animation artist with over 31 years of industry experience. Trained in classical animation processes at Sheridan College and working primarily as an animator, he has credits in classically animated films including Don Bluth's *Land Before Time*, *All Dogs Go To Heaven*, *Disney's Return To Neverland*, *The Hunchback of Notre Dame*, *The Legend of Mulan* and *Lilo and Stitch*. Charlie has additional credits as a story artist and designer. He enjoys teaching and spent six years as an animation professor in Sheridan College's Classical Animation program, where he contributed to the preparation of Sheridan's proposal for the Bachelor of Animation Degree. Charlie joined the team at Arc Productions in 2007 cutting his teeth in CG production as an animator and animation supervisor on Shane Acker's *'9'* and Disney's *Gnomeo and Juliet.* Charlie continues to bring his traditional skills to develop and direct current CG productions.

KEYNOTE

Professor Paul Wells
Director of the Animation Academy
Loughborough University, UK

Thursday | 09:45 - 10:45 | SCAET Theatre

Professor Paul Wells is Director of the Animation Academy, a research group dedicated to cutting edge engagement with Animation and related moving image practices. Paul is an internationally established scholar, screenwriter and director, having published widely in Animation and Film Studies, and written and directed numerous projects for theatre, radio, television and film. Paul's books include Understanding Animation (London: Routledge), Animation and America (Rutgers University Press), The Fundamentals of Animation (Lausanne: AVA), and The Animated Bestiary: Animals, Cartoons and Culture (Rutgers University Press), now all standard texts in the study, practice and research of animation as a field.

His work also embraces collaborative texts, including Drawing for Animation (Lausanne: AVA) with master animator, Joanna Quinn, and Re-Imagining Animation (Lausanne: AVA) with Johnny Hardstaff, leading graphic designer and film-maker with Ridley Scott Associates. Paul's text, Scriptwriting (Lausanne: AVA), forms the basis of workshops and consultancies he has conducted worldwide. His continuing professional engagements, include working with writers from The Simpsons and Spongebob Squarepants, and developing animated shorts, children's series, documentaries and features in Norway, Sweden, Belgium, The Netherlands, and the United States. Spinechillers, Paul's radio history of the horror film won a Sony Award, while Britannia – The Film was chosen as an Open University set text. His recent TV documentaries on John Coates, Geoff Dunbar, and John Halas – the latter based on his book, Halas & Batchelor Cartoons – An Animated History (London: Southbank Publishing) with Vivien Halas – have been presented at festivals globally. He was also a consultant for the BBC's Animation Nation. Current projects include 'Mackinnon & Saunders: A Model Studio', a documentary featuring Tim Burton and Barry Purves, looking at puppet-making; a new book 'Animation, Sport and Culture' (Palgrave, forthcoming), a government public information film project, 'Trios', and script development for a hush-hush-must-not-be-disclosed feature !! Paul is Chair of the Association of British Animation Collections (ABAC), a collaborative initiative with the BFI, BAFTA and the National Media Museum.

KEYNOTE

Michael Fukushima
Executive Producer of NFB's English Animation Studio
National Film Board of Canada

Thursday | 15:30 - 16:00 | SCAET Theatre

Michael Fukushima has been making films since graduating from Sheridan's Classical Animation program 1985. He joined the National Film Board of Canada in 1990, and in 1992 he directed the animated documentary Minoru: Memory of Exile, winner of the Best Short Documentary award at Hot Docs. Fukushima became an NFB animation producer in 1997 and cofounded the NFB's flagship emerging filmmaker program, Hothouse, in 2002. He has worked hard to open up the genre to new audiences and new technologies through interactive installations, the use of mobile phones and a focus on urban and diverse stories and creators. He was appointed executive producer of the NFB's fabled Animation Studio in November 2013.

Notable films produced by Fukushima include Genie Award winner cNote (2004), by Chris Hinton; Lillian Chan's award-winning Jaime Lo, small and shy (2006); two shorts from the Emmy-nominated mobile phone anthology Art of Seduction (2006); Iriz Pääbo's abstract short HA'Aki (2008), winner of a 2009 Prix Ars Electronica Golden Nica; the animated documentary by Shira Avni Tying Your Own Shoes (2009), which won the Golden Dove at DOK Leipzig and the prestigious NHK Japan Prize; Ann Marie Fleming's I Was a Child of Holocaust Survivors (2010); Muybridge's Strings (2011), by the Oscar®-nominated Japanese filmmaker Koji Yamamura; the Oscar® nominated Dimanche (2011), by Patrick Doyon; and, most recently, Big Trees, by Ann Marie Fleming, and the stereoscopic 3D shorts Impromptu (Bruce Alcock) and Claire Blanchet's The End of Pinky, the latter based on a short story of the same name by internationally acclaimed author Heather O'Neill. Fukushima currently divides his time between mentoring young Canadian creators, wrangling international coproduction and producing films by acclaimed veteran Canadian animators like Cordell Barker, Alison Snowden and David Fin.

PANEL DISCUSSIONS

McLaren Legacy Panel: The Centenary Year
Nichola Dobson, Terence Dobson, Kaj Pindal

Monday | 14:00 - 14:45 | Corus Theatre | 8th Floor

In 2010, the 22nd Annual Society for Animation Studies Conference, held in Edinburgh, Scotland, hosted a roundtable panel on Norman McLaren's legacy, with a view to his centenary in 2014. Now in his centenary year, we revisit this question in an opening roundtable dedicated to considering questions of legacy.

The panel will take a fairly informal approach as an opening event in a strand of connected panels over the course of the conference. Chaired by Professor Paul Wells (Loughborough University), this panel will feature Dr. Nichola Dobson (Edinburgh College of Art) on his Scottish heritage and how he is positioned within the centenary celebrations, Dr. Terence Dobson (University of Canterbury, New Zealand) on his filmic legacy and how this may be considered today and Kaj Pindal (Sheridan College) on his industrial legacy, particularly in the Canadian animation sector. Moderated by Paul Wells.

SCREENING

Mackinnon & Saunders: A Model Studio
Professor Paul Wells

Screening of Paul Wells Documentary:

'Mackinnon & Saunders: A Model Studio' | Introduction by Paul Wells

Paul is interested in developing theories of practice, and practices of theory. He has recently completed an annotated bibliography for animation theory and practice for Oxford University Press, and is the editor of a new journal, Animation Practice, Process and Production (Bristol: Intellect) that seeks to present different aspects of research-led practice and production processes. As well as encouraging research in animation, Paul is increasingly involved in developing work on screenwriting and archival practices. He is currently writing a book about global animation archives with Mette Peters from the Netherlands Institute for Animation Film; another on Character Animation (London: Laurence King) with colleague, Andrew Selby, and a monograph on Animation, Sport and Culture.

PANEL DISCUSSIONS

Stop Motion, From Local Community Members
Chris Walsh, Bret Long, Nora Keely, Mark Mayerson

Monday | 17:00 - 17:45 | Corus Theatre | 8th Floor

A round table panel of local community members discussing the topic of stop motion animation from a number of perspectives: indie, industry and education.

The panel will address questions on production, aesthetics and the mediums entertainment value. Moderated by Mark Mayerson.

PRESENTATION

Restoration of McLaren's Stereoscopic Films
Eloi Champagne & Donald McWilliams

In 1951. Norman McLaren and the National Film Board of Canada were asked to make two 3D films for the Festival of Britain for screening in the specially constructed 3D cinema, Telekinema. There films were the first ever 3D animation films. Such was their success that two more were produced by McLaren and the NFB for screening in London in 1952. McLaren made no more 3D films since the technology was not reliable enough for his demands. In 2013, the National Film Board set out to restore these films using modern digital technology. That project has just been completed with much pride and pleasure. .

SCHEDULE

Monday, June 16

8:00-9:00am	**Registration & Breakfast**	Corus Lobby / Corus Theatre Patio (8th Floor)
9:00-10:00am	**Rex Grignon - Dreamworks Studios** Industry Keynote speaker on behalf of the SAS and TAAFI	Corus Quay Atrium
10:00-10:30am	**Morning Break** Refreshments: water, coffee & tea	Corus Quay Atrium
10:30-13:00pm	**TAAFI Industry Events** SAS pass holders have access to Monday TAAFI events	taafi.com for info.	Corus Quay
13:00-14:00pm	**Lunch** A buffet lunch will be served on the patio	Corus Theatre Patio (8th Floor)
14:00-14:45pm	**McLaren Legacy Panel: The Centenary Year** A Norman McLaren Discussion Panel	Corus Theatre (8th Floor)
14:00-17:00pm	**TAAFI Industry Events** SAS pass holders have access to Monday TAAFI events	taafi.com for info	Corus Theatre (8th Floor)
14:45-15:15pm	**Afternoon Tea Break** Coffee, tea and water	Corus Theatre Patio (8th Floor)
15:15-16:45pm	**Mackinnon & Saunders: A Model Studio** Documentary Screening - introduction by Paul Wells.	Corus Theatre (8th Floor)
15:45-17:00pm	**Afternoon Tea Break** Coffee, tea and water	Corus Theatre Patio (8th Floor)
17:00-17:45pm	**Toronto Stop Motion** A panel of local community artists, moderated by Mark Mayerson	Corus Theatre (8th Floor)
19:00-23:00pm	**Opening Party** Conference Opening Party on the CORUS rooftop patio.	Corus Quay

SCHEDULE

Tuesday, June 17

8:00-9:00am	Breakfast and Registration Light breakfast with coffee, tea and water.	Corus Quay
9:00-9:10am	Opening Address Official opening address of the Society for Animation Studies Conference 2014.	Corus Quay Atrium
9:15-10:00am	Scott Dyer Opening Keynote	Corus Quay Atrium
10:00-10:20am	Refreshments Break Coffee, Tea, Water.	Corus Quay Atrium
10:20-12:00pm	Paper Presentations*	🟢 🔵 🔴
12:00-13:00pm	Lunch Buffet Lunch	Corus Quay Atrium
13:00-14:40pm	Paper Presentations*	🟢 🔵 🔴
14:40-15:00pm	Afternoon Tea Break Coffee, Tea, Water.	Corus Quay Atrium
15:00-16:45pm	Paper Presentations*	🟢 🔵 🔴
15:00-15:30pm	Micro Talks* 5 minute presentations	Corus Quay Atrium
16:45-17:00pm	Break Water	Corus Quay Atrium
17:00-17:45pm	Charlie Bonifacio Closing Keynote	Corus Quay Atrium

* For details see following "Paper Presentation" sections, starting page 20.

SCHEDULE

Wednesday, June 18

8:00-9:00am	**Breakfast and Registration** Light breakfast with coffee, tea and water.	Corus Quay
9:00-10:40am	**Paper Presentations***	🟢 🔵 🔴
10:40-11:00am	**Morning Break** Coffee, Tea, Water	Corus Quay Atrium
11:00-12:30pm	**Paper Presentation***	🟢 🔵 🔴
12:30-13:30pm	**Lunch** Buffet Lunch	Corus Quay Atrium
13:30-15:10pm	**Paper Presentations***	🟢 🔵 🔴
15:10-15:30pm	**Afternoon Tea Break** Coffee, tea, water	Corus Quay Atrium
15:30-17:00pm	**Paper Presentations***	🟢 🔵 🔴
15:30-16:00pm	**Micro Talks*** 5 minute presentations	Corus Quay Atrium
19:00-22:00pm	**Boat Dinner Cruise** Boarding will take place at Corus Quay, Guest tickets are available at registration desk.	Corus Quay Lake Ontario

* For details see following "Paper Presentation" sections, starting page 21.

SCHEDULE

Thursday, June 19

8:00-8:45am	**Busses to Sheridan** Guest will board a bus at the Weston Hotel that will take them to Sheridan College for the day.	Weston Hotel
8:45-9:30am	**Breakfast** Light breakfast with coffee, tea and water	Sheridan College
9:30-9:45am	**Opening Address** Welcome to Sheridan College	SCAET Theatre
9:45-10:45am	**Paul Wells Keynote Address** Director of the Animation Academy, a research group dedicated to cutting edge engagement with Animation and related moving image practices.	SCAET Theatre
10:45-11:00am	**Refreshments Break** Coffee, Tea, Water.	SCAET Atrium
11:00-12:30pm	**Paper Presentations***	● ● ●
12:30-13:30pm	**Lunch** Delicious Canadian Buffet	SCAET Atrium
13:30-15:00pm	**Paper Presentations***	● ● ●
13:30-14:00pm	**Micro Talks*** Five Minute Presentations : HyeJin Choo, JaeWoong Kim, Zabrina McIntyre and David Perlmutter	SCAET Theatre
15:00-15:30pm	**Afternoon Tea Break** Coffee, Tea, Water	SCAET Atrium

* For details see following "Paper Presentation" sections, starting page 22.

SCHEDULE

Thursday, June 19

15:30-16:00pm	Michael Fukushima Closing Keynote Address	SCAET Theatre
	Fukushima became an NFB animation producer in 1997 and cofounded the NFB`s flagship emerging filmmaker program, Hothouse, in 2002.	

16:00-16:30pm	Restoration of McLaren's Stereoscopic Films	SCAET Theatre
	A presentation by Eloi Champagne and Donald McWilliams from the NFB, on the restoration of Norman McLarens's stereoscopic Films.	

16:30-16:45pm	McLaren's Restored Stereoscopic Films	SCAET Theatre
	We close the Conference with a screening of Norman McLaren`s Restored Stereoscopic Films.	

16:45-17:00pm	Afternoon Tea Break	SCAET Atrium
	Coffee, Tea and Water	

17:00-18:00pm	SAS General Meeting	SCAET Theatre
	All members are invited participate in the general meeting.	

18:00-19:00pm	Sheridan College Animation Tour	Sheridan Atrium
	Guests are provided with a tour of the Sheridan Animation programs & animation exhibit.	

19:00-21:00pm	Canadian BBQ Closing Party	Sheridan College
	Conference closing party. The great Canadian BBQ and wine.	

20:30-21:00pm	Return Busses to Weston Hotel	Sheridan College
	Shuttle buses will be available to take guests back to the Weston Hotel after the BBQ.	

SCHEDULE

Friday, June 20

9:30-21:30pm	**Niagara Excursion** Bus will leave from the Weston Hotel. Only 30 spots available so make sure to reserve your spot early	Niagara Falls

Legend

Corus Quay

- Performance Studio (S1)
  1st Floor
- Corus University
  6th Floor
- Mini-Theatre
  6th Floor

Sheridan College

- S231
- S421
- S424

FOLLOW//////// //// #TheAnimator////////

SCAN THE QR CODE FOR ONLINE SCHEDULE AND ADDITIONAL CONFERENCE INFO.

PAPER PRESENTATIONS

Paper Presentations : Tuesday Morning 10:20am-12:00pm

McLaren: Collaboration & Correspondence : Nichola
Dobson, Alison Loader, and Alanna Thain |
Chaired by Nichola Dobson

🟢 Performance
Studio (S1)
1st Floor

Definitions of the Animator 1 : Francis Lowe, Pamela
Turner, and Li Xing | Chaired by Angela Stukator

🔵 Corus University
6th Floor

The Animator and the Mind : Stephane Collignon,
Samantha Moore, Ann Owen, and Steve Weymouth |
Chaired by Ann Owen

🔴 Mini-Theatre
6th Floor

Paper Presentations : Tuesday Afternoon 13:00pm-14:40pm

McLaren's Legacy 1 : Luigi Allemano, Crystal Chan,
Terence Dobson (coauthor), Aimee Mollaghan, and
Peng Zhijun | Chaired by Nichola Dobson

🟢 Performance
Studio (S1)
1st Floor

Definitions of the Animator 2: Andrew Buchanan,
Meaghan Carrocci, and Nazli Noyan |
Chaired by Mark Chavez

🔵 Corus University
6th Floor

Animation's Origins: Nancy Beiman, Malcolm Cook,
Harvey, and Victoria Deneroff (coauthor), Richard
Leskosky | Chaired by Tom Klein

🔴 Mini-Theatre
6th Floor

Micro Talks : Tuesday Afternoon 15:00pm-15:30pm

Animation Technique & Practice: Tony Cleave, Maitane
Junguitu, Kahra Scott-James, and Jason Thompson |
Chaired by Bruno Degazio

Corus Quay
Atrium

Paper Presentations : Tuesday Afternoon 15:00pm-16:45pm

McLaren's Legacy 2 : Leslie Bishko, Terence Dobson,
Kristian Moen, and Christine Veras | Chaired by Aimee
Mollaghan

🟢 Performance
Studio (S1)
1st Floor

Animators : Giannalberto Bendazzi, Elisa Bertolotti, Cinzia
Bottini, and Cristina Formenti | Chaired by Tony Tarantini

🔵 Corus University
6th Floor

Animation & Immersive Applications: Mark Chavez, Lynn
Parker, Christopher Somerville, and Vibeke Sorensen |
Chaired by Pierre Floquet

🔴 Mini-Theatre
6th Floor

PAPER PRESENTATIONS

Paper Presentations : Wednesday Morning 9:00am-10:40am

Aesthetic Resistance: Production and Process, Eliska Decka, Mihaela, Mihailova, Caroline Ruddell, and Rachel Walls | Chaired by Mihaela Mihailova

Performance Studio (S1) 1st Floor

Animation and Culture 1: Jane Batkin, Pierre Floquet, Eric Herhuth, and Paul Ward | Chaired by Giannalberto Bendazzi

Corus University 6th Floor

Children's Health State (CHILDSPLA): Matt Abbiss, Neus Abrines, Joan Ashworth, and John Cairns | Chaired by Joan Ashworth

Mini-Theatre 6th Floor

Paper Presentations : Wednesday Morning 11:00am-12:30pm

Sound & Music: Zacharia Elmagharbel Kahra Scott James, and Susan Smith | Chaired by Maureen Furniss

Performance Studio (S1) 1st Floor

Animation in National Identity: Steve Fore, Robyn Ludwig, and Millie Young | Chaired by Timothy Jones

Corus University 6th Floor

Home, Oracles and the Sublime: Charles daCosta, Tom Klein, and Tim McCormack | Chaired by Chris Pallant

Mini-Theatre 6th Floor

Paper Presentations : Wednesday Afternoon 13:30pm-15:10pm

Animation Technique & Practice 2: Cyril Lepot, Sophie Mobbs, Jenna Stidwill, and Thomas Walsh | Chaired by Paul Ward

Performance Studio (S1) 1st Floor

Animation & Culture 2: Matt Crowell, Beata Pusztai, Pete Sillet, and Robert Wilson | Chaired by Amy Ratelle

Corus University 6th Floor

Animation Therapy; An Animated Process: Elaine Drainville, Yvonne Eckersley, Melanie Hani, and John Tyrrell | Chaired by Melanie Hani

Mini-Theatre 6th Floor

Micro Talks : Wednesday Afternoon 15:30pm-16:00pm

Animation Broadcasting & Culture: Bruno Degazio, Dallim Park, Joao Paulo Schlittler, and Alexander Williams | Chaired by Chris Somerville

Corus Quay Atrium

PAPER PRESENTATIONS

Paper Presentations : Wednesday Afternoon 15:30pm-17:00pm

Animation in an International Perspective: Peter Chanthanakone, Timothy Jones, and Akshata Udiaver | Chaired by Terence Dobson

Performance Studio (S1)
1st Floor

New Technologies in Animation 1: Chris Pallant, Pedro Serrazina, and Bill Stout | Chaired by Jenna Stidwill

Corus University
6th Floor

New Technologies in Animation 2: Chunhui Meng, David Sweeney, and Aylish Wood | Chaired by Jason Thompson

Mini-Theatre
6th Floor

Paper Presentations : Thursday Morning 11:00am-12:30pm

Theatre & Dance: Alan Cholodenko, Beatriz Herraiz, Bella Honess Roe, and Eric Jenkins | Chaired by Steve Weymouth

S231

Animation Pedagogy 1: Prosenjit Ganguly, Kay Kane, and Jeremy Speed Schwartz | Chaired by Charles daCosta

S421

Animation Co-Productions: Paul Hilton, Sean Craig and Mark Jones (coauthors), and Pooja Pottenkalum | Chaired by Mark Jones

S424

Micro Talks : Thursday Afternoon 13:30pm -14:00pm

National Identity, Pedagogy & Therapy: HyeJin Choo, JaeWoong Kim, Zabrina McIntyre, and David Perlmutter | Chaired by Tim McCormick

SCAET
Theatre

Paper Presentations : Thursday Afternoon 13:30pm-15:00pm

Gender Issues In Animation: Sarah Kennedy, Michele Leigh, and Wendy Wong | Chaired by Allison Loader

S424

Animation Pedagogy 2: Shaibani Azam, Debjani Bandyo-padhyay, and Christopher Walsh | Chaired by Nancy Beiman

S421

Circle, Squares and Bubble: Karen Kriss, Gustavo Portes, and Kirsten Thompson | Chaired by Anne Owen

S231

ENGAGE

NETWORK

BRAG

FOLLOW

#TheAnimator

PRESENTER

Matt Abbiss
Developing character animation for CHILDSPLA

Biography

Matt Abbiss graduated from Edinburgh College of Art in 1999 and the Royal College of Art in 2004. He has worked as an animator and animation director over that time, making commercials and short films while also working as an educator in various European Universities. He is currently lecturing mainly at the Royal College of Art and Middlesex University and continues to produce short pieces of animation. He is interested particularly in the area between abstraction and representation, humour and melancholy.

Affiliation

Royal College of Art and Middlesex University

Contact:

Matthew.abbiss@btinternet.com

Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Matt Abbiss
Developing character animation for CHILDSPLA

Abstract

To develop the CHILDSPLA App it has been necessary to produce animation that communicates clearly with our target audience. The character and animation for this project has been produced in collaboration with a group of sick and healthy children who guided the process with their observations at various stages. The frequent team meetings as well as the school visits generated a great deal of discussion about the requirements of the animation; which should be more important, that the animation should engage or be totally effective at the risk of being less engaging? What exactly is the best sequence of images to represent level 4 of inability to sleep? When the character is in pain, where should the pain be located in the body? The design solutions came through trial and error, a close adherence to the idea that less is more and walking a line between exaggerated cartoon animation and an empathetic, naturalistic performance from our drawn character. This innovative collaboration with Gt Ormond St Hospital, the London School of Hygiene and the Royal College of Art has been challenging and demanding.

Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Neus Abrines
Researching with children instead of researching about them.

Biography

Neus Abrines is a Clinical Lecturer in Psychology at the London School of Hygiene & Tropical Medicine (LSHTM). She has a long working history with children, both in research and clinical contexts. During the last few years she has developed a strong interest in involving children, young people and families in all the decisions that are made about their health. She believes that encouraging children and young people to participate make them feel empowered and improves their recovery process. She has worked in several projects developing and using child friendly tools and accessible information to facilitate the process of involving children and young people in research and in decisions related to their health.

Affiliation

London School of Hygiene and Tropical Medicine

Contact:

Neus.Abrines-Jaume@lshtm.ac.uk | http://childspla.lshtm.ac.uk

Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Neus Abrines
*Researching with children instead of
researching about them.*

Abstract

This panel will discuss an innovative collaboration between health
and animation professionals to explore how animation can be
applied to collecting health state preferences from children. The
papers will present points of view from a health economist, a psy-
chologist and an animator. Because of the many challenges relating
to measurement of health status in children (e.g. Differences in
cognitive ability and in the dimensions of health between different
age groups) the assessment of health status represents a long-
neglected subject and little has been done to develop child-friendly
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wellbeing and treatment. CHILDSPLA is a collaboration between
the London School of Hygiene and Tropical Medicine, Great Ormond
Street Hospital and the Royal College of Art, UK.

Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Luigi Allemano
Animation and Improvisation

Biography

MA (Media Arts), Emily Carr University of Art and Design (2013); BFA (Film Animation), Emily Carr University of Art and Design (1997); Diploma (Music Performance), MacEwan University (1990) Edmonton-born Luigi Allemano is a Montreal-based animation filmmaker, composer and sound designer. Allemano's animation, music and sound design appear in more than fifty productions of the National Film Board of Canada, four of which have received Academy Award nominations. Since 2009, Allemano has held full-time faculty appointments at Concordia University's Mel Hoppenheim School of Cinema where he lectures on animation filmmaking, analog and digital animation techniques and sound for animation. Allemano's research interests include philosophy of improvisation in visual art and music, methodologies of pre-cinematic animation and contemporary approaches to visual music composition.

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Topic Other: Animation and Improvisation

PRESENTER

Luigi Allemano
Animation and Improvisation

Abstract

This paper is a discussion of Improvisation no. 1: Cumulative Loops (2013), an experimental research-creation project undertaken by the author in developing a process of audio-visual composition based in the methodologies of 'direct animation' and musical improvisation. Since the release of Norman McLaren's landmark films Dots and Loops in 1940, relatively few works of direct animation can be found in which an individual autonomous artist composes the moving image and sound track together in a unified, improvisatory process. Regardless, this paper posits that the paradigm of hand-drawn direct animation remains relevant in the post-celluloid age as it holds potential for the contemporary digital artist interested in extemporaneous expression through drawing, painting and music. Presenting excerpts of Improvisation no. 1: Cumulative Loops, the author explains how processes of 'camera-less' image sequence creation based in the materiality of film stock are transposed to digital media. Also discussed are the strategies used for creating the conditions of musical improvisation in animation, the importance of drawing in the ontology of animation and the significance of human gesture, mark making and empathy in improvisation. Navigating the contradictions between pre-determination, spontaneity, chance and control, Improvisation no. 1: Cumulative Loops speaks to the apparent paradox of improvisation in animation.

Topic Other: Animation and Improvisation

PRESENTER

Joan Ashworth
Children's Health State Preferences Learnt From Animation (CHILDSPLA)

Biography

Joan Ashworth is an artist /filmmaker working with animation tools and techniques to explore archives, therapy, health-states, and to make short films both fiction and documentary. Ashworth studied at the National Film and Television School graduating in 1987. Ashworth cofounded 3 Peach Animation through which she directed many commercials, title sequences and stings for TV and cinema including the opening titles for Tim Burton's Batman. Ashworth joined the Royal College of Art in 1994 becoming professor of Animation in 1998. Ashworth's films include: The Web 1987, based on Mervyn Peakes's Titus Groan, Eggs, Fish and Blood, 1999, How Mermaids Breed 2002 inspired by Bronze Age Cycladic fertility figures, the drawings of Henry Moore, and Birling Gap Beach, Sussex, & Mushroom Thief, 2010, exploring a girl's wildness. Ashworth is currently developing a short film on the suffragette and artist Sylvia Pankhurst. Locatingsylviapankhurst.com.

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Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Joan Ashworth
Children's Health State Preferences Learnt From Animation (CHILDSPLA)

Abstract

This panel will discuss an innovative collaboration between health and animation professionals to explore how animation can be applied to collecting health state preferences from children. The papers will present points of view from a health economist, a psychologist and an animator. Because of the many challenges relating to measurement of health status in children (e.g. Differences in cognitive ability and in the dimensions of health between different age groups) the assessment of health status represents a long-neglected subject and little has been done to develop child-friendly measures. Existing studies conducted among children have valued health status indirectly through teachers, parents and medical experts (Ravens-Sieberer et al. 2006). There is mounting evidence of the importance of obtaining self-rated health status measurements. Theussein et al. (1998) suggest that parents tend to underestimate the emotional impact of health status problems of their children. This panel is made up of team members exploring the hypothesis that health status information can be directly collected from children as young as 4 years old using animated characters, in part because it may require lower language and literacy competencies than other methods. By involving children in the process, this project aims to make an interactive tool that can more accurately gather the opinions of children and engage them in analysis of their well being and treatment.

Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Shaibani Azam
'I want to be NTR' – Entering the world of the Icon

Biography

Shaibani Azam has 20+ years of experience in the VFX and 3D animation industry in India. Education :B.F.A., Painting, M.S. Univ., Baroda (1984), M.Des. Visual Communication, Industrial Design Centre, I.I.T Bombay (1986). She has worked as an animator, compositor, special effects supervisor and animation director for advertising and feature films in Bombay. She founded a Visual Effects facility in Hyderabad in partnership with Suresh Productions, a leading film producer. As Creative Director-3D at Jadooworks ,Bangalore she directed animation for advt. Films and series pilots and set up a large team for the outsourced production of 'Higglytown Heroes', a Disney Playhouse series. From 1990 to 2001, along with her various teams, she has won several Indian film and advertising industry awards like the FICCI-BAF award, the IAAFA and A & M awards for excellence in special effects and animation. At the AJK MCRC, she is Course Coordinator and teaches the M.A. Visual Effects and Animation.

