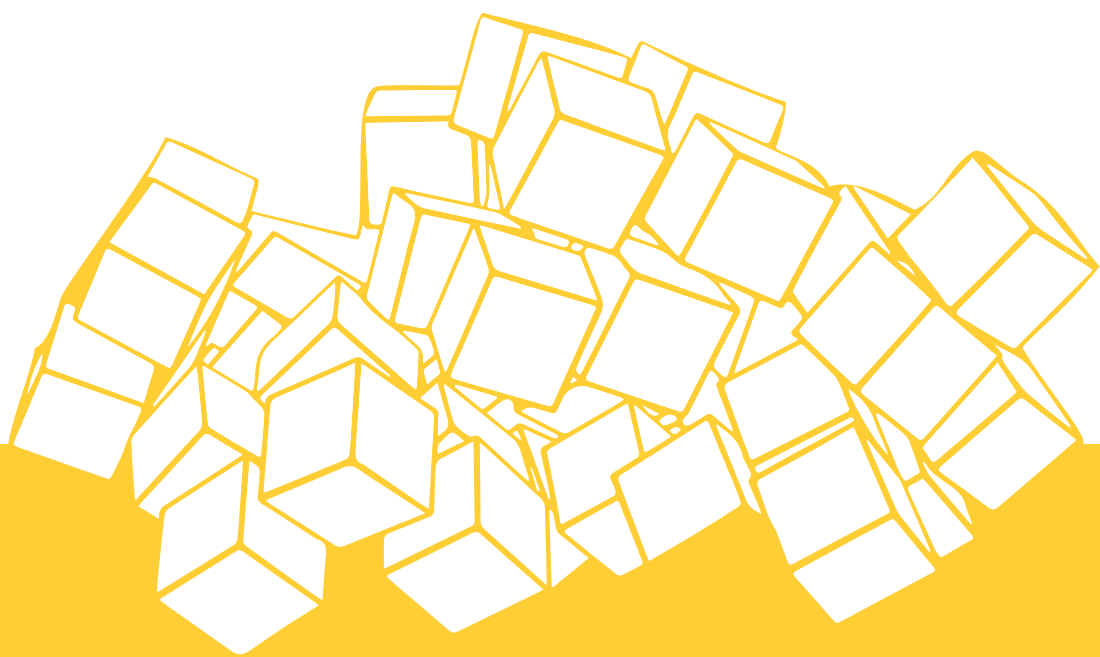


Concordia University presents

EMERGING RESEARCHERS SEMINARS



**ANIMATING THE FUTURE
MONDAY, JUNE 18, 2018**

We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtiá:ke/ Montreal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

[Please click here to visit Indigenous Directions Concordia.](#)



TABLE OF CONTENTS

Welcomes	<u>4</u>
Groups	<u>7-9</u>
Animating Asia	<u>11-16</u>
Animating Characters, Animating Puppets	<u>18-23</u>
Animation & Feminism	<u>25-28</u>
Politics of Animation	<u>30-34</u>
Rethinking Making	<u>36-41</u>
Useful Animation	<u>43-49</u>
Conference Map	<u>50</u>



Welcome to Concordia!

On behalf of Concordia's Faculty of Fine Arts, welcome to the 2018 Society for Animation Studies Conference. It's an honour to host the SAS on its thirtieth anniversary.

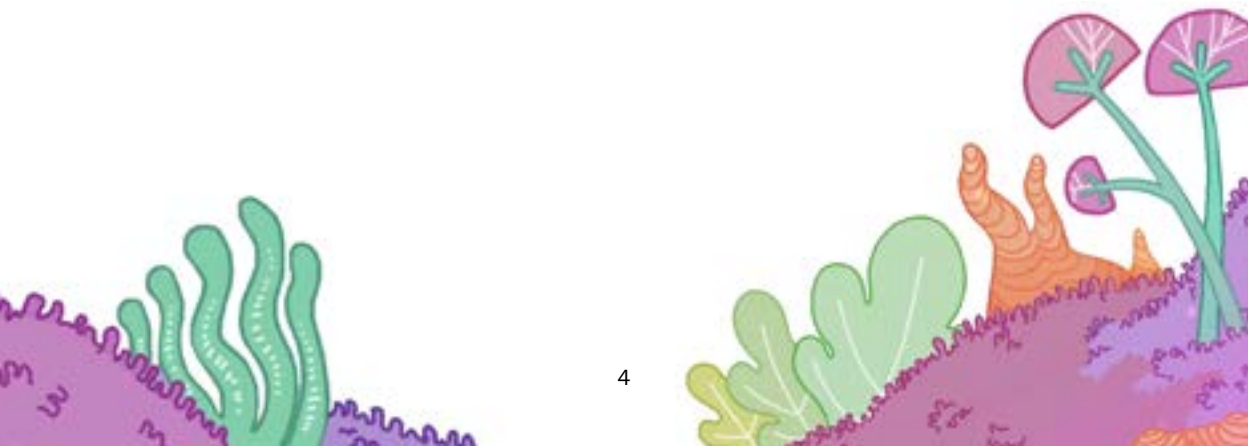
Concordia University opened a Department of Cinema in 1976 and today, the Mel Hoppenheim School of Cinema is the oldest film school in Canada and the largest university-based centre for the study of film animation, film production and film studies in the country.

We are known internationally for innovative animation practices and continue to be strong producers of auteur animation in Montreal, birthplace the National Film Board, where the shadow of legendary Norman McLaren looms large.

When I see our students' animations at the Concordia Film Festival each year, the stunning breadth of what is possible within this medium always inspires me. The dynamism of this interdisciplinary art form is consistently renewed and refreshed here, benefitting immeasurably from the cross-pollination that occurs when performers, visual artists, filmmakers, and scholars study in close quarters.

I believe the future of animation is in good hands in our Faculty and with the SAS. I hope your time at Concordia over the next few days will reinvigorate your passion for the study and practice of animation in all its myriad forms.

Rebecca Duclos
Dean
Faculty of Fine Arts
Concordia University





a note from Alison & Marc

Dear 2018 SAS Conference Emerging Researchers,

On behalf of the entire organizing committee and the Society for Animation Studies organization, we warmly welcome you to Montreal!

We are delighted to host this 30th year anniversary edition of the SAS conference, and take this opportunity to consider and celebrate the past, present, and future of animation studies. In recognition that the future of this field is in yourselves, the emerging researchers of animation studies, and in recognition of the importance of mentoring of emerging scholars, we are hosting this first ever Emerging Researcher Seminar. Here, our emerging researchers and animators in the field of animation studies are paired with mid-career or senior figures in the field of animation studies, as well as their peers, in sessions wherein you receive feedback on your work.

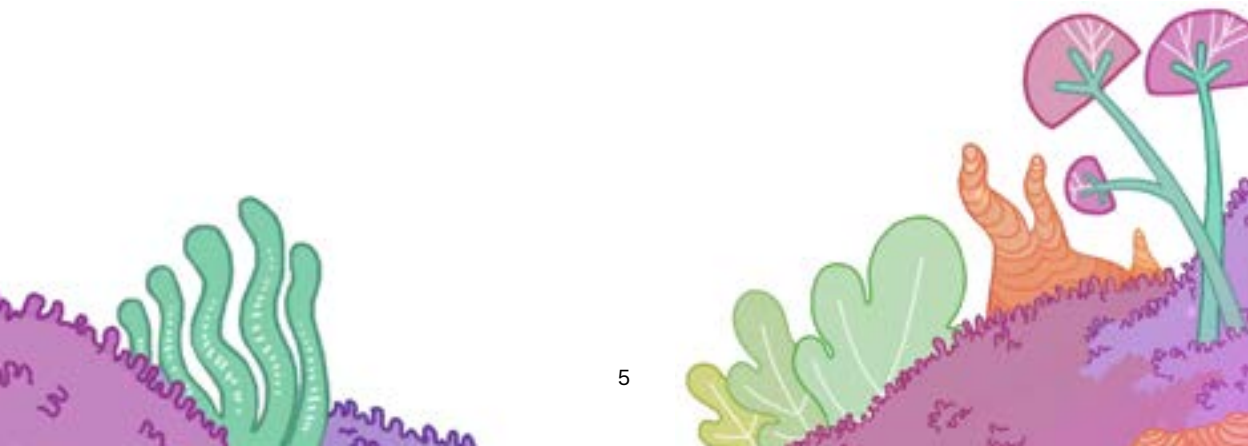
It is a chance to meet your peers, and gain crucial advice from faculty mentors. We hope this leaves a lasting impact on your research, and that this offers a chance to build equally lasting connections with your peers.

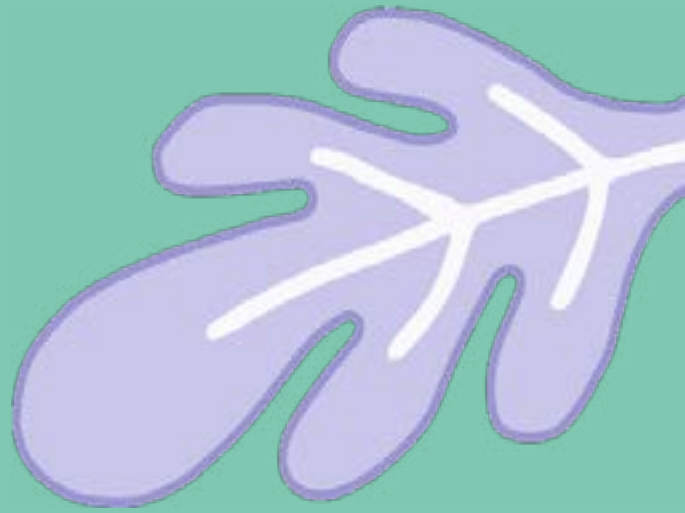
Thank you for participating in this, and thank you especially to the faculty mentors who have generously volunteered their time to make this Emerging Researcher Seminar possible.

May you have a wonderful Emerging Researcher Seminar, and a very stimulating conference!

Sincerely,

Alison Reiko Loader and Marc Steinberg
Conference co-chairs





ERS GROUPS





ERS Groups

**Mentor: Thomas
Lamarre**

Animating Asia

Grace Han

Animating the Everyday: Back to Front with Makoto Shinkai

George Yi Chan Sohng

Understanding the Gundam Machine

Molinia Anne Velasco-Wansom

Animation of Dissent in the time of a Dictatorship: Exploring Protest Animation in the Philippines

Sasha Liu

From Zaojing/Caisson to Carpet: Reconstructed Dunhuang Murals with Design in The Conceited General

Ai-Ting Chung

Media Fantasy and Idol-Fandom Culture in Kon Satoshi's Perfect Blue

Dylan Caskie

Limited Animation, Phenomenology, Posthumanism in Serial Experiments Lain

**Mentor: Nichola
Dobson**

Animating Characters, Animating Puppets

Heather Knott

The Heroic Outcast: How Tim Burton's misfit characters broadened the concept of the protagonist in animation

Signe Kjær Jensen

Animating characters through music: a musical and multimodal framework for character analysis exemplified through Up

Vincenzo Maselli

Memories, flow of time and future scenarios: the temporal dimensions aroused by animated puppets' material aspects in films that stage the act of creation

Kamila Boháčková

The Past, Present, and Future of Czech Puppet Animation

Seyedeh Somayeh Sadegh and Luis A. Albornoz

Innovative Collaboration in Animation Content Development; a Theoretical Approach

Laura-Beth Crowley

The changing face of replacement animation: how looking to the past can revolutionise the future of stop motion animation



ERS Groups

Mentor:
Alanna Thain

Feminism and Animation

Ruth Richards

Rethinking the ‘feminine’ aesthetic: animation and the possibility of feminist aesthetics

Laryssa Prado, Erika Savernini

Brazilian animation made by women: analysis of the productions of Aída Queiroz, Lea Zagury, Rosana Urbes and Rosária Moreira

Vanessa Cambier

Animating Feminism: Past, Present, and Collective

Marie-Josée Saint-Pierre

Quand le cinéma d’animation s’entrecroise avec la « deuxième vague » du mouvement féministe au Québec : analyse des discours des réalisatrices.

Mentor:
Nicholas Sammond

Politics of Animation

Donna Golden

Run | Time : Animated temporalities of work, class, and everyday life

Christopher Leinonen

Ruptured Loops: The Political Possibilities of the Broken Cycle

Jordan Gowanlock

Animation “FX” and Resilience

Julia Staben

KIDS JUST BEING KIDS Societies of Control in The Fairly Odd Parents

Olga Blackledge

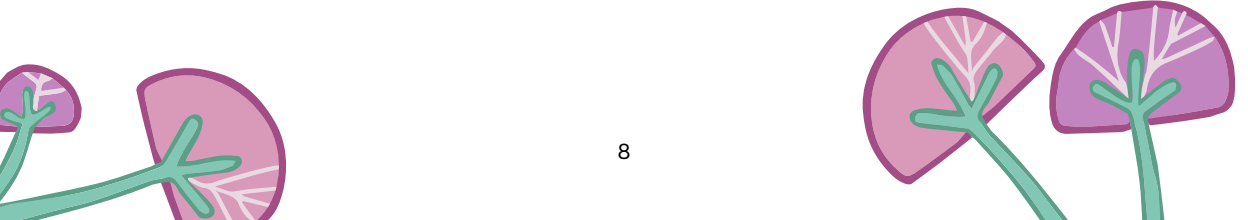
“Under Disney’s Hypnosis”: Disney Influence and Originality of Soviet Animation of the 1930s-1940s, the Case of The Humpbacked Horse (Koniok Gorbunok, 1947).

Mentors:
Shira Avni & Marc
Steinberg

Rethinking Making

Micah H. Weber

Animation as Assemblage in Contemporary Art Disciplines





ERS Groups

Sorin Oancea

Animation Principles Reloaded: A Discussion on the relationship Between Studio Language and Method

Andrea Polywka

Hybrid moving images - animation practices and realism strategies in contemporary feature films

Millie Young

Can a place for 2D traditional animation storytelling be made in the 360o Projection Paradigm?

Eleanor Mulhearn

On (Not) Animating and on Unframing Animation...

Janice Nadeau

L'adaptation de l'image fixe à l'image animée : une approche de recherche-cr ation pour l'animation d'auteur.

Mentor: Amy Ratelle

Useful Animation

Jessica Rutherford

Enabling the neurodiverse to fulfil educational potential: Can animation be the answer?

Sylvie Bissonnette

Embodied Representations of Mental Disabilities in Animation

Sara Khalili

Investigating the Therapeutic Benefits of Improvisational Animation

Jonathan Devine

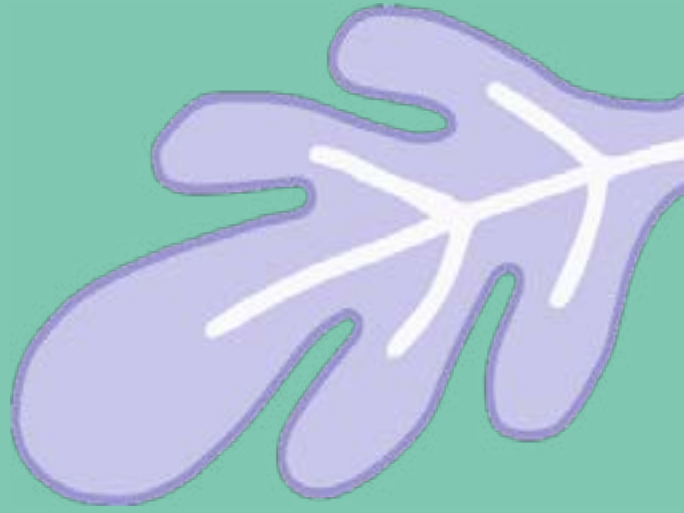
Animated Documentary in a Post-Factual Era: The Performativity of the Law in Nuts!