Affiliation

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Topic Animation and broadcasting methods

PRESENTER

Shaibani Azam
'I want to be NTR' – Entering the world of the Icon

Abstract

In 1998, I rotoscoped the deceased telugu film superstar, NT Rama Rao from a 1980's film into a musical sequence in a contemporary telugu film where he danced along with the male and female lead. This 1 minute sequence which brought NTR back to life made the film a box-office hit. His vast fan club watched the film multiple times, throwing flowers at the screen when he appeared and screaming in hysteria. I was thus introduced to the obsessive world of the South Indian cinema fan to whom a very trite sleight of hand clearly meant much more. When I had to teach my students the techniques of rotoscoping, tracking, colour correction and shooting for visual effects, I decided to channel my NTR experience and get them to enter the world of their own icons. The extensive planning and meticulous execution required to do this believably would meet the technical standards required of them. I was also curious to see if the experience would inspire them to put in the considerable effort involved. The exercise given to them was to create a 30-60 second video sequence starring their personal idols and either insert themselves into it or bring the idol into their world. The outcomes vary from Bharat Natyam with the Malayalam danseuse, Shobhana to a fight with the popular hindi film 'villain' Pran.

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Topic Animation and broadcasting methods

PRESENTER

Debjani Bandyopadhyay
Language of Children in Animation

Biography

Debjani (Mukherjee) Bandyopadhyay is an Independent Animation Film Maker and Cofounder of BOL, the language of children. She is a post-graduate from National Institute of Design, India. She loves to experiment with Sand, mixed media, and several other art forms and styles through stop motion techniques. Her short films have won several awards in National and International Film Festivals. Added to her passion for alternative learning media, she is particularly inspired by creative expressions in children. Having founded BOL, a platform where children make their own animated shorts on various social and cultural subjects, blending Music, Theater and Storytelling techniques, she dreams to enable Animation as a powerful social tool for the World. The films made from workshops with children, not only identified a problem but it reflected the local traditions, art forms, music and came up with social solutions encouraging children to become young reporters, and reaching out to the world.

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Topic Animation within Social Movements and Documentary

PRESENTER

Debjani Bandyopadhyay
Language of Children in Animation

Abstract

Norman McLaren had a child in him who was not scared to experiment, play with forms and images in different contexts. I, as an Animator, search for that child in myself and in all the children in my country. An idea that grew from a college experiment in 2009 today, speaks about the voices of the children from rural villages in India and other Asian countries where, unfortunately, 30% of the children still don't have the privilege to go to school. For them, making films is a luxury. But, why not make this medium a strong expression for their voices to reach out to millions? With this dream we formed BOL, the Language of Children. Our vision was based on the fact that the "Language of Children" and Animation is universal. It translates to all ages, irrespective of caste and creed, social, economic, cultural and political backgrounds. To hand over this flame to the children, we worked out a technique which can be simple, fun and cost effective. Hence, Stop-Motion Animation. The methodology is rooted in the age-old oral tradition of storytelling in India, Pathachitra, wall art, music traditions, puppetry and many more. BOL introduced the concepts of animation through toys and simple techniques, thus creating a balance of ancient art forms and modern technology. The films made by the children, not only identified a problem but it reflected the local traditions, art forms, music, and came up with social solutions enabling children to become young reporters. This film was later shown in the Panchayats and the neighboring villages fostering community engagement. The films have also traveled to many international film festivals and facilitated cross-culture, cross-country sharing of stories and ideas.

Topic Animation within Social Movements and Documentary

PRESENTER

Jane Batkin
Rethinking the Rabbit: Revolution Identity and Connection in Looney Tunes

Biography

Jane Batkin is a Critical Studies Lecturer at the University of Lincoln, where she teaches the history of animation and research based modules on the BA (Hons) Animation and across Media and Design. Jane holds an MA in Creative Writing from City University, London, and has had short literary fiction published within anthologies and for the Hay Festival, as well as articles for an arts magazine. Her current interests lie within the ideas of identity, empathy and revolution in animation, from Betty Boop to Bugs, Elmer and WALL.E, and she is currently working on a book that explores these themes.

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PRESENTER

Jane Batkin
Rethinking the Rabbit: Revolution Identity and Connection in Looney Tunes

Abstract

The Looney Tunes stable is renowned for its slapstick violence and screwball comedy, brought to life by the talented inhabitants of Termite Terrace. A familiar stage is created, upon which Bugs, Daffy and Porky interact, and where wit and despair flourish in equal measures. However, there is more to Looney Tunes than the 'controlled lunacy' (Sandler 1998) associated with it. Beneath the wackiness, there is revolution and connection, in which the fourth wall of film is battered and broken down and the characters literally break out of their asylum. In Duck Amuck (1953) Daffy tears the fourth wall to shreds and stamps on it in a rage. At first bewildered by the inexplicable scenery changes, he subsequently realizes that his world is a fiction. In this ground breaking cartoon, a strong and significant connection is created with the audience. As Daffy struggles to discover where the boundaries are and who is in control, the resolution reveals it to be Bugs, stepping over the abyss from film to reality and showing us essentially why Looney Tunes matter. Revered icon, Bugs is an enigma. His relationship with Elmer is both complicated and, at times, arguably sadomasochistic. In the seminal What's Opera Doc? (1957) Bugs indulges in a little gender reversal to win over his adversary, only to find himself undone by Elmer's rage at having his masculinity challenged. This text is more than just a parody of Disney's Fantasia (1940). It is revolutionary. By crossing genres it reveals character emotions we hadn't expected and, as Elmer turns to us and sobs 'I killed the wabbit', a connection is made through the ingenious reimagining of their relationship. At the beating heart of Looney Tunes lies Revolution, Identity and Connection.

PRESENTER

Nancy Beiman
The Animated Tramp: Charlie Chaplin's Influence on American Animated Film 1916-2014

Biography

Nancy Beiman has worked as a professional animator, storyboard artist, character designer, development artist, illustrator, and director in feature films, commercials, television specials, and new media. She was a supervising animator and development artist at the Walt Disney Studios, a director at Warner Brothers Animation and Phillips Sidewalk Studios and producer (with partner Dean Yeagle) at Caged Beagle Productions Inc. Nancy's interviews with animation artists appeared for many years in CARTOONIST PROfiles magazine. She is the author of two books, PREPARE TO BOARD: Creating Story and Characters for Animated Features and Shorts (2007, second edition 2012) and ANIMATED PERFORMANCE, an analysis of acting in character animation. She is currently teaching storyboard and mentoring projects at the Sheridan Institute of Technology and Advanced Learning.

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PRESENTER

Nancy Beiman
The Animated Tramp: Charlie Chaplin's Influence on American Animated Film 1916-2014

Abstract

Charlie Chaplin's Keystone series of comedies began coincidentally at the same time that commercial animated film studios began producing animated series that featured continuing characters. Contemporary animation was heavily influenced by popular culture. Charlie Chaplin's Tramp was one of the first examples of 'celebrity caricature' in American animated film. But Chaplin the man had as much influence on the art of animation as Chaplin the tramp. Walt Disney based some of Mickey Mouse's personality on that of Chaplin's Tramp and the two film makers assisted one another in the 1930s when Chaplin was dealing with the onset of sound and Disney was producing his first feature film. Chaplin's influence is also apparent at the Warner Brothers studio, particularly in the work of Chuck Jones from 1930s through the 1950s. Jones learned timing and comedy from watching Chaplin film near his home in Los Angeles.. It is not coincidental that the Golden Age of animation overlapped, and eventually supplanted, pantomime comedy in the cinema. Chaplin's work is still studied at animation studios and colleges around the world.

PRESENTER

Giannalberto Bendazzi
Jiri Brdecka, a Director of Animated Films

Biography

A professor at the Nanyang Technological University of Singapore and formerly the Università degli Studi of Milan, Italian-born Giannalberto Bendazzi thoroughly investigated the history of animation for more than forty years. A founding member of the Society for Animation Studies and for nine years a member of the board of directors of ASIFA (Association Internationale du Film d'Animation), he authored or edited various classics in various languages, among which the world history Cartoons. A completely remade and much larger world history of animation is due to be published this year.

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PRESENTER

Giannalberto Bendazzi
Jiri Brdecka, a Director of Animated Films

Abstract

The Grand Prix of the 1963 Annecy Festival went to Špatně namalovaná slepice (The Grotesque Chicken). That hymn to free thinking, which moreover was coming from the then oppressive Prague, hit the audience and the critics. In the same 1963 Rozum a cit (Reason and Emotion) was screened this side of the Iron Curtain, and the quality of the director was confirmed. Slóvce M (The Letter M), Do lesíčka na čekanou (Let's Go Hunting in the Woods), Proč se usmíváš, Mona Lisa? (Why Do You Smile, Mona Lisa?), Metamorfeus (id.), Láááska (Loooove) - among many others – followed. Along with Jiří Trnka and Bretislav Pojar, Jiří Brdečka became a master of Czech animation. Flash back. In 1948, thirty-one years old Jiří Brdečka was entrusted to direct Vzducholoď a láska. Sharp lines around bi-dimensional characters and objects; flat, non-shaded colours; hues on hues, a "scandal" for the classic school. He even used limited animation here and there, and narrative ellipses. The American UPA would be the artistic insurrectional army that defeated rubbery Disneyism; nevertheless, Brdečka applied many of UPA's inventions three years in advance. The director's overall work displays the wisdom of a man without naïveté, who has seen much in his life and is bitterly aware that very seldom on Earth good people win and bad people lose. This standpoint can't but recall another great Mittel-European film auteur, Ernst Lubitsch. Eventually and actually, we could christen Jiří Brdečka the Ernst Lubitsch of animation.

PRESENTER

Elisa Bertolotti
Doing animation today. An ethnographic research on the animators practice.

Biography

Designer and researcher, Elisa Bertolotti works with communication strategies, moving images, storytelling for social innovation. She is member of IMAGIS research group at the Department of Design at the Politecnico di Milano, Milan, Italy.

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Topic Critical and theoretical approaches to animation histories or national movements/identities

PRESENTER

Elisa Bertolotti
Doing animation today. An ethnographic research on the animators practice.

Abstract

This paper is based on a three year research into the practices of five European animators, by analyzing the relationship between making a film and the material conditions. For this reason the research has focused on animation processes and techniques, placed in relation to the production and distribution project. The research interest in contemporary animation, ascribed to a craft way of working, concerned a dimension of practice extremely refined and specialized, often isolated and little known outside of a small group of experts. It suggested the need to study closely specific and unique experiences, taking a step forward towards the current productions. The experiential dimension of craftsmanship, suggested the relevance of ethnography methods, more specifically participant observation and qualitative interviews techniques. The following paper will analyze my experience of creating and working with a specific research methodology, which enabled the highlighting of sensitive aspects, such as the negotiation of the access to the observation. It will also examine the difficulties of describing the technical and physical work, therefore the question of tacit and explicit knowledge, and some strategies that the research has built to deal with them. In conclusion the findings presented will be analyzed emphasizing the important role of the observations gathered by the researcher through full immersion in the context observed.

PRESENTER

Leslie Bishko
Gesture and Mark Making in Animation: McLaren's Legacy

Biography

Leslie Bishko's work is centered on the dynamics of expression through movement in the medium of animation, influenced by abstract experimental animation and contemporary modern dance. Exploration of these themes led her to integrate 3D computer animation with Laban Movement Analysis (LMA), which are the focus of her research and teaching. Research topics: Application of LMA as a complete movement language for animation and virtual environments, Movement styles in animation, aesthetics of animated movement, Movement visualization, LMA pedagogy and visualization of LMA theory, Puppeteering and social interaction of real-time interactive avatars in virtual environments. Instructional themes: Animation form/aesthetics. 3D character animation: biomechanics, expression, posture, gesture.

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Topic Norman McLaren

PRESENTER

Leslie Bishko
Gesture and Mark Making in Animation: McLaren's Legacy

Abstract

Norman McLaren, Len Lye and other experimentalists represent a cluster of work made by animators who engage directly with the animator's paradox: coming from their own bodily experience as a source, yet having to analyze or incrementalize that experience in order to create animation. Among these works, there is an urge to form animated movement from the synthesis of the gesture and its evidence in the act of mark making. This urge comes forth in animation techniques such as painting on film. Contemporary artists such as Jean Detheux and Pierre Hebert grapple with the paradox through performative animation. Their work connects with explorations in digital interfaces for gestural painting, as in the work of animator Aleksandra Dulic. Related to this is the idea of incrementalism: referencing a temporal snapshot of discreet frames, shown as increments of motion. McLaren's Pas de Deux (1968) holds a place in the tradition of incrementalism, which began with the photographs of Edward Marey and Eadweard Muybridge. Contemporary dance films are able to freely compose incrementalist images through the nature of digital image manipulation, and the ease of replication. By motion-capturing dance, we can view sculptural trace forms that show the progression and unfolding of the body moving in space, extending the notion of incrementalism into new realms. This paper explores the landscape of gesture and mark making in animation, taking a curatorial approach that explores threads of ideas that weave their way between animation and dance. These aesthetic themes reflect on the animator's process, and the felt sense of the progression of motion as an extended to the visual field.

Topic Norman McLaren

PRESENTER

Cinzia Bottini
The orchestration of emotions in Jerzy Kucia animated films

Biography

Born in Italy (1981), Cinzia Bottini is currently a PhD candidate at the School of Art, Design and Media (ADM), Nanyang Technological University, in Singapore. She graduated in Philosophy (2004) and received a Master Degree in Philosophical Studies with an emphasis on Arts and Cinema from the University of Milan, Italy (2010). She has worked as copywriter and journalist, and collaborated in the research and writing process of an upcoming publication on the history of animation (new edition of Cartoons, by Giannalberto Bendazzi). Her current research is a historical and theoretical study on the animation studio UPA.

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PRESENTER

Cinzia Bottini
The orchestration of emotions in Jerzy Kucia animated films

Abstract

Jerzy Kucia's animated films have been defined "emotional documentaries", since they engage the viewer in emotional trips in which overwhelming feelings are experienced. Starting from reality as a source of inspiration, his films evoke dreamlike and poetic atmospheres that reflect the sociopolitical changes that affected Poland in the last 40 years. This paper focuses on Kucia as an auteur animator by analyzing his film language and creative process. It explores the use of images and sounds as elements of the dramaturgy, and it refers to music as a language whose syntax is incorporated into Kucia's creative process, as well as in the definition of his style. Having a talent for both music and painting, he developed a synesthetic film language in which visual and auditory elements are combined in order to arouse emotions. It is my belief that Kucia's artworks establish a connection with the audience in a particular and personal manner: the viewer perceives the orchestration of the visual and auditory elements as a sensory experience that arouses a stream of emotions. All Kucia's animated films can be read as an entire art work. Visual and auditory recurring elements are consistent in his productions as well as his individual style, thus asserting his personal endeavor in being true to himself, his people and his viewers. This paper has been conceived after the scholar attended a seminar held by the Jerzy Kucia at Nanyang Technological University, in Singapore.

PRESENTER

Andrew Buchanan
Dali, Disney, Destino; speculations on metamorphosis and multistability.

Biography

Andrew Buchanan is a PhD candidate at the Centre for Animation and Interactive Media at RMIT University in Melbourne, Australia. His research focusses on improvisation in 3D animation production, the application of surrealist theory to animation practice and theories of the unconscious in visual art. Andrew's checkered past includes study, research and work in design, digital art, sequential art and animation. In both the academic and art worlds, Andrew works internationally, having previously been based in Europe, Australia, the US and the Middle East, and is a consultant to the Australian Government on education and technology. A compulsive traveler, eater, drinker, thinker and tinker. You can find more at www.unconsciousanimation.com.

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PRESENTER

Andrew Buchanan
Dali, Disney, Destino; speculations on metamorphosis and multistability.

Abstract

In 1945, a collaboration was initiated between Salvador Dali and Walt Disney to produce a short 'episode' for a larger combined animation film project. The project was titled Destino. Unfortunately, despite some months of work by Dali at the Disney Studio, the film was cancelled with only about 15 seconds of animation completed, though it was much later revived, and released at the 2003 Annecy International Film Festival. This paper is a speculative exploration considering Dali's motivation and attraction to animation as a medium and the ways in which animation processes fit with other theories of surrealism and Dali's psycho-strategic artistic agenda. The paper focusses on 2 key techniques used throughout Destino; multistability and metamorphosis. Multistable images are those which can be interpreted in more than one arrangement, as depictions of more than one thing, or scene. The use of animated multistability in Destino presented Dali with opportunities to expand on his other artistic methods and his desire to reveal the unconscious functioning of thought by adding a temporal dimension to these static perceptual conundrums. For Dali, metamorphosis becomes a vehicle for highlighting both the unconscious association between entities as well as translating the very act of association into visual form. This new study of the techniques used in Destino leads to a speculation that Dali found in animation a surreal medium better able than others to convey the temporally embedded associative functioning of thought, both at the level of the animator's practice and as animated artefact.

PRESENTER

John Cairns
Children's health state preferences learnt from animation (CHILDSPLA)

Biography

John Cairns is Professor of Health Economics at the London School of Hygiene and Tropical Medicine. He has over ten years of experience as a member of the National Institute of Health and Care Excellence (NICE) technology appraisal committee, which makes decisions on which health technologies the NHS in England should adopt. He has over thirty years experience using economics to understand health and healthcare. His main research interests have been the methods by which preferences over health states can be elicited and how to assess the cost-effectiveness of different ways of providing healthcare.

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Topic Animation and broadcasting methods

PRESENTER

John Cairns
Children's health state preferences learnt from animation (CHILDSPLA)

Abstract

This panel will discuss an innovative collaboration between health and animation professionals to explore how animation can be applied to collecting health state preferences from children. The papers will present points of view from a health economist, a psychologist and an animator. Because of the many challenges relating to measurement of health status in children (e.g. Differences in cognitive ability and in the dimensions of health between different age groups) the assessment of health status represents a long-neglected subject and little has been done to develop child-friendly measures. Existing studies conducted among children have valued health status indirectly through teachers, parents and medical experts (Ravens-Sieberer et al. 2006). There is mounting evidence of the importance of obtaining self-rated health status measurements. Theussein et al. (1998) suggest that parents tend to underestimate the emotional impact of health status problems of their children. This panel is made up of team members exploring the hypothesis that health status information can be directly collected from children as young as 4 years old using animated characters, in part because it may require lower language and literacy competencies than other methods. By involving children in the process, this project aims to make an interactive tool that can more accurately gather the opinions of children and engage them in analysis of their wellbeing and treatment.

Topic Animation and broadcasting methods

PRESENTER

Meaghan Carrocci
Framed in Time: A Cinemagraph Series of the Everyday & Grounded Theory of Cinemagraphy

Biography

 Meaghan Carrocci is a new media designer, artist and entrepreneur with a unique combination of expertise in multimedia development and communications strategy. She is currently based in Hamilton, Ontario, Canada and is the sole proprietor of the design firm, Niewland Media. She is also a Research Assistant at McMaster University where she earned her Masters Degree in Communication and New Media as well as her Honours Bachelor of Arts degree in Communication Studies and Multimedia. Her MA thesis, Framed in Time: A Cinemagraph Series of the Everyday & Grounded Theory of Cinemagraphy, includes an original cinemagraph series and provides a historical and critical analysis of cinemagraphs otherwise known as living photographs. Further research interests include new media methods, sound art, photography and branding and cognition with particular focus on neuromarketing and the embodied mind. Meaghan has been recognized with numerous awards, publications and creative achievements.

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Topic Animation and broadcasting methods

PRESENTER

Meaghan Carrocci
Framed in Time: A Cinemagraph Series of the Everyday & Grounded Theory of Cinemagraphy

Abstract

This paper provides a historical and critical analysis of living photographs, also called Cinemagraphs. The study utilizes Grounded Theory methodology to theorize the artistic themes in this new media format. Some of the key questions addressed in this analysis include: (i) What is the theoretical framework that makes the cinemagraph a unique form of new media; ii) What is its situation within the history of photography, animation and cinematography; and (iii) How does the temporal qualities of cinemagraphy affect the perception of 'the event' it documents? The paper presentation is supported by an original cinemagraph series documenting everyday events (after de Certeau) entitled Framed In Time and can be found online at: www.niewland.com/cinemagraphs.

Topic Animation and broadcasting methods

PRESENTER

Crystal Chan
*Norman McLaren, Internationalist
(coauthored)*

Biography

Crystal Chan is a journalist, researcher, and author who covers culture: culture as in arts and creativity, but also as in society, identity, and heritage. She is particularly interested in the intersection between the two, and in the connection between the arts and sciences. The recipient of a Conseil des arts et des lettres du Québec grant to study Norman McLaren, she is working on a trade book, radio documentary, and articles about the animator. She is a film critic and was the Managing Editor of La Scena Musicale magazine, which Denys Arcand described as "the only serious source of information in Canada on the music I cherish". She has served on several juries and editorial boards. She was also the Program Coordinator of an artists' network which works on policy, advocacy, and resources for artists across Quebec. She holds a BA with Honours in English: Cultural Studies and Music from McGill University (thesis topic: film music).

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Topic Norman McLaren

PRESENTER

Crystal Chan
*Norman McLaren, Internationalist
(coauthored)*

Abstract

Internationalism is a rich but often unobserved vein which runs through the life and work of Norman McLaren. Through this examination of McLaren's Internationalism, which crucially looks at the filmmaker's motives, the authors aim to create a fuller understanding of McLaren and his films, and to bridge analyses of his disparate types and styles of film work. This paper also addresses the legacy of McLaren's internationalism in today's global context. The foundations of McLaren's Internationalism were political and artistic. It will be shown that one aspect was nurtured by McLaren's desire for accessibility and the other found expression in his filmic dismantling of cultural barriers. The basis of his globalism can be compared with today's. Common Humanity or Common Benefit? The specific manifestations of McLaren's Internationalism in his work range from the influence of the aesthetics and ideas of other cultures to the absence of verbal language and the consequent reliance on other elements intended to excite wider inter-cultural understanding. His reductionist tendencies are often deliberate attempts to internationalize his work's appeal. His oeuvre thus has an interconnected social and aesthetic basis, addressing the apparent oxymoron of McLaren being simultaneously an experimentalist and a mass media practitioner. Ultimately, McLaren's Internationalism colours the categorization of his films as pure high art, to which he was inclined. The artistic and social tensions felt by McLaren are still relevant. Is an animator an educator or an artist? Is their role personal, nationalist or global? Also pertinent are McLaren's answers to these tensions.

Topic Norman McLaren

PRESENTER

Peter Chanthanakone
*Outsourced: 3D animation in an
International Animation Studio*

Biography

He is a short film director specializing in 3D animated shorts. He
won numerous Film Festival awards from the Top Emerging Art-
ist (Souriya Namaha), the Best Animation Short film (Winston's
Shuttle) and a Gold Pixie Award (Junkboxx). His collaborative
experimental animation with Myriam Thymes (Flag Metamorpho-
sis) has circulated around 30 film festivals internationally. His
works has played on a giant screen @ Times Square in NYC, Ger-
many, France, Canada, China, S. Korea, Australia, Italy and at the
Hamilton International Film Festival. Cumulatively, his work has
been shown Internationally in over 50 juried competitions. Peter
has been teaching at Brock University (Canada), Grand Canyon
University (Phoenix), Stanford, Villanova and is currently an Assis-
tant Professor in Animation at the University of Iowa. His research
involves animation production and accelerating the animation
pipeline for independent short films.

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Topic Animation and broadcasting methods

PRESENTER

Peter Chanthanakone
Outsourced: 3D animation in an International Animation Studio

Abstract

More and more animation is being outsourced and produced in Asia as they continue to strengthen their animation talent through improved technology and education. The infrastructure for education, awareness and publicity continues to explode in Asia. How is the quality of the animation produced and why are major studios flocking to these areas? Through the collaboration of RiFF Animation studio in Bangkok, Thailand, Perfect Lover is a one year long independent short film project which came to fruition during the summer of 2013. Through this unique collaboration with an international studio, first hand observations were recorded to understand the differences between American and International animation studios. This presentation will discuss the unique technological, cultural and creative challenges of outsourcing to International studios.

PRESENTER

Mark Chavez
The Challenges of Design in Transmedia Authorship

Biography

Currently at a research university in Singapore, I teach Digital Sculpting and 3D Production for cinema and game development. I also lead a small team of researchers on a project that is called, "Game Design for Entertainment: a content development think tank". Exploring content development for Transmedia Entertainment, e.g. movies and games made from the same artwork, our research attempts to understand the qualities that form comical appeal in simulated intelligent characters. Recently, at SIGGRAPH Asia 2013, I chaired the Art Gallery and established the Art Papers program for the conference. I chaired the SIGGRAPH Asia 2008 Educators Program at the inaugural SIGGRAPH Asia, a top tier conference, initially held in Singapore. I've worked as an artist in various capacities at major studios in award winning interactive projects, games, animated feature films and live-action visual effects movies with more than 25 large scale, big budget, studio based projects to my credit.

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Topic The Challenges of Design in Transmedia Authorship

PRESENTER

Mark Chavez
The Challenges of Design in Transmedia Authorship

Abstract

Our research looks at the development of the Transmedia narrative experience across multiple digital formats and its implications concerning independent animation production for entertainment. In our case study, the construction of a conversational interactive game designed for children called Barty and the Pirate the authorship techniques used to support the creation of an animated web based episodic series are used also to create short films. Barty and the Pirate as virtual game characters, answer users' questions and requests and help the user explore the digital world they live in. Along with the game, we are developing a set of short movies that describe the characters and further delineate the story through direct playback narrative. With this approach, we are investigating the impact of short form animated filmmaking with a game counterpart on the broader marketplace seeking to find a market share in an intensely crowded field. As with many modern video games, non-player characters (NPCs) form a critical aspect of our game. Our goal is to develop NPC characters with a range or richness of behaviors suitable to their intended design. We strive to develop our characters' personality beyond simplistic NPCs with primitive pre-scripted responses, into characters that are capable of responding to the users' queries with their own voices and simulated thoughts, a significant design problem. This work will extend to movie authorship in that the digital assets created for the game are used within the movie making process. Our longer-range goal is to utilize the characters and their animated behavior as actors performing in an animated theater.

Topic The Challenges of Design in Transmedia Authorship

PRESENTER

Alan Cholodenko
The Animator as Artist,The Artist as Animator

Biography

Dr. Alan Cholodenko is former Head of Department and Senior Lecturer in Film and Animation Studies in the Department of Art History and Film Studies at the University of Sydney, where he is now Honorary Associate. He has pioneered in the articulation of film theory, animation theory and 'poststructuralist' and 'postmodernist' French thought. He organized THE ILLUSION OF LIFE—the world's first international conference on animation—in Sydney (1988), edited the anthology of that event—The Illusion of Life: Essays on Animation—the world's first book of scholarly essays theorizing animation (1991), as well as did a sequel conference (1995) and anthology (2007). His essay 'The Animation of Cinema' won the 2010 McLaren-Lambart Award from the SAS.

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PRESENTER

Alan Cholodenko
The Animator as Artist, The Artist as Animator

Abstract

Engaging the conference theme, my paper begins by addressing the cfp's inscription of the mytho-theo-logical vision of the animator as artist, creator, author, as, at the least, stand-in for the artist/creator/author of the universe, the animator of all life and motion, God. Such attribution of the elevated, ensouled/enspirited title 'artist' to the animator is associated in particular with the tradition of fine arts animation, where the animator is by definition an artist, but also more generally with the work of the great animation auteurs, be it in fine arts animation, as in 'The Art of Norman McLaren', or 'mainstream' animation, as in 'The Art of Walt Disney'. But then I will take that aestheticisation of the animator into a new place, the place I located it in my Introduction to The Illusion of Life 2, where I launched the idea that animation is not delimited to film, that it is 'idea, concept, process, performance, medium and milieu; and it invests all arts, media and communications. (In other words, all arts, media and communications are forms of animation)'. So, in this my first conference paper taking it up, my claim is: art is itself a form of animation. In other words, while not all animation is art, all art is animation. Within the limited time available, I will sketch key theoretical and art historical aspects of my claim. At the same time, I will extend the theoretical work I did on the subject of the animator as limit case of the auteur in my essay '(The) Death (of) the Animator, or: The Felicity of Felix', part II, published in Animation Studies, engaging the implications and consequences of my claim for the attribution of the title 'artist' to the animator and the title 'animator' to the artist.

PRESENTER

HyeJin Choo
Animation as a self-therapeutic expression

Biography

She majored in illustration and animation, finishing her MFA degree in animation making at Chung-Ang University in Korea. She is currently an animation theory/contents producing PhD candidate at the same university. After making her first short animation in 1999, she started her career as a freelance artist in animation and media arts, and has held animation workshop for children and teens actively. She joined several film festivals including Siggraph Asia, Seoul International Cartoon & Animation Festival(SICAF) and Puchon International Student Animation Festival(PISAF). Psychology and art therapy are of special interest to her alongside animation and media arts. She has been doing some clinical practice using animation techniques for five years. At present, she is involved in Indie-AniFest in Korea and Siggraph Asia, and has been spending five years in academia teaching animation and its related fields at Korea National University of Art and other institutes.