Melissa Ferrari

Strategies for Authentication: An Inquiry into Credibility and Transparency in Nonfiction Animation

Robby Gilbert

Materials of the Synesthetic: Decisions as Material, and the Framing of Time and Relation



ANIMATING ASIA

MENTOR: THOMAS LAMARRE

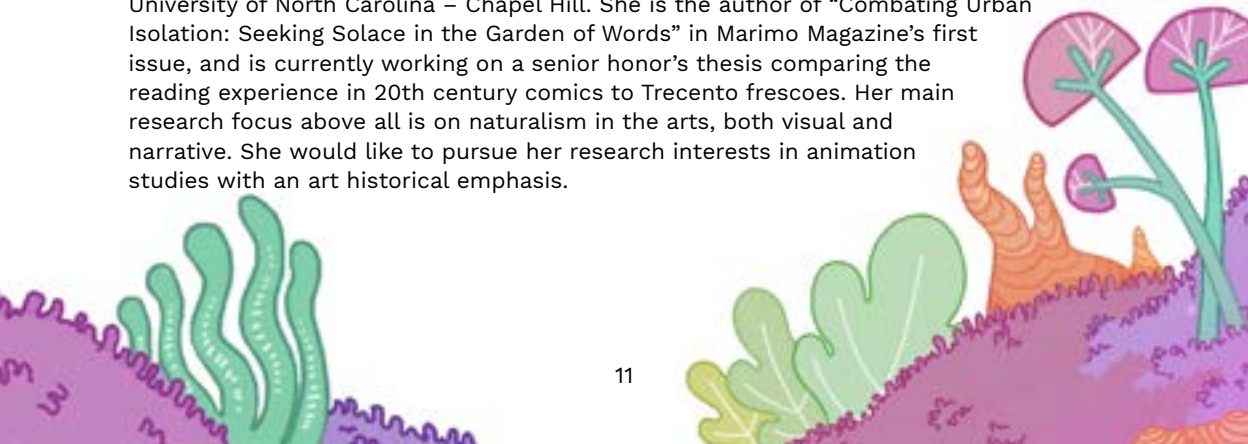




Animating the Everyday: Back to Front with Makoto Shinkai

Theatrical naturalism. Televised melodramas. Comic autobiographies. Since the term's first use in the late nineteenth century, slice-of-life – the focus on the everyday character in the contemporary world – has permeated visual narratives (Carlson 265-269, Canario 115). Notably, a growing market of anime, otherwise known as Japanese animation, has largely taken on this genre as well (Brenner 112-115). From tales of teenage romance to societal pressures, the everyday normal takes hold of the animated extraordinary (116-139). In feature film, Makoto Shinkai epitomizes this genre in his hallmark works *5 Centimeters per Second* (2007) and *Garden of Words* (2013). In these films, Shinkai magnifies the slice-of-life anime traditions precisely by reversing them: emphasizing foreground characters through the background setting, of highlighting the digitally animated vis-a-vis the photographic still. To make this claim, the paper splits into two parts: the typical and the reversal. First, “the typical” sets the foundation of the relationship between animated characters and still backgrounds in slice-of-life anime. This genre in particular manipulates limited animation, of which in turn has exaggerated the animation aspect: of movement. In turn, iconic cues such as extraordinary blushing, blooming flowers, and over-the-top reactions have defined many a slice-of-life anime, literally “animating” it for the sake of the illusion of movement. The “reversal,” on the other hand, defines Shinkai’s unique take on slice-of-life: emphasizing the background still to highlight the animated foreground. Photorealistic sets juxtapose against sparsely animated characters, allowing immobile sets to overwhelm moving figures. Close-ups and repetitive shots emphasize quiet relationships over stereotypical tropes. The paradoxical stillness of a fully animated background thus contrasts with the made-up relationships of the foreground, underscoring longing over closeness, distance over development. Overall, Makoto Shinkai takes the definition of “slice-of-life” on a new level by elaborating upon still backgrounds over animated foregrounds. Instead of hyper-exaggerated extensions of foreground characters (as seen in limited animation practices), he uses still backgrounds to emphasize the ephemera of the foreground. The effects are tremendous: by emphasizing the natural over the comic, of full animation stillness over limited animation dramatics, Shinkai refashions the slice-of-life genre by emphasizing the contemporary world over character interaction. The long-understudied genre of slice-of-life now only has to enter the everyday world of animation studies discourse – as this paper hopes it will.

Bio: Grace Han is a B.A. undergraduate in art history and political science from the University of North Carolina – Chapel Hill. She is the author of “Combating Urban Isolation: Seeking Solace in the Garden of Words” in *Marimo Magazine*’s first issue, and is currently working on a senior honor’s thesis comparing the reading experience in 20th century comics to Trecento frescoes. Her main research focus above all is on naturalism in the arts, both visual and narrative. She would like to pursue her research interests in animation studies with an art historical emphasis.





George Yi Chan Sohng

Understanding the Gundam Machine

Ever since 1979 when it first aired, Tomino Yoshiyuki's *Mobile Suit Gundam* has re-invented itself several times to prolong its franchise life, not only as an anime series, but also as a plastic model kit lineup. Bandai, the owner of the *Gundam intellectual* property, holds monopoly on all media outputs of the franchise, with its subsidiary anime studio producing a new Gundam anime series almost annually, while their manufacturing factory in Shizuoka continuously expands the Gundam plastic model kit, Gunpla, lineup. At first glance, the material relationship between the two seems like that of a representative one; however, unlike many other multimedia franchises with material manifestations, the relationship between Gundam anime and Gunpla is not simply hierarchical, where one precedes another, but rather on the same level. In this paper, I will use Marc Steinberg's *Anime's Media Mix* (2012) and Azuma Hiroki's "The Animalization of Otaku Culture" (2007) to understand these two media outputs, and to show that the Gundam-Gunpla relationship is not a representative binary, nor a Baudrillardian simulation, but two material nodes through which a negotiation between producer and consumer takes place. I will apply Daniel Miller (2005) and Lynn Meskell's (2005) work on the role of materiality in religion can be applied to how these two material nodes help the consumers experience not only the *Gunpla* or *Gundam* anime series separately, but Gundam as a media experience, which precedes before both. Borrowing from Thomas Lamarre's *Anime Machine* (2009), one can map the production-reception processes of both Gunpla and Gundam—which are strikingly similar when one compares how cel animation is produced and how Gunpla is produced—which in turn establishes what Azuma Hiroki would call a fundamentally modernist nature of the vertically-integrated material productions of the Gundam franchise. Lastly, looking at the recent trajectories with the more decidedly postmodernist entry to the franchise (*Gundam Build Fighters* in 2013 and its *Gunpla* lineup), I will demonstrate how the media ecology system that maintained the franchise longevity since 1979 is both allowing its continued economic success while being destabilized from underneath with the emergence of what Azuma Hiroki would call databaseification of the franchise.

Bio: George Yi Chan Sohng is a Film Studies MA student at Concordia University. As an undergrad, he majored in espionage history and cinema studies in University of Toronto. His research interest spans from issues of censorship and policy negotiation from Hollywood's output during World War II, the role of espionage genre and its formal techniques in visual neocolonisation in modern Hollywood, to the visualisation and subsequent politicisation of nature landscapes in films. When he's not engaged in academic studies, he is either watching a Gundam, making a Gundam, or more likely, complaining about a Gundam.





Molinia Anne Velasco-Wansom

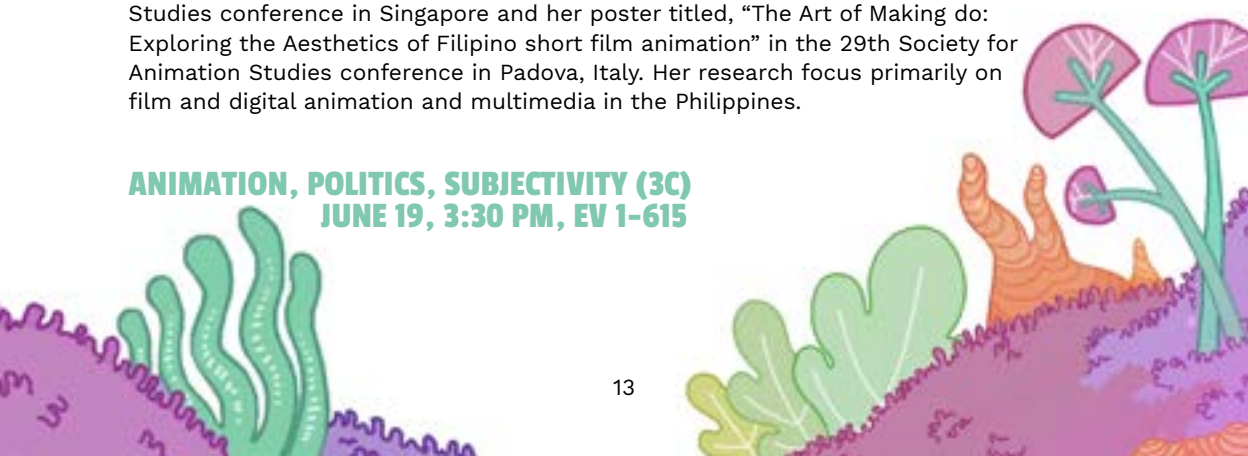
Animation of Dissent in the time of a Dictatorship: Exploring Protest Animation in the Philippines

In 1972, the Philippines was placed under Martial Law by then president Ferdinand Marcos. His regime spanned almost twenty-years where Marcos, aside from gaining control of all three branches of the government, also seized control over broadcast television, radio stations, and broadsheets. This prompted the censorship of anti-government ideology and the control over the production and distribution of media and cinema in the country. Ferdinand Marcos recognized the power of film and media; which is why he helped propagate local cinema and boosted the benefits of film workers and at the same time, distributed the control over the media to his relatives, cronies, and close friends. He invited cultural institutions, such as Goethe-Institut, and foreign filmmakers to showcase their national films, collaborate, and train Filipino filmmakers and artists. The president's own daughter, Imee Marcos, produced and launched several animated commercials and an animated feature for the government; hiring aspiring artists and animators. She also became the Director-General of the Experimental Cinema of the Philippines which had an annual festival that showcased experimental films, documentaries, and animation.

The paper will scrutinize how the full-length feature animation *Fate (Tadhana)*, and the winner of the 1984 Experimental Cinema festival, *King (Hari)*, were able to subvert and express their discontent within the spaces of an oppressive dictatorship. The paper also intends to introduce animation as a part of protest art movement, observing how animators and animation remain pivotal in dissent and social change.

Bio: Molinia Velasco-Wansom is a multimedia artist and faculty of the Multimedia Arts Department of De La Salle College of Saint Benilde and of the Fine Arts Department in the Ateneo De Manila University, both in the Philippines. She teaches graphic design, art history, aesthetics, and history of graphic design in the two universities. She received her undergraduate degree in Multimedia Arts at De La Salle College of Saint Benilde. and is pursuing a graduate degree in Art History at the Arts Studies Department of the University of the Philippines Diliman. She recently exhibited her multimedia protest art called “The Cleanup” in ‘To Differ, Digitally; Calls for Change Through New Media’ an exhibit by the De La Salle - College of Saint Benilde’s Center for Campus Art. She also presented her paper “The Life Histories of Filipino Short Film Animators” in the 28th Society for Animation Studies conference in Singapore and her poster titled, “The Art of Making do: Exploring the Aesthetics of Filipino short film animation” in the 29th Society for Animation Studies conference in Padova, Italy. Her research focus primarily on film and digital animation and multimedia in the Philippines.

**ANIMATION, POLITICS, SUBJECTIVITY (3C)
JUNE 19, 3:30 PM, EV 1-615**





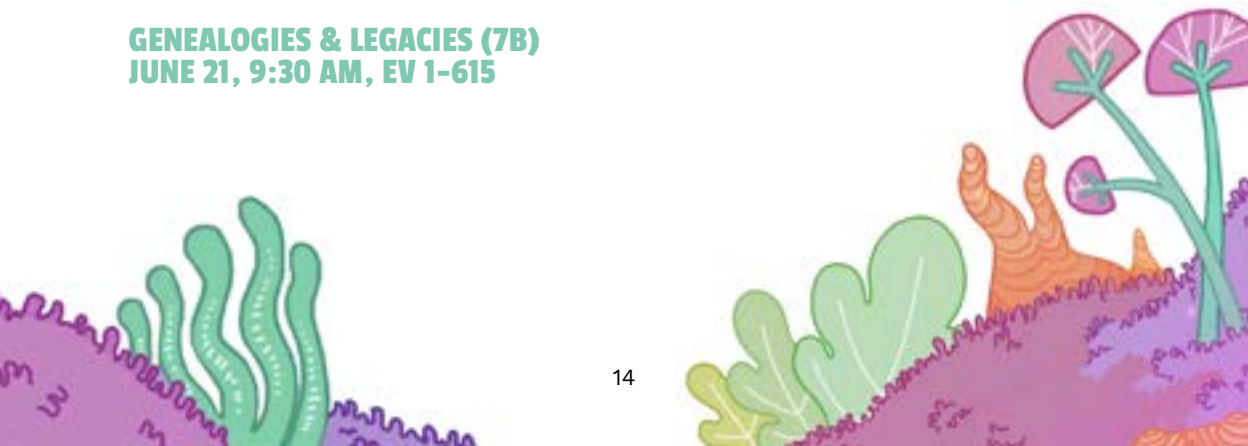
Shasha Liu

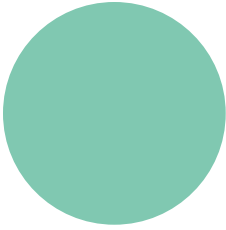
From Zaojing/Caisson to Carpet: Reconstructed Dunhuang Murals with Design in The Conceited General

The *Conceited General* (directed by Te Wei, 1956) is widely regarded as the first Chinese animation to represent national style and continued to be discussed in related studies. Previous scholarship analyzes its nationalization features, including the appropriation of Peking opera art in character design and imitation of zhongcai effect in painting technique (layering colors with mineral pigments practiced in traditional Chinese mural and painting). However, embedded in the discussions of national style is the ignored process of visual referencing of Dunhuang murals (Dunhuang, China). Known as “fine art films” (meishu pian) in China, animation exists as a genre combining indigenous art forms and film. This unique terminology indicates the intermedial encounters between animation and these genres. Scholars on Chinese animation have touched upon these appropriations but have only examined them to justify the manifestations of national style. To propose a revisionist perspective, my study focuses on the complex mediation in the process of visual referencing and eventually questions the so-called national style. Focusing on the dancing scene, this paper reveals the appropriations of Dunhuang murals in set design and suggests the depictions of two carpets were mediated through graphic design (tu'an), which have embraced Chinese artists with their promotion of applied arts. Influenced by design education, Chinese artists copied murals on caisson ceilings at Mogao Grottoes and transformed architectural-based murals to two-dimensional images while highlighting geometrical patterns. These reconstructed patterns end in the form of two carpets in the aforementioned animation. This appropriation and mediation process demonstrates how animation participates in constructing the public recognition of Dunhuang design and facilitates the reception of an imagined Dunhuang tradition. Approaching animation in an intermedia context by looking beyond film, this paper complicates the understanding of a national style by recontextualizing Chinese animation in the long neglected history of design (graphic and industrial).

Bio: Shasha Liu is a fourth year PhD student in the department of East Asian Studies, University of Toronto, Canada. She holds a Master degree in Art History from the University of Toronto (2011). She is currently working on her PhD dissertation, which investigates the issue of mediating Dunhuang in the 20th century through the perspectives of four visual media: photography, painting, animation, and film. She has interned at the Royal Ontario Museum (Far Eastern Department) from 2011 to 2017 and has received a SSHRC Doctoral Fellowship in 2018-19 in support of her work at the University of Toronto.

GENEALOGIES & LEGACIES (7B)
JUNE 21, 9:30 AM, EV 1-615





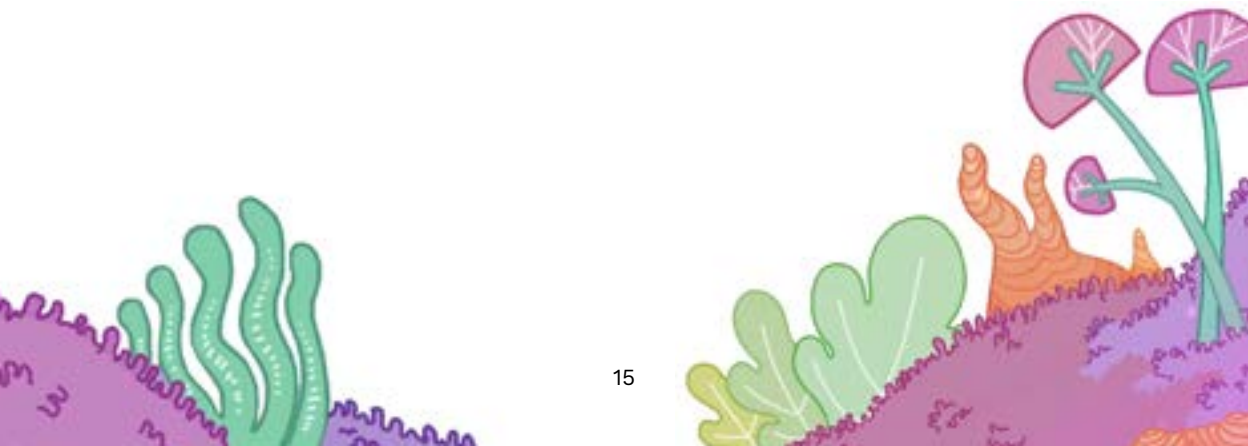
Ai-Ting Chung

Media Fantasy and Idol-Fandom Culture in Kon Satoshi's *Perfect Blue* (1997)

The year 2017 began with release of the documentary *Tokyo Idols* (Kyoko Miyake) and ended with the suicide of Korean pop idol Kim Jong-hyun. The East Asian media industry has been shaping the idol-fandom culture for almost half a century, penetrating various media, from radio to TV, from live concert to Internet communication. The term idol has been shaped and reshaped so that its temporalities synchronize with media innovations. Two decades ago, Kon Satoshi's *Perfect Blue* (1997) was released, blurring the reality and the virtuality of the protagonist, Kirigoe Mima, whose virtual identity as an idol obstructs her pursuit of becoming an actress. The film plays with the media and visual representation to contextualize Mima's psychological state and her relationship with her fans. The reality of the idol is built upon the male gaze, the cameras, and the social media. The birth of the image of the idol indicates the death of the reality of the person. In both Kim's and Mima's cases, the image of the idol was born by the media fantasy that the idol himself or herself loses control of.

Perfect Blue shows that anime, as a virtual world of fantasy, could serve as the critical reflection and forecasting of the media industry. The anime introduces the blog "Mima's Room" where the fans invested their fantasy in Mima's daily life. The virtual Mima is shared by narratives that the fans construct. No matter how Mima in reality defends herself in front of the screen, the virtual Mima is never under her control. The virtual Mima devours her, claiming to be the "real" Mima. The virtual dominates reality. With the sea change of the communication technology, and different ways of media manipulation, the media apparatus is undergoing transformations that challenge the image and identity construction of the idol-fandom culture. The paper seeks to sort out how the media presents and represents the fantasy in the contemporary consumption society and how anime retrospectively intertwines the media fantasy with idol-fandom culture.

Bio: My name is Ai-Ting Chung, a Taiwanese PhD student in East Asian Literature and Linguistic at University of Oregon. I am highly interested in the formation and transformation of subjectivity, its memory and/or trauma, especially in the contemporary society, in which people form new hybridized identities in virtual world. Recently, I am working on the papers of Kon Satoshi's anime. I have attended the annual conferences of Society for Animation Studies, Animation and Memory conference, trying to build my inter-discipline on literary theories, visual culture and cultural studies to seek the cultural reflection within the anime fantasy.



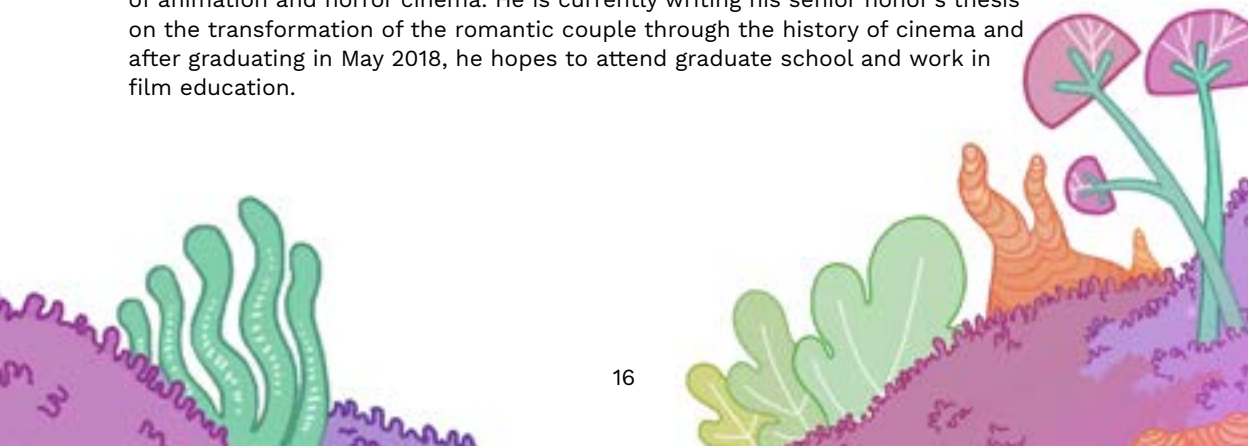
Dylan Caskie

Limited Animation, Phenomenology, Posthumanism in *Serial Experiments Lain*

For much of cinema's history, the perception and representation of a film were thought to exist as separate processes – watching films simply involved the audience perceiving a film. Phenomenologists like Vivian Sobchack (1940-present), however, argue that these processes cannot be thought of independently – they are intimately linked in the “film experience.” Phenomenology, then, provides an important framework by which this paper will explore the connection between perception and representation in media made via limited animation. Limited animation refers to a collection of animation techniques which aim to lower the total amount of animation necessary for a work. Limited animation almost universally uses a technique known as partial animation, where only a small part of the frame is animated at any one time (e.g. animating a speaker's mouth while leaving their body otherwise still). This kind of fractured movement, among others, leads limited animation towards an aesthetic of disconnection which, because of the tie between perception and representation, leads to a disconnected perception.

This paper primarily works with Ryutaro Nakamura's TV series, *Serial Experiments Lain* (1998). The series makes heavy use of limited animation techniques, particularly partial animation, and thereby generates an aesthetic of disconnection and disembodiment that runs throughout the show. This show is also narratively and thematically concerned with disconnection and depicts the gradual disembodiment of persons in Japan as they conflate the “real” world with an online world, leading them to abandon their bodies. The film depicts the creation of a hive-mind creature formed from these persons' cognition deprived of individual sensory input. The series does not simply represent the creation of a monstrous entity, as is done in media like Katsuhiro Otomo's *Akira* (1988), but rather foregrounds the disembodied nature of its artistic mode to the effect of incorporating viewer perception into the hive-mind's construction. The hive-mind of *Serial Experiments Lain* is not simply an image, but an experience accessible because of the peculiar way in which limited animation provides a disconnected experience between viewer and artwork. The perception of the hive-mind in *Serial Experiments Lain* and its representation on-screen are inextricable from one another.

Bio: The author, Dylan Caskie, is a 4th-year undergraduate student studying Biology and Comparative Literature at the University of North Carolina at Chapel Hill. He was born in nearby Greensboro, North Carolina and has attended UNC Chapel Hill since fall of 2014. Dylan found a love for cinema from watching films in his youth and is particularly fond of animation and horror cinema. He is currently writing his senior honor's thesis on the transformation of the romantic couple through the history of cinema and after graduating in May 2018, he hopes to attend graduate school and work in film education.

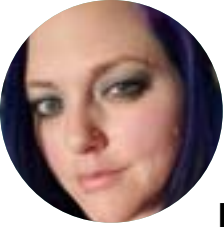




ANIMATING CHARACTERS, ANIMATING PUPPETS

MENTOR: NICHOLA DOBSON





Heather Knott

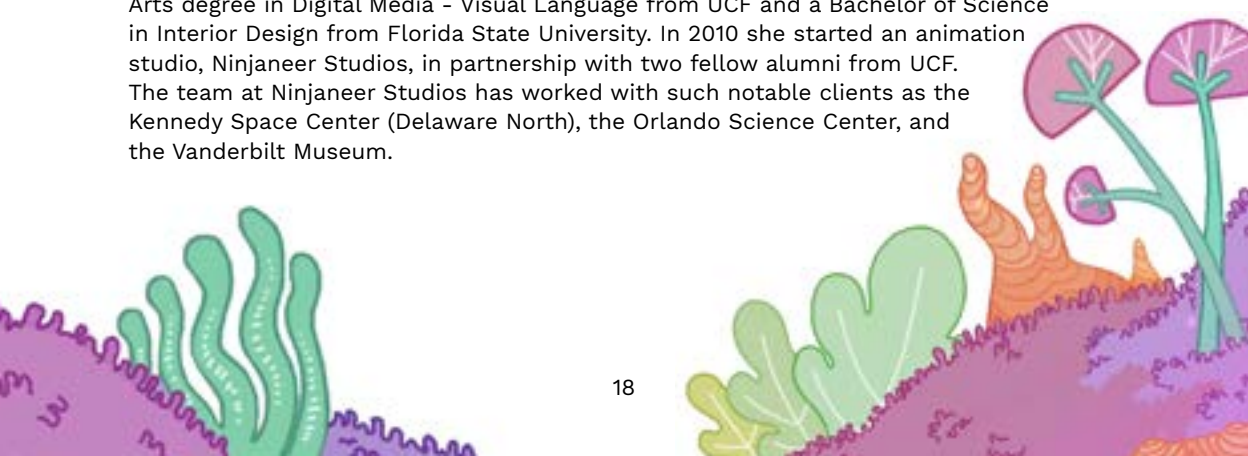
The Heroic Outcast: How Tim Burton's misfit characters broadened the concept of the protagonist in animation

This paper will discuss the techniques developed and utilized by Tim Burton over the course of his career to redefine storytelling principles. Defined by his tasteful grotesquerie, melodramatic anguish and dark humor, his fantastical worlds and unique characters redefined the characteristics of what encompasses the heroic protagonist. Inspired by the likes of Roald Dahl, Dr. Seuss, and the stop-motion characters of Ray Harryhausen, Burton used his experiences of isolation and anxiety growing up in Burbank, California to turn the heroic myth on its head.

Most notable in his stop-motion productions, his characters are realistic in their fantastical unreality, straddling the line between biting cultural commentary and wish-fulfilling entertainment. Half cautionary children's fable, half ode to his early influences, Vincent established the foundations for Burton's unusual protagonists, focusing on the struggle between internal obsessive idiosyncrasies and anxieties, and the everyday exterior world that manufactures and demands conformity. Revolving around Jack Skellington, the discontent skeletal leader of Halloweentown, *The Nightmare Before Christmas* details Jack's trek through questioning, discovery, and the resulting rebellion against the regimented repetition of content that is produced, packaged, and fed to the masses in the "real world". *Corpse Bride* flips the symbolic representations of life and death on its head while painting a scathing view of conformism and politics, revolving around a trio of outcast characters that journey to find the balance between social expectations and the freedom to be one's true self. The most recent film, *Frankenweenie*, is perhaps the most autobiographical, exposing the true monstrosity of suburban conformity and exaltation of normalcy à la *Frankenstein*.

Burton's narratives reverberated outside of animation, speaking to a generation by giving voice to the disconnect felt between the Pleasantville suburban ideal espoused by society and the grunge reality of a materialistic world that didn't care to cater to the happiness of its citizens. He merged gothic and suburbia, two stylistically opposite forces that never the less exist within every individual, creating characters that finally displayed an accurate representation of the modern hero: flawed and broken, misunderstood and misrepresented, but never the less consistently striving to do the right thing.

Bio: Heather Knott is a graduate student of the MFA Emerging Media - Animation and VFX program at the University of Central Florida (UCF). Prior to this, she earned a Bachelor of Arts degree in Digital Media - Visual Language from UCF and a Bachelor of Science in Interior Design from Florida State University. In 2010 she started an animation studio, Ninjaneer Studios, in partnership with two fellow alumni from UCF. The team at Ninjaneer Studios has worked with such notable clients as the Kennedy Space Center (Delaware North), the Orlando Science Center, and the Vanderbilt Museum.





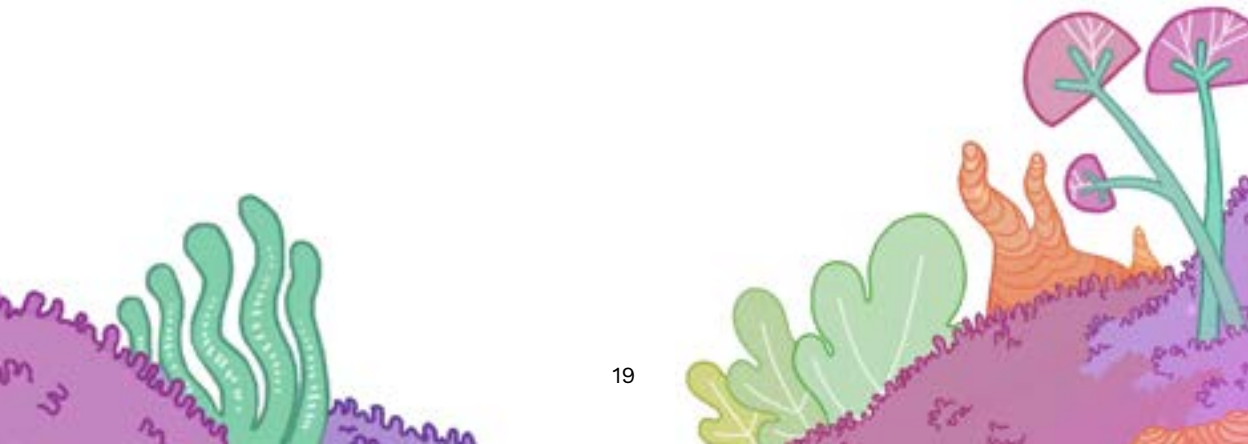
Signe Kjær Jensen

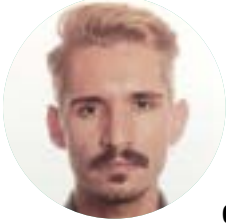
Animating characters through music: a musical and multimodal framework for character analysis exemplified through Up

Following the character theory set forth by Jens Eder, what defines and sets characters apart from other elements of a filmic narrative is that characters are experienced as ‘fictional beings’ having ‘an inner life’ of their own (Eder, 2010). What animates a character in other words – in the sense of lifting a specific representation from a purely artefact level to the level of a ‘fictional being’ experienced as having a consciousness – is the impression that the representation is capable of having thoughts and feelings of its own. Since music in both animated and live-action features is often considered to provide an emotional content and a background for understanding characters’ feelings, it seems logical that music in diverse film genres should therefore play a significant part both in creating and developing characters as multimodal artefacts and in animating them into ‘fictional beings’.

Using selected examples from the Pixar film ‘UP’ (Docter and Peterson, 2009), I will discuss how to conduct a musically oriented analysis of character formation in film based on a musical and multimodal semiotic approach, inspired among others by the works of Philip Tagg, John Bateman and Mikhail Bakhtin. Rather than approaching film as an audio-visual medium, where the meaning potential is somehow dependent on the kind of relation(s) that might exist between the image and the soundtrack, I take the approach of seeing film as a complex multimodal medium. Following this, I propose that character formation in film depend on a dialogic and polyphonic orchestration of different semiotic modes, herein several interacting visual and musical modes, to construct a character as a structured reservoir of meaning potential.

Bio: Signe Jensen is a PhD student at the Centre for Intermedial and Multimodal Studies at Linnaeus University in Sweden. She has a background in Musicology from Aarhus University in Denmark, and her research interests centre on music and sound as parts of intermedial and multimodal media constellations. In her ongoing PhD project, she focuses on music in children’s animated features, exploring the musical potential for meaning through a qualitative audience study. The project aims to analyse a selected range of popular animation features from a ‘textual’ perspective as well as through children’s verbalizations of their actual experiences of the films.





Vincenzo Maselli

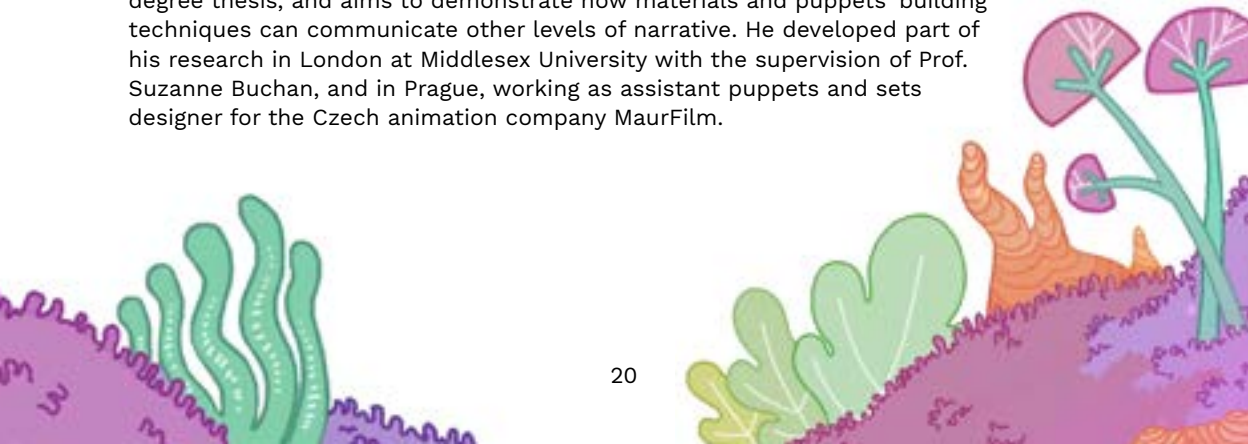
Memories, flow of time and future scenarios: the temporal dimensions aroused by animated puppets' material aspects in films that stage the act of creation.

Can animated puppets' material features suggest notions of time? I discuss the power of materials to outline temporal dimensions by arousing memories of the past and reliving myths in the present, by expressing the fleetingness of time that flows in the present, and by building hypotheses of the future. Working across mythology, biology and technology as instruments of interpretation I will provide a connection between the notion of time evoked by each of them and puppets' material characteristics.

My approach stems from anthropological analysis of the role that matter has played in both the repertoire of narratives about the creation of life, and the evolution of manufacturing techniques. I will use two types of references. The first are literary, religious and mythological tales belonging to different traditions and historical periods: the Jewish myth of the golem, the biblical lines about the creation of Adam, Mary Shelley's Frankenstein's monster, Isaac Asimov's description of robots. The second deals with the relation between the properties of materials and their historical values and uses: Eleonora Fiorani's definition of human ages according to materials used to fabricate utensils (2002), Bruno Bandini's descriptions of the evolution in manufacturing of malleable materials (2013), Donald Norman and John Grey's open questions about the relationship between humans and technology in future settings (2005, 2015).

By applying these ideas to animated puppets, I suggest that materials involved in the fabrication of these objects can be used to convey three specific dimensions of time in the fictional world of the film: Materials can recall historical events or mythological tales, simulate the idea of passing time, and set up future scenarios. The analysis will be conducted on a set of short films that feature puppets created through modelling or assemblage, and that, in the diegesis, stage the theme of material manipulation and creation of life. I will rethink, therefore, mythological roots, biological processes, and technological implications of the act of material manipulation, and I connect all of these 'dimensions' to the fictional times in which they occur.

Bio: Vincenzo graduated in Design and Visual Communication in March 2014 with a thesis concerning the ability of plasticine to communicate meanings in claymation cinema. In November 2014 he started a PhD programme in design at Sapienza University of Rome. His research stems from the same theoretical thought developed during his master's degree thesis, and aims to demonstrate how materials and puppets' building techniques can communicate other levels of narrative. He developed part of his research in London at Middlesex University with the supervision of Prof. Suzanne Buchan, and in Prague, working as assistant puppets and sets designer for the Czech animation company MaurFilm.