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Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

HyeJin Choo
Animation as a self-therapeutic expression

Abstract

The aim of this research is to explore and develop the potential value that animation can be used for more than one source of entertainment mainstream. Furthermore, animation can be an access as a powerful therapeutic tool utilizing its flexible approaches and functional integration of art forms for a verbal and non-verbal communication with children and teens. Animation has been mainly used within industry but studies have discovered its effectiveness for children and teens to boost their academic performance. With its simple techniques, Animation is now being used in education widely. It is often said that movies are 'Dreaming' in reality that creators desire to show. For animators, animation can be portrayed as alike to a movie, but in this case, with the creation of illusion of movement by playing or even manipulating the still images. Art as emotional expression so often arises from some deep personal feelings and so does animation. Creators can be seeing a mirror through their own characters by reflecting their persona. The creative animation process happens to be a form of emotional catharsis and heal the shadow for themselves here. Animation is a creative and integrating art medium and offers limitless possibilities in the most diverse manner and the function which facilitate differing levels of ability and interest. It is a core of the creative process of animation by making and watching to motivate children and even adults to externalize internal thoughts and feelings using selective animation techniques. The research is still in preliminary stages but it can be supporting the way into using animation in practice along with the existing art therapies and combining their advantages.

PRESENTER

Tony Cleave
*Gendering Media - How Animated Characters
Cross Gender Boundaries*

Biography

Tony Cleave is a Professor and Creative Director. He teaches a variety of courses in design and media including: digital animation, motion graphics, visual culture and media, advertising and experimental typography. He has won numerous professional awards from: Clio, Telly, BDA, Promax and Applied Arts. Tony received an undergraduate degree from the University of Toronto in Art and Art History, a post graduate diploma from Sheridan College in Computer Graphics and a Masters degree from OCAD U in Design and Strategy in Advertising. Tony lives in Toronto with his wife and two English bulldogs.

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PRESENTER

Tony Cleave
*Gendering Media - How Animated Characters
Cross Gender Boundaries*

Abstract

Animated stories are blazing a trail for characters to exist along a greater spectrum of gender identities. Animated characters question the social stereotypes presented in other media and societies to create awareness of independent identities that are unique to their story without regard for established social and cultural norms. These characters may dynamically move from one gender to another, remain androgynous or exist as a hybrid of cyber-human-animal identity.

Topic Animation and Culture

PRESENTER

Stephane Collignon
The Science Behind The Illusion Of Life

Biography

Currently finishing a PhD dissertation on animation aesthetics and its ties to print cartoon, caricature and the uncanny valley theory, Stéphane Collignon has been lecturing Animation Theory, Art History and Writing for Animation at Europe's largest graphic design school (ESIAJ) in Namur, Belgium. With a background in Journalism, Film Studies and Film Writing his research interests include phenomenology of cinema, empirical aesthetics, genres, visual narration (incl. cartoons, comics, etc.), and many more. Currently supported by the David et Alice Van Buuren Fund.

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PRESENTER

Stephane Collignon
The Science Behind The Illusion Of Life

Abstract

In 1981 Ollie Johnston and Frank Thomas set in book form the 12 principles that, according to their experience, allow animation to give the illusion of life; an illusion of life that does not necessarily equate to actual lifelike animation. By studying animation that is based on the 12 principles alongside animation produced with rotoscope or motion capture techniques (Carol McGillivray, 2007), and by acknowledging the "cartoon" in the animated form (Collignon, 2011), we can see that the animation styles that feel more natural, that produce a better illusion of life, are those that employ exaggeration and simplification in both design and movement. The idea that these simplified and exaggerated forms of animation, which are essentially unrealistic, can appear more lifelike than more 'realistic' forms is at the core of the much talked about 'Uncanny Valley Theory', and what some theoreticians call 'hyper real' animation. However, few studies have been produced that actually explain from a wide array of disciplines how this phenomenon can take place. With experimental results from ethology, cognitive psychology and more recent discoveries in neuroscience, this presentation will deliver a body of evidence that explains what cartoonists have always known: that a certain level of stylization or caricature will improve audience reception by producing characters that are easier and faster to recognize, and that trigger stronger affective responses.

Topic Other: The Animator and the Mind

PRESENTER

Malcolm Cook
Stardom and Early Animated Cartoons

Biography

Malcolm Cook was awarded a PhD at Birkbeck, University of London in 2013. His doctoral thesis "Animating perception: British cartoons from music hall to cinema, 1880 – 1928" addressed early British animated cartoons prior to the advent of sound cinema, with a particular focus on the relationship between the moving image and the graphic arts and other pre-cinematic entertainments, as well as the neurological processes involved in the perception of these forms. Malcolm has published a number of chapters and articles on animation and early cinema. He has previously taught at Birkbeck and is currently teaching at Middlesex University and Central Saint Martins, University of the Arts London. http://birkbeck.academia.edu/MalcolmCook.

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Topic Animation and broadcasting methods

PRESENTER

Malcolm Cook
Stardom and Early Animated Cartoons

Abstract

Early animation in Western Europe and North America called upon established star systems from print and theatre, and the first stars of animation were consequently the cartoonists who performed on screen. Films and advertising material at the turn of the century heavily emphasized the on screen star cartoonist as a primary attraction, appealing to their pre-existing audience. In the 1910s the focus of animated stardom saw a gradual shift from these nascent animators, to the characters they created, with the 1920s seeing a peak in popularity of these on screen stars. Donald Crafton's Before Mickey (1982) remains the most pertinent account of this historical change, yet more than thirty years later new opportunities exist to revise and expand upon that founding document of animation studies. The recent rediscovery of key films and the availability of substantial digital newspaper archives offer new sources of information on the period. Furthermore, theoretical models for the study of film and animation, including Crafton's own most recent work, have expanded beyond the focus on authorship to encompass the role of audiences. This paper will reconsider this historical moment in the light of these imperatives to explore the changes that occurred in the role of 'The Animator'. Animators were not only central to the creation of these short films, but 'The Animator' was also an important construct within the films and in public discourse surrounding this new art form, consequently shaping definitions and understandings of what animation was. In examining the shifting stardom of 'The Animator' this paper will not only shed light on this formative moment, but also explore its implications for animation studies more generally.

Topic Animation and broadcasting methods

PRESENTER

Sean Craig (coauthor)
Best practices in short animation production in private/public partnerships: an agile approach

Biography

Sean Craig currently coordinates the postgraduate 3D Animation program at Seneca College. Sean has been teaching Advanced Character Animation since 2005. As well as teach, Sean has worked professionally as a character animator, modeler, rigger, and texture artist on various projects ranging from children's television, station identities, commercials, short films, pitches, mobile games, visual effects and feature films. Aside from working as a freelance artist, he has worked at a number of studios including Big Splash VFX, C.O.R.E. Digital Pictures, Big Studios, and Trainingscape Studios. Sean holds a certificate from Sheridan College's Art Fundamental program, an advanced diploma in Classical Animation from Sheridan College, and a post graduate certificate from Seneca College's 3D Animation program. Most recently Sean was Animation Director for Chris Landreth's short film titled "Subconscious Password". Sean's area of expertise is Character Animation and Pre-visualization.

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Topic Animation and broadcasting methods

PRESENTER

Sean Craig (coauthor)
Best practices in short animation production in private/public partnerships: an agile approach

Abstract

Since 2004, Seneca College in Toronto, Canada, has partnered with animation production studios and government agencies to produce a number of highly successful short animated films directed by A-list directors. Beginning with Chris Landreth's Academy Award winning film Ryan, The National Film Board of Canada (NFB) and Copperheart Productions worked with Seneca in developing a production management method the leveraged the strengths of each organization by making the economics of the production manageable for each partner while simultaneously delivering unique benefits to each. In 2013, the NFB released Subconscious Password, the third Chris Landreth collaboration between The National Film Board of Canada, Copperheart Productions, and Seneca College. With Subconscious Password, there were unique challenges that required that each of the partners break new ground. These included: pipeline management and file transfer across two remote locations (Toronto and Montreal); networked render file management; and stereoscopic production. The production pipeline was built reflecting an Agile Development model of production execution. The talk will present the methods in which the production used an Agile approach to execution, along with the innovations implemented in terms of network and render pipeline creation. Finally, the presenters will review the business and organizational model used in the Seneca Animation Summer Institute Program as a best practice for production partnerships between education, industry, and government.

Topic Animation and broadcasting methods

PRESENTER

Matt Crowell

Rotoscoping Race: Animation as a Mechanism for Transgressing Racial Boundaries in Early American Cinema

Biography

Matt Crowell is a M.A. candidate in the College of Mass Communication and Media Arts at Southern Illinois University at Carbondale. His research interests include representation in animation and television, independent new media production, as well as industrial practice in animation. His most recent presentation was the 2013 MPCA Conference, where he discussed the rejection of patriarchal masculinity in Venture Bros.., and he will be presenting at the 2014 PCA national conference on the masculine body in the TV series Arrow.

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PRESENTER

Matt Crowell

Rotoscoping Race: Animation as a Mechanism for Transgressing Racial Boundaries in Early American

Abstract

The ability of animation to transform the voice actor is apparent, but we often don't consider how the voice actor can transform the character. In Fleischer Studios' 1933 Snow White, Cab Calloway did exactly that, but in a way that transgressed racial boundaries of the time in a way that would not be replicated for decades. In short, Cab Calloway, a black performer, was allowed to perform a romantic lead opposite Betty Boop a white (albeit animated) leading lady. Fleischer studios was well-known for its use of the rotoscope, a device that allowed animators to base their drawings on frames of live-action film in order to improve the realism of the motion they depict. This proto-motion-capture allowed not only for realism in motion, but specificity in motion. By using the rotoscope to replicate Calloway's signature dancing style in Betty Boop sidekick Koko the Clown, and using his voice, specifically a rendition of "St. James Infirmary Blues", to voice the character, Calloway took on the role of Koko in the film. By casting Koko as a stand-in for the prince, and allowing the character to emulate Calloway at a crucial moment in the plot of the story, the intersection turns from simple cohabitation of the screen, itself taboo at the time, to implied romance, a violation of the Hays Code. Thus, the transformative power of animation is used to encode a transgressive act in such a way as to completely bypass censorship. This paper illustrates this issue, centering it in the larger body of Betty Boop cartoons, as well as in the history of interracial romance in media, and in doing so, shines the light on a film that is often overlooked, especially in light of the much more famous adaptation of the story we all know.

PRESENTER

Charles daCosta
*Animating Homeland: Toward a Definition of
the Notion of Home and Place*

Biography

Charles teaches Animation, Digital Media Theory and History at
Swinburne University of Technology in Melbourne. His scholarly
work focuses on the nexus between theory and practice in anima-
tion. Prior to Australia he was a professor of Animation at the
Savannah College of Art and Design in Georgia, USA, also serving
on the board of the Animation Hall of Fame. daCosta previously
taught at the universities of Westminster, Kingston and the
Creative Arts in England. He has also been a guest professor of
Cultural Studies at the Samford University, Birmingham, Alabama.
Charles has contributed to and coordinated numerous educational
animation projects in Europe and Africa. Once upon a time he
was a cinematographer and photographer on a UNESCO Antarctic
expedition. He relaxes by playing the bass and drums.

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PRESENTER

Charles daCosta
Animating Homeland: Toward a Definition of the Notion of Home and Place

Abstract

This paper uses critical animation, media, communication cultural, race theory and storytelling to examine the idea of home. Workers in creative spaces such as film-making, painting and poetry frequently exhibit romanticized ideas of homeland. These reflections assert the position that home is not merely habitat. The complexity of the concept rises to the fore when viewed in concert with the notion of diaspora[s] and ethnicities. Visiting Nigerian-born German animator Ebele Okoye's Meine Heimat [2007], Disney's 'Home on the Range' and Don Bluth's 'Banjo the Woodpile Cat' [1979] and 'An American Tail' [1986], I examine the ways in which different animators have articulated the identity, the sense of belonging and place in their attempts to consciously and subconsciously represent, depict and notions of home.

PRESENTER

Eliska Decka
How to Succeed in Independent Auteur Animation without Really Dying

Biography

Eliška Děcká is a 2nd year PhD candidate at Film and TV School of Academy of Performing Arts in Prague. With her academic past including MA at Faculty of Arts (Film Studies Department), and MA at Law Faculty (both Charles University, Prague) she focuses with her research and publications on contemporary independent auteur animation and its close connection to our society and current social issues. Her methodology is often based on oral history and strong interaction with animation practitioners. She has been member of the SAS since 2009 and presented papers at annual conferences in Atlanta, Edinburgh and Athens. She teaches at J. A. Komensky University in Prague and collaborates as a dramaturgist with various animation festivals.

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PRESENTER

Eliska Decka
How to Succeed in Independent Auteur Animation without Really Dying

Abstract

This paper reflects my current PhD research focused on practice, process and production of contemporary independent auteur animation in different production systems and conditions. In this research, I'm particularly looking for some examples of good practice in the American and East European independent auteur animation scene (see Wells, 2002). Using oral history methodology (see Portelli, 1991), this research involves a variety of in-depth semi-structured interviews with different kinds of animation practitioners (animators, producers, animation festival directors, faculty members and animation students, representatives of non-profit organizations supporting animation etc.) Using the data from these interviews and also my own long-term experience as an animation scholar, festival dramaturgist, journalist and member of a non-profit organization, this paper will outline various patterns of recurring good practices and analyze the possibilities and potentials of the contemporary animation auteur. Latvian animator Signe Baumane (currently living and working in New York City) will provide a central case study; her experience from both European and American production systems allows for understanding practice and process within different contexts. I will also analyze the thin line between craft and authorship which still remains unclear and problematized many decades after Lotte Reiniger's era. Lastly but not least, I will focus on the contemporary audience of independent auteur animation and the inclusion of new kinds of consumers who engage with the specific (and sometimes quite challenging) language of auteur animation.

Topic Animation and broadcasting methods

PRESENTER

Bruno Degazio
Using Animation to Demonstrate Musical Harmonics in Pythagorean Number Mysticism

Biography

Bruno Degazio is a film sound designer, composer, researcher and educator based in Toronto, Canada. His many concert works for traditional and electronic media have been performed throughout North America, Europe and Asia. His film work includes the special-effects sound design for the Oscar-nominated documentary film, The Fires of Kuwait and music for the all-digital, six-channel sound tracks of the IMAX films Titanica, Flight of the Aquanaut and CyberWorld 3D as well as many other IMAX films, feature films, and television dramas. He is currently Professor of Digital Tools in the BA Animation program of Sheridan College, Ontario, Canada.

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Topic Other: Musical Animation

PRESENTER

Bruno Degazio
Using Animation to Demonstrate Musical Harmonics in Pythagorean Number Mysticism

Abstract

This paper describes experimental work and software development for a motion-graphic animation system which interprets musical data to determine motion characteristics and appearance of the graphic elements. The musical data is directly derived from the notes played by the musical instruments, using the high level music languages Open Sound Control (OSC) and Musical Instrument Digital Interface (MIDI). This is distinct from "Music Visualizer" type systems, which work with a low-level audio signal and have no intrinsic musical knowledge. Pitch, loudness and tone-colour of the musical data are used to control various aspects of the motion graphics. The pros and cons of this approach relative to conventional music visualizes are discussed. The historical relationship of such an approach to the work of Norman McLaren is also considered.

PRESENTER

Harvey Deneroff (coauthor)
The Independent Animator Model in Early Animation: The Case of Ub Iwerks

Biography

Harvey Deneroff, a Professor of Animation and Cinema Studies at SCAD-Atlanta, has a special interest in labor-management issues, including the history of animation unions and the application of social practice theory to film and television. The first editor of Animation Magazine and Animation World Magazine, he edited and published The Animation Report, an industry newsletter, and his writings have also appeared in Film History, The Hollywood Reporter, Animatoon, Skwigly, Animation Journal, Sight and Sound and several books. He wrote The Art of Anastasia (1997) and helped Fred Ladd write Astro Boy and Anime Come to the Americas (2008). His and his wife Victoria's paper is based on research they are is doing for The Social Life of Animation. He is also the founder and past president of SAS. Coauthored with Victoria Deneroff.

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PRESENTER

Harvey Deneroff (coauthor)
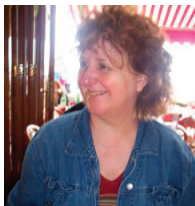### *The Independent Animator Model in Early Animation: The Case of Ub Iwerks*

Abstract

In our paper, we will use Cultural Historical Activity Theory (CHAT) to take a fresh look at Ub Iwerks' move to give up artistic control of the studio he started just before he left Disney in 1930. Iwerks' decision came as American animation was undergoing both technological innovation (coming of sound) and industrialization of production. We will argue that this reorganization of labor, begun at Disney, led to the abandoning of what we call the "independent animator model," as seen in the films of Iwerks, in favor of the "industrial animation model," as seen in films like Snow White and the Seven Dwarfs. Understanding Iwerks in the context of radical change provides insight into both his artistic process and the ways in which creativity was redefined in the sound era. CHAT, as developed by Yrjö Engeström, provides tools for analyzing the way different aspects of organizations mediate the achievement of goals (e.g., making a film). As organizations are social systems, competing demands of multiple groups within an "activity system" create tensions that affect outcomes. It is our contention that the activity system of early animation was fairly simple, allowing it to be almost a one-man show. When Disney and others create a more complex production system, with work divided into formal departments, it also creates points of tension within the system, which now have multiple, competing interests. The result is a lessening of individual creative input as work is dividing into smaller modules (i.e., an assembly line). From this perspective, the narrative of Iwerks' career takes on a new look.

PRESENTER

Victoria Deneroff (coauthor)
The Independent Animator Model in Early Animation: The Case of Ub Iwerks

Biography

Victoria Deneroff is an Associate Professor of Middle Grades Education at Georgia College & State University, Milledgeville, Georgia, where she teaches research methodology to graduate students. She earned her PhD in Urban Schooling at UCLA, focusing on anthropology of education. Her research interest is the development and application of social practice theory to increase understanding of the work of teachers and animation artists. Her writings have appeared in Cultural Studies of Science Education and Animation Journal; she has presented her research at numerous national conferences from 2001 through the present, including the American Educational Research Association, National Association of Research in Science Teaching and SAS.

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Topic Animation and broadcasting methods

PRESENTER

Victoria Deneroff (coauthor)
The Independent Animator Model in Early Animation: The Case of Ub Iwerks

Abstract

In our paper, we use Cultural Historical Activity Theory (CHAT) to rethink Ub Iwerks' decision to give up artistic control of his studio. We argue this occurred in the context of a reorganization of labor in the 30s that led to a switch from the "independent animator model" to the "industrial animation model." Understanding Iwerks' trajectory in context provides insight into his artistic process and the ways in which creativity was redefined in this era. CHAT, as developed by Yrjö Engeström, provides tools for analyzing the way different aspects of organizations mediate the achievement of goals, when competing demands of multiple groups within an activity system create tensions that affect outcomes. We contend that the simple activity system of early animation allowed it to be almost a one-man show, as in Iwerks early films. When a more complex system develops, it also creates points of tension which now have multiple, competing interests. The result is a lessening of individual creative input as work is dividing into smaller modules. From this perspective, the narrative of Iwerks' career takes on a new look.

PRESENTER

Terence Dobson
Norman McLaren Beyond 100

Biography

Dr. Terence Dobson's book The Film Work of Norman McLaren is the fullest account of McLaren's work yet to appear in print. He has lectured in Film Animation at the University of Canterbury, New Zealand. Among his McLaren associated activities has been the publishing of academic articles on Norman McLaren and delivering McLaren papers at academic conferences across the world. In 2010 Dobson presented, with the National Film Board of Canada's support, a wide selection of McLaren's films and experiments through a national tour of New Zealand. His other interests include the films of Bhutan and he has served on the jury of the Motion Picture Association of Bhutan Awards.

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Topic Norman McLaren

PRESENTER

Terence Dobson
Norman McLaren Beyond 100

Abstract

Norman McLaren was typically modest when he expressed, matter-of-factly, some pessimism about the fate of his film work in years to come. Why did McLaren doubt that his films would continue to reverberate? What conditions would cause his films to be diminished? Perhaps McLaren felt that his films were too "time or period specific". He did after all address particular issues of his day such as the Cold War, and the social issue of subjugation. In addition, he considered that his films were imbued with the artistic "spirit of his times", ranging during his career from surrealism through abstract expressionism to Op art. Given also that McLaren's films exploit and rely on the technology of film projection as it then existed, would the subsequent widespread adoption of new and fundamentally different moving image technologies, such as today's digital processes, preclude an appreciation of McLaren's films? An even bigger issue is whether or not McLaren's films would continue to exist? Would they be preserved? Or, on the other hand, are McLaren's films future-proof? What are future-proof qualities? In addressing such questions and topics in Norman McLaren Beyond 100, Terence Dobson considers what factors may contribute to filmic longevity/durability and, more specifically, to what extent Norman McLaren's films possessed these qualities.

Topic Norman McLaren

PRESENTER

Terence Dobson
Norman McLaren, Internationalist (coauthored)

Biography

Dr. Terence Dobson's book The Film Work of Norman McLaren is the fullest account of McLaren's work yet to appear in print. He has lectured in Film Animation at the University of Canterbury, New Zealand. Among his McLaren associated activities has been the publishing of academic articles on Norman McLaren and delivering McLaren papers at academic conferences across the world. In 2010 Dobson presented, with the National Film Board of Canada's support, a wide selection of McLaren's films and experiments through a national tour of New Zealand. His other interests include the films of Bhutan and he has served on the jury of the Motion Picture Association of Bhutan Awards.

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Topic Norman McLaren

PRESENTER

Terence Dobson
*Norman McLaren, Internationalist
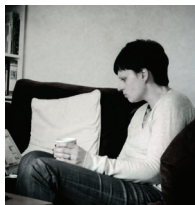(coauthored)*

Abstract

Internationalism is a rich but often unobserved vein which runs through the life and work of Norman McLaren. Through this examination of McLaren's Internationalism, which crucially looks at the film maker's motives, the authors aim to create a fuller understanding of McLaren and his films, and to bridge analyses of his disparate types and styles of film work. This paper also addresses the legacy of McLaren's Internationalism in today's global context. The foundations of McLaren's Internationalism were political and artistic. It will be shown that one aspect was nurtured by McLaren's desire for accessibility and the other found expression in his filmic dismantling of cultural barriers. The basis of his globalism can be compared with today's. Common Humanity or Common Benefit? The specific manifestations of McLaren's Internationalism in his work range from the influence of the aesthetics and ideas of other cultures to the absence of verbal language and the consequent reliance on other elements intended to excite wider inter-cultural understanding. His reductionist tendencies are often deliberate attempts to Internationalize his work's appeal. His oeuvre thus has an interconnected social and aesthetic basis, addressing the apparent oxymoron of McLaren being simultaneously an experimentalist and a mass media practitioner. Ultimately, McLaren's Internationalism colours the categorization of his films as pure high art, to which he was inclined. The artistic and social tensions felt by McLaren are still relevant. Is an animator an educator or an artist? Is their role personal, nationalist or global? Also pertinent are McLaren's answers to these tensions.

Topic Norman McLaren

PRESENTER

Nichola Dobson
"Behind every great man...."

Biography

Nichola Dobson (Panel Chair): Dr. Nichola Dobson is based in Edinburgh, lecturing part time at Edinburgh College of Art, University of Edinburgh. Founding editor of Animation Studies from 2006 until 2011 and the recently established new academic blog Animation Studies 2.0. She has published on both animation studies and television, most recently The A to Z of Animation and Cartoons (2010) and Historical Dictionary of Animation and Cartoons (2009) for Scarecrow Press. She has published in anthologies on Crime Scene Investigation and Life on Mars as well as shorter works for the online journal FLOW. She is currently working on a book on TV animation with Paul Ward for Edinburgh University Press and a book on Scottish animator Norman McLaren. She began her role as Vice President of the Society for Animation Studies in autumn 2011.

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Topic Norman McLaren

PRESENTER

Nichola Dobson
"Behind every great man...."

Abstract

Norman McLaren is generally well known for his pioneering advances in animation – working directly on film stock, pixilation, animated sound – but only occasionally for his collaborative work. From his early experiments at art school in the 1930s, through his move to New York and on to the National Film Board in 1941, McLaren found creative allies with whom he could reinforce his political beliefs, further his career and eventually encourage his experiments. Though he would have many collaborators over the years, three key moments which arguably informed much of his career were with women; Helen Biggar, Mary Ellen Bute and Evelyn Lambart. The paper considers the enthusiastic, politically charged development of Hell Unltd with Biggar, the musical experiment with Spook Sport with Bute, and the range of diverse animation subjects and techniques later created with Lambart. Building on previous archival research as part of a larger study, this paper explores these collaborations through the lens of McLaren's personal correspondence and will examine the influential and reciprocal relationship between these pioneering filmmakers. Though Bute and Lambart have been recognized in animation history they are largely overshadowed by their male counterparts. This paper wishes to relocate them (and Biggar) and show the impact of their influence with McLaren and as women filmmakers within the early feminist movement.

Topic Norman McLaren

PRESENTER

Elaine Drainville
RuMAD2: A Methodology for Participant Led Visual Storytelling in a Therapeutic Environment

Biography

Elaine Drainville is a Senior Lecturer in Digital Film Production at the University of Sunderland. She has worked in the UK Broadcast Film and TV industry for over 25 years; initially documenting the Miners' Strike and the Women's Peace Camp at Greenham Common. She is a board member of HEART (Healing Education Animation Research Therapy) and cofounder of RuMAD2 (Are You Making A Difference Too). Her research focuses on developing a methodology that promotes Aspiration, Resilience and Optimism in participant led visual storytelling. This work began in 1999 with women and girls in the Al Aroub refugee camp, West Bank, Palestinian Territories. In 2012, she and Helen Walker began developing the RuMAD2 process, specifically to promote child-led learning with under achieving pupils in deprived areas. Through HEART Elaine collaborated with Barnardos and the NHS to work with children who have recently been bereaved.

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Topic Animation and broadcasting methods

PRESENTER

Elaine Drainville
RuMAD2: A Methodology for Participant Led Visual Storytelling in a Therapeutic Environment

Abstract

This paper looks at the development of the RuMAD2 process (Are you Making A Difference Too?) (Drainville, E. Walker, H) as part of a methodology for Animation Therapy, in the context of working with children who have recently been bereaved. The model is influenced by Seligman's Positive Psychology (2000), and Shelle Rose Charvet (1997) language and behavior profiles and was employed in the production of animation films. Benefitting from the anonymity that the animation film affords the intention in applying the RuMAD2 process was to create a supportive environment where, participants are enabled to voice their experience of loss through storytelling. Focusing on building aspiration, optimism, and resilience the RuMAD2 tool was used to reach children with complex behavioral patterns and learning difficulties who had recently been bereaved. It enabled the facilitator to use a particular language and behaviour to inspire a positive response from each participant. In this particular case I applied the RuMAD2 process for the first time within the animation context. Prior to this it had been piloted with successful outcomes, in a school in England. The school had a high level of children with specific behavioral problems. By adapting this trialed process, for Made With Love Too (MWL2) animation project, this paper discusses the overall approach and the documented results.

Topic Animation and broadcasting methods

PRESENTER

Yvonne Eckersley

Loved and Lost: Animation as expression and agency for a group of adults with learning disability

Biography

Yvonne is a Senior Lecturer in Animation at Glyndwr University and her films have been screened widely at animation festivals, including Annecy International Animation Festival, the London Film Festival, Sidney Animation Festival and Ottawa International Animation Festival. After working in London as a key animator, Yvonne founded Jackdaw Media with two other animators. The company specialised in working with schools, colleges and special interest groups to produce animations. In 1998 Yvonne gained a full-time post at Glyndwr University. Yvonne's personal animation is almost always autobiographical and her film, 'Brush the teddy's toes', about her son's developmental disability was commissioned by S4C. Having experienced first-hand the potential animation has to provide therapeutic benefits, her research has continued with this theme.

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Topic Other: Animation Therapy

PRESENTER

Yvonne Eckersley

Loved and Lost: Animation as expression and agency for a group of adults with learning disability

Abstract

This paper relates to an exploration of loss via the medium of animation with members of Voice (a self-advocacy group for adults with learning disabilities). The aim was to define loss for the group members and evaluate whether participating in the animation process can change this perception and facilitate wellbeing. The study uses a general inductive methodology which is ethnographic.

Topic Other: Animation Therapy

PRESENTER

Zacharia Elmagharbel
A Symphony of Synchronicity: The music of Ed, Edd, n' Eddy

Biography

I am enrolled in the Experimental Animation program at California Institute of the Arts, where I studied animation history with my mentor, historian Maureen Furniss. I am also an animator, a composer, and a jazz trombonist. www.exaspie.tumblr.com.