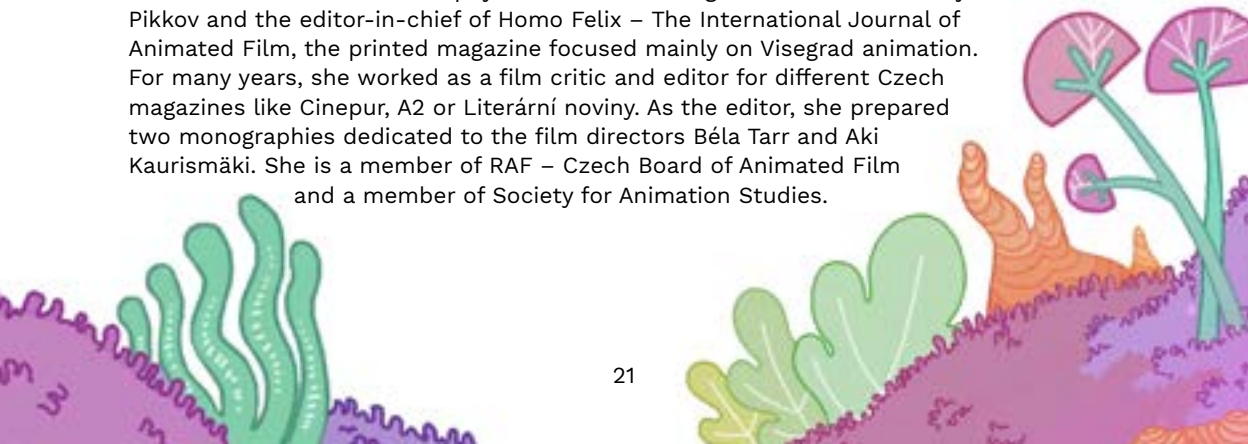
Kamila Boháčková

The Past/Present/Future of Czech Puppet Animation

The occasion of the 30th Annual International Society for Animation Studies Conference with the main topic Then – Now – Next prompts me to (re)consider the past, present and future of Czech puppet animation. Czech puppetry, part of intangible Unesco cultural heritage, has a long, rich and famous tradition. The same could be said about the tradition of Czech puppet films. The films of Jiří Trnka, Hermína Týrlová or Břetislav Pojar belong to the best examples of traditional puppet animation in the world. There is also very specific and unique approach to puppets in the world-famous films of Jan Švankmajer. But what about new talents of Czech puppet films? Are there any? Do they continue in this tradition, or are they inspired by something else? How do they combine this traditional technique with new technologies, e.g. stereoscopy or digital effects? How are the puppet films inspired by (and influenced by) genres of live action films? What has changed since 1965, when Jiří Trnka made his last film *The Hand (Ruka)*? After the economical and political transformation in Eastern Bloc countries in 1989, there was a big change and a new generation of filmmakers emerged, as well as new styles, technologies and topics. Towards the end of 1990's, there was a boom of computer animation all over the world and everybody predicted the end of classic animation techniques. Quite on the contrary, we can experience a revival of artistic puppet animation worldwide (see films of Adam Elliot, Tim Burton, Aardman Animations or LAIKA studio) and also in Czech Republic.

In Czech contemporary animation, there is also a comeback of theatrical manipulating puppets in a real time. Jan Švankmajer used it in his early films, e.g. *Punch and Judy (Rakvičkárna, 1966)* or *The Last Trick of Mr. Schwarcewallda and Mr. Edgar (Poslední trik pana Schwarcewallda a pana Edgara, 1964)*. In 2015, a theater director Radek Beran made a modern fairytale called *The Little Man (Malý pán)*, an adaptation of the theater piece of the same name, where he manipulates puppets in a real time. Animation director Martin Máj even used a technique called animatronics in his short film *Mr. Hedhedog (Pan Jezevec, 2012)* to manipulate puppets in a real time.

Bio: Mgr. Kamila Boháčková (1977) is a Ph.D. student at Film and TV School of Academy of Performing Arts (FAMU) in Prague. She is specialized in Czech puppet films with their rich tradition and promising future. In her dissertation, she analyses contemporary Czech puppet films in perspective of semiotics, more precisely of multimodal analysis. Kamila graduated from Faculty of Arts at Charles University (Prague) with a Master degree in Film Studies and Czech (Bohemian) Studies. As a visiting student, she attended lessons of Film Studies at Université Nouvelle Sorbonne, Paris III. Recently, she was the special editor of Czech translation of *Animasophy: Theoretical Writings on Animated Film* by Ůlo Pikkov and the editor-in-chief of *Homo Felix – The International Journal of Animated Film*, the printed magazine focused mainly on Visegrad animation. For many years, she worked as a film critic and editor for different Czech magazines like *Cinepur*, *A2* or *Literární noviny*. As the editor, she prepared two monographies dedicated to the film directors Béla Tarr and Aki Kaurismäki. She is a member of RAF – Czech Board of Animated Film and a member of Society for Animation Studies.



Luis A. Albornoz & Seyedeh Somayeh Sadeghi

Innovative Collaboration in Animation Content Development; a Theoretical Approach

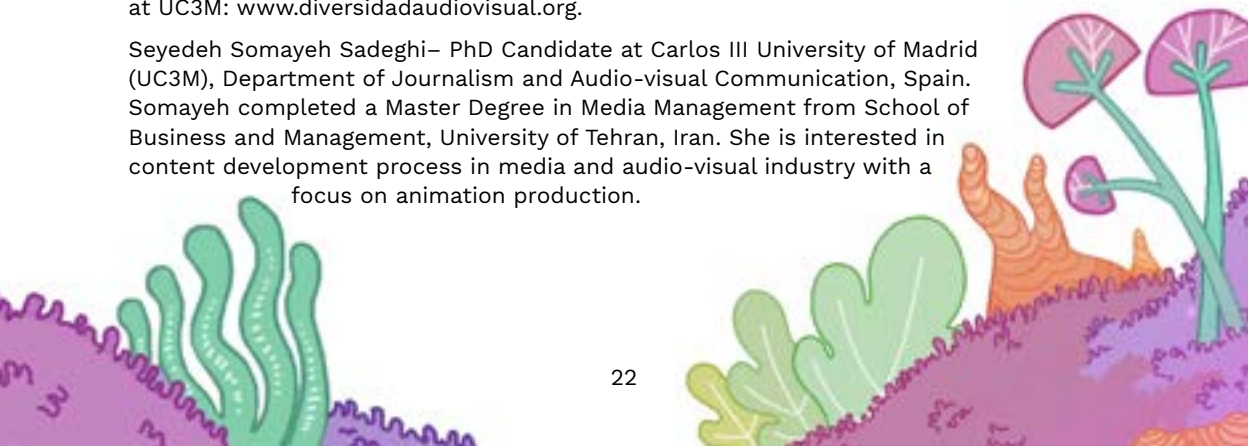
Process of content development is considered to be an important part in animation production. As Mou et al. (2013) suggest the process of developing a story or an idea to suitable material for an animation product is crucial for success of a product and is lengthy and challenging process and needs a high level of creativity, commitment, collaboration and effort by various individuals and teams. On the other hand, the literature addresses the role of innovation shortening the processes, making tasks more efficient, and lead to development of a better product. According to recent studies, although innovation is ranked a top priority by more than two thirds of the media companies, only about 15% consider themselves good in innovation (McKinsey Survey in Aris and Bughin, 2012). Media companies have difficulty in separating talent from innovation while talented people are usually creative, but they are not necessarily key innovators.

Considering content development as a process in the audio-visual industry, transformation between idea/story and images and sounds can be a barrier in producing an animation product. This requires a common understanding among the development team about the concepts, characters, storyline and subjective elements of the story in addition to experience, talent, creativity and know-hows. In this regard, this paper explores the role of collaboration in facilitating innovation in content development process in animation according to set of theories and models. This analysis contributes to the gap in academic literature about the collaborative production of innovative content development process in animation industry, and proposes a theoretical framework based on comparative analysis of these theories and models.

Bios

Dr. Luis A. Albornoz – Assistance professor of the Department of Journalism and Audio-visual Communication at Carlos III University of Madrid (UC3M), Spain. Member of the research group Television-cinema: memory, representativeness and industry - TECMERIN, UC3M. His last books, as editor and co-author are: La television digital terrestre: experiencias nacionales y diversidad en Europa, América y Asia (Buenos Aires: La Crujía, 2012), Power, Media, Culture. A Critical View from the Political Economy of Communication (London: IAMCR/Palgrave, 2015), and Diversidad e industria audiovisual: el desafío cultural del siglo XXI (Mexico: FCE, 2017). He leads the research group 'Audio-visual Diversity' at UC3M: www.diversidadaudiovisual.org.

Seyedeh Somayeh Sadeghi– PhD Candidate at Carlos III University of Madrid (UC3M), Department of Journalism and Audio-visual Communication, Spain. Somayeh completed a Master Degree in Media Management from School of Business and Management, University of Tehran, Iran. She is interested in content development process in media and audio-visual industry with a focus on animation production.





Laura-Beth Cowley

The changing face of replacement animation: how looking to the past can revolutionise the future of stop motion animation

The use of replacement animation has origins at the very start of stop motion. From Lotte to Pal to Laika the replacement technique has a long and varied history that can create a broader range of expressions and movements than current traditional ball jointed armatures can achieve. This technique has leapt to center stage with the use of 3D printing and is enabling the development and perception of stop motion as modern form of animation, not only by creating visuals that show extremes, smears and exaggerated, squash and stretch similar to that of 2D animation but developing a visual style of its own. The incorporation of CGI and even photorealism as seen in *Anomalisa* (2015) are having a revolutionary effect on the medium as a whole. This research project looks to develop and analyse the use of replacement animation as a style in its own right by looking at past masters such as George Pal and new approaches to style, as well as other revolution in technology within the creation of stop-motion, practitioners can truly utilise 3D printing in the digital age.

As with most creative industries no one practice is considered pure and in this era of collective processes and hybrid, mixed media film production, the use of 3D printers and developing materials can help to push both creativity and animation as an art form forward.

Within my research I am looking at ways in which stop-motion may greater use 3D printing to develop new processes, as well as revisiting past styles and techniques into a new era. This paper gives an overview on what has lead us to this point in creative freedom, as well as the more defined cataloguing of the rise , fall and rise again nature of replacement animation in all its iterations both hand sculpted/carved, clay animation, plates/stickers right through to it's use fo 3D fabrication.

Bio: Laura-Beth Cowley is a PhD researcher in the Centre for Fine Art Print at the University of West England, Bristol. Her research is looking into the use of 3D printing in stop-motion animation. As freelance animator, model maker and independent filmmaker, she has created short films that have been screened globally as well working on commercial projects for various studios. Laura-Beth has also been the featured writer for Skwigly online animation magazine for the last 5 years, as well as writing for various other online and printed magazine and journals.

**AUTEURS & EXPERIMENTS (2A)
JUNE 19, 1:30 PM, DE SEVE CINEMA**





FEMINISM & ANIMATION

MENTOR: ALANNA THAIN





Ruth Richards

Rethinking the ‘feminine’ aesthetic: animation and the possibility of feminist aesthetics

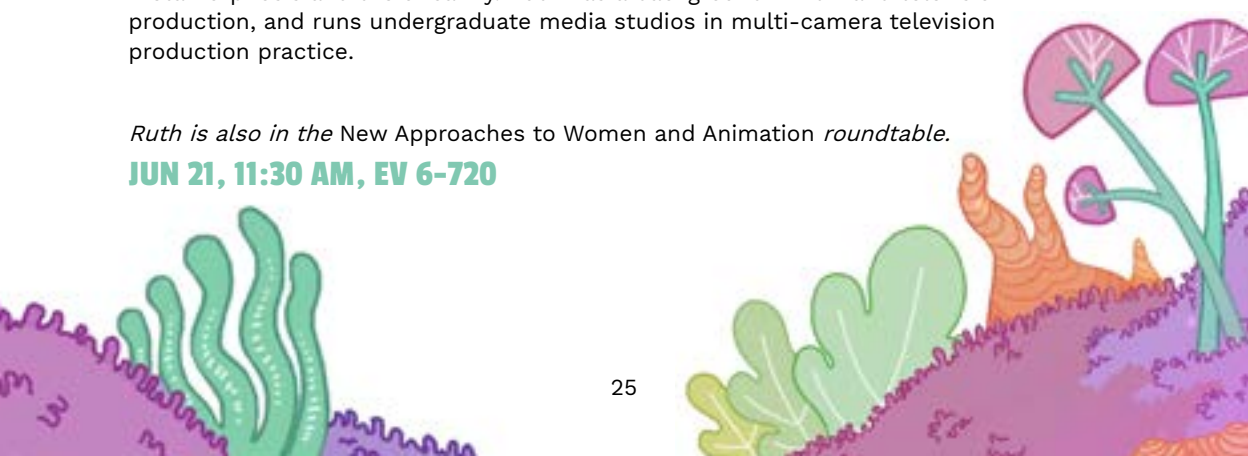
It has been argued that women in animation have created a ‘feminine aesthetic’, which not only “resists the inherently masculine language of the live-action arena” but also the “dominant codes of orthodox hyper-realist animation” (Wells 1998 198). As animation is a form that allows for great freedom of expression, it is suggested that women artists and animators will sometimes adopt a feminine aesthetic that not only directly counters or overturns dominant patriarchal modes of representation, but explores a woman’s sense of her own corporeality, sexuality and desire, centres on personal narratives, or speaks to a female experience of the world (Wells 1998, Spark 2016). The notion of the feminine aesthetic within animation studies has been the subject of debate, with some noting that whilst animation indeed provides a wide range of possibilities for exploring women’s perspectives, there is no ideal way to represent women, the feminine or women’s experiences on screen, and that to designate animation made by women under an umbrella term such as ‘feminine aesthetic’ is limiting; it risks falling into the trap of essentialism.

However, what is described as the feminine aesthetic can perhaps be better understood through the lens of feminist aesthetics. There is often a lack of distinction between the phrases ‘feminist aesthetics’ and ‘feminine aesthetics’, which has resulted in confusion when it comes to defining the features of a feminist aesthetics (Hein 1990). This paper proposes to reexamine the notion of a feminine aesthetic within animation, reorienting the associated characteristics within a feminist framework. In order to do this, the paper will pay particular attention to the writings of Ewa Ziarek, a scholar of aesthetics who theorises a feminist aesthetics of potentiality, at the same time clearly distinguishing her project from the search for a ‘feminine essence’ within art (2012). Rethinking the notion of animation and the feminine aesthetic through the distinction of a feminist lens becomes useful not only for understanding how some women in animation use their work to address feminist issues, resisting patriarchal codes and conventions, but also for developing a more nuanced understanding of the work of women throughout animation history.

Bio: Ruth Richards is a PhD candidate at RMIT University who has recently completed her third milestone review. Her research focuses on animation and feminist philosophy, examining the ways in which animation may take up feminist notions of corporeality, materiality and becomings. Her Honours thesis explored the connections between metamorphosis and the uncanny. Ruth has a background in film and television production, and runs undergraduate media studios in multi-camera television production practice.

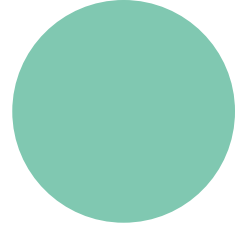
Ruth is also in the New Approaches to Women and Animation roundtable.

JUN 21, 11:30 AM, EV 6-720





Laryssa Prado and Erika Savernini



Brazilian animation made by women: analysis of the productions of Aída Queiroz, Lea Zagury, Rosana Urbes and Rosária Moreira

The Brazilian animated cinema completed 100 years old in 2017. This ephemeride stimulated the creation of new studies, books and catalogs on its history, however, there is still a lack of bibliographic production on the animation produced in Brazil. If the first short film to use the technique was made 100 years ago (The Kaiser, created by Álvaro Marins, “Seth”, was shown at Cine Pathé in Rio de Janeiro, in 1917), the definitive impulse to the development of the animated films in the country – creating alternatives to its application in advertising content – was the agreement with the National Film Board of Canada (NFB) in the 1980s. The activities of this agreement were the germ of the largest animated festival in Latin America and the second largest in the world, Anima Mundi: Marcos Magalhães was a trainee at the NFB and, on his return to Brazil, he worked on consolidating the technique in the country, meeting César Coelho, Aida Queiroz and Lea Zagury, who joined him in the founding of the festival. In the absence of a database on animation in Brazil, the catalogs of the 25 years of Anima Mundi (1993-2017) were taken as a portrait of the national scene. Aiming at research on female participation, it was observed that the general (national and international) picture of low representativeness in quantitative terms is repeated; however, women have excelled in producing animation, both in organizing and participating in festivals, as well as in producing in and out of the country, and creating content of their own, working in all stages of animation. Four names stood out in this survey, either for their performance in different phases of the animation, or for awards and recognition among the pairs: Aída Queiroz, Léa Zagury, Rosana Urbes and Rosária Moreira. Given this context, the communication will present film analysis, as well as a historical perspective on the development of the productions of each animator.

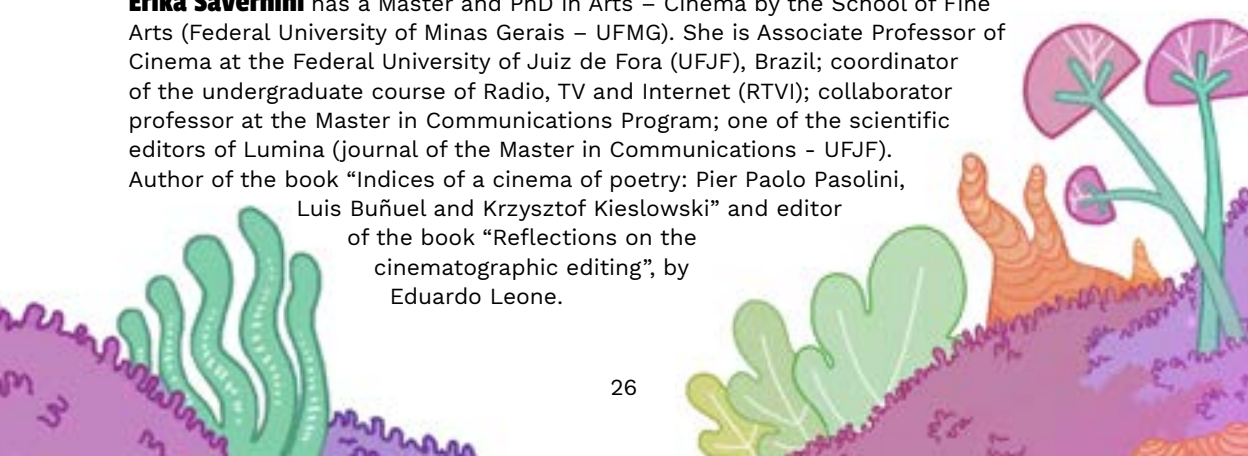
Laryssa Prado is a Master’s student in Social Communication in the line “Aesthetics, Networks and Languages” by the Master’s Program of the Federal University of Juiz de Fora (PPGCOM /UFJF), with funding from CAPES. Graduated in Social Communication with qualification in Journalism by the same institution (2015). In 2014, she participated in the “UFJF International Undergraduate Exchange Program”, attending for one semester of Communication Science at the University of Beira Interior (UBI), in Portugal. She was a member of the research group Laboratory of Journalism and Audiovisual Narratives (CNPq).

Erika Savernini has a Master and PhD in Arts – Cinema by the School of Fine Arts (Federal University of Minas Gerais – UFMG). She is Associate Professor of Cinema at the Federal University of Juiz de Fora (UFJF), Brazil; coordinator of the undergraduate course of Radio, TV and Internet (RTVI); collaborator professor at the Master in Communications Program; one of the scientific editors of Lumina (journal of the Master in Communications - UFJF).

Author of the book “Indices of a cinema of poetry: Pier Paolo Pasolini,

Luis Buñuel and Krzysztof Kieslowski” and editor

of the book “Reflections on the cinematographic editing”, by Eduardo Leone.



Vanessa Cambier

Animating Feminism: Past, Present, and Collective

This paper investigates the feminist, shape-shifting and collective potentialities present in the animated films of Sally Cruikshank and Lisze Bechtold. I take Cruikshank's *Make Me Psychic* (1978) and Lisze Bechtold's *Moon Breath Beat* (1980) as specific examples, or case studies, that help elucidate feminism's past importance as well as its current necessity. There is a correlation between these forms of animated film and the resurgence, in current scholarship, of the political potency of second-wave feminism. I argue that the vibrancy and political energies of feminism's second-wave scholarship and the critiques of second-wave feminism along the lines of race and class, survived in animated, experimental texts through the "post-feminist" backlash of the 1980s and 1990s. Cruikshank's film overtly challenges the world of human construct through a cast of human-animal hybrid characters and a "waking dream" narrative. Bechtold's film follows a similar path producing a slippage between human, animal, and the natural world through visuals and sound. Cruikshank's characters and Bechtold's surreal, rhythmic, and line-based world building demand an intersectional feminist lens through which one takes the leap of faith to an expanded view of identity formation. Exploring the potential fantastical, animated approach to decentered, neoliberal subjectivity formation allows imaginings of material change. It also allows for approaches to resistance within current feminist projects built on new notions of collectivity and collective spaces. The importance of theory to action is supplanted by going through animation as a somewhat marginal discourse engaged with fantasy and imagination. The steps toward praxis follow an unruly path. The general state of the world before us all is a primary focus of current feminist scholarship that notes the ways in which the American dream ideologies behind ideas of femininity, domesticity, and boredom are now exposed as unrealistic or unachievable in a neoliberal context and yet there is often still a striving towards this boredom. Feminism needs imaginative practices as boundaries between identities and how we think the concept of collectivity are more fluid and porous than ever before. In other words, what experimental animated films began imagining in the 1970s that are now more intensely realized.

Bio: Vanessa Cambier is a Ph.D. candidate in Comparative Studies in Discourse and Society at the University of Minnesota. Her research focuses on the intersections between feminist activism, experimental cinema, and the politics of multimedia animation—from the 1970s through the current moment. Vanessa has presented her research on these topics all around the world at scholarly conferences in Chicago, Utrecht in the Netherlands, and this summer at an animation studies conference in Montreal. She is also a founding member and part of the core editorial collective of "The Feminist Laughter Project," which is a burgeoning resource dedicated to sharing stories about the silencing or forced solicitation of women's laughter.





Marie-Josée Saint-Pierre

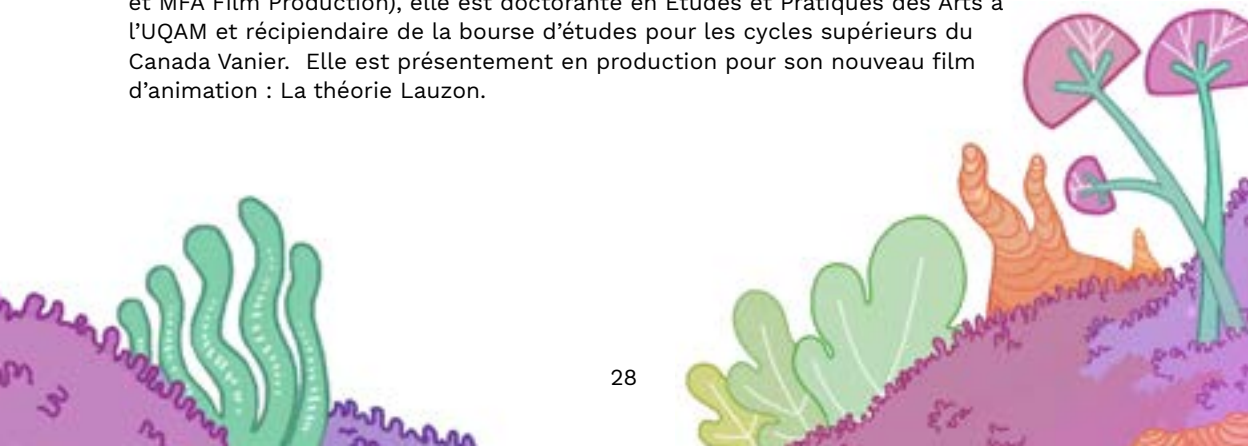
Quand le cinéma d'animation s'entrecroise avec la « deuxième vague » du mouvement féministe au Québec : analyse des discours des réalisatrices.

Le cinéma d'animation a longtemps été un club masculin exclusif où la réalisation des films était inaccessible aux femmes. En favorisant une approche interdisciplinaire avec l'histoire de l'art, la sociologie de l'art et des études cinématographiques, ce séminaire souhaite mettre en lumière la manière dont le cinéma d'animation permet de réfléchir la pensée de la « deuxième vague » du mouvement féministe au Québec.

L'accession à la réalisation de films par les femmes, dans les années 1970, cadre avec les bouleversements socioéconomiques importants au Québec. « Le privé est politique ! » C'est une période forte pour la libération des femmes qui réclament l'accès à la contraception, à l'avortement, la reconnaissance de la violence dans la sphère privée, l'équité salariale et la parité politique. Le cinéma d'animation s'inscrit dans le continuum des arts plastiques féministes engagés politiquement : l'iconographie féminine traditionnelle est contestée, la vie sexuelle est explorée et le quotidien des femmes est revalorisé.

Pour comprendre la situation des femmes dans le cinéma d'animation, trois paramètres sont articulés : leurs histoires, leurs représentations à l'écran et leurs conditions de travail. Cette présentation offre la possibilité de redécouvrir une partie de notre histoire par des œuvres féministes et des modèles féminins forts en animation. Plus que de comprendre les raisons de l'invisibilité du cinéma des animatrices, la conférence veut réhabiliter leurs discours et générer un savoir avancé sur leurs conditions de création. De quelle manière l'expérience esthétique, technique et narrative du cinéma d'animation permet-elle de recevoir et de traiter la pensée féministe ? Comment le film d'animation peut-il critiquer la représentation socioculturelle érigée sous l'ombrelle phallogocentrique qui contribue à maintenir l'hétéronormativité, les rapports de genre et la marginalisation des minorités ?

Bio: Marie-Josée Saint-Pierre fonde en 2004 la société indépendante MJSTP Films Inc. au sein de laquelle elle produit ses propres films à la jonction du documentaire et du cinéma d'animation. Au fil de ses créations originales, deux grands thèmes se dégagent : la maternité et la création artistique. Sélectionné à la Quinzaine des Réalisateurs du Festival de Cannes, Jutra (2014) a raflé trois prix canadiens prestigieux (Gémeaux, Jutra et Prix Écrans canadiens). Au cours de sa carrière, son travail cinématographique a remporté plus de 55 prix internationaux. Diplômée de l'Université Concordia (BFA Film Animation et MFA Film Production), elle est doctorante en Études et Pratiques des Arts à l'UQAM et récipiendaire de la bourse d'études pour les cycles supérieurs du Canada Vanier. Elle est présentement en production pour son nouveau film d'animation : La théorie Lauzon.





POLITICS OF ANIMATION

MENTOR: NICHOLAS SAMMOND



Donna Golden

Run | Time : Animated temporalities of work, class, and everyday life

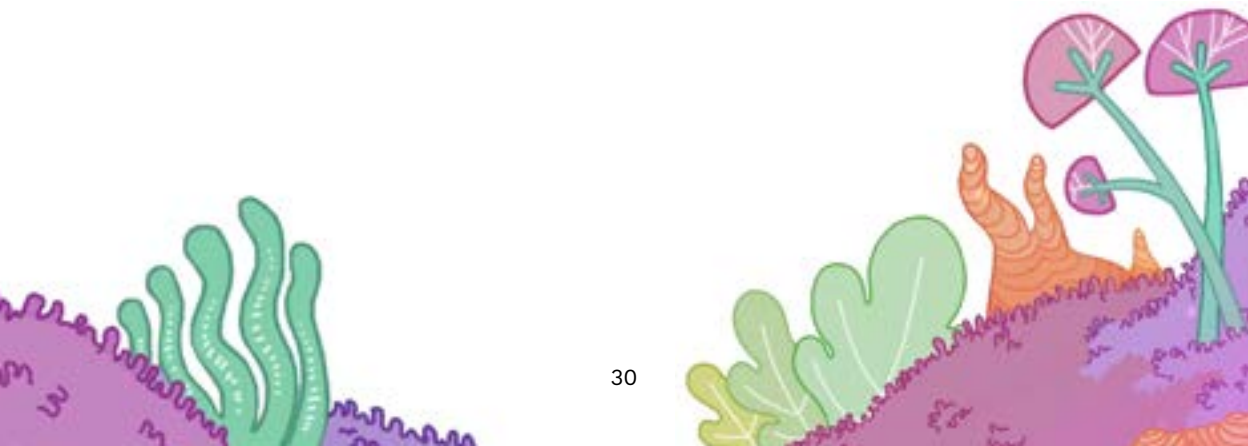
Cinematic depictions of labor have preoccupied filmmakers since *Workers Leaving the Lumiere Factory* (1895). How are contemporary conditions of work expressed or represented through animated images? What has animation shown us about work in the past? How does it illustrate conditions of the present? And how might animation's expressive and analytic capacities be utilized to imagine or apprehend the future?

Focusing on a selection of animated films, I will explore disparate rhythms, affects, and temporalities of work and lived experience. Repetitions, ruptures, alternations, and radical breaks - what possibilities might animation offer to reveal insights, amplify meaning, or expand what is visible, felt, sensed, and understood in our experience of work, power, time, and place?

This presentation grows out of research for an animated media project currently in development. Part sketchbook, audio collage, and observational documentary, runtime is an interactive essay focused on contemporary conditions of work. Alert to ruptures, renewals, risk - and for whom - it is also a meditation on finitude: transitions, endings, and possible futures.

Bio: Donna Golden is a digital media artist and independent researcher using animation and documentary practices to examine structures of power, time, and possibility: how our understandings of the past affect our capacity to act in the present, and how we generate processes and tools to imagine and shape the future. Videos and collaborative art projects have been shown at the Black Maria Film & Video Festival, the Brooklyn Academy of Music, the Museum of Modern Art's Documentary Fortnight Festival, and the Queens Museum of Art. An MFA graduate in Experimental Animation & Integrated Media from California Institute of the Arts, she works as a freelance artist and adjunct lecturer in the Los Angeles area.

LOOPS & LABOUR (5B)
JUNE 20, 1:30 PM, EV 1-605





Christopher Leinonen

Ruptured Loops: The Political Possibilities of the Broken Cycle

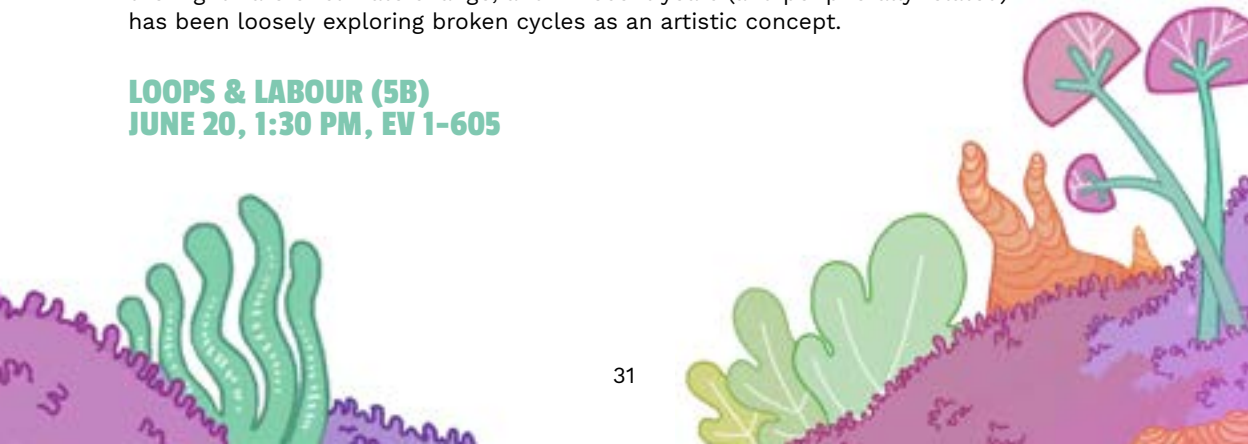
Cycles have been an essential part of animation since its inception as a medium, but the increasing prevalence of broken cycles in contemporary media carries new political and affective potential. In this paper I argue that broken/imperfect looping cycles, a relatively new development in the animation landscape, provide a previously unavailable space of “micro-interruption” to allow for critical analysis in the viewer. Brecht’s concepts of defamiliarization and interruption will serve as a guiding theory for my argument, which will also work from Tess Takahashi’s idea that forms of animation can be defined as rhetorical structures and used as theoretical/political interventions.

The paper will begin by providing some history around animated cycles and their importance to animation and its development, before looking to the increasingly common broken cycle. By contrasting the hypnotic quality of perfect loops with the jarring and sometimes frustrating effect of the break, I will explore the ways these differing affective qualities can be harnessed to create micro-interruptions. I will further demonstrate this through close-readings of a variety of case studies, including datamosh (a kind of digital processing that exploits video compression to create unexpected effects, often extending the climax of the loop), clipped television anime GIFs, animated illustrations, and the short film “Orgesticulanismus” by Mathieu Labaye. For the purposes of this paper, the focus will remain on representation rather than abstraction, with a concentration on gesture and environment, informed by Scott McCloud’s work around viewer identification with realistic vs simplified figures.

The vast majority of broken cycles in contemporary media are an incidental byproduct of the formats in which they most frequently appear: animated GIFs, vines, snapchat videos. Thus far, not many creators are working deliberately with the broken loop as an animation form. Though broken loops are most commonly seen in clips from live-action video, I will concentrate on animated (or otherwise manipulated) loops specifically. In this way, I hope to illustrate the potential of broken cycles as a rhetorical strategy that can appear across animated media, regardless of format.

Bio: Christopher Leinonen is a television animator and storyboard revisionist based in Vancouver. He holds a Bachelor of Media Arts from Emily Carr University (2006), and his work has been published in five short comic anthologies with the Cloudscape Comics Society. Beyond time spent on professional labour, he maintains an interest in left politics, the nightmare of climate change, and in recent years (and peripherally related) has been loosely exploring broken cycles as an artistic concept.

LOOPS & LABOUR (5B)
JUNE 20, 1:30 PM, EV 1-605





Jordan Gowanlock

Animation “FX” and Resilience

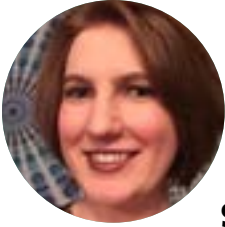
This paper explores the historical relationship between technologies of management resilience and animation “FX” via the concept of nonlinear simulation. Since 1979 digital animation techniques that use algorithmic emergence and simulation have been proliferating in the visual effects, game and animation industries. These forms of animation are most frequently used to animate the complex natural motion of things like splashes of water or clouds of smoke. Although these techniques were at first rarefied and dedicated to creating spectacular images, over time they have become a conventionalized part of animation production known as “FX” (a term discreet from VFX or SFX). This paper shows how these forms of animation are connected to parallel technologies, practices and discourses in fields of research focused on management and organization. The rise of nonlinear simulation in management science coincides with a shift in the discipline from thinking in terms of cybernetic homeostasis to thinking in terms of “resilience” against contingency. I establish this connection between animation and management by studying the circulation of ideas and people at academic and professional associations such as the Association for Computing Machinery’s special interest group on graphics and interactive techniques (ACM SIGGRAPH).

At the core of these approaches to both animation and management is a way of seeing the world through unpredictable emergence, randomness, dynamism and complexity. The form of control at work in this form of animation in many ways confounds traditional animation theory work that focuses on plasmatic change and plasticity. Similarly, this approach to management requires us to nuance our understanding of how businesses and institutions are organized. In cases such as Pixar animation studio, one can see this way of thinking at work both in terms of animation methods and labour management. I use several examples from Pixar, particularly co-founder Ed Catmull’s book *Creativity Inc.* and his writing in *The Harvard Business Review*, as examples of this. This paper thus offers a new historical and theoretical angle on the past thirty years of animation, which informs our understanding of the present and future of animation.

Bio: Jordan Gowanlock is a recent graduate of the PhD in Film and Moving Images Studies program at Concordia University, Montreal. His research is Funded by the Fonds de Recherche du Québec.