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PRESENTER

Zacharia Elmagharbel
A Symphony of Synchronicity: The music of Ed, Edd, n' Eddy

Abstract

Toronto local Danny Antonucci is well known as the creator of the "Ed, Edd, and Eddy" television series, which is one of the most successful in the history of animation. This talk focuses on the music of the show, especially the synchronization of musical motifs with the movement of the characters. It incorporates interviews with members of the production team, which includes the accomplished composer Patric Caird, giving an inside look into the delicate task of scoring for film. In this paper, not only will animation be analyzed, but also the music will be, so that the line up and synchronization of both aspects of the cartoon can be analyzed. Some of the categories that will be analyzed: Direct Synchronization- Used to accent specific actions either acted by the characters or that takes place on the screen. This is done be timing the music with animation itself, lining up the keys of the animation with the music. It is the most precise form of synchronization. Semi-Direct Synchronization- used primarily to transition scenes. This category of synchronization combines the mood subcategory from the indirect synchronization category with the precision of the direct synchronization. This form cannot be direct because it doesn't line up with the keys of the animation and it cannot be indirect because it's too precise. Its precision level is in between that of direct and indirect. Indirect Synchronization- Sets mood; however, the moods change rapidly and therefore require some sort of timing and order to change the music with the moods. This indicates synchronization. This includes the main theme comprised of the boogie woogie bass in the piano with the trombone 'wahs' dictating the swung eight note feel.

PRESENTER

Pierre Floquet
The Haunted World of El Superbeasto: an Animated Exploitation of Exploitation cinema

Biography

Pierre Floquet teaches English, and is associate professor at INP, Bordeaux University. He wrote on linguistics applied to cinema, focusing on Tex Avery, organized Avery retrospectives, conferences and was a juror at animation festivals in France and abroad. He has also widened his interests to live-action cinema, participating in books and journals in Canada, France, Italy, Japan, Russia, Spain, and the US. He edited CinémAnimationS (2007), and published Le Langage comique de Tex Avery in 2009 (recipient of 2011 McLaren-Lambart award for the Best Scholarly Book on animation).

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PRESENTER

Pierre Floquet
### *The Haunted World of El Superbeasto: an Animated Exploitation of Exploitation cinema*

Abstract

One can argue that Rob Zombie's 2009 animation film, just like any exploitation film, while displaying transgressive issues, relies on scandalous material in order to "exploit" specific niche audiences. Does it also mean to play a highly controversial political role in showing what Hollywood films, either direct or animated, have repressed: the unseen of culture? (With reference to Jeffrey Sconce.) One may also consider Eveready Harton in Buried Treasure, for example, or rather of other "trash films", such as Bakshi's Fritz the Cat. Or is it but a mere and distanced animated one-off in the directing career of a multi-skilled artist? This animation film is not only an adaptation (concept to be discussed, with reference to Linda Hutcheon) of his eponymous graphic novel; it obviously plays with genre (concept to be discussed, with reference to Raphaelle Moine). Indeed, in his turn, Zombie exploits the tricks and clichés of counter-culture exploitation cinema. He slashes through sub-genres, from Nazisploitation and biker films to sexploitation and more, and digs into larger cinematic references, from cartoons to hit movies and stars. In essence, the medium of animation allows him to highlight and intensify any original code of representation. In this process, Zombie questions the mise-en-abime of films within exploitation films, as much as films in animation films. As he both crosses and blurs the boundaries between these various forms of cinema, Zombie incidentally raises the issue of defining animation within cinema at large (with reference to Paul Wells, Alan Cholodenko, and Andre Martin, Raymond Bellour, Jean-Louis Comolli).

PRESENTER

Steve Fore
McDull's visual world: rhizomes, psychogeographies, and topographies
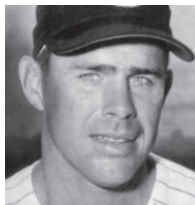
Biography

Steve Fore works in the School of Creative Media at the City University of Hong Kong, where he teaches in areas of animation studies, culture and technology studies, "new" and "old" media theory and history, surveillance studies, and documentary media. His current research is concerned with the ways in which animation artists have negotiated a relationship with the ongoing technological transformations of their creative form. In addition, he has written extensively on Hong Kong and Chinese cinema, including essays on Jackie Chan, Clara Law, and Chinese rock and roll movies.

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PRESENTER

Steve Fore
McDull's visual world: rhizomes, psychogeographies, and topographies

Abstract

Originating as a local comic strip in the early 1990s, there are now five feature-length McDull animations (the first was released in 2001, the latest in 2012) that cumulatively chronicle the immediate and ongoing interests, desires, tastes, and aspirations of contemporary Hong Kong's "grassroots" population. These are the descendants of the working and middle class people who were the foundation of the city's economic miracle of half a century ago, citizens who today find it increasingly difficult to maintain economic parity and a reasonable stock of cultural capital, much less get ahead in a complex, hyper-intensive post-industrial society. All this may sound like a heavy, serious burden for cartoon characters to carry, but the McDull films manage to do so rather effortlessly, through a combination of whimsical, often absurd humor and Cantonese wordplay, gentle but pointed satire that illuminates taken-for-granted local beliefs and behaviors (sometimes celebrating and sometimes skewering this cultural baggage), and an ongoing meditation on the relationship among the past, present, and future histories and mythologies of Hong Kong. In this presentation, I consider the distinctive visual style of the McDull films, which is quite specifically designed to augment, complement, illustrate, and comment upon the social environments inhabited by the characters through images that are themselves emphatically local and recognizable, yet often defamiliarized.

PRESENTER

Cristina Formenti
In the Shade of the Fasces: Luigi Liberio Pensuti's non-fiction animations

Biography

Cristina Formenti is a Ph.D candidate in Film Studies at Università degli Studi di Milano (Italy), where she is conducting a research project on the Italian way to animated documentary. Her research interests include all the forms that inhabit the docufiction's territory, with particular attention to mockumentary. On this topic she has authored the essay Il mockumentary: quando le estetiche documentarie diventano stile cinematografico for the prestigious journal Bianco & Nero and the forthcoming book Il mockumentary: la fiction si maschera da documentario (January 2014, Mimesis). She has also presented a paper on animated documentary at Visible Evidence XX.

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PRESENTER

Cristina Formenti
### *In the Shade of the Fasces: Luigi Liberio Pensuti's non-fiction animations*

Abstract

Between 1932 and 1942 Luigi Liberio Pensuti, one of Italian animation's pioneers, produced a vast array of non-fiction animated films, mainly on commission by the Fascist government. First with his society SICED and subsequently as head animator of Istituto Nazionale Luce and of INCOM (i.e. two societies that, at the time, where devoted mainly to the creation of propaganda documentaries), Pensuti gave birth to a production that spans from training films for soldiers and educational films on scientific subjects to a series of animations for Mussolini's anti-tuberculosis campaign and various propaganda films. The paper will first analyze Pensuti's surviving productions in order to underline the presence in his works of two approaches in animating actuality, that correspond to the two main methods adopted across history in creating non-fiction animated films: on the one hand the use of a dry explicative animation, aimed at visualizing complex concepts in order to enable the viewer to grasp them; on the other hand the deployment of animation's anarchy (i.e. use of visual metaphors, anthropomorphization and so on) and a strong dramatization of the events depicted. It will be then argued that, if the films characterized by the first approach, following in the footsteps of Fleischer brothers' The Einstein Theory of Relativity (1923) and anticipating works such as Disney's Four Methods of Flush Riveting (1942), can effectively be allocated in the non-fiction domain, the second kind of Pensuti's animations pertain more to the docufiction's territory and can be considered as anticipators of today's animated documentary. In particular the paper will focus on Pensuti's recently rediscovered series of films on tuberculosis.

Topic Animation within Social Movements and Documentary

PRESENTER

Prosenjit Ganguly
Learning to Entertain
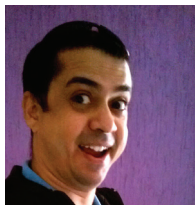
Biography

Prosenjit is an alumnus (1998) and former Member of the Faculty of the National Institute of Design, India. He has worked as Director of Special Projects, with Toonz Animation India (2002-2009) creating award-winning animation properties for international broadcasters. His short films have been showcased at prestigious film festivals in over 20 countries, winning several international awards and nominations. Prosenjit is regularly invited as a speaker at prestigious festivals and forums that include, TEDx, Anifest India, Hamburg Film Festival, Asifa India amongst many others. He is also a visiting faculty at top Film Design Schools in India. His 'Living Animation' series of Ideation Workshops have been attended by hundreds of participants from Design Schools, prestigious organizations and top studios like Electronic Arts.

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Topic Animation pedagogy

PRESENTER

Prosenjit Ganguly
Learning to Entertain

Abstract

One of the many things the sub-continent takes very seriously, happens to be screen entertainment. And one of the zones of entertainment that received premature hullabaloo as an industry, happened to be Animation. What suffered most in the midst of all this excitement was media education. Bolstered by biased, baseless predictions of the immediate future of the industry, media schools of all formats, shapes and sizes mushroomed overnight all over the country and even by the countryside! Animated Film making as a serious passion driven craft took a punch in the face from visual fx courses and animation as a thing of beauty was reduced to a rubble of a software program. The result was simple- an array of animated films that failed in both the art and the business. A few, lesser in number than the thumbs we own, left a mark on the critics with their ingenious attempts. There is however the other side to this story. Indian animation has been growing steadily in it's honorable presence in the world of advertising and short films. A similar presence is felt in it's contribution to outsourced projects. So what goes wrong with this storytelling veteran amongst cultures, when they undertake the task of creating their own animated cinema? Is the audience to blame? Or is the absence of an identity in the globalization gimmickry? Or is it just the way basic education is conducted in schools?

PRESENTER

Melanie Hani
The Good Hearts Model: A Methodology for Animation Therapy

Biography

Melanie Hani is a researcher at The Animation Academy, Loughborough University and founder member of HEART (Healing Education Animation Research Therapy). Her research examines the effectiveness of the Animation process as a therapeutic, remedial and educational device for service users from statutory (health, education, social care, probationary services) and voluntary sector organizations. Melanie's work has been celebrated by the Queen and Duke of Edinburgh at a reception at Buckingham Palace marking those who have made a significant contribution to local or national life, applauded by Baroness Morris of Yardley for using Animation to help children who were excluded from mainstream education, been named in the Marquis who's who in the world as recognizing the global impact of her work, commended by the Duke of Gloucester for working with the severely bereaved, has won the NHS Innovation Award and been awarded a community fellowship. Melanie is recently in collaboration with Barnardos.

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Topic Animation and broadcasting methods

PRESENTER

Melanie Hani
The Good Hearts Model: A Methodology for Animation Therapy

Abstract

This paper will detail the development of a methodology for Animation Therapy, entitled 'The Good Hearts Model' (GHM). Influenced by Ward's 'Good Lives Model' (2011) and the Faithful Companions of Jesus 'Ignatius spirituality', the model uses the animation process to work with vulnerable, marginalized or 'hard to reach' individuals and communities. Through working with a variety of marginalized groups I have developed a model that promotes and secures unconditional positive regard that permits an encouraged dialogical openness, by employing an eclectic use of an animation processes, methodologies and techniques. It engages with the notion of working in particularly difficult situations and with complex personnel, for example, the structure of rehabilitation for sex offenders. (Ward, 2011) In addition, the GHM is driven by the ethos of healing through education, animation, research and therapy, later developed into HEART: 'Healing Education Animation Research Therapy' This allows the potentially alienating presence of animation as a form to be used implicitly as an applied practice tool, and to engage with phenomenological research. The work is inherently experiential and encourages shifts in conceptually grounded world-views and embedded perspectives. The paper will use films, artwork, and exhibitions to discuss two separate case studies – one on safeguarding children while working with high risk sex offenders; one engaging with loss and bereavement.

PRESENTER

Eric Herhuth
*"Cooking like a Rat: Animating Mediated
Creativity in Ratatouille"*

Biography

Eric Herhuth is a PhD candidate in English and a Global Studies
instructor at the University of Wisconsin-Milwaukee. His research
areas include theories of modernization, animation and cinema
studies, media and globalization, and his dissertation is entitled
Pixar's Modernization Project: Culture, Aesthetics, and Politics
in Early Pixar, 1995-2010. His article, "Life, Love, and Program-
ming: The Culture and Politics of WALL-E and Pixar Computer-
Animation," received the Society for Cinema and Media Studies
Student Writing Award (2013) and will appear in Cinema Journal
(May 2014). His other work on animation includes, "Cooking like
a Rat: Sensation and Politics in Disney-Pixar's Ratatouille" and is
forthcoming in the Quarterly Review of Film and Video (December
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Topic Animation and Culture

PRESENTER

Eric Herhuth
"Cooking like a Rat: Animating Mediated Creativity in Ratatouille"

Abstract

The paper that I propose analyzes Pixar's Ratatouille in an effort to understand how computer animation and media technology more broadly affect the intricate nexus of culture, aesthetics, and politics. As a movie that explores how sensory experience, such as fine dining and physical comedy, contributes to configurations of communities and individuals, Ratatouille makes explicit three themes: "anyone can cook," "the new needs friends," and "change is nature." I contend that these themes present a democratic system based on creativity, on gustatory and haptic sensation, and on a vulnerability to new social and bodily organizations. In addition to their political implications, these themes pertain to Pixar's historical position as a leader and innovator in animation industries. Through these themes, Ratatouille contributes to Pixar's commentary on and participation in digital modernization by showing how technically mediated creativity fosters new modes of existence within a democracy. In this argument, the relationship between the rat character Remy and the human character Linguini forms an apparatus, in that the pair works together as a machine, which appears as a possible metaphor for thinking about (an animator's) mediated existence—whether creating moving images through computer programs or experiencing the world through technical devices. The final theme, "change is nature," provides a rationale legitimating developments in mediated expertise and meritocracy against political claims of natural order. By dethroning natural order and reason, sensation becomes even more powerful in the politics of reorganizing democratic society.

PRESENTER

Beatriz Herraiz
Dot. Animation in Theatre for Children

Biography

PhD "Cum Laude " from the Faculty of Fine Arts. Valencia She has made the MAISCA Master of art in image syntesis and computer animation . Assistant Professor Doctor Degree in Audiovisual Communication and Postgraduate studies at UPV (Universtitat Politècnica de València). She has worked as a graphic designer for the Valencian Canal9 television and television Polytechnic University of Valencia , UPVRTV , developing film projects for string identity , and informational programs . Her research focuses on motion graphics and animation, and from her doctoral thesis she has published Typography for Congress 2012 and 2008 Escola Muu. She has been the coordinator of an international cooperation project entitled Stories to Share, to which has been formed in animation to students in the third year of the Conservatory Balla Fasséké Kouyate of Bamako. She has made the theatrical audiovisual design for different plays like Dot, Consonants and Protocol Harket.

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Topic Animation and broadcasting methods

PRESENTER

Beatriz Herraiz
Dot. Animation in Theatre for Children

Abstract

In Valencia, in 2013, was performed for the first time the children´s play Dot , by the Valencian theater company Maduixa. It is a multidisciplinary project that combines dance, theater, illustration and animation. With the intention of growing and working new disciplines, the company strengthened its main values: combining theater, dance, plastic arts, new media, a careful staging and a solid performance. A resolute investment in this research work consolidated the group, defining its own language. The play making also counted on a team proceeding from different areas, led by Juan Pablo Mendiola. Choreographers, musicians, dancers and animators started one teamwork creation that produced as a result one play addressed to children´s audience, that will be performed at different theaters in Spain and France. For the play Dot a completely digital set design was done by a transparent screen (scrim) on which were projected animated graphics where the actors-dancers interacted with. The work is inspired by the work of Sol Lewit, conceptual and minimalist artist, so all animated graphics were based on point and line. This text will let us go into the creation and staging processes of a theatrical play, in which choreographic work, drama building and animation are intimately related and mutually reinforce each other. This paper is divided in two sections; the first speaks about the context and references, and second part is about the process. We think both are very important to analyze the animation in theater, specially in children plays.

PRESENTER

Paul Hilton
Chinese work placement: a case study in animation collaboration

Biography

Paul Hilton - bio Arts University College at Bournemouth (UK) Biography Paul Hilton is a Senior Lecturer on the BA (Hons) Animation Production degree at the Arts University Bournemouth (AUB). Paul's specialist areas are in hand drawn and computer animation but he also teaches in other areas on the production degree. As a practitioner, Paul has worked on a variety of broadcast projects both as an animator at Lightimage Animation and now as Director of his own studio Moving Dimensions Ltd. Paul would consider himself to be a generalist with skills in both technical processes and as an animation artist. Paul's research interest are presently two fold, firstly that of producing a case study of international work placements and secondly in drawing together pedagogic approaches to animation education and Kung Fu martial arts training. References www.movingdimensions.co.uk.

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PRESENTER

Paul Hilton
Chinese work placement: a case study in animation collaboration

Abstract

The BA (Hons) Animation Production degree at the Arts University Bournemouth (AUB) has a long history of vocational animation training, education and industrial connections. Over the past eight years AUB has collaborated very closely with Golden Oak Entertainment Incorporated, a partner animation studio in Nanjing, China – through work placements and creative engagement in animation practice. The benefits of this relationship to the student experience are clearly visible both post-graduation in employability and in the important cultural and educational experience that international work placement affords. The students are introduced to the philosophy of Chinese animation production in a studio that is building upon the success of its first feature film "Back to the Sea". The relationship has given our students the opportunity to work in pre-production, production and post-production on feature films and series development. Students aren't just seen as free labour, but are employed as key players recognized for their high skill level and professional work ethic, representing a studio culture. The student's backgrounds and knowledge in all areas of production are highly valued and have allowed the relationship to flourish and showcase international industrial partnerships. This paper offers a case study of this on-going relationship and discusses areas the course considered in regard to intellectual property rights, the student experience with examples of their practice undertaken on placement and how this helped their career development, and the financial sustainability of the scheme.

Topic Animation and broadcasting methods

PRESENTER

Bella Honess Roe
Animation, Dance and the Fantasy of Human Movement

Biography

Bella Honess Roe teaches Film Studies at the University of Surrey in the UK. Her book, Animated Documentary, was published by Palgrave Macmillan in 2013 and she has published several essays. Her work on animated documentary focuses on the relationship between ontology and epistemology. Other research interests include documentary more broadly, animation and architecture, industry studies and 3D.

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Topic Animation and broadcasting methods

PRESENTER

Bella Honess Roe
Animation, Dance and the Fantasy of Human Movement

Abstract

Animation has a rich history of representing the dancing figure: from Disney's bopping skeletons and the Fleischers' undulating Betty Boop from the 1920s and '30s to the contemporary use of digital animation to document dancing bodies in the Synchronous Objects project at Ohio State University in 2009. Norman Mclaren's definition of animation as the art of movement that is drawn gives some indication the inherent sympathy between animation and dance and both art forms are concerned with the primacy of movement as a means of expression and communication. Despite this apparent affinity of animation and dance, little attention has been paid to the relationship between the two by either animation or dance scholars. Paul Wells draws attention to this in his discussion of choreography in Understanding Animation. Wells, however, chooses to think of dance and movement as a narrative principle and as something that can help viewers understand character motivation. While this is certainly the case, my paper will focus on the implications of animated embodiment. Embodiment is a key concept in the theorization of the dancing body and the ensuing consideration of the body as a site of knowledge. What happens, then, when the physical body is either absented or enhanced by animation? I will suggest that the animation of and with dance and the use of animation to document and represent the dancing body projects a certain fantasy of the human body, its corporeality and its physical potential for movement and fluidity.

PRESENTER

Eric Jenkins
What is a Body? An Exploration of Computer Generated Animation

Biography

Eric S. Jenkins is an assistant professor of communication at the University of Cincinnati. His research explores the connection between visual media, especially animation, and consumer culture. His book manuscript entitled Special Affects: Cinema, Animation, and the Translation of Consumer Culture is under contract with Edinburgh University Press. In addition, he has published articles in Critical Inquiry, Critical Studies in Media Communication, Explorations in Media Ecology, Visual Communication Quarterly, and Quarterly Review of Film and Video, while winning nine top paper awards at national and international conferences..

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PRESENTER

Eric Jenkins
What is a Body? An Exploration of Computer Generated Animation

Abstract

Two seemingly opposed changes are occurring in the early 21st century: the shift from hand-drawn or otherwise analog animation to computer-generated animation and the scholarly turn to material bodies. Although many argue that digital media create a dematerialized reality, this paper contends that these two changes constitute natural accompaniments and argues that consideration of computer animation can offer great theoretical insight into bodies, which remain highly under-theorized. In scholarship, bodies are typically posited as a material or foundational support of the sociocultural, yet few ask: what is a body? Examining how computer animators produce bodies that can inhabit three-dimensional worlds can assist in answering this question, and reveals a central conclusion – that bodies are virtual, in the Deleuzian sense. Bodies are virtual rather than actual because, as computer modeling, animating and rendering illustrates, bodies are mostly potentialities or capacities, specifically two capacities – for certain relations of movement and rest and for affecting and being affected by other bodies. Computer animators develop virtual bodies (models) with these built in capacities, well before the models become actualized in rendering and animating stages. Thus computer animators implicitly work with a theory of bodies, one with surprising resonances with Deleuze's notion. Deleuze defines the body as a virtual entity with capacities for movement-rest and affect-affection. Exploring how animators construct such bodies can help develop and refine Deleuze's understanding, thereby filling a theoretical gap in the literature on embodiment. Likewise, understanding the similarities (since all bodies are virtual) and differences.

PRESENTER

Timothy Jones

Socializing the Animator: Interpreting discourses of the professional animation association

Biography

Timothy Jones is a PhD candidate in the School of Film, Television and Media Studies at the University of East Anglia (UEA). Fascinated by the evolution of animation industries, his research investigates how Indian animation filmmakers represent their practice and the impact this has upon social and professional community structures. Wider interests include education, interactivity and archives. Timothy joined UEA from the University of Southern California, Institute for Creative Technologies (USC-ICT), where he developed award-winning instructional simulations and serious games applying immersive motion graphics. He received a Masters of Arts in Critical Studies from USC in 2008. Timothy is an active member of the Society for Animation Studies and the International Animated Film Association (ASIFA), and has participated in organizational outreach in India and the United States.

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Topic Animation and Culture

PRESENTER

Timothy Jones
Socializing the Animator: Interpreting discourses of the professional animation association

Abstract

Global diversity of creative practice has meant that animation has remained relatively unfettered by social and professional norms. Still, wherever animation is practiced, organizations exist to serve local needs. This paper scrutinizes the range of groups that claim to represent animation as a community or industrial sector, from grassroots professional associations and large pan-industrial bodies to scholarly societies, each of which provide crucial links between practice and social structure. Drawing from a case study of India's emerging animation sector, I argue that while all cultural production impacts on social order, some reflexive practices are specifically concerned with the creation of dedicated structures for negotiation between practitioners. These not only serve perceived communal needs, but catalyze ever more engagement. This paper begins with analysis of how informal spaces for exchange evolve into formal structures organized to capitalize on belonging, the concept of identity alignment. These efforts stem from perceived isolation - accentuated by distance between production clusters, as well as assertions of the economic and social value of shared knowledge. Comparative analysis of accounts reveals emphasis on sustained collaboration and access for new members, requiring participants to balance engagement and competition. As organizations become more formal the demands upon them also change, producing debate on how the community should monitor itself and engage the public. Here, professional organizations become a means to implement reflexive narratives: providing regulatory oversight and building animation literacy in the local ecosystem, both efforts that require the emergence of a single shared voice.

PRESENTER

Mark Jones

Chris Landreth's Subconscious Password: Best Practices in Short Animation Production in Private/Public Partnerships

Biography

Mark Jones is the Chair of the School of Creative Arts and Animation at Seneca College in Toronto, overseeing programs in animation, new media, graphic design, photography, acting, and music. He has an M.A. in Communication and Culture from Ryerson and York Universities. An award-winning 20-year veteran of the digital media field, he has worked as an educator, producer, artist, and writer, working on a wide variety of ground breaking projects. From 2000-2004, he was Executive Director of OnTarget, an Ontario-wide initiative providing career development and education support programs for the digital technologies industries. Jones has been on numerous committees and boards, including those for The McLuhan Multimedia Festival, InterAccess Electronic Media Arts Centre, SIGGRAPH, Pixel Gallery, and The Toronto Animation Arts Festival International (TAAFI). In 2002, he was awarded the ITAC Community IT Hero of the Year Award, the Canadian New Media Award as Industry Advocate of the Year.

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Topic Other: Animation pedagogy

PRESENTER

Mark Jones (coauthor)

Chris Landreth's Subconscious Password: Best Practices in Short Animation Production in Private/Public Partnerships

Abstract

Since 2004, Seneca College in Toronto, Canada, has partnered with animation production studios and government agencies to produce a number of highly successful short animated films directed by A-list directors. Beginning with Chris Landreth's Academy Award winning film Ryan, The National Film Board of Canada (NFB) and Copperheart Productions worked with Seneca in developing a production management method that leveraged the strengths of each organization by making the economics of the production manageable for each partner while simultaneously delivering unique benefits to each. Out of this model Seneca created its Production Project in Animation Summer Institute, a graduate-level single semester specialty program that brings together recent graduates from animation programs with professional studios and public funders to support the production of short films of high quality that go onto distribution and festival circuit success. Since the creation of this Summer Institute, Seneca has partnered on films such as The Spine (NFB, 2008), Ormie (ARC Productions, 2010), Lovebirds (ARC Productions, unreleased), Drawing from Life (NFB, 2010), and In Search of Blind Joe Death: The Story of John Fahey (Tamarak Productions, 2012). The talk will present the methods in which the production of Subconscious Password used an agile approach to execution, along with the innovations implemented in terms of network and render pipeline creation. The presenters will review the business and organizational model used in the Seneca Animation Summer Institute Program as a best practice for production partnerships between education, industry, and government.

Topic Other: Animation pedagogy

PRESENTER

Maitane Junguitu
Short introduction to the presence of Basque Culture in Juanba Berasategi's animation

Biography

Maitane Junguitu has a Bachelor Degree in Audiovisual Communication and a Master in Social Communication both by the University of the Basque Country (UPV/EHU). She is now carrying out her doctoral thesis about the long-length film animation industry in the Basque Autonomous Community (Spain). She has researched the historical development of the Basque animation history and the narrative analysis of the Basque works. She is also interested in the study of the different animation aesthetics and particularly the formal elements and narrative structure of the animation full-length films. .

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PRESENTER

Maitane Junguitu
Short introduction to the presence of Basque Culture in Juanba Berasategi's animation

Abstract

In this micro-talk we will check out some of the most relevant Basque Culture representation in the work of Juanba Berasategui. Juanba Berasategui is one of the most important animation authors from the Basque Autonomous Community (Spain). He is the pioneer of animation cinema in the Basque Country and he has shown his concern with the Basque Culture and identity since his first works. That is the reason why most of his cinema and TV production presents many elements that represent the Basque Country. He started working with the production house Jaizkibel, that was part of a bigger cultural project. Kalabaza Tripontzia (1985), his first full-length film and also the first full-length film of the Basque Country, includes several short stories inspired in the mythology of his land, and the same happened with his third full- length film, Barriola, San Adriango Azeria (2007), where he mixes history and legends. Even in his adaptation of Thales of the Alhambra, the literary work of the American writer Washington Irving, Berasategui includes some Basque elements. For the Basque Public Television (EITB) he produced two series about the life of Txirrita and Lazkao Txiki, two popular bertsolaris (singers who improvise basque verses) in the late XIX and early XX century. These are a brief bunch of examples of the work of Juanba Berasategui and the presence of the Basque Culture in his work. He has also has made some works that they don't have much relation with the Basque Culture, but in this case, many of the times we are speaking about coproduction or works that Juanba Berasategui has not directed. We are going to get closer to an animation industry that is not very well known and some of the peculiar characteristics of this author.

PRESENTER

Kay Kane
Animation as Conservation: Classical values in Contemporary Practice

Biography

Kay studied fine art at Central School of Art and Design, London. After graduation she practiced as an artist in London with several one-woman shows and major gallery exhibits. She returned home to Australia in 1990 and for 18 years has taught life drawing in the Animation Department of Griffith Film School, Queensland College of Art. During this time she completed her Doctorate in the Visual Arts, painting, with created works entitled "The Restoration of Venus." Kay is President of the Brisbane Branch of the Royal Queensland Art Society and a founder member of Salisbury Studios Inc. where a group of like-minded artists work and teach. Her doctoral work was recently exhibited in Philadelphia, and she has two one-woman exhibitions forthcoming in Sydney and Brisbane as well as participating in many other shows.

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Topic Animation pedagogy

PRESENTER

Kay Kane
Animation as Conservation: Classical values in Contemporary Practice

Abstract

The virtues of classical life figure drawing are now preserved almost solely in Animation instruction. Fine Art has drifted so far from any disciplinary base that instructors sometimes claim that 'drawing is dead' or that acquiring drawing skills 'inhibits creativity.' Indeed, given the anti-disciplinary nature of contemporary Fine Art it is difficult to say precisely what its teachers can or do teach. Animation, with its central focus on figures in motion against some ground, assumes to the contrary that skill in figure drawing is an essential foundation for freedom of expression and creativity. This paper reconsiders values that have been preserved in Animation by 'learning to see' through drawing, an intimate relation with the world formed in the translation of observed 3-D reality into 2d form through the tactile immediacy of pencil on paper. It is argued that learning traditional drawing skills – perceiving and interpreting form, structure, line, space (both positive and negative), color, tonal value and so on – involves a simultaneous process of discovery and invention in which each mark is an intense choice, risk and experiment that represents a small defeat or victory. This combination of discovery and invention builds sinews of creativity that can be demonstrated in and translated through the most modern technological means, making animation the popular, versatile, imaginative and lively art form that it is. The paper argues that animation's necessary devotion to this demanding discipline constitutes an act of valuable conservation for which all artists might in time be grateful.