**CGI AND ITS DISCONTENTS (3B)
JUNE 19, 3:30 PM, EV 1-605**



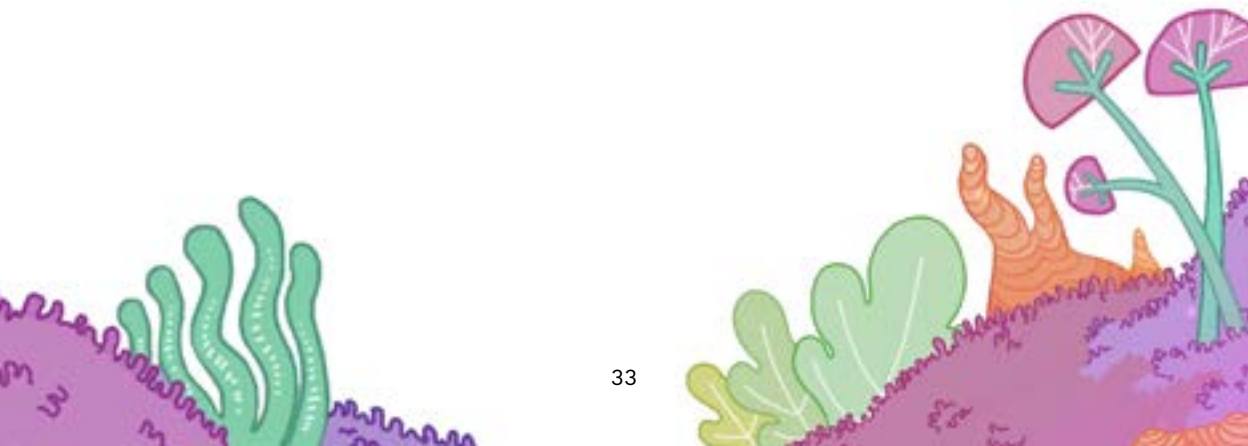


Julia Staben

Kids Just Being Kids: Societies of Control In The Fairly Odd Parents

This project uses Deleuze’s “societies of control” to interrogate the continued assault on the cartoon child’s body through comic violence. Unlike other projects that look at violence as isolated, repeatable acts of aggression, this essay exposes the greater networks of biopower that create conditions for violence in the Nickelodeon children’s cartoon *The Fairly Odd Parents*, which has been on air since 2001. Violence here will be defined as a state of oppressive conditions that cause physical or emotional harm, not always repeatable and never unmotivated by outside forces. Deleuze’s model suggests a network of control defined by a series of power modulations where the populous self-governs without the need of enclosed institutional power. *The Fairly Odd Parents* (2001-) establishes a status quo where the system of magic in place relies on its protagonist’s misery and a general market of miserable children in order to survive. Due to its episodic nature, character development and story progression are subverted by a constant return to this status quo. Through the limitations placed on magic, child characters are kept from possessing any real power or control. Instead, they are given a false power which I call “magical agency”, a power given to a character which can be used to better their day to day lives, but cannot change their condition or social position permanently. As the first entirely kid-focused television network, Nickelodeon adopts a marketing strategy called “Kids Rule” where the importance of childhood is stressed through the marketing of fun and child-empowerment, placing kids at the center of its content. This strategy turns children into consumers and perpetuates the same false freedoms which arise with the neoliberal, late-capitalist ideologies of the late 20th and early 21st centuries. Through these campaigns, child characters continue to be governed within social relations that allow the continued violence on the cartoon child’s body.

Bio: Julia is a second year Film Studies MA student at the Ohio University in the United States. Her thesis connects cartoon comic violence seen in children’s media to the greater structures of power that lead to violent conditions. Julia holds a bachelor’s degree in English from the University of Montana and has also worked as a vocal and performance instructor for aspiring theatre performers with various companies. In the autumn of 2017, she taught an undergraduate course on cartoons of the 21st century at OU, discussing topics of gender, race, power, labor, marketing, and nostalgia in relation to these programs.





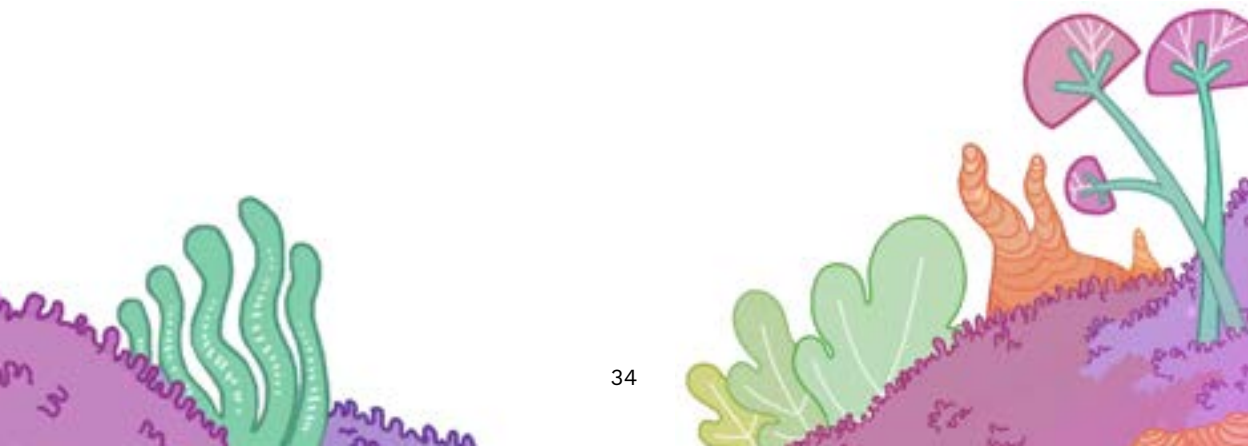
Olga Blackledge

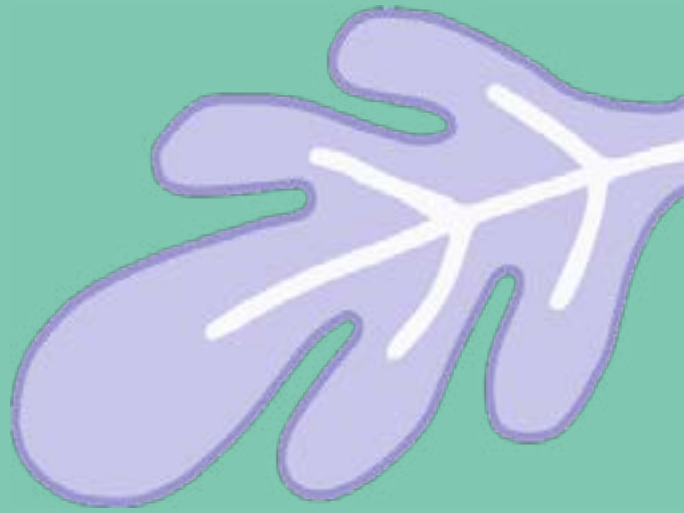
“Under Disney’s Hypnosis”: Disney Influence and Originality of Soviet Animation of the 1930s-1940s, the Case of *The Humpbacked Horse* (Koniok Gorbunok, 1947).

The phrase “under Disney’s hypnosis” was coined by the Soviet animation director Ivan Ivanov-Vano to describe the situation in Soviet animation during the period when Soviet animation transitioned from artisanal to the industrial mode of production. The first Soviet animation studio, Soyuzmul’tfil’m (founded in 1936), employed conveyor method of animation production and worked with celluloid, which at the time was a new material for Soviet animation. To master the new method of animation production, animators often copied images from Disney’s films, which influenced their style. And yet, close analysis of films produced during that period shows that the main sources of the visual imagery of the animated films produced at that time were in the Russian woodcut, Russian book illustrations, and Russian fine art and architecture, which resulted in creation of unique animated imagery. The presentation will analyze in more detail the aesthetics of the visual imagery of the first Soviet feature-length animated film *The Humpbacked Horse* (Koniok Gorbunok, director Ivan Ivanov-Vano, Soyuzmul’tfil’m, 1947) based on Peter Ershov’s eponymous fairy-tale in verse, and will demonstrate how Russian pre-Revolutionary art and architecture, as well as the Russian woodcut and book illustrations were cannibalized by the animated imagery of this film, as a result of which an intermedial imagery was created. The paper will analyze the imagery of several episodes of the film, focusing on the ornamentation, the composition (the mise-en-scene) of the images, and on the background drawings.

Bio: Olga Blackledge is a PhD candidate at the Department of Communication at the University of Pittsburgh. She is currently completing her dissertation on the aesthetics, politics and technology of German and Soviet animation of the 1930s-1940s.

**MYTH AND THE MOVING IMAGE (3D)
JUNE 19, 3:30PM, EV6-720**





RETHINKING MAKING

MENTORS: SHIRA AVNI & MARC STEINBERG





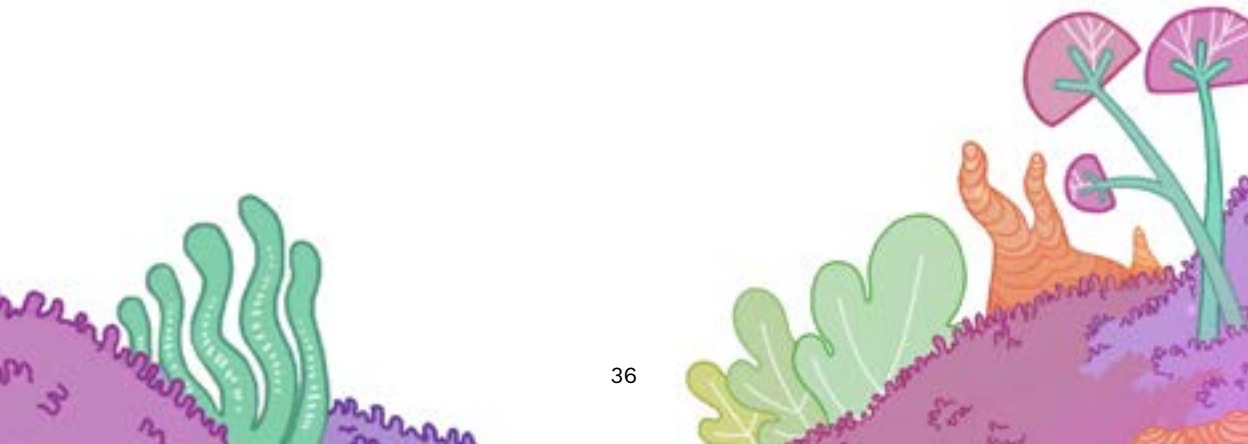
Micah H. Weber

Animation as Assemblage in Contemporary Art Disciplines

Within the field of animation scholarship there is a need for writing about experimental animation from a practitioners standpoint. As a filmmaker working in a contemporary art context, as well as an experimental animation context, I have found points of intersection between critical animation theory and fine-art practices to be at odds with one another. The work I make mediates the implications of animation as a philosophical position of potentiality and ethical inquiry. Through an analysis of stoppage, attenuation, and ellipsis in my practice as a filmmaker, my paper addresses moving image art as a field of assembled materials, mined gaps, and critical engagement, spread across disciplines. Respectively, I will be looking at animation through the lens of Giorgio Agamben's writings on cinema and gesture, paired with readings of work by Robert Breer, Charlotte Prodger, and duo Jean-Marie Straub and Danièle Huillet. The ultimate aim for this project is to articulate the perimeters of my own practice as an experimental animator and to argue for the research of animation as an interdisciplinary tool of odd pairings and strange assemblages.

Bio: Micah Weber (b. 1985) is a moving image artist working in assembled animation, written material, sound, drawing, and documentary. Micah's work examines intersections between class, familial disaster, potentiality, and the narratives we tell each other in order to stay alive. He is from Portland, Oregon where he received his Bachelor of Fine Arts from the Pacific Northwest College of Art in 2014 and is currently living in Richmond, Virginia where he is attending Virginia Commonwealth University's School of the Arts for his Master of Fine Arts (projected 2018). Weber's work in animation has been screened internationally in the Holland Animation Film Festival in Utrecht, Holland; the 54th Ann Arbor Film Festival in Ann Arbor, Michigan (USA); WNDX Festival of the Moving Image in Winnipeg, Manitoba (CA); and the Split International Festival of New Film in Split, Croatia.

**THINKING IN MOTION (6B)
JUNE 20, 3:30 PM, EV1-605**





SORIN OANCEA

Animation Principles Reloaded: A Discussion on the relationship Between Studio Language and Method

The core of the animator's language and its definitions still reflect the cultural, technological and production methodologies of the early 1930s animation studios. This is as much a testimony to the fundamental nature of the concepts behind the Animation Principles, as to the cultural reverence towards the artistic legacy of Disney's 'nine old men' credited with the development of these canonical rules. (Johnston & Thomas, 1981) Even as the traditional animators moved into CG animation during the 1990's, the language of the domain remained true to the original and in that, increasingly arcane and archaic sounding in the modern, diverse and fast evolving millennial studio.

This paper examines current developments in the animation studio culture, methods and processes, aiming to propose an outward and contemporary formulation for them.

Informed by basic physics and universal screen language terms and definitions, the re-formulation reflects contemporary production methodology and tools and aims to assist animation teaching and communication between the animation practitioner and the ever more diverse milieu of technicians and artists working in the contemporary film studio.





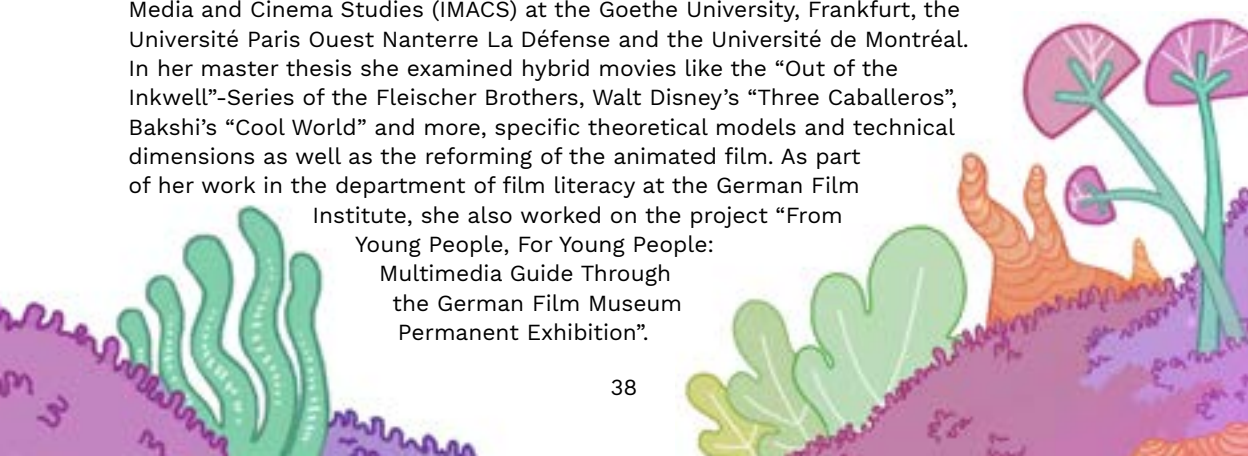
ANDREA POLYWKA

Hybrid moving images - animation practices and realism strategies in contemporary feature films

The challenges that arise with contemporary digital configurations of film and cinema are most clearly shown by so-called „hybrid moving images“ or “hybrid movies“. The term “hybridity“ itself has taken on different meanings in different contexts and disciplines, generally referring to the crossing, bundling, or merging of two or more different components. This cinematic playing form, which emerged at an early stage and consists mostly of combinations of live action- and animated film elements, has always shifted to a very strict and problematic dichotomy of real and animated film. This manifestation was treated within film and animation studies discourses, but the question that arises here, however, refers to the realistic aesthetics and strategies of hybrid moving images: Is it sufficient to examine these particular kind of moving images with terms such as the “concept of photorealism“ or is a new concept of realism necessary to study hybrid movies? The properties of photographic images today are largely constructs of digital simulations and can no longer be understood as a „real image“. Moreover, this discrepancy in the form of live action-film parameters which are used in hybrid movies, increasingly points to concepts of specific staging strategies that aim to imitate traditional live action- and photographic traditions. The accompanying problem, is also the already blurred boundaries of the traditional genres of animation and live action-films. This makes it necessary to question the common concepts in which these boundaries are conceived.

On the basis of my PhD thesis I would therefore like to show that these hybrid moving images are the key to understanding digital films in the “post-cinematic epoch“ (a critical term itself). However, this suggestion excludes the historicity of hybrid movement images and assumes a film-historical break. This can not be maintained against the backdrop of this historicity. My project therefore has the goal to examine the genealogy of realism-sensation, which is effective in digital film and also animation film, especially thanks to techniques like the rotoscoping and the motion and performance capture. I would like to make it clear that a new “concept of realism“ alone is not sufficient, but rather the transformations of existing realism-feeling, strategies of credibility that are to be examined. The results would provide new perspectives not only in the field of film studies, but also in other media-scientific and art-historical discourses.

Bio: Andrea Polywka is a PhD candidate in the research collective “Configurations of Film.“ In 2012, she received her B.A. in art history, musicology and media studies at the Philipps University Marburg, writing about depictions of human bodies in digital animation films, based on the Pixar film “The Incredibles“. In 2016, she completed her M.A. in Audiovisual Media and Cinema Studies (IMACS) at the Goethe University, Frankfurt, the Université Paris Ouest Nanterre La Défense and the Université de Montréal. In her master thesis she examined hybrid movies like the “Out of the Inkwell“-Series of the Fleischer Brothers, Walt Disney’s “Three Caballeros“, Bakshi’s “Cool World“ and more, specific theoretical models and technical dimensions as well as the reforming of the animated film. As part of her work in the department of film literacy at the German Film Institute, she also worked on the project “From Young People, For Young People: Multimedia Guide Through the German Film Museum Permanent Exhibition“.





Millie Young

Can a place for 2D traditional animation storytelling be made in the 360o Projection Paradigm?

As an independent animation practitioner and educator, I am fascinated by the storytelling opportunities that the emerging technology for Virtual Reality and 360o projection mapping offers story tellers, in particular for 2D animation, as this is my field. BUT am I barking up the wrong tree?

The evidence from the research field of Virtual Reality and 360o projection appears to be prioritizing the content to favour the simulated hyper-Reality that pushes the boundary between the real and virtual worlds ; alternative experiments offer a visual opioid of sublime hypnotic dreamscapes . There is however, some hope for the story emerging through the enormous backing from the technology giants on Google Spotlight's online experiments.