Topic Animation pedagogy

PRESENTER

Sarah Kennedy
Role of Women in Animated Comedy

Biography

Sarah Ann Kennedy is head of animation at University of Central Lancashire. She is also the voice of Miss Rabbit in Peppa Pig and Nanny Plum in Ben and Holly's Little Kingdom. She is currently undertaking research into the role of women in animation as well as continuing to create, write and produce her own animations.

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PRESENTER

Sarah Kennedy
Role of Women in Animated Comedy

Abstract

The straight 'man' in stand up comedy or sitcom gives the eccentric character a presence to play against. It has long been accepted as an essential part of the process. "Well the straight guy is never given enough credit ....(Bud) Abbot gets no credit for framing a gag, for the architecture, for the support, for the drive. He does everything except the punch line; he's amazing." Mel Brooks. It is thought that if all or both characters were larger than life, they compete rather than compliment. Would scripted comedy work without this element or is it an essential part of the process? For many comedy writers, this element is an essential part, and animation is no exception, but a woman usually plays this role particularly in adult animation. Think Marge Simpson in the Simpsons, or Lois in Family Guy, or even Mummy Pig in Peppa Pig. Why do we find it funny to watch a woman being the voice of reason against an illogical and over-emotional man? Or is it in fact the opposite? Is it funny because it is a given that men are organized and in control and women are hysterical so to see this reversed is ridiculous and funny. Is this a reflection of society today or is it in fact a reflection of the hierarchical sexist structure of the animation industry today? Why is it that most animation is still scripted and directed by men and how does this cater for the female experience? Women make up half of the population so where is the female voice in relation to the adult animation industry today? Live action TV comedy and stand up seems to have many larger than life funny female characters. Think Rosanne, French and Saunders, or Debra Digiovanni. Where is the equivalent of these female voices in the animation industry today? This paper looks at the function and importance of the straight character in comedy using examples from a taster for a comedy series staring British Actress Alison Steadman. It analyses why this role is overlooked and often unappreciated and then looks at why the straight character in specifically adult animation is predominantly a woman.

PRESENTER

JaeWoong Kim
*Imagined New World, Its Dynamic
Suggestions (Asia Animation Forum)*

Biography

Jae-Woong Kim is a Professor at the Chung-Ang University, the graduate school of Advanced Imaging Science, Multimedia & Film. He has published several books, including Animation Practical Chromatology. And he also directed, produced, and managed numerous projects such as "Megaton project of Baek, Nam Jun" at Olympic Park Museum of Art and "2002 FIFA World Cup" intro movies. Kim has been on the Jury Panel of several international animation festivals - Siggraph Asia, SICAF and PISAF. He is also the director of Puchon International Student Animation Festival (PISAF) and Asia Animation Forum (AAF).

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Topic Other: Asia Animation

PRESENTER

JaeWoong Kim
Imagined New World, Its Dynamic Suggestions (Asia Animation Forum)

Abstract

Last year, the First Asia Animation Forum 2013 (AAF 2013) was held in Korea. Along with the internationally recognized scholars and industry professionals from Korea, China, Japan, Hong Kong, Thailand, Singapore and India, Asia Animation Forum intended to rediscover the value of Asian animation. The forum was through a series of presentations and discussions under the given categories of Humanities, Policy and Technology as well as Education and Creation. The speakers discussed the rapidly growing animation culture in Asia in the 21st century as well as the local particularities and authenticities of animation culture in different Asian regions. Asia Animation forum served as a venue for valuable and necessary discussions among professionals and experts from animation related academia, education and industry as well as animation majored students and animation lovers. We hope that this turns to be a significant starting point at where a large animation related network is sooner established to promote further cooperation between Asian countries underlining the strong political, economic and social roles of global cultural industries like animation industry these days. And, this forum continues to develop as the biggest and the most authorized academic event in Asia by soon constituting a necessary global network for Asia animation education, creation, industries and policies. Coauthors include the Asia Animation Forum Organizing Committee: Jae-Woong Kim (Director), Jinny HyeJin Choo,Dallim Park,April Kim,Yumi Kim.

Topic Other: Asia Animation

PRESENTER

Tom Klein
Evoking the Oracle:
The Animator seeking Prophecy

Biography

Tom Klein is an Associate Professor at Loyola Marymount University in Los Angeles, where he serves as the Chair of the Animation Department. His work on the avant-garde 'mini-films' of Shamus Culhane has been written about in The New York Times and Time Magazine, leading to subsequent appearances on TV and radio, including the BBC, Fox and CBC. His articles have appeared in such publications as Animation: an Interdisciplinary Journal, Griffithiana, Animation Journal, Animation Studies and In-Toon, among others. He catalogued UCLA's Walter Lantz archive and also contributed to the Italian anthology, What's Up, Tex? Il Cinema di Tex Avery, published by Lindau.

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Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Tom Klein
Evoking the Oracle:
The Animator seeking Prophecy

Abstract

Beautiful visualizations of the Unknown can have a haunting quality in animation. And the abstraction of an animated landscape can serve as a parable from which a viewer can choose to divine a meaning. This in some ways follows in the tradition of the oracles of ancient Greece, in which the answer to a question was framed as a riddle. The storytelling tradition of animators, which today is exemplified (and amplified) by its integration into live-action cinema through CGI/visual effects, is making this a topic of growing relevance in screen media. When the visual logic of a story can so easily defy 'reality' and in fact becomes like 'magic,' an audience can be made to reflect on themes from outside a normative framework. This challenges them to decode or to unpack a meaning from something that may purport to offer a truth. Yet the truth must be interpreted, and the intellectual or spiritual journey is the real wisdom that is imparted. Animated landscapes can utilize visual architecture that makes them exist on their own terms, and strong art direction or production design casts such a powerful aesthetic impression. As well, digital effects have created a new toolset for injecting stylizations deeper into the working materiality of screen worlds. Sets are no longer merely dressed and actors are no longer just costumed—in digital cinema, the sense of a space can now be inhabited by CGI. And locations that are traditionally elusive—outward into the vast heavens, and inward to the soul—can be visualized to profound effect. As animation continues to move in this direction, the notion of the ancient Oracle resonates with contemporary meaning, conjuring the mystery and awe of the human condition.

PRESENTER

Karen Kriss
Abstract: Abject process: Experimental animation and the embodied artefact.

Biography

Karen Kriss is an artist, animator and lecturer in Media Arts at the College of Fine Arts (COFA), UNSW. Karen holds a Bachelor of Arts (Visual) from ANU School of Art and is currently studying a Master of Philosophy (Fine Arts) at College of Fine Arts, UNSW. Karen's research lies with the boundary between new media art and animation. Her work mobilizes representations of the abject body through the use of motion capture, CGI and techniques such as lenticular imagery and stereoscopic animation. Karen has held previous positions in the Animation and Visual effects industry including Head of Production Management, Visual Effects Producer, Digital Producer (Mr.X Toronto, CA), Senior Production Coordinator (Animal Logic, Sydney, Aus) and Animator and CG Artist (BDE/BII Sydney, Aus). She has worked on feature films including Death Race, The Seeker: Dark Is Rising, The Rocker, Resident Evil: Extinction, Kit Kittredge: An American Girl Mystery, Flash of Genius and Happy Feet.

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Topic Animation and Culture

PRESENTER

Karen Kriss
Abstract: Abject process: Experimental animation and the embodied artefact.

Abstract

The rapid and ongoing developments in the field of computer generated imagery (CGI) have reached a point where the synthetic image becomes almost indistinguishable from the real. This drive for realism has seen CGI thrive in mainstream popular culture: from Hollywood cinema through to advertising, often resulting in large VFX and CGI animation companies leading the way in terms of research and development. What becomes apparent is the emergence of a particular aesthetic that aspires to the pursuit of realism and stylization where error is frequently eradicated. Yet the history of animation is one of experimentation and radical aesthetic departures, particularly if one looks to materialist animators works like Norman McLaren, and Quay Brothers, for example. It is my intention to explore the potential of error to be accepted rather than eradicated. By focusing on 'trace' in motion capture, I explore how digital artefacts can be considered as a part of a process of experimentation in CGI. In my practice, I demonstrate how utilizing the errors found in digital animation process can enable the transformation of the current aesthetics beyond the commercial use of this technology and provide the potential for animation to continue to develop in unexpected ways. By exploring these experimental forms in the animation process, I will also show how the abject – something that goes beyond mainstream CGI's use of the grotesque – can give us images that are both compelling and powerful. Through use of motion capture, code and lenticular stereoscopic imagery, there is opportunity to engage in new aesthetic forms that embrace the digital artefact and introduce the abject body and trace back into the digital realm.

Topic Animation and Culture

PRESENTER

Michele Leigh
*Gendering an Icon: Sterling Archer and
21st Century Masculinity*

Biography

Dr.. Michele Leigh is an Assistant Professor of Film and Media History at Southern Illinois University Carbondale. Her work ranges from Russian pre-Revolutionary cinema to animation and video game history and theory to contemporary television. Her research revolves around issues of gender construction in popular culture.

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PRESENTER

Michele Leigh
Gendering an Icon: Sterling Archer and 21st Century Masculinity

Abstract

Prime time animation has come a long way since the Flintstones. No longer relegated solely to the area of children's or family entertainment, animation has become fruitful ground for shows that wish to test the boundaries of 'adult' entertainment. This paper explores the FX Network's animated series Archer, created by Adam Reed (progenitor of Adult Swim/Cartoon Network series "Sealab 2021" and "Frisky Dingo"). In line with other FX shows, "It's Always Sunny in Philadelphia," "Louie" and "The League," geared towards a 20-40 year old male audience, "Archer" is an edgy comedy, filled with politically incorrect humor that is occasionally downright tasteless. An animated cross between the James Bond films and "Arrested Development," Sterling Archer is a crass, woman-hating-ladies-man and international spy who works for his domineering, alcoholic mother, Mallory Archer, head of the spy agency ISIS. This paper explores the complex construction of masculinity in the post-modern mash-up of styles, themes and genres in Archer. This paper will briefly historicize and document the shift from animation programmed as 'family television' to animation specifically intended for adult viewers, in order to situate Archer as a unique example of adult-oriented animation. Utilizing methods outlined in Paul Well's "Understanding Animation" and building on Rebecca Feasey's seminal book "Masculinity in Television," I will interrogate the role animation itself plays in the creation of gender, specifically masculinity in American television shows. Finally, I will examine the significance of targeting animated television to men between the ages of 15-40 and how the gendering of animation is contributing to a new mythology of the American male.

Topic Animation and Culture

PRESENTER

Cyril Lepot
Suspended Animation – How the animator invests the inter-frame

Biography

Cyril Lepot is a monitor at the University of Paris 1 – La Sorbonne. He is proposing an initiation to Stop motion and is teaching philosophy of art. He is also preparing a thesis within the "Cinema & Audiovisual" laboratory with for subject the movement's plasticity in the frame-by-frame motion picture. He published articles in English and French entitled "Stop motion: from plastic to plasmatic cinema", "Stereoscopic 3D: when watching is animating" and a monograph in two parts on Taiyō Matsumoto. He also participated to diverse conferences like Confia – International Conference on Illustration and Animation 2012 & 2013, East Winds: East Asian Cinema And Cultural Crossovers or La « direction de spectateur »: création et réception au cinema.

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PRESENTER

Cyril Lepot
Suspended Animation – How the animator invests the inter-frame

Abstract

This work departs from the notion of "suspended animation" (coupled to the notion of "reanimation"), a process investigated in sciences (hibernation, hypothermia or cryonics). An analogy emerges when thinking about Stop motion animated films as some kind of "suspended animation" for it is putting the emphasis on an apparent paradox. It helps, according to us, developing the idea that this technique is about not only to put on hold the movement of things via photography and stable elements but also to put on hold the propriety of their matter and their environment to better reanimate them. To do so, we will investigate how the animator invests the inter-frame, using it to create a kind of "life" line. The point is precisely that this flow is not born from a natural or already made impulse, it's a vivid perception of a dynamic content expressed through the artificial and material existence of the thing. In all, it makes you feel a dynamic stream, as the puppet master transmits to its puppet, but in a cinematic way. This will be analyzed in depth via the paradigmatic figure of Sonatine's beach scene directed by Takeshi Kitano amongst other Stop motion examples. The "monstrous motion picture", its dramatic rhythm and ecstatic, unstable forms create a visual phenomenon. Although, defining it a step further than saying it is showing us the invisible and that it is underlying a reality that cannot be filmed led us to extend our analysis to a wider problem: the relationship between Stop motion's form of movement and the general questionings on movement in art, through the prism of a global reflection on forms and virtual embodiment of matter. Soon interrogating "plasticity", as the process of modeling a form.

PRESENTER

Richard Leskosky
The Animator and the Ventriloquist

Biography

Richard J. Leskosky is a past president of the Society for Animation Studies. Recently retired from the Department of Media and Cinema Studies at the University of Illinois at Urbana-Champaign, He continues his research in animation history and genres.

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Topic Animation and broadcasting methods

PRESENTER

Richard Leskosky
The Animator and the Ventriloquist

Abstract

Although ventriloquism antedates even pre-cinematic animation and although commercial animation depends upon a complex supporting apparatus and a highly organized industry whereas ventriloquism requires only a single human performer, the two popular forms share a common goal and conceit – the illusion of life. In both, this illusion results from a combination of auditory and visual cues. They differ significantly, however, in the positioning of the artist vis-a-vis the work or performance. In animation the artist is always implied but occupies a position both physically removed from the image and the event comprising the actual viewing and chronologically prior to it. In ventriloquism, the artist's visual and auditory presence is a requisite element. The ventriloquist's art, however, simultaneously affirms and denies itself and involves two contradictions: (1) to appear not to be producing the sounds that everyone knows he or she is producing, and (2) to cause the audience to believe that an obviously inanimate object has a personality and is speaking independently of the human performer. Various animators have interacted with their creations (beginning with Winsor McCay and including Max Fleischer, Walter Lantz, and Walt Disney as well as contemporary independent animators), foregrounding their role as creator of the animated figures, but their actual creative process precedes their co-appearance both chronologically and ontologically. After a brief overview of the history of ventriloquism and an examination of those instances where ventriloquism is depicted or otherwise referenced in animated cartoons, these and other related aspects of the two forms will be examined in more detail.

PRESENTER

Alison Loader
Bringing it all together: Norman McLaren and his Stereoscopic Collaborations
(Panel: Norman McLaren and Collaboration)

Biography

Alison Reiko Loader applies her interests in old optical media technologies to making short animated films and media installations. A lapsed National Film Board of Canada filmmaker that specializes in 3d and digital animation, Loader explores connections between apparatuses, representation and spectatorship by applying research-creation and feminist theory to media history. Her doctoral research explores the nineteenth-century founding of the Edinburgh Popular Observatories and Camera Obscura by Maria Theresa Short. Though funded by the Social Sciences and Humanities Research Council of Canada to pursue her terminal degree in Communications Studies, she has taught undergraduate studio classes in Fine Arts (Computation Arts and Film Animation) since 2001.

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Topic Norman McLaren

PRESENTER

Alison Loader
Bringing it all together: Norman McLaren and his Stereoscopic Collaborations
(Panel: Norman McLaren and Collaboration)

Abstract

Stereoscopic imagery can only emerge when complementary views combine, yet the 1950s stereoscopic films of Norman McLaren result not only from the merging of left and right pictures, but also from the efforts of numerous collaborators in a project that is also transnational in nature. In celebration of the McLaren centenary, the National Film Board of Canada recently completed the digital restoration of four stereoscopic animated shorts— Around is Around, Now Is The Time, O Canada and Twirligig. The NFB began the original project for the Festival of Britain in 1951, where they enjoyed considerable acclaim. The films, however, have hardly been screened since, so when the restorations reveal their experimental and still avant garde nature to new audiences, we will see another chapter added to the history of 3d filmmaking. This paper will focus on McLaren's stereoscopic collaborators (which include Evelyn Lambart and Chester Beachall), and significantly the two names that appear most often in the NFB production files. Raymond Spottiswoode, who supervised the stereoscopic program for the Festival of Britain, exchanged numerous letters with McLaren and went on to influence 3d filmmaking worldwide; while Gretta Ekman, the uncredited director of Twirligig, saw her career cut short by anti-Communist fears within the Canadian government despite McLaren's protests. Their stories demonstrate some of the direct effects of postwar politics on the development of stereoscopic cinema, and in effect, challenge the teleological and economic narratives that dominate its history.

Topic Norman McLaren

PRESENTER

Francis Lowe
The Line on Tour; Animator as Performer

Biography

Francis Lowe began his career working as a special effects and animation assistant in Hollywood ('Alien 3','Solar Crisis','Tom and Jerry the Movie'), before going on to work as a lead animator for children's TV in the UK (CITV's 'Wolves, Witches and Giants' and BAFTA-nominated 'Grizzly Tales for Gruesome Kids'). Francis' paper 'Time to Play. It may Just Pay' delivered at the Arts Research: Publics and Purposes Conference (Dublin 2010) discussed the necessity for experimentation within animation in order to develop the medium both commercially and artistically. More recently 'From Studio to Stage and Back Again' for the Avanca International Cinema Conference (Portugal 2013), examined his experience as an animator working in a theatre context for stage production 'Jack the Ripper: A Musical Play'. As Course Director for the BA Illustration and Animation at Coventry University, Francis has always championed the need for transferability of skill and experimentation within animation.

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Topic Auteur Animation: interpretations and definitions of 'the animator'

PRESENTER

Francis Lowe
### *The Line on Tour; Animator as Performer*

Abstract

Inspired by the storytelling of the Irish Seanchaí, this paper argues that movement, whilst at the heart of the animator's craft, can travel beyond the page and screen. The philosophy of 'the travelling line' is the culmination of 3 years of research and spans across two projects that examine the communication of narrative through the means of image generation. 'Dargan Dall', an epic poem set to the beat of the traditional Irish bodhrán, is a multi-media performance that takes the manichean struggle between good and evil and gives it an unexpected moral twist. This paper examines its development, delivery and reception within the different communities in which it was performed and explores how the line can travel beyond the studio and into new locations and environments. 'Down and Art', is a documentary that follows the artist through the back roads of England, trading the hand-drawn image for food. Equipped only with a sleeping bag, the clothes on his back and a sketchbook and pencil, the artist proves that the drawn line is one of the last bastions of true wonder, conjuring for viewers a window into another world presented on a simple piece of paper. Both ventures are a physical manifestation of the philosophy of the travelling line, where motion becomes more than perceived movement within the image and meaning can be shaped by the lives, histories and communities of those to whom the line has travelled. In bringing the art of image making back to its roots, this paper explores the value and nature of the future existence of animation and illustration in this technological and information age, by showing how the drawn line can not only elicit true magic and awe, but can actually be the means upon which we survive.

PRESENTER

Robyn Ludwig
*Before McLaren: Canadian Animation
In the Silent Film Era*
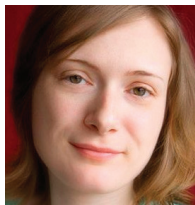
Biography

Robyn Ludwig holds a Master of Film and Literature from the
University of York, U.K., and a Bachelor of Arts in English Litera-
ture from the University of British Columbia, Canada. Her current
research interests include trick films, and stop-motion and cel
animation, from the silent era. In addition, she has been an admin-
istrator in the charitable arts and culture sector for the past ten
years, a marketing and fundraising consultant for film festivals,
and a television critic for the Vancouver Observer.

Affiliation

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PRESENTER

Robyn Ludwig
Before McLaren: Canadian Animation
In the Silent Film Era

Abstract

This paper explores Canadian animators and animation in the years prior to the formation of the National Film Board of Canada in 1939. Admittedly though few Canadian animations survive from the silent and early sound eras, the two oldest surviving complete films - William Ganson Rose and J.A. Norling's The Man Who Woke Up (1919) and Bryant Fryer's One Bad Knight (1927) - are illuminating in their modest narrative and technical achievements. Both reveal the production and distribution challenges that hampered pioneering Canadian animators; the influences of European animators such as Anson Dyer and Lotte Reiniger, and of expatriates such as Raoul Barré; the inspirations of political cartoons, fairy tale literature and live-action cinema; and the absence of Canadian national identity, present in the early animation of other former colonies, for example, the work of Harry Julius in Australia. This paper also touches briefly on the lost films of Blaine Irish, Charles Lambly and Jean Arsin.

PRESENTER

Tim McCormack
Sublime Landscape in Contemporary Digital Animation

Biography

Tim McCormack is a visual artist and animation film maker. He recently completed an MA in York University's Interdisciplinary Program. The Digital Romantic Landscape: From the Sublime to the Cool, examined histories of sublime landscape representation in popular culture.

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PRESENTER

Tim McCormack
Sublime Landscape in Contemporary Digital Animation

Abstract

Images of sublime landscapes including awe-inspiring vistas of mountains, vast plains and endless cities of towering skyscrapers are signatures of contemporary digitally animated visual entertainment. The proliferation of landscapes in powerful establishing shots put into compelling motion, are shaped with pictorial and cultural tropes that evoke a transcendent, technologically hyper-real sublime that is framed in a manner that evokes time-honoured traditions. This paper examines sweeping tracking shots through dazzling CG environments whose genesis can be traced back in time to the full-blown nineteenth century romantic paintings of the American Far West that first connected the worlds of fine art and public spectacle. Concepts of the 'Best Possible View' (McCarron-Ross on 19th century landscape and the empire), 'Landscape and the Fantasy of Moving Pictures' (Tom Gunning on the phantom ride shot in early film) will be linked with 'the Artificial Infinite' (Scott Bukatman on the technological sublime in special effects film) in order to explore genealogies of sublime landscape re-presentation and remediation in the signature environmental shots of contemporary digitally animated films such as Pixar's Wall*E and Brave and Dreamworks Animation's How to Train Your Dragon.

PRESENTER

Zabrina McIntyre
The Animator as Artist: The Formal Art Training and Educational Background of Animators

Biography

Zabrina McIntyre is a current PhD student at Middlesex University, researching animation art within the context of museum exhibitions and permanent collections. She earned her Master's degree in Art Business from Sotheby's Institute of Art in London, with her dissertation titled: An Exploration of the Institutional Recognition of Animation Art in the United Kingdom and United States with a View to Recommending Ways of Enhancing Its Status. Her BA is in Art History from Trinity College in Hartford, Connecticut. For four years she worked at the Smithsonian Institution in Washington, DC coordinating adult educational and cultural programs inspired by the Smithsonian's collection and DC area museums. As the Animation Advocate, Zabrina strives to promote the status and appreciation of animation as an art form.

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Topic Animation pedagogy

PRESENTER

Zabrina McIntyre

The Animator as Artist: The Formal Art Training and Educational Background of Animators

Abstract

In discussions of the beauty and genius of animation, the formal training that many animators go through in order to learn the tools and techniques of their chosen art should not be overlooked. The animator is an artist who has attended art school, sometimes for just a few inspirational classes or spending years in study to progress to earn their MFA. Internationally there are more and more art schools offering degrees catering to the aspiring animator and these institutions help to raise the profile of animation as art. This mico-talk will highlight the formal educational background and experiences of animators including Norman McLaren, Joanna Priestley, and Seth MacFarlane.

PRESENTER

Chunhui Meng
The current development of digital three-dimensional ink painting animation

Biography

Chunhui works as a digital artist and animator. After graduated from China Academy of Art with BA Hons in Multimedia in 2010, she developed her interest in digital art, especially in 3D animation. During this period, Chunhui's attention was exploring the relation between 2d and 3D animation. Her final project "White Album" is a combination of both 2d and 3D animation. Between 2011 and 2012, Chunhui came to London to continue studying in postgraduate character animation and also completed a MA in Digital Art. Her vision was using 3D technique to generate 2d drawing animation style. As a research student, Chunhui focus on more specific aspect of the topic the relationship between 3D and 2d. Contribute to a deeper understanding of Chinese painting and calligraphy; she is conducting research into creating 3D animation based on an ancient Chinese scroll painting, which will face both theoretical and technical challenge.

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Topic Animation and Culture

PRESENTER

Chunhui Meng
The current development of digital three-dimensional ink painting animation

Abstract

Traditional ink painting has a long history and has formed its own artistic language in the course of this development. It conveys oriental psychological harmony and the introverted artistic conception that results from image. The ink painting style is the original manifestation of oriental aesthetics. Ink painting uses a unique scattered point perspective that differs from the anthropocentric perspective of the West. To a large extent, this practice deviates from the scientism and anthropocentrism in Western painting. The transformational effect of three-dimensional ink animation on traditional ink painting is unprecedented. It converts the ink from a tangible object to a virtual image, from static to dynamic, and from plane to space. However, the prospect and charm of ink art do not change, and the pursuit of oriental aesthetics, the essence of ink painting, does not change. In this paper, I will show how three-dimensional ink animation extends and optimally interprets the development of ink painting in the digital direction for the digital information era. I will also exemplify three-dimensional ink animation in Asia and argue that the technology precedes the creativity.

PRESENTER

Mihaela Mihailova
Latvian Animation: Landscapes of Resistance

Biography

Mihaela Mihailova is a PhD candidate in the joint Film and Media Studies and Slavic Languages and Literatures program at Yale University. Her academic interests include animation, film theory, media studies, comic books, early Soviet cinema, Russian cinema and translation. Her article entitled "The Mastery Machine: Digital Animation and Fantasies of Control" appears in Animation: An Interdisciplinary Journal 8.2 (July 2013). Her translation of Sergei Tretyakov's "The Industry Production Screenplay" is included in Cinema Journal 51.4 (2012). Her coauthored essay on Dziga Vertov and animation theory (with John MacKay) is forthcoming in the collection Animating Film Theory, edited by Karen Beckman.

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PRESENTER

Mihaela Mihailova
Latvian Animation: Landscapes of Resistance

Abstract

Largely subsumed under the category of Soviet film from its infancy in the mid-1960s until the collapse of the USSR, Latvian animation has, in the past two decades, emerged from relative obscurity to make its mark on the international festival circuit. Still, unlike its neighbor and occasional coproduction partner Estonia, Latvia has received comparatively little scholarly attention in the field of Animation Studies. This presentation provides an overview of contemporary Latvian animation, exploring Latvian animated landscapes as sites of aesthetic resistance, subversion, and negotiation. While computer-generated imagery has emerged as the dominant form in American animation, Latvian directors continue, to a great extent, to resist digital hyperrealism in favor of more traditional techniques. Contextualizing this as representative of a larger trend characteristic of contemporary Eastern European and Baltic animation as a whole, this talk focuses on the range and diversity of non-digital animated landscapes in Latvia. It highlights the ways in which Latvian animators – including Vladimir Leschiov, Edmunds Jansons, Signe Baumane, Aija Bley, Karlis Vitols, Nils Skapans, and Jurgis Krasons – create spaces which defy, challenge, and sometimes creatively adapt computer-generated animation through their use of stop-motion, clay animation, cutouts, acrylic, and watercolors. In doing so, the presentation aims to tease out the potential historical and ideological implications and reasons behind this adherence to a traditional look, as well as to open up a larger discussion about the future of international animation landscapes in the digital era.

PRESENTER

Sophie Mobbs

Intimate Scrutiny: Using Rotoscoping to unravel the Auteur-Animator beneath the Theory.

Biography

Sophie Mobbs is a lecturer and Programme Leader in BA 3D Animation and Games at Middlesex University in London, where she specializes in teaching character and monster animation, Maya and Flash. Her research interests focus on animation with regards to body language. More specifically, she uses a creative practice research methodology to explore the relationship between non-verbal communication and animation. Prior to working in Higher Education, Sophie spent 10 years working as an animator in the games industry, where she took particular interest in character and monster animation and worked for companies that included Sony, Silicon Dreams and Rebellion.

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PRESENTER

Sophie Mobbs

Intimate Scrutiny: Using Rotoscoping to unravel the Auteur-Animator beneath the Theory.

Abstract

The act of Rotoscoping by its very nature takes live-action film and passes it through the hand and eye of the animator, with results that can heighten and intensify every flicker of emotion. (Ruddell 2012) This intense, frame by frame scrutiny can potentially capture through hand drawn art the most fleeting of micro-expressions, and when the filmed subject is the animator, the auteur, the act of animating over filmed footage becomes a potential means for exploring intimate and sometimes distressing personal issues; capturing, dissecting and scrutinising emotions ranging from delight to subjective pain. I will discuss the following questions: What effect does this have on the animator, who is forced to re-live and re-invent very personal subjects? How can rotoscoping be used as a tool for unwrapping the subtleties of body-language and fleeting expressions? By quantifying and qualifying emotion through practical research, theory and self-reflective study, via the production of an animated artefact, the animator as auteur-researcher hopes to establish new avenues of study in emotion and animation. Buchanan, A. 2007, "Facial Expressions for Empathic Communication of Emotion in Animated Characters", Online Journal for Animation History and Theory, vol. Animated Dialogues, pp. 22nd February 2011. Mehrabian, A. 1981, Silent Messages: Implicit Communication of Emotions and Attitudes, Wadsworth Publishing Company, USA. Ruddell, C. 2012, "'Don't Box Me In': Blurred Lines in Waking Life and A Scanner Darkly", Animation: An Interdisciplinary Journal, [Online], vol. 7, no. 1, pp. 7-23.