My own animation production work and interests are skewed toward the hand drawn techniques of 2D animation and traditional oral storytelling. The fascination being in the potential animation has to use (among the arsenal of narrative tools) fabrication, metaphor and the very medium it is created with to project the narrative messages. The concepts of which are central to my PhD research, to see if the traditional and the emerging technology can be converged to create a more visually diverse and narratively structured immersive experience for telling and receiving stories.

Initial analysis for this topic has identified narrative structures and strategies from conventional animation film narrative theory that are commonly present, or have been applied or adapted with the emerging film syntax and grammar for VR in selected 360 projections and Virtual Reality case studies and this presentation now takes these results and goes on to ask:

How do these theories and strategies enhance the possibilities for storytelling by 2D artists who wish to create for the immersive paradigm of 360 o projection environments?

Can they move the experience beyond the hyper-real-wow-factors into the social and cultural activity of the shared story experience?

What specifically devised experimentation can be devised to test the efficacy of these narrative theories?

Bio: Millie is an independent animator teaching animation since 1992. In 1999 she won the UK Arts Council 'Taped Up' award for her film 'Tally Bloody ho!' about Fox hunting. In 2007 she completed her Master's degree at Brighton University, with 'Mere Wife' an animation short that was instrumental in her moving to Thailand. She currently lectures in traditional 2D Animation production and drawing at Mahidol University International College. Millie is currently studying her PhD Design (International) at Silpakorn University where she is focusing on the convergence of traditional 2D animation techniques into the emerging 360o degree projection platforms for storytelling.



Eleanor Mulhearn

On (Not) Animating and on Unframing Animation...

As Senior Lecturer in BA (Hons) Illustration with Animation (a hybrid and experimental course) at the Manchester School of Art, the question of what alternative forms animation might take and what it might be, is one I explore daily.

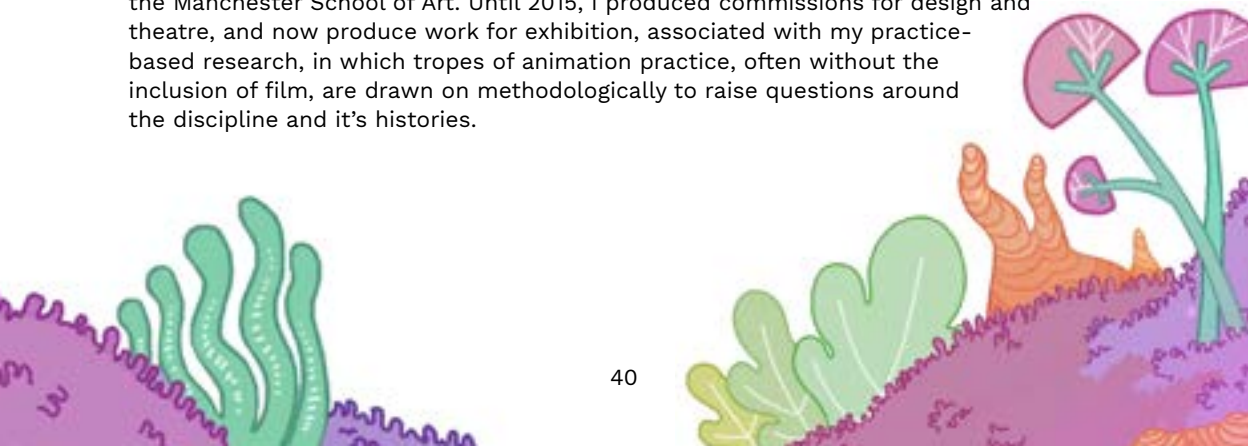
Having moved gradually away from freelance animation production for TV and theatre, I identified in my studio practice, the need to stop making animated film. I chose instead to work with ceramics and have been doing so for two years. The material proved an energetic catalyst - the 'muscle-memory' of my years of experience in animation practice had become intrinsically embedded in my working processes.

Thair thou shall find both siluer and gold*, is a work exploring folkloric narrative of spirit visions, through investigation of the material properties of clay in its multiple forms (plastic, slip, fired, unfired, shrinking). Full of slight variation, multiples, casting of figures, metamorphosis; the collision of materials and disciplines produced unexpected outcomes. The question of whether or not to project animation onto the work resolved itself through making - in its absence, a dialogue of material questioning through tropes of animation production clearly emerged. The body of work references the discipline's diverse forms and genealogies, rooted in objects, puppetry, materials, folklore, pre-filmic histories and narratives of the oppressed.

This exhibition was the first of a series of projects / investigations, in which the rejection of film-production has become methodological. These draw further on the verb animate, and the noun animism, to investigate the gulf between the definition of the (mass) noun, matter as an inert substance, and the concept of transformation with lyrical notions of the latent, expressive life in materials, objects and figures. Proposed theoretical connections between animation history, narrative, mythology and anthropology are made - between, amongst others, Bruno Schulz's writing, (in particular, the Treatise of the Tailor's Dummy), with Ingold's writings on a world without objects and the processes of formation, with Gray's work on the Myth of Progress - with the Prometheus legend, with Calder's circus and also thoughts on the potential of technology both to advance our understanding of the world but also to engulf us. These connections allow space for a re-imagining of new trajectories of thought around the discipline, at a time when the presence of screens and screen dependency in our lives is so pervasive.

* This body of work was shown in a group exhibition, Made in Translation, at the historical Portico Library, Manchester, UK, 2017 (with accompanying publication).

Bio: I am a practitioner and senior lecturer in BA (Hons) Illustration with Animation at the Manchester School of Art. Until 2015, I produced commissions for design and theatre, and now produce work for exhibition, associated with my practice-based research, in which tropes of animation practice, often without the inclusion of film, are drawn on methodologically to raise questions around the discipline and its histories.





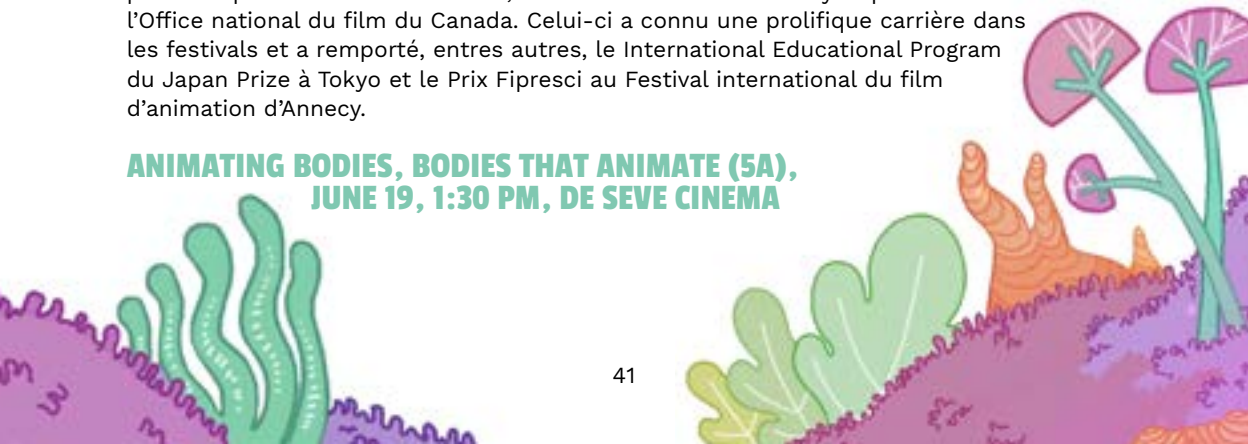
Janice Nadeau

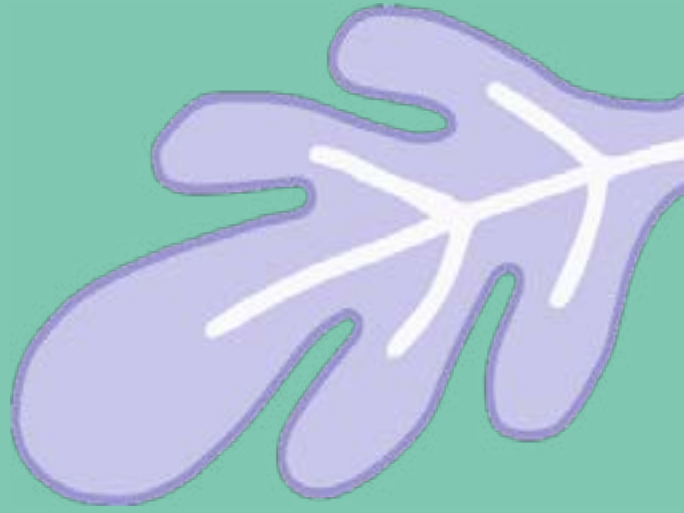
L'adaptation de l'image fixe à l'image animée : une approche de recherche-crédation pour l'animation d'auteur

HARVEY est un roman graphique que j'ai illustré en 2009 (La Pastèque). Au moment d'adapter ce livre illustré en cinéma d'animation, j'ai eu envie de questionner le passage entre ces deux médias dans le cadre d'un travail de recherche-crédation. Quels éléments de la source initiale sont conservés, transformés ou éliminés dans le processus? Les théories de l'adaptation se sont trop centrées sur le passage du littéraire au filmique, ce qui laisse le passage de l'image fixe à l'image animée dans un état de sous-théorisation. En effet, George Bluestone 1957 ; Keith Cohen 1979 ; Andrew Dudley 1981 ; Joy Gould Boyum 1985 ; Cartmell et al. 1996; James Naremore 2000, et Sarah Cardwell 2002 interrogent surtout les rapports entre les mots et l'image, entre le texte littéraire et le texte cinématographique, et même lorsqu'il est question d'adaptation de bande dessinée (Groensteen 1998), c'est vers la prise de vue réelle (avec les usuelles questions de fidélité à la source textuelle, de scénario, d'effet de réel, du choix des acteurs et de décors). Cette littérature ne reflète pas les obstacles liés à l'adaptation d'un système visuel vers un autre système visuel, ni les enjeux spécifiques propres au changement de fonction entre illustratrice et cinéaste d'animation. En plus de fournir les éléments créatifs issus du processus d'adaptation (moodboard, story-board, posing layout et animatique), je vais décortiquer l'itinéraire des images fixes dans leur parcours vers le film d'animation. J'expérimenterai directement avec les théories prônant le prolongement du geste créateur comme les « effets-BD » (Alain Boillat) et le « prolongement de l'esprit créateur » (Jérémy Pailler). À travers cette communication, je démontrerai que l'auto-adaptation vers l'animation est une pratique propice pour l'exploration d'une méthode de recherche-crédation, et que cette démarche suppose toujours de naviguer des tensions entre contrôle d'un message, propriétés spécifiques des médias, et narrativité intrinsèque dans le récit qui doit être adapté. Surtout, je montrerai comment j'ai dû lâcher prise sur certains éléments de la source antérieure, afin que d'autres, plus cinématographiques, puissent naître.

Bio: Janice Nadeau est étudiante en première année au doctorat en études cinématographiques à l'Université de Montréal. Son mémoire de recherche-crédation, dirigé par Dominic Arsenault, portait sur la transposition graphique du récit visuel. Aussi formée en design graphique à l'Université du Québec à Montréal et en illustration à l'École supérieure des arts décoratifs de Strasbourg, elle a illustré de nombreux livres et a remporté trois fois le prestigieux Prix du Gouverneur Général du Canada pour ses illustrations. Publié en 2003, sur un texte de Marie-Francine Hébert, *Nul poisson où aller* lui a d'ailleurs valu la première de ces trois récompenses. C'est ce livre qu'elle adapte pour son premier film d'animation, coréalisé avec Nicola Lemay et produit à l'Office national du film du Canada. Celui-ci a connu une prolifique carrière dans les festivals et a remporté, entre autres, le International Educational Program du Japan Prize à Tokyo et le Prix Fipresci au Festival international du film d'animation d'Annecy.

**ANIMATING BODIES, BODIES THAT ANIMATE (5A),
JUNE 19, 1:30 PM, DE SEVE CINEMA**





USEFUL ANIMATION

MENTOR: AMY RATELLE





Jessica Rutherford

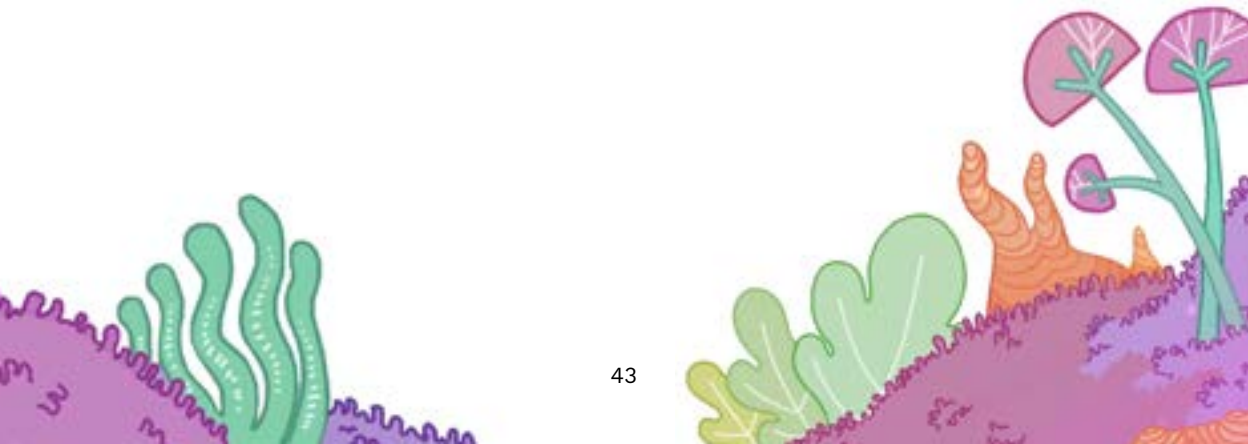
Enabling the neurodiverse to fulfil educational potential: Can animation be the answer?

This paper derives from a study which explores the use of animation as an educational tool for neurodiverse individuals. Participants of the study are clinically diagnosed with a Foetal Alcohol Spectrum Disorder (FASD), a population Barry Carpenter describes as 'pedagogically bereft' (Carpenter 2011).

A specifically designed learning programme has been developed in which the film making process acts as the educational tool. The programme was influenced by Mitten's statement that 'hyperactivity and inattention are common traits of FASD and therefore an interesting, visual, tactile or kinaesthetic stimuli is important to sustain attention' (Mitten 2013). The foundations of the programme were also informed by the outcome of a study by Kable et al (2007) which showed that an active learning approach to instruction, a slower pace of instruction using interactive experiences, and repetitive experiences can lead to desired outcomes with this population.

The paper discusses the neurodiversity of FASD affected individuals and the challenges that arise in an educational context. It briefly describes the current approach to educating this population on a global scale and focuses on the development of the learning plan.

Bio; Jessica completed her BSc in Computer Animation at Northumbria University in 2011 and went on to earn a Masters of Animation & Design from the University of Sunderland in 2013. She is now a PhD student at Loughborough Univeristy, completing a practice based PhD on the use of educational animation.



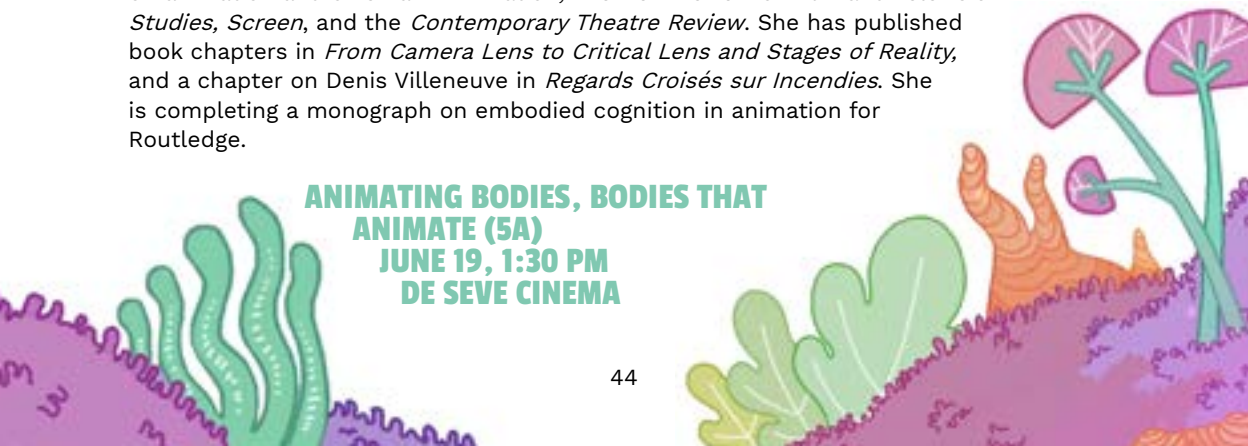
Sylvie Bissonnette

Embodied Representations of Mental Disabilities in Animation

Drawing from the fields of embodied cinema and disability studies this talk examines representations of mental disability and mental illness in animation. Animators take various approaches to represent individuality among diversity and even engage with what has been recently termed neurodiversity. This concept recognizes and respects the people with neurological differences, including autism, the Tourette syndrome, and synesthesia. I argue that embodied metaphor theory and multisensory aesthetic theory can illuminate our understanding of other ways of perceiving and conceptualizing. Animators use the possibilities offered by animation to represent dream states and mental experiences that are difficult to express with words or photorealistic images. The early animated film *Little Nemo* (McKay, 1911) featured surrealistic imagery. More recently, the topic of dreams and consciousness was itself at the center of the rotoscoped animation *Waking Life* (Richard Linklater, 2001). This animation and others, such as *Rumeurs* (Francis Deharnais and Group Kiwistiti), represent individuality among diversity by presenting the characters' subjectivity with different colors, rhythms, and shapes. *Ryan* (Chris Landreth), a documentary animation about the struggle of animator Ryan Larkin, whose world was troubled by drug addiction, draws on the unique ability of animation to convey to audiences the subjective perspective of someone living with mental disabilities. The multisensory impressions produced by the 3D fragmented imagery and the surrealist environment resonate with the effects one may have experienced when abusing alcohol or drugs. The diversity of styles can also become a marker of the animator's individuality or reflect the diversity among artists with mental disabilities, as the series of animated documentaries *Animated Minds* (Andy Glynn 2003-2008) and the documentary *A for Autism* (Tim Webb, 1992) demonstrate. In addition to represent the diversity of internal worlds with distinct styles, animation can also externalize the inner worlds of people with mental disabilities in metaphorical ways. For instance, the short animated film *Tzadik* (Oriel Berkovits, 2013) represents the character's depression as the struggle to escape from the reach of a sea monster. The growing scholarship on disability in animation studies will hopefully continue to demonstrate the potential of this medium to promote diversity and comment on the social invisibility of mentally disabled people by bringing their voices and artistic talent to the front.