PRESENTER

Kristian Moen

From the GPO to the Guggenheim: The Shifting Frames of Norman McLaren's Early Animation

Biography

Dr.. Kristian Moen is a Lecturer in the Department of Film and Television Studies at the University of Bristol. He has presented and published on topics including the relationship of fantasy to cinema and pre-cinema, cinema's relation to other media, and animation's intermedial aesthetics. He is currently working on a five year project, funded by the European Research Council, entitled, "The Idea of Animation: Aesthetics, Locality and the Formation of Media Identity."

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Topic Norman McLaren

PRESENTER

Kristian Moen

From the GPO to the Guggenheim: The Shifting Frames of Norman McLaren's Early Animation

Abstract

Norman McLaren's early animated films largely emerged within two contexts that were, on the face of it, closely related. He made Love on the Wing in the late 1930s at the General Post Office (GPO) Film Unit, which at the time was also producing animations by Len Lye and Lotte Reiniger. Relocating to New York in 1939, McLaren's animations were soon supported as part of the newly founded Guggenheim Museum of Non-Objective Painting, championed by its director, Hilla Rebay, along with the work of Hans Richter and Oskar Fischinger. While the GPO Film Unit and the Guggenheim funded animators who were pushing the boundaries of animation's aesthetic form, they can also be seen as offering quite different agendas for animation: a form of advertising or culturally elevated artistic expression. Drawing upon archival sources to help illuminate the ways in which animation at the GPO and the Guggenheim was understood and discussed at the time, this paper examines how animation's unstable media and cultural identity was reflected in, negotiated by and understood through these different, but interlinked, frameworks of production and exhibition. As well as examining the place of McLaren's work within these two sites of animation, the paper draws upon work such as Esther Leslie's Hollywood Flatlands and Jacques Rancière's The Future of the Image in order to explore wider questions of how animation's identity as a medium is shaped by specific cultural and aesthetic formations.

Topic Norman McLaren

PRESENTER

Aimee Mollaghan

"Too Esoteric, Even For My Taste:" Norman McLaren's Investigations into the Structure and Materiality of Film

Biography

Dr.. Aimee Mollaghan is the undergraduate film studies coordinator at the Huston School of Film and Digital Media, N.U.I. Galway in Ireland. She holds a PhD co-supervised between the University of Glasgow and Glasgow School of Art, an MPhil in 2d/3D Motion Graphics from the Digital Design Studio at Glasgow School of Art and a BA in Film Production from University of Wales, Newport. Her research interests include experimental film and animation in addition to exploring conceptions of sound and soundscape across disciplinary boundaries.

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Topic Norman McLaren

PRESENTER

Aimee Mollaghan

"Too Esoteric, Even For My Taste:" Norman McLaren's Investigations into the Structure and Materiality of Film

Abstract

Despite a recent critical reappraisal in the wake of the centenary of his birth, Norman McLaren's explorations of the structure and materiality of film has often been marginalized or dismissed by theorists of experimental moving image practice such as Malcolm LeGrice and David Curtis. This is in some measure due to his patronage by the National Film Board of Canada and what Curtis considered to be the "dilution of ideas to make them accessible to some notional national audience." McLaren, it could be argued, consistently and consciously investigated the essential properties of film throughout his career in a manner similar to structural filmmakers such as Tony Conrad and Paul Sharits and structural/materialist filmmakers such as Guy Sherwin. In an interview with Donald McWilliams, McLaren himself expressed hope that he would be remembered as an "experimental filmmaker." This paper therefore intends to redress McLaren's initial exclusion from the pantheon of the avant-garde and both examine his relationship to structuralism and his self-reflexive probing of the quintessence of film, focusing in part on his interest in the materiality and structure of sound and music.

Topic Norman McLaren

PRESENTER

Samantha Moore
Using animation to document neuropsychological brain states

Biography

Samantha Moore is a film maker and researcher at the University of Wolverhampton, whose work has been screened and won awards internationally. Her practice and research are in the area of documenting through animation, communicating science and working collaboratively. Sam's PhD by practice was at the University of Loughborough, about using animated documentary to represent unique brain states; prosopagnosia (face blindness) in collaboration with researchers at the University of East London and phantom limb syndrome with researchers at the University of Sussex. She is currently working on a film project, Loop, about research into molecular biology with Dr. Serge Mostowy at Imperial College London for Animate Projects, funded by the Welcome Trust.

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Topic Other: The Animator and The Mind panel

PRESENTER

Samantha Moore
Using animation to document neuropsychological brain states

Abstract

Bill Nichols' nice distinction between the world (which documentary purports to represent) as opposed to a world (which is the realm of fiction) only works if we all agree on what the world looks like. Daniel Dennet's 'first-person-plural presumption' (1991: 67) reminds us that we do not agree and some people disagree very profoundly, since their brains are wired to experience the world differently to the assumed norm. VS. Ramachandran describes how defining the line between imagining and seeing is one of the most elusive differentiations to make in neurology (2011: 86).Because this line is such a comfortable one for animation to inhabit it is overwhelmingly associated with the unreal and fantastic, the childlike and the comedic. Yet there are perspectives of the world which can only be described in terms of the unreal (despite their documented existence) because they are so far removed from our accepted perception of reality. Animation is uniquely placed to document 'the world in here' (Honess Roe, 2013:106) of specific neuropsychological brain states that evade photographic reproduction. By working in collaboration with the interviewees to verifiably visualize their perspective, animation can be used as a tool to document brain states, such as prosopagnosia, phantom limb syndrome and synaesthesia. This paper discusses these issues and looks at how this may be helpful and relevant to film makers and scientists.

Topic Other: The Animator and The Mind panel

PRESENTER

Nazli Noyan
Home Made

Biography

Born in Izmir, 1974. Earned her BA and MFA degrees in graphic design on scholarship from Dokuz Eylül University, Bilkent University and University of Florida. Her master thesis topics include posters of Turkish melodrama and graphic design for social good. Worked as an intern designer for UNICEF, Ghana. Received her PhD degree from Istanbul Technical University with her thesis on film title design in Turkish cinema. She's an assoc. professor in Faculty of Communications, Bahçeşehir University in Istanbul. She has been working as a freelance illustrator, designer and writer in various magazines and books. Her artistic and design background consists of diverse form and content with an emphasis to social issues in urban life and the explorations of interactive graphic mediums. Her work also consists of an award winning animation and videos screened worldwide. In the recent years, her main body of work has moved from socially charged projects to very personal ones. She continues her research.

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Topic Animation and broadcasting methods

PRESENTER

Nazli Noyan
Home Made

Abstract

One Cup of Turkish Coffee (2013), written, graphically interpreted and directed by Nazlı Eda Noyan (with codirector Dağhan Celayir), is an autobiographical short animation film about the story of a little girl who hung on to life and captured happiness although she was forced to get married at a young age. The film's main characters are an old woman, her granddaughter, photographs and a cup of Turkish coffee. They sit around a table and go through old family photographs. Although the old woman, at first, tries to resist looking at these pictures, she cannot resist what the past evokes. During the time of drinking one cup of Turkish coffee, we witness these old family photographs transformed by the old woman's feelings of the past, while her granddaughter and a cup of Turkish coffee connect her to the present. This film is a coproduction of Turkey and France. It also is a coproduction of different generations of women from the same family. The presentation will cover the process of creating a docudrama of a personal story through the medium of animation. The issues covered during the presentation vary from: the choice of animation as a tool for narration, the visual language of the film as personal expression, the representation of remembrance, the reception of intimate content in relation to collective memory as well as the reception of local content, a women's story in relation to a global one.

PRESENTER

Ann Owen

Seeing The Real: A Neuroscientific Perspective
On Stop-Motion Animation Spectatorship

Biography

Ann Owen graduated with a first class BA(Hons) in animation from
the Surrey Institute of Art and Design in 1999 and continued at
the college as a research assistant in the newly formed Animation
Research Centre. In 2000 she was given the opportunity to work
as a stop-motion animator on the children's television series Bob
the Builder. She later returned to the Surrey Institute to teach
stop-motion animation and eventually specialized in the history
and theory of animation. In 2007 she moved to Cornwall and is
currently employed as Senior Lecturer in Animation History and
Theory on the Animation and Visual Effects BA (hons.) course at
Falmouth University. Her research specialism is the neuroscience
and neuropsychology of animation and digital image production
and spectatorship, and stereoscopic film production.

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PRESENTER

Ann Owen

*Seeing The Real: A Neuroscientific Perspective
On Stop-Motion Animation Spectatorship*

Abstract

Within stop-motion animation there are two commonly recurring
themes: animated films such as Fantastic Mr. Fox (2009) and Mary
and Max (2009) evoke a nostalgic sense of times gone by, whilst
films such as Frankenweinie (2012) and The Nightmare Before
Christmas (1993) utilise stop-motion's ability to convey the un-
canny, creating comic but sinister narratives. Stop-motion anima-
tion outside of the mainstream tells a similar story. For example,
the animated shorts of Barry Purves and Peter Lord evoke a
wistful and sometimes sad sense of nostalgia: Screen Play (1992),
Next (1989), War Story (1989) & Sales Pitch (1983), whilst Robert
Morgan's The Separation (2003) and the Quay Bothers' Street of
Crocodiles (1986) convey a tangible and uncanny sense of bodily
threat with puppets that are clearly made from non-human mate-
rial. This phenomenon has not gone unnoticed or unstudied by
animators and theorists: Robin Farrell and Paul Wells write on
stop-motion's propensity for communicating the uncanny, whilst
Svankmajer speaks of the quality of 'memory' that is inherent in
real objects. This paper will examine stop-motion's affinity with
nostalgic and uncanny content in the light of recent advances in
neuroscience and neuropsychology. It will show that it is the vis-
ibility of both the animated objects and the stop-motion technique
that enables the animator to communicate bodily empathy and
nostalgic emotion in a unique and very primal way.

PRESENTER

Chris Pallant
Between Frames: Animating the Storyboard

Biography

Chris Pallant is a Senior Lecturer in Film and Digital Media at Canterbury Christ Church University, UK. His research activity is focused mostly in the areas of animation and production studies. He is the author of Demystifying Disney: A History of Disney Feature Animation (Continuum, 2011), and has also published in book chapter and journal form on a range of topics, including Disney feature animation, the 'cartoonism' of Quentin Tarantino's live-action films, performance capture technology, the animated landscape of New York City, and the work of Rockstar Games. He is currently finishing a monograph for the publisher Palgrave that aims to establish a comprehensive critical history of the storyboard form. Over the past year or so he has also had tremendous fun editing the SAS Newsletter. Follow him on twitter: @cjpallant.

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Topic Animation and broadcasting methods

PRESENTER

Chris Pallant
Between Frames: Animating the Storyboard

Abstract

Norman McLaren's proposition that 'what happens between each frame is more important than what happens on each frame' continues to prove a useful touchstone for those seeking to define the nature of animation. That this turn of phrase has had such purchase throughout the history of animation studies is perhaps due to its flexibility. Not only does this definition encourage a particular way of viewing the animated image, but it also draws attention to the constructed nature of this same image. Critical to this construction is the production context from which the animation develops. Although production contexts vary dramatically, one document remains a constant: the storyboard. This paper therefore seeks to explore a range of diverse production contexts, revealing not only the significance of the storyboard to animation production, but also how the storyboard has evolved over time. Examples of storyboards produced by (or for) Walt Disney, Ray Harryhausen, Pixar, Rockstar Games, Steven Spielberg and George Lucas will be discussed in the paper.

PRESENTER

Dallim Park
Animated Sound as Generative Art

Biography

Dallim Park is a new media artist born in South Korea, and had lived in Japan and India for a while. In 2002 she moved to Los Angeles to continue with her archival research in the Master's program in computer animations, and was a member of the SCiVi(Scientific Visualization Laboratory) research group, which is a team of student from Art, Computer Science, and Physics & Astronomy at California State University, Los Angeles in Collaboration with Jet Propulsion Laboratory(JPL). Currently, she is a PhD candidate at the Chung-Ang University, the graduate school of Advanced Imaging Science, Multimedia & Film. Her research has focused on New Media arts and Animation theories as well as Animation within Social Movements. She has worked on several projects with non-profit organization for women and children in Africa (http://www.1amf.org).

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Topic Animation and Culture

PRESENTER

Dallim Park
Animated Sound as Generative Art

Abstract

What is Generative art? The term, Generative art, has been used with many different interpretations in electronic music, algorithmic composition, computer graphics, animation, VJ culture, design and so on. In general, generative art refers to any art practice where the artist uses a system which is set into motion with some degree of autonomy contributing to or resulting in a completed work of art. In the 1930s, film sound technicians created completely synthetic sound by drawing patterns on the sound track area of the filmstrip. When the experimental animator, Mikhail Tsekhanovsky, worked on the first Soviet sound movie, "Piatiletka ", he wondered if hidden music could be heard by photographing some Egyptian or ancient Greek ornaments onto the sound track. Precisely the same idea occurred to the German animator Oscar Fischinger , whose experiments in "sound ornaments" were preceded by fellow Rudolph Pfenninger's "hand-written" sound. Norman McLaren made a card library based on Pfenninger's system and in his animation 'Synchromy', he used it on both image and sound parts of the film track. By drawing attention to the work of experimental animators, this presentation will map the historical connection between sound and animation as an early form of generative art. Studying animated sound can bring a better understanding of its time and surrounding philosophies, as well as provide historical precedence for discussions of current technological developments and their impact on visual-music performances of contemporary generative art practices.

PRESENTER

Lynn Parker

The Auteur Game Animator: An Analysis of the Motivations and Experimental Practices of Independent Game Creators

Biography

Lynn Parker is the Programme Tutor for the Skillset Accredited BA (Hons) Computer Arts programme within the School of Arts, Media and Computer Games at the University of Abertay Dundee. She has professional and academic experience within 3D computer animation having worked in historical visualization and game prototyping and is currently undertaking a PhD by publication. Lynn is a practicing animator, having recently collaborated on a hybrid dance and animation performance for the NEON Digital Arts Festival and is currently collaborating on the creation of interactive works inspired by Epigentics. Lynn's research interests include: Experimental Animation; Abstraction in Digital Media; Choreography of animation; Linear and non-linear narrative; Experimental animation; and Visual effects installations.

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PRESENTER

Lynn Parker

The Auteur Game Animator: An Analysis of the Motivations and Experimental Practices of Independent Game Creators

Abstract

Independent computer games development is an emerging field within interactive media, which sees small teams or individuals produce a personal, conceptually challenging and aesthetically innovative experience for a player. This field sees the creator as an auteur of the interactive experience, taking control of narrative, visual style, interaction and often audio design to create their vision. This approach has a great deal in common with that of the experimental animator who is an auteur of a moving image experience. Many parallels can be drawn between independent game development and the experimental animator and it could be said that these games developers themselves could be studied from the perspective of the auteur animator. This paper is concerned with reviewing independent game animation from an auteur animation perspective, seeking to offer new insights into this emerging field, its philosophy, aesthetics and motivations. This hypothesis of the auteur game developer will be tested through analysis of recent independent computer games and will be compared to the work of pioneering experimental animators including Len Lye, Norman McLaren and Oskar Fischinger. It is hoped that by utilizing the language of experimental animation in relation to interactive media, the qualities that these media share can be better understood and the new aspect of interactivity that games bring to moving image can be analyzed and perhaps adopted by experimental animation.

PRESENTER

David Perlmutter

"Too Good To Be Forgotten: American Television Animation as a History Discipline in Animation Education"

Biography

David Perlmutter is a freelance writer based in Winnipeg, Manitoba, Canada. The holder of an MA degree in history from the Universities of Manitoba and Winnipeg, and a lifelong animation fan, he has published short fiction in a variety of genres for various magazines and anthologies, as well as essays on his favorite topics for similar publishers. He is the author of the upcoming books America Toons In: A History of Television Animation (McFarland and Co.) and The Singular Adventures Of Jefferson Ball (Chupa Cabra Press).

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PRESENTER

David Perlmutter
"Too Good To Be Forgotten: American Television Animation as a History Discipline in Animation Education"

Abstract

While the teaching of animation as a contemporary discipline is the focus of most animation education programs, an actual understanding of the history of the art form has never entirely been possible in such settings, due to an absence of teaching infrastructure (textbooks, film prints, etc.) and a general apathy towards understanding Hollywood oriented, studio-based animation on historical terms equal to independent animators. Increasingly, however, this is a trend that is being reversed, not only due to the increase in objective critical analysis of American television animation in academic circles, but also because of the advent of websites such as YouTube, which allow for complete and objective viewing of classic animation material in a way not open to scholars of the past. My presentation is designed to show how it is possible to integrate historical studies of American television animation directly into academic studies of animation in a way that will allow this discipline to benefit students of animation and earn it the academic credibility it deserves. In order for those working or planning to work in the field of television animation to understand what has been accomplished in the past and what is possible for them to achieve in the future, they must have an understanding of television animation historically as well as in a contemporary setting. The establishment of North American television animation studies as a historical discipline in both animation and non-animation academic programs will ensure exposure of animation students to the classic work of the past, while at the same time ensuring that this work will be preserved and studied continuously rather than simply ignored.

PRESENTER

Gustavo Portes

Circles, squares and moving lines: psychological remarks on the shapes and colors in the portrayal of sacrifice in Pixar's Up and Miyazaki's Howl's Moving Castle

Biography

Gustavo Portes is currently a PhD candidate in the course of Media: Screen and Sound at La Trobe University, Australia. He has a master degree in Japanese animation and audience analysis from Nagoya University, Japan. He is a member of the Media and Imaginary Research Group at the Federal University of Goias, Brazil; and the Otaku Research Group in Japan. His areas of interest are analytical psychology, animation theories, mythological motifs in media and storytelling.

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PRESENTER

Gustavo Portes

Circles, squares and moving lines: psychological remarks on the shapes and colors in the portrayal of sacrifice in Pixar's Up and Miyazaki's Howl's Moving Castle

Abstract

Animation, due to its unlimited capacity of portraying anything through images, can become an important instrument for psychological research and the understanding of dreams and fantasies. This happens because animations can be used to portray the artist's psychological struggles, making visible anything that is incomprehensible or mysterious to the conscious mind. From deeper layers of the artist's unconscious, animations can also portray the struggles of his/her culture or the internal conflicts of mankind. Examples of recurrent psychological struggles are someone's growth and development, represented by themes of death, rebirth and sacrifice. In this analysis, I use concepts of Jungian psychology to compare two films from different cultural backgrounds. My aim is to demonstrate how Pixar and Miyazaki use animation to present universal themes or motifs, such as the sacrifice. Jung analyzed those motifs in alchemical images and in mandalas, for example. The use of geometrical shapes – such as circles, triangles and squares –, lines, dots and colors can represent unconscious manifestations of the animator's mind, which can have a symbolical meaning for the audience. Using Up and Howl's Moving Castle as objects of my comparison, I will show that whereas in the American film the shapes and colors are clearly and easily detectable, in the Japanese animation they tend to be soft and malleable, which can represent different psychological perspectives about the characters' death, rebirth and sacrifice.

PRESENTER

Pooja Pottenkulam
The Pedagogy of Narrative Construction In Animation

Biography

Pooja Pottenkulam is an animation filmmaker and illustrator. She graduated from the National Institute of Design, Ahmedabad, where she specialized in Animation. She also has an MA in animation from the Royal College of Art, London. She teaches animation full-time in Bangalore, while continuing with her practice as an independent animation filmmaker. She is also a children's book illustrator for Scholastic. Her research interests include the role of the auteur in animation, Narrative strategies in animation and curating independent animation. Her animation and illustration work can be viewed here: www.poojapottenkulam.com www.facebook.com/poojapottenkulam www.vimeo.com/pooja/videos.

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PRESENTER

Pooja Pottenkulam
The Pedagogy of Narrative Construction In Animation

Abstract

Any specialism in design can be defined by its own specific set of constraints. Within animation, the quality and strength of the individual voice is an important determinant in the quality of the final product. This paper will consider the ways in which an education in animation can be delivered, giving students an awareness of the nature of constraints within the field of animation filmmaking. The idea of the director as author within filmmaking was brought into prominence through the Auteur Theory in the 1950s. More recently, revisionist approaches to the Auteur theory do not lay as much emphasis on the director as author, claiming that there are several significant contributors in the making of a life-action film. However, in independent animation filmmaking, the processes are more within the control of the director and the director remains the central figure in the creation of a film, and personal expression an essential component. Through analyzing the design, teaching and delivery methods of a course titled 'Tall Tales & Short Stories', this paper will examine the ways in which forming an opinion and expressing it- a requisite and constraint within the field of animation - can be taught. The paper will contextualize the design of 'Tall Tales & Short Stories' within animation filmmaking pedagogy followed in studios such as Disney and Warner Brothers, as well as in design schools such as the Royal College of Art in London, Cal Arts in the US and the National Institute of Design in India, while situating the teaching of animation within that larger breadth of design pedagogy.

Topic Animation pedagogy

PRESENTER

Beata Pusztai

"Animation that transcends animation" -
Negotiating the boundaries of the Japanese cartoon

Biography

Beata Pusztai, born in November 1987, started her Bachelor studies in Liberal Arts with Film Specialization at Eötvös Loránd University (Budapest, Hungary) in 2006. Earning her degree with a thesis in Adaptation Studies, she went on to study the dynamics of intermedial relationships in contemporary Japanese visual culture (manga/anime/live-action film). Completing her Film Studies Master education, she was admitted to the PhD program in Film, Media and Contemporary Culture at Eötvös Loránd University in 2012. Her field of research covers issues of intercultural adaptation, intermediately, and identity formation in the anime medium. Her essays on the Japanese cartoon were published in Apertúra, Filmszem, and Metropolis media journals.

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Topic Animation and live-action theory/practice relationships

PRESENTER

Beata Pusztai
"Animation that transcends animation" - Negotiating the boundaries of the Japanese cartoon

Abstract

Contemporary Japanese popular visual culture could be best characterized as a tightly woven, extensive network of intermedial adaptations. The powerful synergy among the various media platforms generally manifests itself in the idea of the hybrid (and the franchise, at the intertextual level)—facilitating a shift in the attitude towards the creative process of adaptation, from the concept of 'adapting the story' to that of 'adapting the medium'. This new trend of animated and especially live-acted manga/comics (and anime/cartoon) adaptations endeavour to either integrate the source medium itself (Switch Girl; Lovely Complex), or imitate the stylistic features characteristic to the source medium (Paradise Kiss). This results in the transformation of certain medium-specific thematic, stylistic, and narrative devices into transmedial phenomena—ready at the disposal of virtually any of the media participating in the network. The collision of the aesthetic qualities of the different media (in our case, that of manga, anime, and live-action film), however, generates a crisis in the integrity of the singular medium. Necessitating the permanent negotiation of the boundaries of the medium.

Topic Animation and live-action theory/practice relationships

PRESENTER

Caroline Ruddell

*Magic Scissors: Lotte Reiniger's Production and
Process in Creating a Fairy Tale Aesthetic*

Biography

Dr. Caroline Ruddell is Lecturer in Film and TV Studies at Brunel
University, London. She has published on witchcraft in television,
anime, Rotoshop and the representation of identity on screen. Her
monograph The Besieged Ego: Doppelgangers and Split Identity
On screen has just been published by Edinburgh University Press.
Caroline is currently researching the Gothic and fairy tale in popu-
lar film and television. She is Reviews Editor for the Sage publica-
tion animation: an interdisciplinary journal and sits on various
Editorial Boards.

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PRESENTER

Caroline Ruddell
Magic Scissors: Lotte Reiniger's Production and Process in Creating a Fairy Tale Aesthetic

Abstract

Rachel Palfreyman argues that there is a 'tendency to praise Reiniger and her work, rather than analyze it in depth' (2011: 6). This is due to the fact that Reiniger is appreciated for being a female animator working within a particular historical and political context, and to the fact that her work seems difficult to categorise: she could be considered as creating a 'feminine aesthetic' using cut-out animation (see Wells, 1998; Schonfeld: 2005); is her work 'craft' rather than art, i.e. how is it categorized (Palfreyman, 2011)?; is she a technical innovator with her use of scissor cut outs and a multiplane camera?; is she part of the modernist artistic movement due to her collaborators and friends? This paper acknowledges that Reiniger can be considered in many ways, but seeks to place Reiniger's work within the historical beginnings of the moving image - the magic theatre. If we consider that scissor artists can be thought of as 'magicians' (see Cowan, 2013: 794) and the silhouette film as somewhere 'between magic and rationality' (Wizansky, quoted in Cowan, 2013: 787) then Reiniger's work can clearly be placed within the tradition of novelty-driven spectacle of early moving image examples. However, Reiniger also creates fairy tale narratives. This paper argues that through using cut-outs and silhouette, Reiniger's construction of a fairy tale aesthetic is directly due to her process and production, but also has it's roots in the magic and spectacle apparent in pre-cinema.

Topic Animation and broadcasting methods

PRESENTER

Joao Paulo Schlittler
Motion Graphics and Animation

Biography

João Paulo Schlittler was born in New York City in 1964. He is a designer working in film, television and new media since 1987, creating show opens, on-air identity, film titles for cable and broadcast TV and Feature films in the US and Brazil. He holds a PhD in Design from Universidade de São Paulo, a Masters Degree in Interactive Telecommunications from the Tisch School of Arts at New York University and a B.A. in Architecture from Universidade de São Paulo, Brazil. Since 2004 he is Assistant Professor at the Department of Film and Television at the School of Communication and Arts of Universidade de São Paulo. His research in user interface design for digital TV was awarded the Rumos Itau Cultural prize in 2009. Joao Paulo headed the Design department at TV Cultura in Brazil, was the Director of Broadcast and Interactive Design at Discovery Communications and Director of Graphics and Visual Effects at HBO. He has received various awards in the field.

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Topic Animation and broadcasting methods

PRESENTER

Joao Paulo Schlittler
Motion Graphics and Animation

Abstract

Motion graphics or typographical animation has been used by the film and television industry for decades in order to present and promote movies and TV shows, while this industry has adopted traditional animation techniques in its arsenal of tools, it is also known for pioneer research and development of new techniques, mainly in computer graphics. Through the screening of examples such as: movie titles, TV show openings, broadcast Id's and on-air promos, a historical overview of the field will be presented, focusing on the analysis of the diverse animation techniques that have been adopted in order to convey messages through the use of typography and animation. In the broadcast and motion picture industry, the most successful cases are more likely to happen with the interaction between producers and directors with graphic designers and animators. Film title sequences designed by Saul Bass, Pablo Ferro who worked closely with the directors are examples of such cases. Teaching motion design and animation to both film students and graphic design students, I have realized that the background in audiovisual production of one group and the design skills of the other are equally important. Integration of academic curricula of both programs is much needed in order to advance education in the field. The same can be said regarding the cooperation of research conducted by animation professionals and motion graphic designers. Digital media allows designers to use of animation to convey time based visual messages where static images have traditionally been used. With the growth of the field of motion graphics, this industry can benefit from the interaction of research conducted in design and animation.

Topic Animation and broadcasting methods

PRESENTER

Kahra Scott James
Authenticity in Docudrama: Capturing Displacement through Animation

Biography

Kahra Scott-James has been involved in the media, arts and entertainment industries for several years. She holds a MA, and is undertaking an MFA. Her research interests include production & workflow methodologies, film sound history, new media, sound design, animation, games, auteur filmmakers, and viral media. Screen credits range from short films to features, interactive movies, television series, animation, documentary, and PC/iPod games. Her work has been screened in a number of international festivals, with film and television awards from Denmark, Singapore, Korea, NZ, Canada, USA, and Germany. Kahra's professional experience includes working for 3D interactive movie creators Brilliant Digital Entertainment, and she managed a post-production studio for several years. She has lectured across NZ, Australia and Ireland in film, video, animation and games.

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Topic Animation within Social Movements and Documentary

PRESENTER

Kahra Scott James
Authenticity in Docudrama: Capturing Displacement through Animation

Abstract

Norman McLaren's Neighbours (1952), featured in the Academy Awards documentary short category. The increasing use of animation in documentary further blurs the notion of documentary as 'real' whereas; docudrama is more easily defined as a representation of reality, or actuality. There are a number of medium options for storytelling. Fully dramatizing an actual event as a means of documenting a story poses a number of challenges in any medium. Live action appears a more likely candidate for 'true' stories. Alternatively, a mix of animation and live action footage is common. Is either vehicle authentic? Through the production of an animated short, this paper examines the use of animation to represent a non-fictional story. The film documents issues around displacement, particularly for children. The narrative explores trauma, isolation, and the impact on consequential thinking. These are 'internal' concepts, therefore challenging to represent. Animation has a unique ability to capture, or offer a window into the un-filmable. Nevertheless, if drama is fiction, and the realness of documentary disputed, can animation 'do' docudrama with any 'real' degree of authenticity?