Bio: Sylvie Bissonnette earned a PhD from UC Davis and worked on a postdoctoral project at UC Berkeley on cognitive media theory. She has guest edited the special issue "Animating Space and Scalar Travels" for the journal *Animation*. She has published articles on animation and cinema in *Animation*, *The New Review of Film and Television Studies*, *Screen*, and the *Contemporary Theatre Review*. She has published book chapters in *From Camera Lens to Critical Lens and Stages of Reality*, and a chapter on Denis Villeneuve in *Regards Croisés sur Incendies*. She is completing a monograph on embodied cognition in animation for Routledge.

ANIMATING BODIES, BODIES THAT
ANIMATE (5A)
JUNE 19, 1:30 PM
DE SEVE CINEMA



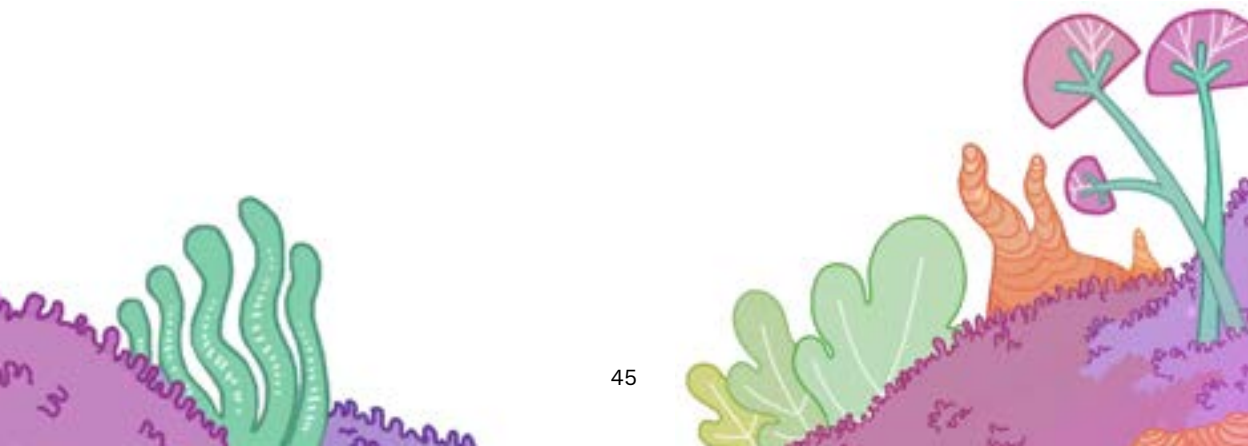


Sara Khalili

Investigating the Therapeutic Benefits of Improvisational Animation

In this paper, I will explore the therapeutic benefits of applying improvisation into the field of animation. Investigating the leading theories of spontaneity and considering a number of benefits of improvisation, including playfulness, freedom, fluidity, surprise, thrill, risk, and the immediate connection with an audience, I will underscore that improvisational art appreciates incompleteness and imperfectness and prefers adequacy to brilliance. In this respect, I will focus on therapeutic benefits of improvisational art such as removing anxiety, creating a space to relate to others, and the growth of self-confidence and self-esteem in a social milieu, most of them developed by Moreno, the foremost pioneer of group psychotherapy. By adapting Moreno's ideas about the spontaneity theatre and exploring the therapeutic influence of improvisation on both the artist and the audience, I will argue that while an improviser is her/his first interlocutor, her/his creation has the potential of creating the space for communication. Furthermore, I will discuss why animation is considered the last imaginable art medium to be created improvisationally; improvisational animation in the context of artist-audience interrelationship has not been explored with therapeutic and healing objectives, but there exist a huge potential if both animation and psychology become more hospitable to phenomenological approaches. In this respect, I will explain how improvisational animation might own/offer benefits based on its medium specificity, plus the limitations or barriers which might exist in the field. The importance of doing such study is to create a space to think about improvisational animation as an alternative approach to diversity, which could help us make a balance in the world where we tend to make everything extremely pre-planned, controlled, and over-perfect.

Bio: Sara is an independent filmmaker and faculty of the Animation Department at Tehran University of Art. She holds a Bachelor of Arts in Visual Communications from University of Tehran and a Master degree in Animation from Tehran University of Art. In the past few years, she has been working on experimental animation, scriptwriting, narratology, Aristotelian studies, improvisational studies, etc. Sara has published her research in a few articles and she has presented them in the Society for Animation Studies' conferences, Canterbury (2015) and Singapore (2016). She has directed seven short animations and participated as instructor in several animation workshops for children and youth in Iran and one in Croatia.



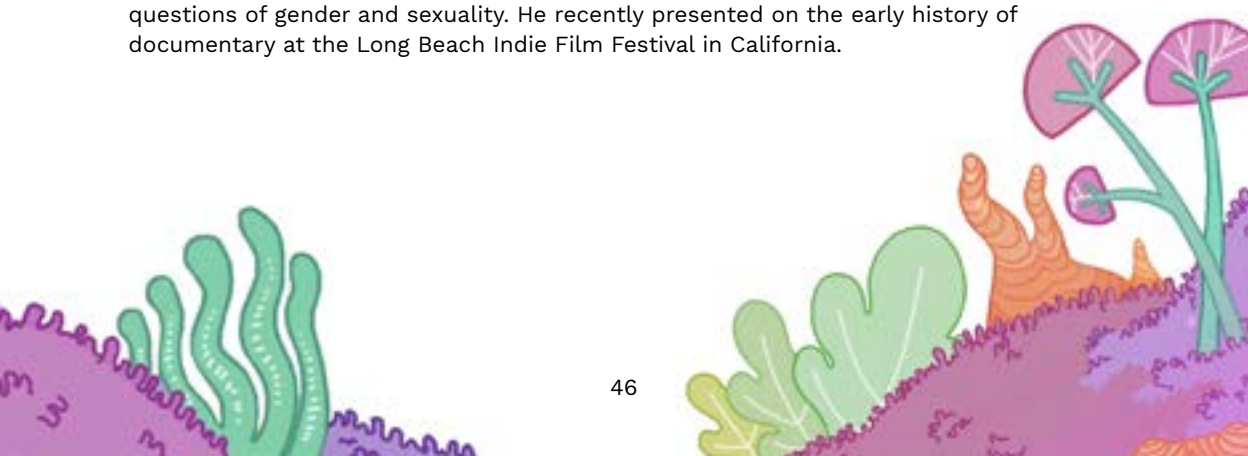


Jonathan Devine

Animated Documentary in a Post-Factual Era: The Performativity of the Law in Nuts!

The relationship between documentary and veracity is an urgent question, as we seemingly enter a post-factual period in the 21st century. In delineating the porous boundaries separating fiction and fact, it is important to consider the indexical link on-screen images have with reality. Usually, this link to factuality arises to the presence of pre-existing, live-action footage, yet the issue of truth becomes even more complicated when viewing documentaries that make use of animation. Scholars have even likened the animated documentary to docudramas or historical fictions, since animated representations have a different materiality than their real-life counterparts, the images themselves acting as a sort of reenactment, as it were. However, what happens when a film combines both live-action and animated footage? Scholarship in this field remains rather sparse, and most of it has been written in the past ten years. My case study here will therefore add to this growing corpus by discussing a film released in 2016: Penny Lane's *Nuts!* This partially animated documentary details the career of John R. Brinkley, a doctor and huckster who attempted to use goat testicles to cure male impotence in the early 20th century. The film contains sequences of animated reenactments that are characterized by a melodramatic soundtrack, theatrical human behavior, and sometimes preposterous dialogue. These scenes are bookended by images of the memoir on which the film is based, *The Life of a Man: A Biography of John R. Brinkley*. Due to presence of a diverse array of texts that have undergone various forms of adaptation and mediation, it appears that many of the sequences lose their indexical link to reality. Yet *Nuts!* is also very self-aware of its fictional nature; the reenactments take place in the courtroom, the various characters attempting to uncover the "truth" behind Brinkley's dubious medical practice. Similar to Errol Morris' influential and controversial *The Thin Blue Line* (1988), I propose that these reenactments act as an alternate means to represent the experience and contradictions of Brinkley's life, and the justice system in general. In that way, *Nuts!* asks questions that change our thinking about what it means to be post-truth.

Bio: Jonathan Devine graduated with an honors degree in French from the University of Queensland, Australia, in 2012, and then completed his M.A. in French Language and Literature from Miami University in Ohio in 2015. He is in his second year of a Ph.D. in Film Studies with a concentration in French at the University of Pittsburgh, which he is completing alongside certificates in Cultural Studies and Gender, Sexuality, and Women's Studies. His primary research interests comprise documentary, animation, and questions of gender and sexuality. He recently presented on the early history of documentary at the Long Beach Indie Film Festival in California.





Melissa Ferrari

Strategies for Authentication: An Inquiry into Credibility and Transparency in Nonfiction Animation

Animation and written text both lack photographic indexicality, are not intrinsically evidence-based, and are vulnerable to the subjectivity of their author. Despite these qualities, text is recognized as a valid format for conveying factual information. In his essay “The Animated Documentary,” Gunnar Strøm compares animation and writing in arguing that animation should also be accepted as a legitimate nonfiction medium. However, nonfiction writers use established conventions, such as bibliographies and citations, to maintain a foundation of credibility. It follows that nonfiction animation artists should hold themselves to comparable standards, providing viewers access to evidence of truth claims in their films. Factual accuracy, subjectivity, and the relationship between fact and truth are points of contention in all nonfiction filmmaking, particularly with the extensive postmodern discourse on the constructedness of documentary film. These concerns are magnified in animated documentary, making veracity a particularly relevant topic. The scope of this paper focuses on independent animated nonfiction or animation commissioned by independent creators that make verifiable truth claims. The implications of this inquiry suggest that unconventional methods for demonstrating factual accountability can alleviate the burden of conveying truth in the film itself. This conclusion may provide animation artists with greater agency in employing increasingly experimental modes of nonfiction animation while maintaining factual integrity. The foundation for this investigation begins with Winsor McCay’s *The Sinking of the Lusitania* (1918) which is widely recognized as the first commercially distributed animated documentary. The opening scenes of the film place the viewer as a witness to the vital act of the filmmaker, McCay, acquiring knowledge from an expert on the subject of his film. This scene illuminates the importance of evidence in early animated documentary history. In considering the ongoing epistemological implications of authentication in current nonfiction animation, this paper reflects on Penny Lane’s animated documentary feature *Nuts!* (2016) and accompanying appendix of annotated footnotes, *Notes on Nuts!* (2016). Lane’s use of footnotes reveals how the role of transparent authentication in animated documentary has yet to be resolved, and how this tension manifests in the zeitgeist of media credibility today.

Bio; Melissa Ferrari is an experimental animation artist, nonfiction filmmaker, and scholar. Her research and practice critically engage the distinctions between animated nonfiction filmmaking, educational film, and experimental animation documentary. Currently, she is pursuing her Masters of Fine Arts in Experimental Animation at the California Institute of the Arts (*19). Her films have been shown internationally in venues such as the Ottawa International Animation Festival, Black Maria Film Festival, Slamdance Film Festival, and Animasivo. Melissa is the Founding Associate Editor of *The Research Unit in Experimental Animation Society*, a publication for undergraduate and masters level scholarship in the art of experimental animation. Previously, she worked as an animation artist at Dusty Studio in New York City, where her nonfiction animation was featured in *The New York Times Op-Docs*, *The Museum of Modern Art* in New York, *Nautilus*, TED Talks and PBS.





Robby Gilbert

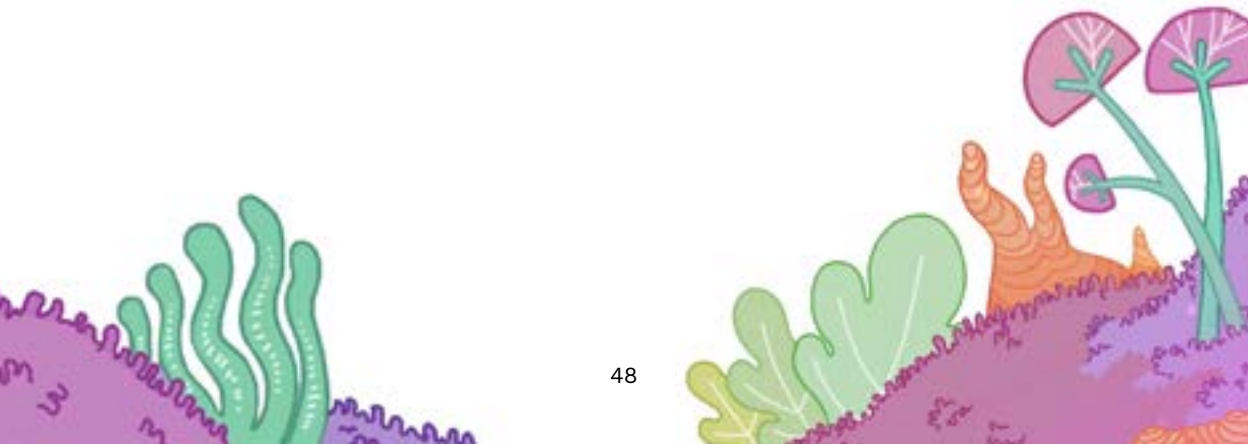
Materials of the Synesthetic: Decisions as Material, and the Framing of Time and Relation

Kandinsky's concept that "yellow IS middle C" is easily appreciated by more than just the synesthete. Many artists and philosophers have explored the intersection of art forms that seems inherent in animation. However, our cultural traditions and academic institutions often favor the categorization of artistic practice into separate, discrete disciplines, isolated within assumed sets of materials and expertise. By contrast, some cultural traditions do not contain words that separate the practice of music, dance, storytelling and visual art.

The question, "How can we create a cinema for the blind or music for the hearing impaired?" challenges artists to think synesthetically, as traditional elements of visual art and music may not apply. Could there be other synesthetic materials of art practice and if so, what would they be? For example, is it possible to paint with decisions, much in the way that Kandinsky or Klee "painted sounds?" Are materials such as decision, framing, time, and relation common to Gillespie's "Salt Peanuts," Cassatt's "The Maternal Caress," McCay's "Gertie the Dinosaur," and Nintendo's "Pokémon Go?"

By exploring new conceptual toolsets, perhaps we can transcend the boundaries of surface categorizations such as color, shape, and tone and instead consider developing synesthetic elements such as decision, framing, time, and relation to experience new and richer modes of interdisciplinary theory, practice and access.

Bio: Robby Gilbert M.Ed., MFA is an American animator, illustrator, and cartoonist best known for work in educational and interactive media. His work often explores the relationships and interconnectivity of many artistic disciplines. Gilbert has taught animation, illustration, and game design at several colleges is currently a professor of animation at Northern Vermont University in Lyndonville, Vermont.



CONFERENCE MAP



Concordia University, Sir George Williams Campus

1455 De Maisonneuve Blvd. O. Montréal, Québec, Canada H3G 1M8 (metro Guy-Concordia)

-  **Engineering, Computer Science & Visual Arts, 1515 Sainte-Catherine O.**
-  **Henry F. Hall Building, 1455 De Maisonneuve O.**
-  **J.W. McConnell Building, 1400 De Maisonneuve O.**
-  **Grey Nuns Building, 1190 Guy**
-  **Field Trip yellow schoolbus stop**
-  **McKibbins Irish Pub, 1426 Bishop**



For assistance with wheelchair access to the H110 Theatre or the De Sève Cinema, please arrive early or email SAS2018@concordia.ca at least 24hrs in advance.

Accessibility and sustainability are core values for SAS 2018 and Concordia University. We believe that social and environmental justice are matters of collective responsibility and crucial, especially in light of the recognition that we occupy unceded lands.

Being a collaborative, interdepartmental, and interlevel effort that features relatively local scholars as keynotes, supports emerging researchers, and privileges bottom-up curation by and of independent artists results in rich and diverse programming. In addition to maintaining low registration fees, we welcome the public to attend all non-catered activities for free. Presentations will be primarily in English, but French-speaking volunteers will be on hand to assist if required during question and answer periods. We ask that our participants make the experience as pleasant as possible for everyone by leaving allergens (such as peanuts) and strong scents at home, and keeping our spaces relatively clean. Participants with reduced mobility or other special needs should contact us in advance. Our theatres have alternate entrances that can be difficult to find.

We would also like to acknowledge the invisible labour from Facilities Management that sustains our campuses, from those that clean our conference spaces to those that maintain a healthy campus environment. Such labour at universities is often supplied by a highly feminized & racialized workforce, whose essential labour is all too forgotten. Without the labour of cleaning and maintaining campus spaces, this conference would not be possible.

[Please click here to visit Sustainability Concordia.](#)



Concordia University presents

THEN

NOW

NEXT

MAKING THINGS
HAPPEN
THAT MATTER.

CONCORDIA
FINE ARTS

SAS

SAS2018 design is inspired by images from
Kaleidoscope by Catherine Dubeau, and
Composition in Cubes by Max Woodward & Michael Horowitz.