PRESENTER

Kahra Scott James
Narrative Aesthetics: A Case for Pre-auralvis
in Story Development

Biography

Kahra Scott-James has been involved in the media, arts and
entertainment industries for several years. She holds a MA, and
is undertaking an MFA. Her research interests include production
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design, animation, games, auteur filmmakers, and viral media.
Screen credits range from short films to features, interactive
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Topic Animation and broadcasting methods

PRESENTER

Kahra Scott James
Narrative Aesthetics: A Case for Pre-auralvis in Story Development

Abstract

While sound technology has advanced rapidly, audio workflow methodologies have stagnated. Audio plays a part in most story-telling endeavors, yet often treated as an enhancer of the image, its value more cosmetic, than narrative, or aesthetic. Despite an increasing awareness of sound, many still neglect sound's potentials, particularly within early stage story development. In later stages of production, making visual changes is expensive and the cost of audio post-production often prohibitive, especially for independent filmmakers. Animation is redefining film. Pre-visualization processes are gaining wider acceptance in the film industry. The concept around 'pre-vis' is optimization of preproduction before production begins. The same concept can apply to audio. Through the preproduction of an animated film, this paper examines the benefits of using sound design as a means of narrative-aesthetic development. To what extent can sound design aid animators in early stage production development?

PRESENTER

Pedro Serrazina
The Creation And Use of Animated Space As A Narrative Tool

Biography

Pedro Serrazina his currently undertaking a PhD at the School of Communications, Univ. Lusofona de Lisboa, on The Creation and Use of Animated Space in Animation. He studied architecture but left to dedicate himself to animation. His 1st film, Tale of the Cat and the Moon, 1995, was in Cannes and won 15 international prizes. After that he moved to London to do an MA in Animation at the Royal College of Art. He combines his work as director (the last film is the award winning Eyes of the Lighthouse, 2010) with an academic career in Portugal and the UK: Between 2007-09 he was course leader for the BA Animation Arts course at the Univ for the Creative Arts, Maidstone. He curated AniMaidstone'2009, an international one day conference dedicated to issues of local identity in animated film and the visual arts. Pedro is a currently a lecturer in Animation at Univ Lusofona de Lisboa. He published a book of illustrations & short stories, takes part in exhibitions, festivals juries.

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Topic Animation and broadcasting methods

PRESENTER

Pedro Serrazina
### *The Creation And Use of Animated Space As A Narrative Tool*

Abstract

This presentation will address the creation and use of "animated space" as a cinematic narrative tool, reflecting on my personal practice as an animation director and teacher and, previously, as an architecture student. Through presentations of my own film-work, I began to rationalize the patterns behind the construction of my animation. A detailed look at the original ideas and sketches created to (re)present a storyline or construct a world for each of my films, revealed some interesting points: • the ways of drawing learnt in architecture have naturally (in)formed my way of conceiving and designing narrative; • in early production, I was much more interested in the overall spatial concept of the film and placement of the camera than most animators (who usually privilege character design at that stage); • the framing and, specifically, the animation of the whole space, was something I explored, as a means to progress the narrative. With a view to develop this way of working and reflecting on the subject, I felt the need to contextualize my practice. This text presents the early stages of my practice-based PhD research, identifying and acknowledging relevant filmmakers' use of space (Krumme, Schwizgebel, Leaf, Driessen,...), identifying detailed kinds of "animated spaces", in my work and others, and how they are used or useful as a narrative tool in independent animation work.

PRESENTER

Pete Sillett
Engagement In The Absence Of The Animator
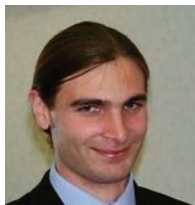
Biography

Pete Sillett is a PhD candidate from the University of Kent, Canterbury. His background is in Film Studies and in particular spectator perception and engagement with overtly artificial aesthetics. His MA dissertation, 'The Superartifice' explored what impact such artificiality had on our understanding of certain films about the supernatural. This interest in aesthetics and engagement was combined with a life-long fascination with animation and formed the basis of his PhD thesis on engagement with animated characters. This line of enquiry eventually developed into a particular philosophical approach to animated characters as virtual entities and the ways in which such entities might elicit engagement from spectators. He has co-organised several symposiums and conferences at Kent but is only just now starting to present the material of his PhD thesis.

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Topic Other: Character Engagement

PRESENTER

Pete Sillett
Engagement In The Absence Of The Animator

Abstract

How do we understand the traditional animated character and our engagement with it when we remove the animator from the equation? Although much has been written on the topic of the 'appeal' of animation (from Eisenstein's fascination with the 'plasmaticness' of the animated image, to Telotte's focus on the representational fluidity of characters), little had been written on the specific phenomenon of CHARACTER ENGAGEMENT until Donald Crafton's 'Shadow Of A Mouse'. Yet even this model is reluctant to move away from the animator and look at the animated character as an entity in its own right. Crafton proposes a three-way relationship between animator, animated character and spectator, whereby both producer and receiver of the work contribute to its ultimate effectiveness. On the other hand, theoretical models of fictional character engagement, such as Murray Smith's 'structure of sympathy', propose that spectators, though fully aware of the production processes of various media, nevertheless psychologically respond to fictional entities in a fashion similar to their responses to real humans. This paper will attempt to pry open a space between these two areas of study, proposing a philosophic conceptualization of hand-drawn animated characters as VIRTUAL ENTITIES, distinct from the specifics of the animator's work, as a particular mode of 'image-state' that is capable of eliciting engagement from spectators through a set of unique properties. By interrogating the ontology of the animated character as both virtual entity and mode of depiction simultaneously, this paper will gesture towards some of the ways in which this approach to animated characters allows us to better understand how and why we engage with them.

PRESENTER

Susan Smith
Opening up the Disney Songbook

Biography

Dr. Susan Smith (University of Sunderland, UK) has long-standing expertise in stardom and performance, the Hollywood musical, film authorship, children's film and literature, and cinema and the natural world. Her current research is preoccupied with the role played by performance and music in animation. She is the author of Elizabeth Taylor (2012), Voices in Film (2007), The Musical: Race, Gender and Performance (2005), and Hitchcock: Suspense, Humour and Tone (2000). She coedits the BFI/Palgrave's 'Film Stars' series, was coeditor of a Screen dossier on 'Child Performance' (in 2012) and has contributed to numerous journals and edited book collections, including a chapter on 'The Animated Film Musical' for The Oxford Handbook of the American Musical: Stage and Screen (2011).

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PRESENTER

Susan Smith
Opening up the Disney Songbook

Abstract

Throughout its long history, Disney animation has benefited from the input of a variety of notable song-writers, key examples of which include the Sherman Brothers, Howard Ashman, Alan Menken, Tim Rice and Elton John. Yet despite the enduring popularity of the Disney songbook, it remains, in academic terms, a very under-explored area of the studio's work, often only invoked in support of familiar ideological critiques of the Disney world-view. This paper seeks to address this neglect by offering a close analysis of the role played by individual songs in Disney animation, using films such as Pinocchio, Mary Poppins, Beauty and the Beast, The Lion King and The Hunchback of Notre Dame as its focal point. In doing so, it seeks to address the distinctive contributions made by certain song-writers and singers, especially to the emotional texture and moral fabric of the worlds the characters inhabit, and the modes of audience engagement (and re-engagement) that such musical sequences invite. In so doing, it will argue for the pedagogic value of such an approach in arriving at a more rounded understanding of Disney's cultural longevity and appeal and the role that such collaborators play in the animation process.

PRESENTER

Christopher Somerville
Sociopathic Media Love

Biography

Chris Somerville is an award winning Animator and Art Director who has collaborated with several animation shops in Toronto for the past thirteen years, spending the majority of his commercial career as a Senior Art Director with Alliance Atlantis. Chris is a 3D Animation and digital design specialist, and is a Professor of Computer Animation and Modeling in Maya. His work has appeared on every major U.S. and Canadian Network with numerous television commercials, TV show openings, film titles, and broadcast network branding projects to his credit. Chris continues to study digital design and animation as he concludes his studies in the M.F.A., Interactive Design and Game Development from the Savannah College of Art and Design. While teaching 3D Animation and Modeling, Chris continues to work as a professional digital interactive installation sculpture artist and Professor of Animation, B. A Animation, Sheridan College.

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PRESENTER

Christopher Somerville
Sociopathic Media Love

Abstract

Excessive exposure to social media platforms are detrimental to social development, and can lead to anti-social behavior. To create awareness of this negative social impact, a presentation on the development of a conceptual installation that will utilize live physical audience interaction with animated allegorical imagery will be demonstrated.

PRESENTER

Vibeke Sorensen
*Conceptions of Space-Time in Illuminations,
an Animated Installation*

Biography

Vibeke Sorensen is Professor and Chair of the School of Art, Design and Media at Nanyang Technological University in Singapore. An artist working in digital multimedia, experimental animation, stereography, interactive architectural installation, and networked visual music performance, her work in new media spans more than 4 decades and has been published and exhibited worldwide, including in books, galleries, museums, conferences, performances, film and animation festivals, television, and the internet. She has a long history of interdisciplinary collaborations, including in the development of new technologies at Rensselaer Polytechnic Institute, Princeton University, University of Southern California, University of California, San Diego/San Diego Supercomputer Center, Neurosciences Institute of La Jolla, and the California Institute of Technology. Her most recent work in large scale, animated interactive visual music installation employs physical computing and biorhythms of plants.

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Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Vibeke Sorensen
Conceptions of Space-Time in Illuminations, an Animated Installation

Abstract

This paper will review space-time concepts that informed the creation of Illuminations, an interactive twelve screen animated visual music installation produced in 2013 by the author. Inspired by Asian traditional folding screens, Tibetan medicine mandalas, and the atmospheric phenomenon known as the Aurora Borealis (the Northern Lights), Illuminations is 30 meters in length, and each screen is 2 x 3 meters in size, uniquely illuminated and connected to its own networked computer and projector. Using objects from South Asia (Tibetan Singing Bowls, Indian Ottomans, folding screen), local plants, and sensors, the audience is implicitly asked to reconsider relationships between organic systems, material and digital cultures, and discover new connections among them. This large-scale "illuminated folding screen" envelops viewers in fluid light and music, producing a luminous environment for reflection, contemplation and meditation. Illuminations arises from the nexus of multicultural migratory flows present in Singapore and in global transnational media culture, and reflects the unique context in which it was created. It recognizes and seeks to transcend traditional "East-West", "Ancient-Modern", "Nature-Technology" relationships by developing alternative processes and content in its conception, production, and dissemination.

PRESENTER

Jeremy Speed Schwartz
Technique Focused Teaching of Animation History

Biography

Jeremy Speed Schwartz is an assistant professor of Digital Media and Animation at Alfred State College. His areas of research include stop motion pixilation, animation for television and interactive animation. Jeremy is a founding member of the interactive art collective 'The League of Imaginary Scientists,' board member of The iotaCenter, and former artist-in-residence at the Museum of Contemporary Art in Los Angeles.

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Topic Animation pedagogy

PRESENTER

Jeremy Speed Schwartz
*Technique Focused Teaching of
Animation History*

Abstract

This paper outlines a series of new approaches to teaching anima-
tion history and techniques in the context of an undergraduate
lecture. The goals of these approaches are to ensure that students
can identify animation techniques, analyze auteur's styles and
describe social and historical contexts for important and influen-
tial works. These approaches include peer instruction, immediate
feedback, project-based and technology-driven learning, drawing
from strategies employed in teaching art history, physics and
engineering in large-format lecture halls. Some of the approaches
studied are new to artistic fields, and their use outside the sci-
ences has not yet been examined. Each approach is analyzed for
effectiveness based on short-term acquisition of information,
improvement over time, and long-term retention.

Topic Animation pedagogy

PRESENTER

Jenna Stidwill

The Making-of the Animator: Hybrid Animation, D.I.Y. Culture, and the Stop-Motion Workshop as Media World

Biography

Jenna M. Stidwill is a PhD student at Carleton University. Her PhD thesis research focuses on the history and theory of animated media.

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PRESENTER

Jenna Stidwill

The Making-of the Animator: Hybrid Animation, D.I.Y. Culture, and the Stop-Motion Workshop as Media World

Abstract

Animated films are seldom pure. Animators frequently construct performances from a patchwork of drawn, live action, material and digital sources. Yet scholars of animation, while recognizing the hybrid nature of many contemporary animated productions, tend to over-essentialize digital space as a unifying environment. Theories of transcoding, compositing, and the recent rise of the avatar as a model for understanding virtual presence and performance, fail to fully account for the materiality of hybrid production processes or the fragmented landscape of hybrid animated media that an emphasis on materiality reveals. To understand the construction of space in hybrid animated productions it is necessary to understand the media worlds from which those productions arise. For that reason this paper will closely examine the production environments of hybrid stop-motion animated films as revealed through behind the scenes making-of documentaries included in DVD collections like Henry Selick's Coraline (2009). I argue that these documentaries reveal an alternative conception of the stop-motion workshop as media world, and the stop-motion animator as D.I.Y. maker: a configuration which I call the animaker. This emphasis on animator as maker acknowledges both the politicization of the animated production process and the complex history of the animator not only as a hovering iconographic presence signified through the motif of the hand (Crafton 1979), but as vaudevillian inventor, engineer and artist. In this essay I outline a concept of the animator as media artist and introduce the animator's workshop as a spatial model for approaching the movement of material culture in virtual space.

Topic Animation and broadcasting methods

PRESENTER

Bill Stout
The Illusion Of Camera

Biography

Bill Stout began his career creating the illusion of life as a puppeteer. He toured the nation with Tears of Joy Theatre for three years and won the Puppeteers of America Scholarship to attend the International Institute De La Marionette in France. Puppetry lead to stop motion animation where he worked in the art department on The PJs at Will Vinton Studios. At Will Vinton he began learning 3D animation and moved to New York where he got to make McGruff the Crime dog 3D as a pleasant break from making toilet bowl cleaner commercials. While in New York he began teaching animation at the New York Film Academy where he worked his way up to department chair. He is now teaching at Monmouth University.

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Topic Animation and broadcasting methods

PRESENTER

Bill Stout
The Illusion Of Camera

Abstract

The illusion of cinematography in 2d animation stems from deliberate planning during the animation production process, concealing of the animation camera during the shooting process which results in a shot that holds an illusion of cinematography. The cultural constructs at play in viewing live action film allow us to infer the presence of the cinematographic camera, a process best understood through semiotics.

Topic Animation and broadcasting methods

PRESENTER

David Sweeney
What Is A Motion Comic?
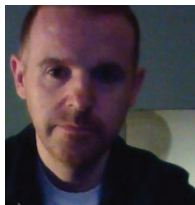
Biography

Dr. David Sweeney is a lecturer in the Glasgow School of Art's Forum for Critical Inquiry specializing in popular culture. Recent publications include the essays 'I Spy: Mike Leigh and Britpop' in Devised and Directed by Mike Leigh (Bloomsbury, 2013) and 'From Stories to Worlds: The Continuity of Marvel Superheroes' in the Summer 2013 issue of Intensities: The Journal of Cult Media.

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PRESENTER

David Sweeney
What Is A Motion Comic?

Abstract

In his 1965 novel The Zap Gun Philip K. Dick predicted the creation of 'motion comics', i.e. comic books which are partially animated. Set in the 21st century Dick's animated comics were intended to appear futuristic; reading the novel today however they seem rather quaint particularly as motion comics themselves do now actually exist but tend to be rather unimpressive when compared to either animation, traditional comic books or 'digital native' comics which are designed to be read on-screen. I argue that this is largely because motion comics have tended to be adaptations of existing comic books rather than original texts. As such they have resembled the cheap superhero animation of the 1960s and '70s which recycled panels from comic books, and as a result have carried a similar air of crass exploitation. As I discuss, the same can often be said of digital adaptations of comics, particularly formally innovative texts, which can seem diminished when read on-screen. The production of original motion comics could, however, create a new medium which draws from both traditional comics and animation but is not a pale imitation of either.

Topic Animation and broadcasting methods

PRESENTER

Alanna Thain
McLaren's Movement Ecologies

Biography

Alanna Thain is Associate Professor of World Cinemas and Cultural
Studies at McGill University and a director of the Moving Image
Research Laboratory (mirl.lab.mcgill.ca), devoted to the study
of the relation between bodies and moving image media. Her
research connects affect, media and the body, with a special focus
on contemporary cinema, animation, and screendance. Her book,
Bodies in Time: Suspense, Affect, Cinema (University of Minne-
sota Press, forthcoming) reorients the affective turn in critical
theory through a careful attention to the temporal dimension of
the cinematic body in films by David Lynch, Alfred Hitchcock, Lou
Ye, Christian Marclay, David Cronenberg and more. She is also
currently completing two other book projects, one on Canadian
animator Norman McLaren, and a second on "Anarchival Cin-
emas", exploring dance movement on screen and on stage in post-
cinematic productions.

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Topic Animation and Culture

PRESENTER

Alanna Thain
### *McLaren's Movement Ecologies*

Abstract

This paper examines collaboration as engagement with movement ecologies in Norman McLaren's work to consider his work in light of what is sometimes termed "the new materialism". As an approach to media studies, new materialism takes up questions that have long been central to animation studies. Through an attention to dance in McLaren's work, I explore collaboration not simply as between human subjects, but as part of a wider ecology of shared affects and movements. The key question is: how does movement travel between discrete spaces through an ecology and politics of collaboration in McLaren's work? Particular attention will be paid to exploring how McLaren's idea of the "frame between", or the potential of animation's gap, translates into a temporal delay crucial to his philosophical and artistic project. Hen Hop, for example, isn't simply the documentation or representation of McLaren's time spent watching the chickens at the Experimental Farm, but a contact between the ecology of the black frame and the potential of the inbetween. In A Chairy Tale, the ecological gaps between chair and man in what Harmony Bench has termed "no place dance" is echoed in the collaboration of Ravi Shankar and Chatur Lal on the film's sound track in the form of the "live delay". Lastly, I look at the Montreal-based company 4-D Art's production Norman, a dance performance homage to McLaren which stages an ambitious ecology of collaboration between McLaren's films, 3-D holographic projections of McLaren's intercessors speaking about his work, and dancer Peter Trostzmer.

PRESENTER

Kirsten Thompson
"The Fugitive Figure: Bubbles, Liminality and Animation"
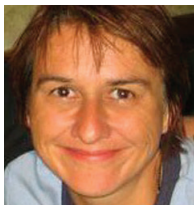
Biography

Kirsten Moana Thompson is Professor of Film Studies at Victoria University, Wellington, NZ (as of June 2012) and former Director of the Film Program at Wayne State University in Detroit, USA. She teaches and publishes in animation, color studies, classical Hollywood, New Zealand and Pacific cinema, and serves on several editorial boards including Animation Studies, Journal of NZ and Pacific Studies and the Journal of American Culture. Her books include Apocalyptic Dread: American Cinema at the Turn of the Millennium; Crime Films: Investigating the Scene, and coeditor with Terri Ginsberg, Perspectives on German Film (GK Hall, 1996), as well as numerous book chapters on NZ cinema and animation. She is currently at work on a new book on Color, Animation and visual culture.

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Topic Animation and Culture

PRESENTER

Kirsten Thompson
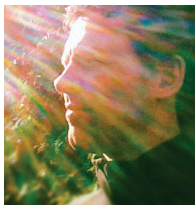### *"The Fugitive Figure: Bubbles, Liminality and Animation"*

Abstract

"for the duration of the bubble's life, the blower was outside himself, as if the little orb's survival depended on remaining encased in an attention that floated out with it." (Sloterdijk, 17) From Koko the Clown's Bubbles (1922) to Van Beuren's Bubbles and Troubles (1933) and RKO's Merbabies (1933), the translucent and the opaque come together in the figure of the iridescent bubble, a recurrent narrative staple in classical cel animation and other forms of visual culture, from children's toys to book illustrations. This paper investigates the specific material properties and aesthetic significance of bubbles, tracing the ways in which critics and philosophers from Goethe to Benjamin, and Eisenstein to Peter Sloterdijk, have engaged with bubbles as a literal figure and visual metaphor for the enchantment, wonder and joy of childhood (indeed Google Glass' current promotional video features bubbles prominently in its advertising). More particularly, it will explore the animated bubble as a liminal temporal and spatial figure, suspended between atmospheric air and the air within it; between the transparent and the translucent, and between the before and after of that pop, that the bubble as diaphanous pellicle embodies. It will offer some preliminary responses to the question: What can the bubble tell us about the animator and how is the bubble coextensive with the animator as bubble-blower? How do bubble and creator become a continuous field of breath and suspense, attention and desire that animates our world?

PRESENTER

Jason Thompson
Failure - why our kids need more of it and how gaming can help.

Biography

Dr. Susan Smith (University of Sunderland, UK) has long-standing expertise in stardom and performance, the Hollywood musical, film authorship, children's film and literature, and cinema and the natural world. Her current research is preoccupied with the role played by performance and music in animation. She is the author of Elizabeth Taylor (2012), Voices in Film (2007), The Musical: Race, Gender and Performance (2005), and Hitchcock: Suspense, Humour and Tone (2000). She coedits the BFI/Palgrave's 'Film Stars' series, was coeditor of a Screen dossier on 'Child Performance' (in 2012) and has contributed to numerous journals and edited book collections, including a chapter on 'The Animated Film Musical' for The Oxford Handbook of the American Musical: Stage and Screen (2011).

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Topic Animation and Immersive, Interactive, Experiential applications

PRESENTER

Jason Thompson
Failure - why our kids need more of it and how gaming can help.

Abstract

We live in a society that fears failure. Teachers are no longer allowed to use red ink. Members of girl guide and boy scout troops work on joint badges. Losing teams are rewarded with trophies. Children are equating simply showing up with winning and that's not a good thing. Angel investors in the silicon valley won't look at a proposal unless you've proven you've failed in THREE other attempts to get a project or business working. Why? Because they understand that we learn from failure. A failed idea pokes holes in ideation and hi-lights weaknesses, problems that can be fixed, making for a better product or service. The difference between successful people and the rest of us is not that they have never experienced failure, it's in their response to failure. Video games understand failure. Sure gaming culture rewards success through high scores, access to new worlds and prolonged play. Success though, comes from failure. Game play teaches us that we if don't do something a certain way, we die. Through multiple lives and continued play though, we learn what to avoid or what to access to continue living. Through digital death (failure) we learn (success). As gaming continues to move into mainstream culture (gaming has consistently outpaced Hollywood in revenue in the last decade), more titles are available for play. New technologies make participation in this play increasingly easier with mobile options and more participative through social media. Narratives are being explored, characters are becoming more complex and the learning associated with it is becoming more diverse. The opportunities to incorporate gaming into education have never been greater. It's time we brought failure back into our learning.

PRESENTER

Pamela Turner
American Animation Independents:
"Making Do" in the 1970s

Biography

Pamela Turner is an animation artist and historian. Her animation considers little things that are often over-looked, engaging a variety of media. She began as an artist in computer graphics in the mid-1980s, when her graduate advisor insisted she take a computer course; programming in Basic on an Apple IIe. Her animations have screened and won awards, nationally and internationally. She has presented at numerous conferences, and presented the opening lecture for Siggraph's visual music series in their 2009 Computer Animation Festival. She is the official biographer of the late Adam Beckett, an animator in the 1970s whose independent work influenced a generation of animators and whose innovative process led to his role as head of animation on the first Star Wars movie. Pamela currently serves as Chair of the Board of Directors for SAS, as a member of the iotaCenter Board of Directors and Chair of the Kinetic Imaging department at Virginia Commonwealth University.

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PRESENTER

Pamela Turner
American Animation Independents: "Making Do" in the 1970s

Abstract

America in the 1970s witnessed a rise in the number of independent animators. These artists were innovating, reimagining techniques, formats and structure. They were not mimicking narrative structures and styles evidenced in the popular Disney cartoons that fore-fronted American animation. Undoubtedly, they were looking at McLaren, as well as artists such as John Whitney,Sr., Oskar Fischinger and Len Lye. The '50s and '60s set the stage for the proliferation of animation independence. Shifts in the studios and in federal arts funding may be a factor. Social and cultural issues including the blacklisting of artists such as John Hubley in the 1950s, social unrest of the 60s, and economic challenges of the 1970s are considered. The late 1970s was a time of emerging new technologies; the first computer graphic animations were appearing in festivals, animation was blending with live-footage as the visual effects industry re-emerged, and video image-processing was finding its way onto university campuses. Animators whose work will be examined include Al Jarnow, Eliot Noyes, Deanna Morse, Chris Casady, Sara Petty, Kathy Rose, George Griffin, Sally Cruikshank, Steve Segal, and Frank Gresham. What is their background and how did they navigate the independent landscape of 1970s animation and where are they now? "Making do is an idiom in American English loosely translated as "it's not what I wanted but it will work for the time being".

PRESENTER

John Tyrrell

Reception Animation; The interaction of reception theory within animation and drawing context.

Biography

John Tyrrell is the founder of The Drawing Society and senior lecturer at the University of Sunderland. He is a member of HEART (Healing Education Animation Research Therapy). His work includes research into drawing, participatory animation methods when working with people diagnosed on the Autistic Spectrum and teaches across a wide set of disciplines; figurative sculpture, architectural design, model making, illustration, Animation, spatial design. John has worked as an industrial sculptor and as an architectural designer. He was commissioned, to write a book on Design and has given papers about his research at such places as The Design History Conference at The V&A/RCA. In 2000 he connected with the cutting edge Autism Unit run at the University of Sunderland by Sir Paul Shattock (President Elect of the world Autism organization and chairman of ESPA).

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Topic Animation and broadcasting methods

PRESENTER

John Tyrrell
Reception Animation; The interaction of reception theory within animation and drawing context.

Abstract

Whilst embedding drawing within participatory animation practice, I have developed methods of drawing and their links with reception theory. This paper will discuss the methods utilized within the HEART (Hani, M) process and how it connects with reception theory. It will case study people diagnosed with autistic spectrum conditions where the creative process can become a positive element that encourages development. It will review the practice of drawing within animation and propose strategies, whilst the process is constantly evolving - in the context of reception theory - at the time of creativity. I will map the use of drawing as a process that can through traditional and new media be a way of encouraging thought and creative paths that are useful in workshops where the aim is to resolve control where there was an imbalance, repair loss through bereavement and in a more diverse special groups deal with the autistic spectrum. The main objective is the way these strategies connect and develop with reference to reception theory thereby enabling a set of refined methods to be defined and used. The method corresponds instantly with evolving reception from participants, as an adaptive creative process with aims such as social integration, through drawing within animation.

Topic Animation and broadcasting methods

PRESENTER

Akshata Udiaver
Broadcasting Animation in India: Cracking the Distribution Code

Biography

Akshata Udiaver is the founder of All About Animation LLP, an independent platform that promotes awareness about animation in India while discovering, curating and promoting the work of the best artists in the field. She holds a B.F.A. in Applied Arts from Sir J J Institute of Applied Arts, Mumbai, India and is the honorary secretary of The Animation Society of India (TASI). Akshata has been writing about Indian animation for the past 6 years on her blog- www.allaboutanimation.com and is currently working on 'IndiAnimated', a digital magazine featuring artists and creators from India (launching in January 2014). She is also developing a collaborative, animation-focussed MOOC to expand the reach of quality animation education across India.

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Topic Animation and broadcasting methods

PRESENTER

Akshata Udiaver
Broadcasting Animation in India: Cracking the Distribution Code

Abstract

For animation film makers in India, completing their films is only half the battle. A greater struggle lies ahead, in the form of broadcasting and viewership challenges for both feature as well as short films. The problems are manifold - distributors' preference for live-action Bollywood or regional films, theatre owners' hesitation to screen animated films, television channels' broadcasting foreign content, and finally, an immature audience with a skewed view of animation. Box-office success has thus far eluded Indian animation. For decades, animators in India have battled the general public perception that animation is 'something meant for the kids' and therein lies its inability to reach a wide audience and gain acceptance as a mainstream form of entertainment. Bollywood has proved to be a formidable competitor as far as popularity is concerned. Animated content therefore finds itself at the bottom of the priority list for producers, distributors and theatre owners. To address this issue, a different approach to broadcasting animated content is called for. The purpose of the paper is to analyze the drawbacks in conventional methods of film distribution and explore alternatives by tapping into the hitherto ignored market of mobile content consumers. The proliferation of smartphones and tablets in India combined with easy access to high-speed internet on these devices has led to a surge in consumption of video content. The idea is to harness online distribution through platforms such as YouTube to show curated content from independent film makers as well as animation studios and reach out to a vast audience while retaining their copyright and also generating revenue.

Topic Animation and broadcasting methods

PRESENTER

Christine Veras
Norman McLaren's Pas de deux: How ordinary becomes extraordinary

Biography

Christine Veras has a B.A. in Animation and a M.F.A. in Visual Arts both from the School of Fine Arts at the Federal University of Minas Gerais (UFMG), Brazil. Currently she is a PhD candidate at Nanyang Technological University, School of Art, Design and Media in Singapore. Her PhD research in Animated Installations: astonishment and the quest for an expanded cinematic experience uses physical and digital multimedia strategies to connect animation, contemporary art installations and visual music to provide a unique experience for the public. To investigate theories and ideas connected to her research Christine created a visual music piece and developed an interactive sound Flipbook project as a sensorial experience using animation.

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Topic Norman McLaren

PRESENTER

Christine Veras
Norman McLaren's Pas de deux: How ordinary becomes extraordinary

Abstract

In Norman McLaren's famous definition, "Animation is not the art of drawings that move, but the art of movements that are drawn. What happens between each frame is much more important than what exists on each frame. Animation is therefore the art of manipulating the invisible interstices that lie between the frames", we can affirm that to manipulate those invisible interstices is to try to see the invisible, the movement in it's essence. That is the case of McLaren's film Pas de deux (1968). What might be seen as a live-action dance gains meaning and depth through the optical multiplication of the dancers movement, which creates unique graphic shapes inviting the spectator to contemplate the beauty of movement itself. The image manipulation, a combination of high speed cameras and optical printing, provides to the spectator an 'expanded cinematic experience'. In Neighbours (1952), for instance, the frames in between each image are removed to create an unnatural, pixie-like movement, while in Pas de deux what happens between each frame is revealed, redesigning the dance itself. Since the first time that I saw Pas de deux I was intrigued by its movement and its tridimensional qualities. I had a clear impression that it was a 3D movie, although that wasn't the original intention. That impression remained and recently, while taking some classes on stereoscopy related to my PhD research, the association of Pas de deux and 3D immediately came back to my mind. I tested some stereoscopy techniques on McLaren's masterpiece. The result was amazing and reinforced McLaren's genius through an unexpected tridimensional perspective. That discovery is what I would like to present here to celebrate McLaren's Centenary.

Topic Norman McLaren

PRESENTER

Rachel Walls
Abstract Inclusion

Biography

Rachel Walls is a lecturer in animation, film and television production & theory at several Sydney tertiary institutes. She also works as a practitioner in film and television, as well as being a visual artist. Rachel's research areas are animation and inclusive design. Her current animation project, Finders Keepers, is a visual music/dance animation. Rachel prefers to create animations that beg little of her audience, concentrating on the moving image as a design object. Her work has travelled the world, exhibiting in a range of festivals, galleries and other events. Her design process is informed, considered, and intends to communicate in an honest manner. Her creative work can be found online at www.rachelwalls.net.

Affiliation

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PRESENTER

Rachel Walls
Abstract Inclusion

Abstract

Abstract animation is commonly positioned as a conceptual modern art genre. The cognitive demand of this media – from this position – is one of exclusivity; demanding an informed consumer. When considered from an inclusive perspective, however, it becomes a more accessible set of media. The consideration of potential user engagement as opposed to the intentions of the artist is typical to Inclusive Design. Targeting accessibility, it is commonly applied in areas such as Industrial Design and Architecture. Use in other areas, such as animation, permits considered perception and practice. In creating a new methodology for analysis and creation of media, a new genre is also possible – one of inclusion. As example, this paper will incorporate studies of works in abstract and visual music genres by creators such as Norman McLaren, Oskar Fischinger, and Mary Ellen Bute. This interrogation targets a set of qualities that permit accessible viewing. These attributes are then ready for application in creating accessible media, whilst functioning within abstract genres. This is the conceptual foundation for practice by the artist, and process will be discussed.

PRESENTER

Christopher Walsh
10 Days To An Animated Film:
A Collaboration Between Canada and India

Biography

Chris has worked extensively as a commercial stop motion animator on a variety of internationally broadcast television programs. He holds an MFA in Film Studies (York University, 2007), a BA in Film Studies and English Literature (Wilfrid Laurier University, 1993), and a Diploma in Media Arts (Sheridan College, 1998). Chris developed and now teaches Canada's foremost college-level stop motion course, with graduates working on major feature films (Paranorman, The Boxtrolls) and television series (Robot Chicken). Chris is an active filmmaker, concerned with themes such as family bonds, fairy tales, and cinema's role in our everyday lives. His films have been screened internationally, including the Toronto International Film Festival and The Ottawa International Animation Festival. Chris is also the owner of Mad Lab Productions, a small animation studio.

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Topic Animation pedagogy

PRESENTER

Christopher Walsh
10 Days To An Animated Film:
### *A Collaboration Between Canada and India*

Abstract

In January of each year, The National Institute of Design (Ahmedabad, India) holds its Open Electives courses. These are intensive ten-day courses, aimed at exposing students to a variety of art disciplines. Building upon my experiences as a commercial and independent animator and filmmaker, as well as my experiences as a teacher of animation at Sheridan College, I proposed a workshop whose goal was to collaboratively create a finished animated film through the craft of stop motion puppet animation. Guided by professional industry practices, all key aspects of production would be covered, from story development and storyboards, through to fabrication (sets, props, puppets), and finally on to animation and post-production (visual effects and sound/music). Synthesizing the above experience, this talk will provide an overview of the day-to-day details of this workshop in India, and will also examine the practical challenges of creating an international animated film in an educational context. The presentation will also explore production management and collaborative thinking/working as two essential requirements for success when faced with such a challenging deadline. The talk will conclude with a screening of the completed short film itself, entitled "Gone With The Hair."

Topic Animation pedagogy

PRESENTER

Thomas Walsh
The Performance of the Effect
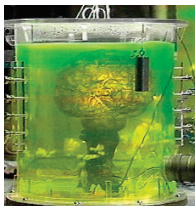
Biography

Thomas Walsh has worked professionally as a special effects artist for the Don Bluth Studio in Ireland and for the Walt Disney Studio in France, contributing to feature films such as The Hunchback of Notre Dame (1996), Hercules (1997) and Tarzan (1999). He graduated with a BA (Hons) degree in Cultural Studies from the Norwich School of Art and Design in 2002, and with a PhD from Loughborough University School of Art and Design in 2009. He has published the following academic articles on animation; 'Irish Animation and Radical Memory' in Britta Olinder & Werner Huber (eds.) Place and Memory in the New Ireland (2009) Trier: Wissenschaftlicher Verlag Trier, 'The Secret of Kells: Ireland's European Identity in Feature Animation' in Contemporary Irish Cinema (2011) Werner Huber (ed.), Wilhelm Braumuller, Vienna, and 'Animating Joyce: Tim Booth's Ulys' in Animation: An Interdisciplinary Journal, (March 2012) Suzanne Buchan (ed.), Sage Publications, London.

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Topic Animation and Culture

PRESENTER

Thomas Walsh
The Performance of the Effect

Abstract

In tracing a lineage of special effects performance Michelle Pierson connects contemporary effects-laden live-action film to performances of natural magic in the 16th Century. The connection made between a display of 'hidden knowledge' of natural phenomena to contemporary special effects practice is particularly pertinent to the experience of the 2d effects artist working as part of a fully animated feature film. Joseph Gilland in his treatment of 2d effects work has described the effects animator as a mixture of scientist, artist and magician. This paper seeks to examine the practice of 2d special effects animation in the context of feature animation production, and to position the effects animator as a 'performer' of natural phenomena. It will formulate a theoretical framework to explain the relationship between the effects artist and the natural world, with particular reference to phenomenology. It will specifically regard effects work as an eidetic science that can grant a view of how phenomena are in themselves, not just what they appear to be to our immediate senses. Drawing on the work of David Abrams and Maurice Merleau-Ponty, this paper will describe how effects work depends on 'meaningful solicitations' from the phenomena it seeks to represent and how it engages animistic beliefs as part of a Husserlian life-world.

PRESENTER

Paul Ward

"Buffers, bumps, idents, trails, stings and other in-betweens: the 'pervasive ephemerality' of the animated interstitial."

Biography

Paul Ward is Professor of Animation Studies at the Arts University Bournemouth, UK, where he is Course Leader for MA Animation Production and supervises research students. His research interests include animated documentary, TV animation and the relationship between animation theory, practice and pedagogy. He has published numerous journal articles and anthology essays on these topics. He is also the current President of the Society for Animation Studies.

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PRESENTER

Paul Ward

"Buffers, bumps, idents, trails, stings and other in-betweens: the 'pervasive ephemerality' of the animated interstitial."

Abstract

It has become commonplace in Animation Studies recently to talk about animation's 'pervasiveness' (see Buchan, 2013) – animation is everywhere, all-encompassing. And nowhere does this appear to be truer than on television: ostensibly live action shows contain animated sequences or techniques (in the form of visual effects); animated cartoons feature heavily as a form of programming in their own right; and most 'pervasive' of all, animated idents and buffers act as a 'glue' holding things together. The paper will examine animated 'interstitials', using mainly British TV examples, to see how such animated materials play an important role in advertising and channel branding (see Johnson, 2011). It will also explore an intriguing contradiction: the relationship between the passing, transitory nature of 'ephemeral' media artefacts like interstitials (see Ellis, 2013) and the apparent 'pervasiveness' of animation. Is it possible for something to be ephemeral – with the implication that it is transitory – and pervasive – with the implication that it is somehow entrenched and ever-present? The answer to this question is complex, but tells us much about the purpose and function of animation in the hyper-connected, socially-mediated world we currently inhabit. • Buchan, S. (ed.) (2013) Pervasive Animation. London and New York: Routledge. • Ellis, J. (2011), "'Programmes keep the advertisements apart': TV interstitials, instruction, and remediation" in Grainge, P. (ed) Ephemeral Media. Basingstoke: Palgrave Macmillan • Johnson C. (2011) Branding Television. London and New York: Routledge.

Topic Animation and broadcasting methods

PRESENTER

Steve Weymouth
Animation and Physical Movement: Brain, Perception, and Practice

Biography

Steve Weymouth is a lecturer in 3D CGI animation within Media Arts undergraduate and post graduate degrees at the College of Fine Arts, UNSW in Sydney Australia. Steve's interests combine animation practice and the cross-disciplinary research in neurological perception of motion along with learning and teaching practices. He builds on his previous industry experience that includes many years of freelance and commercial work as a 3D CGI artist and employment at the Sony Computer Entertainment Europe in London. He has a Degree and Post Graduate in Fine Art from Sydney College of the Arts in Australia, and a Masters of Science gained at Teesside University in the UK.

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Topic Other: The Animator and the Mind

PRESENTER

Steve Weymouth
*Animation and Physical Movement:
Brain, Perception, and Practice*

Abstract

The human body plays an important role in traditional animation training pathways by providing analysis of both the outward appearance of movement, along with evaluation of the inner forces that drive them. What gains less attention though is the role the body and brain plays in recognizing animated movement, and how this can build relationships between the novice animator and their animated artefacts. Research into human processes involved in the perception of movement, and evidence from neuroscience research in dance strongly suggests that an intimate understanding of physical movement can be harnessed in animation training. Recognizing movement triggers what neuroscientists call 'motor resonance' or enhanced brain activity in the recognition of familiar movements. This relates to the novice animator by developing a 'motor resonance' for the animated movement they create. By shifting the focus to the role the body plays in animation, novice animators' can develop richer relationships with the movement they generate. Recognizing that animated movement begins in the body could help accelerate animation training by developing relationships to animated movement that can often take years of practice to realize.

PRESENTER

Alexander Williams
Flipping the Classroom –
A better way to teach animation

Biography

 Alex Williams is a cartoonist and animator with 25 years of experience in the business. His many film credits include Who Framed Roger Rabbit?, The Lion King, The Iron Giant, the three latest Harry Potter films, and The Chronicles of Narnia. He has worked for many Studios including Disney, DreamWorks, Fox, Warner Bros., and Sony. Alex also writes and draws the cartoon strip Queen's Counsel which has appeared weekly in The Times since 1993, and has published many collections of his cartoons. He edits the animation blog FLIP, and has recently launched an online animation school at www.animationapprentice.org. He teaches animation at schools and universities all over the world.

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PRESENTER

Alexander Williams
Flipping the Classroom –
A better way to teach animation

Abstract

"Flipping the classroom" is a concept pioneered by American educator and entrepreneur Salman Khan, founder of the Khan Academy, a free online school that teaches millions of children and adults all around the world. Khan's big idea is that the traditional classroom model is broken. Why sit through a long classroom lecture and then go home and do the homework? Far better to watch lectures at home online, and use precious classroom time for personal feedback. The big advantage is that each student learns at his or her own pace. No one gets bored or falls behind and can't keep up. The beauty of an online lecture is - if you don't get it the first time, you just watch it again. You keep watching it until you do get it. That way everyone gets an A, because everyone figures it out in the end. In 2012 I launched Animation Apprentice - an online animation course for professionals looking to develop their skills as well as animators trying to break into the industry. One of the key features of the course is bespoke feedback videos. Each week the student gets a personalized feedback video showing them exactly how to improve their work. It's like taking your car to a mechanic and then getting the car back fixed - but with a video showing you how they did it so next time you can do it yourself. In September 2012, I was given the opportunity to design a new animation course at Buckinghamshire New University in High Wycombe. Inspired by Khan's ideas, I was keen to focus on how we could maximise the role of personal feedback and bespoke support to give students a better experience. Could we combine the power of online learning with a trad.

Topic Animation pedagogy

PRESENTER

Robert Wilson
Proper Naming, Rigid Designators, and Hayao Miyazaki's 'Spirited Away'

Biography

Robert Wilson is an animator, filmmaker and writer from Nashville Tennessee currently living and working in Atlanta, GA. His films utilize dark and surreal imagery to strike at the heart of universal human anxieties. His films are often combinations of visual and written poetry. He draws a great deal of inspiration for his work from the fields of philosophy and science.

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Topic Other: Animation and Linguistics

PRESENTER

Robert Wilson
Proper Naming, Rigid Designators, and Hayao Miyazaki's 'Spirited Away'

Abstract

Language use is pivotal to almost everything that humans do. This paper examines Hayao Miyazaki's animated film Spirited Away as a wonderful example of how language directly influences animated narrative and visual representation. Largely, the paper is concerned with proper naming conventions. I utilize literary and philosophic approaches to deconstruct proper names and how they function within the narrative structure of Spirited Away, and how this understanding of proper naming is essential to fully grasp the films intricate plotting, wordplay, and characterizations. I suggest that philosophic concepts such as modal logic, rigid and non-rigid designation, and descriptivism are pivotal in understanding the intricacies of proper naming and hermeneutical approaches to the film. I further show how naming informs Miyazaki's attitude and intentions toward narrative construction, character progression, and character representation. Specifically, I focus on the characters Chihiro, Haku, and "no face" as three major examples of how Miyazaki applies philosophic theories of naming in the context of the dualistic world of Spirited Away to influences the audience's conception of a character and how contextualization of naming impacts a characters social and narrative identity. The theories of philosopher Saul Kripke and the literary theorist Uri Margolin largely laid the groundwork for this interpretation.

PRESENTER

Wendy Wong
Uses of 3-dimensional computer animation for prophecies:
A case study of public service announcements
about the future of Hong Kong

Biography

Wendy Siuyi Wong conducts research on Chinese and Hong Kong visual culture and history, including graphic design, comics, and advertising images. She is the author of Hong Kong Comics: A History of Manhua, published by Princeton Architectural Press. She taught at the Department of Design of Faculty of Fine Arts at York University in Toronto, Canada, serving as Department Chair from 2006 to 2009 and as Associate Director of the York Centre for Asian Research (YCAR) from 2005 to 2009. Wong was a visiting scholar at Harvard University from 1999 to 2000 and the 2000 Lubalin Curatorial Fellow at the Cooper Union School of Art, New York, USA. In 2009 and 2010, she was a visiting research fellow at the Department of Design History, Royal College of Art, and she served as a scholar-in-residence at the Kyoto International Manga Museum.

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PRESENTER

Wendy Wong
*Uses of 3-dimensional computer animation for prophecies:
A case study of public service announcements
about the future of Hong Kong*

Abstract

Animation is one of the most common visualization tools used to express symbolic and abstract ideas in advertising and persuasive promotions. Based on developments in Hong Kong since the incumbency of the current Chief Executive, Chun-ying Leung, which began on 1 July 2012, this paper will compare the prophecies pertaining to human rights issues made in Hong Kong's public service announcements, shortly before the return of the territory's sovereignty from Britain to China, with current political and ideological developments in the society. Public service announcements have been a systematic and effective tool employed by the British colonial government. In the selected campaigns promoting civic education and human rights, released in 1995 and 1996, the PSAs introduced subjects including the fundamental principles of human rights, equality, and the rights of children in the final days of colonial rule. To explain abstract and ideological contents, three-dimensional computer animation was used throughout the announcements. This 3-D animation was the newest, state-of-the-art technology available at that time to attract maximum audience attention. The series only aired for a short period of time, and then gradually faded from public screening after 1998. The analysis of the study in this paper will focus on the symbolic meanings expressed through the 3-D animation for educating the public on human rights concepts. Then, comparisons will be made with the development of social resistance movements carried out and initiated by the society in recent two years in Hong Kong in opposition to the civic education promotions by the Chung-yu Leung's government, which adopts a pro-ancestral country position to China.

PRESENTER

Aylish Wood
What's in the Box:
A Study of Autodesk Maya

Biography

Aylish Wood is a Reader at the University of Kent. She has published articles in Screen, New Review of Film and Video, Games and Culture, Film Criticism and Animation: an Interdisciplinary Journal. She has studied images of science and technology (Techno science in Contemporary American Film, 2002). Her book Digital Encounters (2007) is a cross media study of digital technologies in cinema, games and installation art. She is currently looking at the intersections between software and the production of moving images, a study that encompasses games, animations, visual effects cinema, and science visualizations.

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PRESENTER

Aylish Wood
What's in the Box:
A Study of Autodesk Maya

Abstract

From its early use in the Oscar winning effects of The Matrix to its continuing use in Hugo and The Dark Knight Rises Autodesk Maya is pre-eminent amongst animation packages. It is used in the visual effects, advertising, and television industries, science visualizations and the games sector. Much insightful work exists on the creative opportunities image software offers filmmakers, but less attention has been paid to the software. This paper presents a study of Autodesk Maya informed by software studies, and explores what thinking through software adds to debates about visual effects. The user interface of Maya is a hybrid space, the familiar spaces of objects coexisting with the more intangible spaces of software processes and procedures. The latter are visible through a range of materials: interviews carried out with animators working within different industrial sectors, as well as training and publicity materials. Critical approaches relying on photorealism and representational strategies draw digital entities into the world inhabited by humans, and discursively treat them as though they are a little like us. Exploring digital space in terms of procedures and processes allows access to digital space as digital space. It is a space that is intangible and computational, and plays a structuring part in all kinds of ways. Thinking procedurally adds another register to debates about digital entities and visual effects. Not only can we think about how we digitally construct variations on our world, but also how digital spaces coexist beside our more familiar ones and shape their possibilities.

PRESENTER

Li Xing
The Perception Nature of Animation

Biography

Li Xing was teacher at Tianjin Academy of design arts, from 1996 - 2000. Since 2003, he has been an Associate Professor in software school of Tianjin University, and the Dean of the visual arts department, Tianjin University software college master's tutor. Li Xing is also involved with the Tianjin Artists Association, Tianjin Youth Artists Association, vice chairman of the Deputy Secretary General of Tianjin Youth Animation Association, the exhibition judges of Tianjin city youth art exhibition. In recent years numerous works and articles have been published in professional journals, two books "contemporary painting - Painting", and "Li Xing animation motion modeling."

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Topic Animation and live-action theory/practice relationships

PRESENTER

Li Xing
The Perception Nature of Animation

Abstract

According to traditional film theory, the most notable difference between animation and film is "real". On account of the realism theory, the theoretical circle has made a distinction between film and animation, and therefore, ignored the study of animation. But in recent years, especially with the promoting of computer animation, animation has been widely used in many films. The virtual technology of computer animation can produce the images which do not need camera or the subject, even both of them. The film image has lost its relationship of reality that transformed the realism basis of traditional film theory. The action film and animation are closely entangled with each other as the computer animation intervenes. The modifying of the film image makes the boundary between film and animation obscured. In contemporary context, as the computer animation pervades in films, is animation virtual or real? This thesis discuss the animation as an object of view, which is firstly closely connected with the perception. So the studying of the true natural of animation should be launched from the studying of perception. Then author analysis the relationship between perception of animation and the real of animation, in order to interpret the construction of the real of animation. At last, the thesis will arise in the reality revel to investigate the true nature of animation.

Topic Animation and live-action theory/practice relationships

PRESENTER

Millie Young
Has Thai Animation finally found it's 'jai' [heart]?

Biography

I animate therefore I am a teacher I teach therefore I am an illustrator I illustrate therefore I reflect my environment In reflecting my environment I am animated. Millie has taught Animation for over 20 years initially in the UK, she now lectures at Mahidol University International College, Thailand. In 1994 she set up Millimation's Animation Workshop in Brighton UK producing and creating films by, with and for the community winning the UK Arts Council 'Taped Up award for 'Tally Bloody ho!' in 1999. Her research includes elephant portraits recently exhibited at Ayutthaya National Museum and in Bangkok. Her work deals with oral narratives, traditional stories cultural and environmental issues. Millie lives in Ayutthaya, Thailand where she continues to animate, study and develop creative works about Thailand's culture, elephants and mahouts. http://ajarncartoon.blogspot.com/ www.millimations.com.

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PRESENTER

Millie Young
### *Has Thai Animation finally found it's 'jai' [heart]?*

Abstract

Has Thai Animation finally found it's 'jai' [heart]? Kompin Kemgumnird's animated feature 'Echo Planet' offers an ideological mix of the sakorn (global) and the 'Thaithai' (thai-ness), which challenges to broaden the dominant US ideological narratives with 'jai theung' bravery. Thai animation history emerged in 1945, but with only sporadic investment the results have been limited. In the last 20 years the domestic demand has grown, favoring both the Japanese Anime and the US Disney/Pixar styles - so too the industry has grown with many small businesses producing TV series, commercials and even features. Now with support from higher education, Thailand is establishing a skilled workforce. In 2012 'Echo Planet 'was released with clear influence from the US style. Director Kompin Kemgumnird worked hard to instill an essential contemporary Thai-ness to the characters and story, but did his gamble win? This paper explores identity and culture in Thai Animation through analysis of archival research of the history; Interviews with present practitioners, focusing on 'Echo Planet' 2012; and surveys of Thai animation students to identify possible trends or a commonality in narrative, characters and style, subject that shapes the very Thai-ness of animation and thus to establish a background to Thai Animation which offers greater future theoretical consideration.

PRESENTER

Peng Zhijun

Toward the Holism: McLaren's Artistic Concepts of Animation Echoing the Chinese Holistic View
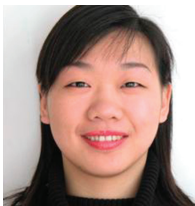
Biography

Peng Zhijun is an instructor in Visual Art Department at Tianjin University, who have got Ph.D major in animation art from Communication University of China in June 2012. Having achieved some goals in her career of animation theory and history, she is interested in the area of animation and media theory/practice relationships and its extended animation, visual art and culture. Her career in animation theory and history is an extensively interdisciplinary study related to film and media studies, philosophy of art, Chinese art and other disciplines. She is now working on the internal relationship between animation and Chinese art and its general theory in philosophy of art and is also the principal of the project "The Essence of Animation" which is supported by Tianjin Art Research Institute. She is also the only invited speaker from mainland of China for the 25th International Conference on The Society for Animation Studies in Melbourne.

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Topic Norman McLaren

PRESENTER

Peng Zhijun

Toward the Holism: McLaren's Artistic Concepts of Animation Echoing the Chinese Holistic View

Abstract

With an exploration into McLaren's animation films, we will find that McLaren's artistic concepts of animation echo with the traditional Chinese holistic view, which is included the traditional ideology Daoist. As the based of the Daoist philosophy, holism is the outlook and methodology of Chinese people, including three aspects: everything in the universe is equal and has spirit; everything is different in nature, but has relationship with each other; the cognition of things is based on intuition and analogy. This article draws on insights from the traditional Chinese holistic view to explore how are McLaren's artistic concepts echoing the three aspects of traditional Chinese holistic view , and help people to understand McLaren's concepts from another perspective.

Topic Norman McLaren

PANELIST

Kaj Pindal
Animator, Filmmaker
Part-time Faculty, Sheridan College

Biography

Kaj Pindal is the most international member of the faculty as well as the most experienced. He has made films in Denmark, Sweden, Britain, the United States, and Canada. He has worked for George Lucas, The National Film Board of Canada, Derek Lamb and Richard Williams and studied animation under Disney director David Hand, Borge Ring and Art Babbitt.

Films that Kaj has worked on include I Know An Old Lady Who Swallowed a Fly, What on Earth?, King Size, Caninabus, The Big Bang, The City (Osaka), Horsing Around, Karate Kids and Twice Upon a Time.

Kaj created Peep and the Big Wide World as a short film and it was later developed into a TV series.

Affiliation

Sheridan College

Topic Norman McLaren Panel Discussion

PANELIST

Bret Long
Independant Stop-Motion Filmmaker

Biography

Brett Long is a filmmaker, stop-motion animator and puppeteer located in Toronto Ontario. He has practiced his art in both commercial and independent projects as well as created psychedelic visuals and performances for live shows. Brett has collaborated with some of Toronto's finest musicians, writing, directing, and documenting many of the projects. He is an architect of animation placing his fingers between every frame of motion. He has shared insight and film-making knowledge to patrons as early as 3 years old to patients as late as 90 years old. His work can be seen on television such as History Television, Aux TV, Much Music, as well as popular websites Bravo!fact, BOOOM!, Dragonframe, Rolling Stone, and many others. He is also a back seat driver in the Toronto artist collective "Exploding Motor Car."

Affiliation

Independant Toronto Filmmaker

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Topic Stop-Motion Filmmaking

PANELIST

Nora Keely
Animation Producer, Guru Studio

Biography

Nora Keely has been involved in the miniature world of Stop Motion animation for over a decade. With her strong creative background and her experience in theatre & television, Nora is well equipped to face the unique challenges stop motion animation present.

Since moving to Canada from Ireland, Nora has contributed to numerous productions in various positions. Many of these productions entertained audiences around the world. Some of her credits include the Gemini winning series "Glenn Martin DDS" and "Life's a Zoo" . Nora also headed up the rigging department for the Pulcinella award winning production of "A Very Barry Christmas" .

No two productions are ever alike and this suites Nora's wide-ranging skill set perfectly. As head of a busy puppet and wardrobe unit she's not only responsible for the creative output but also maintains fiscal and scheduling control.

She is currently Producing a new Mattel 2d animated series "Ever After High" at Guru Studio.

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Topic Stop-Motion Filmmaking

PANELIST

Mark Mayerson
Coordinator and Faculty, Bachelor of Animation, Sheridan College

Biography

Mark Mayerson worked in the television animation industry for 29 years, doing commercials, specials and series. He spent nine years in drawn animation working as an animator before shifting to computer animation, where in addition to animating, he did modeling, rigging and some technical direction.

Projects Mark has worked on include Mike Mulligan and His Steam Shovel, The Red Shoes, A Jazztime Tale, Ira Sleeps Over, The Care Bears vs. the Freezing Machine, Drawing Power, and Captain Power and the Soldiers of the Future (the first TV series to include computer generated characters).

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Topic Stop-Motion Filmmaking

PANELIST

Eloi Champagne
McLaren Stereoscopic Restoration

Biography

Eloi has extensive training in photography, typography and 3D animation. A "creative technologist," Eloi has helped advertising agencies, editors and corporations go beyond their creative limits using new technology. Cirque du Soleil, Air Canada, Bell, Chrysler and the Vancouver Winter Olympics are just a few of the clients who have contracted his services, from concept to programming and from the Web to 2d/3D animation.

With a view to investing more time on animated and artistic interactive projects, he began working at the National Film Board of Canada as the Digital Imaging Specialist and Technical Director at the English Program Animation Studio in 2011. Drawing on his VFX expertise and creative problem-solving skills, Eloi has contributed to a number of award-winning productions.

Eloi played a key role in the McLaren S3D-restoration project, specifically the stereoscopic aspects of the films.

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Topic McLaren Stereoscopic Restoration

PANELIST

Donald McWilliams
McLaren Stereoscopic Restoration

Biography

Donald McWilliams, a member of the McLaren 3D restoration team, is a documentary filmmaker who uses both live action and animation in his films. He was a long time friend of Norman McLaren and worked with him on his last film, Narcissus. He made the definitive documentary on McLaren, Creative Process: Norman McLaren in 1990.

Since then he has made several documentaries, frequently semi-autobiographical since they draw upon the time during which he has lived.

McWilliams has garnered several awards and an Oscar nomination, as well as teaching experimental animation and documentary production for some years in Norway.

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Topic McLaren Stereoscopic Restoration

THANK YOU

Thanks to the Society for Animation Studies and its President, Paul Ward, Vice President, Nichola Dobson and to the board members for their participation in the 2014 conference.

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